

## **Kjell Caminha – CV**

Born 1987 in Teresina, Brazil. Lives and works in Gothenburg, SE  
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Together with artists Andreas Engman and Rose Borthwick, Caminha is part of the collective **Afterworks** that, through hosting, food and discussion, aims to address normative historic structures and to rethink and reframe approaches to being together via specifically framed encounters. Caminha has also co-founded and collaborates regularly with the group **Public\* Display\* of Actions\* (P\*D\*A\*)**, an anti-fascist platform using performance and speech tactics from street and guerilla theater, agitprop, Speakers' Corners, and political assemblies, to initiate contexts for collective experience, demonstration, and dialogue insisting on vigilance and direct process as a dramaturgical method and approach.

### **Education**

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BFA in Fine Art – Valand Academy (180 hec), University of Gothenburg, 2009–12  
MFA in Fine Art – Valand Academy (120 hec), University of Gothenburg, 2012–14  
*Critical Pedagogy and Project Leading in the Academy I-IV* (60 hec), University of Gothenburg, 2015-17  
*Decolonizing the Academy I: Decoloniality, Transmodernity and the World System*, with Ramón Grosfoguel, University of Edinburgh, Feb 2016.

### **Selected Exhibitions/Events/Collaborative Projects**

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2020 – *Radical Empathy, A Continuous Score: Acts 7-9*. (Performance as part of P\*D\*A\*), part of *Your Silence Will Not Protect You* at Rønnebæksholm, Næstved, DK. [upcoming]  
2019 – *Eating Venice: Lagoon Legumes, Ceremony and Heritage* with Afterworks part of conference *Material Encounters* at Research Pavilion, 20-21 August in Venice, IT.  
2019 – *Beyond Ashes* (Performance lecture at seminar on looted art, cultural and neoliberalism). Världskulturmuseet, Gothenburg, SE.  
2019 – *Radical Empathy, A Continuous Score*. (Performance as part of P\*D\*A\*). Skogen, Gothenburg, SE  
2018 – *Radical Empathy, A Continuous Score*. (Performance as part of P\*D\*A\*). Valand, Gothenburg, SE  
2018 – *Researching Public Art* – conference organized by Public Art Agency Sweden. Stockholm, SE  
2018 – *Anti-symposium / The International Encounters of Community and Environmental Sociology*. Uddebo, SE  
2018 – *Setting the Table* at BALTIC 39. Newcastle upon Tyne, UK. Organised by Jason E. Bowman.  
2017 – *Radical Empathy, A Score*. (Performance as part of P\*D\*A\*). Glashuset, Gothenburg, SE.  
2016 – *BE.BOP 2016, Black Europe Body Politics – Call & Response*, 5-7 June – Copenhagen, DK. [curated by Alanna Lockward & Walter Mignolo].  
2016 – *On Afrophobia: Towards Decolonial Curatorial Approaches* [curated seminar], 18 January. Glashuset – Gothenburg, SE.  
2015 – *I Want to Sing My Song*, Galleri WendA – Halden, Norway [curated by Nicolas W. Hughes]  
2015 – *Practices and Notions of the Migrant Image* [curated seminar], 2 Glashuset – Gothenburg, SE.  
2015 – *13Festival*, Performance Festival at Galleri Konstpedemin – Gothenburg, Sweden [curated by Jill Lindström]  
2014 – *Motbilder [Counterparts]* – Gothenburg, SE [curated by Anna van Der Vliet]  
2014 – *Fast Forward* – Göteborgs Konsthall, Gothenburg, SE [curated by Jason E. Bowman]  
2014 – *The Last Image at Eggers* – Hôtel Eggers, Gothenburg, SE  
2013 – *Oskickade brev, staying for dessert and others short stories* – Gallery Rotor, Gothenburg, Sweden [curator] / Part of Gotheburg International Biennial for Contemporary Art, GIBCA Extended.  
2013 – *As If Silence(s)* – Tjolöholm Castle – Kungsbacka, SE  
2012 – *Bachelorette Rose Ceremony* – Avenyn Gallery – Gothenburg, SE  
2012 – *The Ongoing Misunderstandings Between Sir Meta-Mistakes And Mr. Emotional Baggage* – Rotor, Gothenburg, SE  
2012 – *We Are All Socially Handicapped* – WaffleShop Billboard – Pittsburgh, PA, USA

### **Public events and other selected projects and publications**

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Workshop *Self-organisation and non-governmental organization in relation to migration and artistic practices*, at 2017 biennial PARSE conference on EXCLUSION, with Jason E. Bowman.

