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Subject: END-OF-YEAR 2016 & NEW YEAR 2017 NEWS
Date: December 30, 2016 at 5:22 PM
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END-OF-YEAR 2016

NEW YEAR 2017

Turned backs for a backward march, hooded heads with veiled faces, gazes of light in the night: these are some of the images and performances that reflect the critical positions artists I support have taken. | Together, we continued to test various modes of public address ranging from musical meal-performance to processional performance and disseminated our work through talks, publications and touring projects. | May we all carry on figuring out the practical and tactical conditions for such work to emerge and thrive to help turn the tide—even as that might entail facing an empty stage or standing alone in the middle of the road. | With best wishes for enlightened and enlightening endeavors,
—Claire Tancons

Curating

Winter 2016 | [Tide by Side](#) | Faena Art | Faena District Miami Beach | USA

Under the artistic direction of **Claire Tancons** in collaboration with **Arto Lindsay**, Musical Director and **Gia Wolff**, Architectural Director, featuring **Carlos Betancourt**, **Carnival Arts**, **Los Carpinteros**, **Marinella Senatore** and **Miralda** with special guest appearance by **Ernesto Neto**.

Building upon parades, carnivals, and other public ceremonials from across the Americas and the Caribbean, **Tide by Side** inaugurated the **Faena District Miami Beach** with new commissions and US premieres of works by an international cast of artists and hundreds of performers.





Los Carpinteros, *Conga Irreversible*, 2016. Photo Jorge Miño

The outcome of a two-year collaboration on an unprecedented district- and city-wide scale, with more than 30 South Florida cultural institutions and hundreds of participants, **Tide by Side** took the form of a processional performance that provided a framework for a collective celebration of, and reflection on community and creation.

Press

Previewed as one of the [10 exhibits you can't miss at Art Basel Miami Beach](#) by Kathleen Lynch for Harper's Bazaar, reviewed as first of the [5 best things at Art Basel Miami Beach 2016](#) by Warhol Museum's José Carlos Diaz for Vogue Magazine, **Tide by Side** was celebrated as [equal parts community celebration and high-concept performance](#) by Jordan Levine of the Miami Herald and [contributing to Miami's "solid art scene"](#) according to the New York Times' Ted Loos.

Curating

Fall 2016 & Fall 2017 | [etcetera: un rituel civique](#) | Printemps de Septembre | France

Under the artistic direction of **Claire Tancons** with **Mohamed Bourouissa**, featuring **Christophe Chassol** and more.

What would a contemporary civic ritual look like in France today and of whom would it be constituted? Might it be possible to delineate the contours of this civic renewal in **Toulouse**, a multicultural city much in the image of contemporary France?



Mohamed Bourouissa, *Sentinelle*, 2016. Photo © franckalix

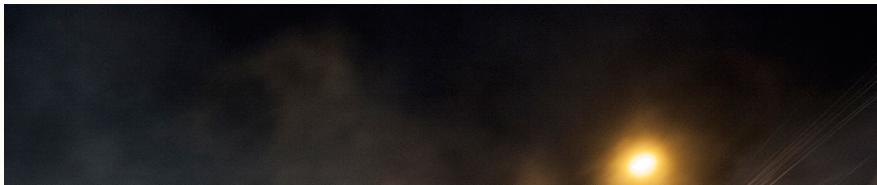
Borrowing its title from Serge Gainsbourg's reggae remix of the French national anthem *La Marseillaise*, "Aux Armes, et cætera", **etcetera: un rituel civique** forms a rich ceremonial complex comprised of diverse forms of public address that were introduced by a **musical meal-performance** in Fall 2016 and will be capped by a city-wide **processional performance** in Fall 2017.

Curating

Ongoing 2017 | EN MAS': Carnival and Performance Art of the Caribbean | Independent Curators International New York | on tour | USA

Curated by **Claire Tancons** and **Krista Thompson** featuring **John Beadle, Christophe Chassol, Charles Campbell, Nicolás Dumit Estévez, Marlon Griffith, Hew Locke, Lorraine O'Grady, Ebony G. Patterson** and **Cauleen Smith**.