Co-organiser for *'Genocide Memorialisation: Political Imaginaries and Public Materialisations'*, 30 Nov–1 December 2017, at Valand Academy. An international symposium drawing upon a diverse range of memorialisation strategies (from the formal museum to informal folk monument; from cinema to performance) and considering a widely dispersed range of contexts of mass killing and genocide (including the Holocaust, Rwanda, Sri Lanka, former Yugoslavia, Armenia, and European colonial genocides) the conference seeks to consider the diverse ways in which contemporary political imaginaries materialise and perform memory-work.

Co-organiser for *'Curating After the Global: Roadmaps for the Present'*, 13-16 September 2017 in LUMA, Arles, France. An international symposium addressing curating with respect to questions of locality; geopolitical change; the reassertion of nation states; and violent diminishing of citizen and denizen rights across the globe.

Co-organiser for *Anatomising the Museum series (AM I: Contemporary Art & The Decolonisation of Museums; AM II: Contemporary Art & Museum Intervention; and AMIII: Contemporary Art & Museum Collections)*. Curation, planning, hospitality, marketing, design, documentation and moderation. 2015–2016 at the World Culture Museum in Gothenburg and Valand Academy.

Curation and organiser of *On Afrophobia: Towards Decolonial Curatorial Approaches*, 18 January 2016. A research seminar with Nana Adusei-Poku, Christine Eyene, Chirstian Nyampeta and Alanna Lockward. Part of my artistic research on decolonial practices, diversity and migration politics. [http://kjellcaminha.com/archive/Afrophobia\\_seminar\\_booklet.pdf](http://kjellcaminha.com/archive/Afrophobia_seminar_booklet.pdf)

Curation and organiser of *Practices and Notions of the Migrant Image*, 27 May 2015. A research seminar with Geir Tore Holm (Sami, NO), Daniel Baker (UK), Louise Wolthers (DK) and Paula Urbano (SE). Part of my artistic research on decolonial practices, diversity and migration politics.

Co-organiser of the research symposia on Esther Shalev-Gerz's artistic practice. *Trust and Dialogue*. Planning, coordination, hospitality, marketing, design and documentation. 3–4 June, 2015. Valand Academy.  
[http://akademinvaland.gu.se/digitalAssets/1558/1558141\\_trust-and-dialogue.pdf](http://akademinvaland.gu.se/digitalAssets/1558/1558141_trust-and-dialogue.pdf)

Research assistant and project coordinator to various outputs for research project *STRETCHED – Expanding Notions of Artistic Practice through Artist-led Cultures*, led by artist Jason E. Bowman at Valand Academy. August 2014–December 2018.

Exhibition assistance for artist Jason E. Bowman during the exhibition *queer times school prints* at GoMA, Glasgow, UK.  
<https://galleryofmodernart.wordpress.com/2018/11/21/queer-tim%C9%98s-school-prints-programme-for-teachers/>.

Co-organiser/producer for the exhibition-in-the-making *Setting the Table* at BALTIC 39. Newcastle upon Tyne, UK. <http://www.e-flux.com/announcements/190940/setting-the-table/>

Co-organiser for research seminar *Post-Colonial Artist-Organisation in African Regions?*, during La Biennale di Venezia 2017, collateral programme in Sala del Camino, Campo S. Cosmo, Venice – as part of the second Research Pavillion. 23 September 2017.

Co-organiser for *Action: Co-Organise! A Stretched* event at Skogen, Göteborg. 3 October, 2016. In collaboration with Kultur i Väst. Planning, hospitality, marketing, design, documentation.

Coordination for *Stretched* research team to attend the symposia *On a Par? A colloquy on enquiry, working together, and curating*, organised together with Framework. 30 September 2016. At the Pierce Institute, Glasgow. Planning and documentation.

Co-organiser for workshop *Elements of Performance Art, The Theatre of Mistakes*, a workshop with Anthony Howell convened by Jason E. Bowman during PARSE's 2015 conference, 4–6 November 2015. Planning, marketing, design and documentation.

Co-organiser for research seminar *Exhibition/Non-Exhibition: Stretched Out*, during La Biennale di Venezia 2015, collateral programme in Sala del Camino, Campo S. Cosmo, Venice – as part of the first Research Pavillion there. 27 June 2015.  
[http://akademinvaland.gu.se/digitalAssets/1565/1565622\\_stretchedout-booklet\\_final.pdf](http://akademinvaland.gu.se/digitalAssets/1565/1565622_stretchedout-booklet_final.pdf)

Project leader (planning, development of relationships, organising meetings, execution and hospitality) for:  
School/study trip to São Paulo, 11–19 Nov 2018 [29 students];  
School/study trip to Rotterdam, Amsterdam and Eindhoven, 10–14 Feb 2016 [15 students].  
School/study trip to London and Glasgow, 4–9 Feb 2015 [31 students];

Co-developer of several course plans and guides for the BFA and MFA Fine Art programmes, together with senior lectors and professors at Valand Academy (*Individual Practice, Professional Development, Art & Contexts and Exhibition Practice*), 2015–2020.

Project leader for exhibition *Can You Dig It?* with MFA first year group students at Valand Academy. Exhibition at Vasagatan 33. From coordination to execution of exhibition, including parallel published publication, as part of a pedagogical framework of *Professional Development* course. Feb–Jun 2015.

Caretaker of relationship between Valand Academy and Delfina Foundation. Planning, local network, relationship with Delfina Foundation and their resident artists visiting Gothenburg (Alan Poma, Luísa Nóbrega, Giulia Lamoni, Jumana Emil Abboud and Maryam Monalisa Garavi). Feb 2015–2017.

Initiator of *Be My Guest*, 2014. A one-week art residency in my studio at Valand Academy with artist [Nicolas William Hughes](#).

## Work positions

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- **Course leader and lecturer** for course on advanced level ‘*Commissioning and Curating Contemporary Public Art*’ and ‘*Working with Contemporary Public Art*’, since June 2017.
- **Research coordinator** for research project *Stretched – Expanding Notions of Artistic Practices through Artist-led Cultures*, Vetenskapsrådet-financed project at Valand Academy. August 2016–December 2018.
- **Art educator/Public programming** for *Wheredoiendandyoubegin – On Secularity*, Gothenburg International Biennial for Contemporary Art, 2017.
- **Adjunct lecturer** at Valand Academy, co-teaching *Art & Contexts*, *Individual Practice* and *Professional Development, Decoloniality in Contemporary Art and Films*; *Art, Pedagogy and Social Action* at BFA/MFA Fine Art Programmes. June 2016–Dec 2020.
- Worked as **teaching assistant** at Valand Academy, MFA: Fine Art Programme. July 2014–June 2016.
- Worked as **curatorial assistant** for ICIA (Institute for Contemporary Ideas and Art) for the exhibition project *Motbilder (Counterparts)* in Göteborg, curated by Anna van der Vliet, May–October 2014.
- Worked as **artist assistant** for [Nevan Lahart](#), for the production and installation of his artistic project at GIBCA, May–June 2013.
- Worked as **artist assistant** for [Hans Rosenström](#), for the installation of *Tillsammans*, April 2010.

## Selected Publications/Writing

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- *Public Art Research Report*, 2018 – A report on the current state of research on public art in the Nordic Countries, and in a wider international context. Prepared for Statens konstråd (the Swedish Public Art Agency); co-authored with Prof. Håkan Nilsson, Oscar Svanelid and Prof. Mick Wilson.
- *Can You Dig It? [What happens when ten artists engage with archaeological practices?]*, 2016. Leadership, design and production for the publication with MFA fine art second year group 2016, together with their exhibition at Vasagatan 33. ISBN: 978-91-983378-7-7
- *Totally Sick*, 2016. Leadership and production for the publication with MFA fine art first year group 2016, together with their exhibition at Medicinhistoriska museet. ISBN: 978-91-983378-9-1
- *Towards An Anthropophagic Decolonial Practice While In Diaspora*, 2015. Short article published online by *Ärligt Talat*, Kultur i Väst. January 2016.