After calling at **Grand Cayman** (Cayman Islands) and **Nassau** (Bahamas) in 2016, **EN MAS'** returns to the US in 2017 in cities including **Chicago, Boston, San Francisco** and more TBA.





Marlon Griffith, POSITIONS + POWER, 2014. Photo © Marlon James

EN MAS': Carnival and Performance Art of the Caribbean explores the influences of Carnival on performance art in the Caribbean, North America, and Europe and considers a history of performance that does not take place on the stage or in the gallery but rather in the streets, addressing not the few but the many. Nor does **EN MAS'** trace its genealogy to the European avant-gardes of the early twentieth-century but rather to the postcolonial cultural and political transformations that shaped modern Caribbean society.

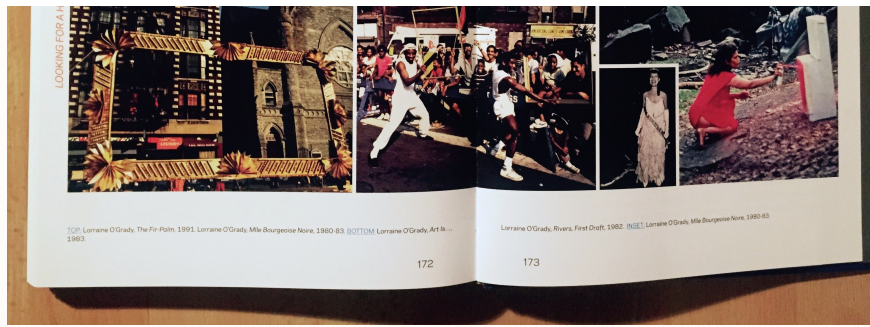
Writing

Ongoing | **EN MAS': Carnival and Contemporary Art of the Caribbean** | Independent Curators International New York and Contemporary Art Center, New Orleans

Edited by **Claire Tancons** and **Krista Thompson** with essays by **Kobena Mercer**, **Shannon Jackson** and the curators and with texts by **D. Eric Bookhardt**, **Petrina Dacres**, **Paul Goodwin**, **Erica Moiah James**, **Nicholas Laughlin**, **Thomas J. Lax**, **Alanna Lockward**, **Annie Paul**, and **Yolande-Salomé Toumson**.

An extension of the exhibition of the same name, **EN MAS'** appeals to popular and scholarly audiences interested in Caribbean art, contemporary art, and performance studies.





EN MAS' book, Lorraine O'Grady spread.

EN MAS' is one of the first publications to give serious scholarly attention to contemporary art practices considering the connections between Carnival and performance. It thus fills the gap in two decades of exhibitions of contemporary Caribbean art that did not explicitly address Carnival as an artistic practice nor conceptualize distinct and historical forms of Caribbean art.

Available for purchase [here](#) and [here](#)

Writing

Winter 2016 | In Terms of Performance | Pew Center for Arts & Heritage & University of California, Berkeley

A richly cross-listed glossary of keywords on art and performance edited by **Paula Marincola** and **Shannon Jackson** written by artists, choreographers, curators, dancers, directors, thinkers and musicians including **Judie Hussie-Taylor**, **Roselee Goldberg**, **Malik Gaines**, **Carlos Basualdo**, **Kristy Edmunds** and more.



Claire Tancons contributes reflections to the notions of **Participation** and **Curating**, expanding on her longstanding practice of processional performance inflected by her scholarship on carnival, public ceremonial culture, civic rituals and popular movements, with fresh examples from the Dominican Republic and Trinidad and Tobago.

Praises

2016 | 20 Most Influential Young Curators in the US | ARTSY



Claire Tancons on Collins Avenue during **Tide by Side**. Photo Adler Guerrier

Claire Tancons was selected by **Artsy** as one of the 2016 “20 most influential young curators in the United States” who, in the words of writer Alexxa Gotthardt “are not only revealing the conditions and conversations driving artmaking now, but also shaping the direction that art and culture will take in the future.” The list is “relatively diverse and overwhelmingly female” and includes **Amanda Hunt**, **Lauren Cornell**, **Jamillah James**, **José Carlos Diaz**, **Rujeko Hockley**, **Diana Nawi**, **Thomas J. Lax** and **Naomi Beckwith** among others.

Ongoing

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