## Language

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- Portuguese → mother tongue
- English → speaks, writes and understands fluently
- Swedish → speaks, writes and understands fluently
- Spanish → reads and understands well
- Norwegian → understands a great deal as well as reading

## Selected Grants

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2019, Nordic Culture Point, Travel Grant (as part of Afterworks project) – Bergen (NO).  
2018/19, University of Gothenburg, Valand Academy – Research time for development of project proposal and Phd application.  
2017, University of Gothenburg, Valand Academy – Research Trip to Athens, documenta 14, Summer 2017  
Grant for travelling to Athens as part of a research group to further develop a symposia/study group on art pedagogy, displacement, curating and decoloniality at Fine Art unit, Valand Academy.  
2016, University of Gothenburg, Valand Academy – Time for Develop Artistic Research, Fall 2016  
Grant for research, to further develop my artistic research on decolonial practices, resulting in different public forums, such as *Anatomising the Museum III – Decolonisation of Museums* symposia.  
2016, University of Gothenburg, Valand Academy – Artistic Research funds for Seminar, Jan 2016  
Grant for research, to further develop my artistic research on decolonial practices, resulting in curating and organising a seminar on Afrophobia and decolonial curating.  
2015, University of Gothenburg, Valand Academy – Artistic Research funds for Seminar, May 2015  
Grant for research, to further develop my artistic research on decolonial practices, resulting in curating and organising a seminar on practices with the ‘migrant image’ in focus.  
2015, Längmanska Foundation Culture Fund  
2015, Arts Council Norway (through Nicolas W Hughes’ curatorial project with Gallery Wenda, Halden)  
2015, Nordic Culture Point, Travel Grant – Halden (NO)  
2014, Eric Ericsson Stipend

2014, Helge Ax:son Johnson, Travel Grant – Berlin (GE)  
2014, Lars och Yvonne Gurmunds Stipend  
2014, Bertha Neuberghs Stipend  
2014, Anders Sandrews Stipend  
2014, Otto och Charlotte Mannheimer Stipend  
2013, KulturUngdom, Gothenburg City Council  
2012, Adlerbertska Stipend  
2012 and 2011, Greta Munthe Sandbergs Stipend

## Artist Statement

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I am an artist using curatorial approaches and strategies in constructed situations as means for furthering decolonial encounters and dialogues within my artistic research and practice. I work with quotidian settings and political issues, charging them with new implications and demands, often through invitation or self-invitation. These are constantly enrolled in my artistic research on transnational identity-in-politics and hospitality practices. I am interested in juxtaposing facts, ideas and different collaborators responding to a given context, where gestures inform thoughts touching how we negotiate living together with pluriversality.

My research process often envelops a context, a specific issue or situation that relates to its own connection with identity. Through the use of text, photography, audio, sculpture, installation, video, performance and an increasing interest in curatorial approaches, I construct situations where a possibly active dialogue and participation with the visitor is strongly expected. The outcome or consequence is not always a concrete artwork or an exhibition but an understanding of the expansion of the latter as gestures, invitations, encounters, dialogues, relationships. This process strongly relates to methodologies within decoloniality of being and knowledge.

I am concerned on how we mistakenly reproduce and reinstall practices of colonialism using modernity, development and freedom as ways of re-conquering resources, cultures and individuals. I am interested in settings that might re-problematize the experience of those practices, leading to an incitement for retelling and reinterpreting.

I am strongly interested in geopolitics thus, in culture practices that seek decoloniality of knowledge and being. Through art, we still have a chance of constructing not a perfect world, but a world where pluriversalism and interculturality are promoted while rejecting all claims to a truth without quotation marks; a world in which many worlds could co-exist.