

Dr. Kalinca Costa Söderlund (PhD)

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Biographical Note

Kalinca Costa Söderlund holds a BA in Fine Art from Central Saint Martins School of Art and Design in London and an MA in Contemporary Art - Theory and Criticism from the Department of History and Theory of Art at the University of Essex. She also holds a PhD in Art History and Theory from the School of Philosophy and Art History at the University of Essex. Her research projects were funded by the Arts and Humanity Research Council (AHRC). Her areas of interest are modernist and postmodernist art and architecture, international contemporary art and the global art system. Her methodological tools come from disciplines such as cultural theory, critical theory, globalization theory, sociology (in particular Quijano's 'Coloniality of Power'), anthropology (in particular Viveiros de Castro's 'Amerindian Perspectivism') and political, social and economic history.

Her Doctoral thesis '*Modernismo* and Patronage in Brazil, 1917-1949: the National versus the International' (University of Essex, UK - 2017) analyses art in Brazil from the Modernism of the early 20th century to the official arrival of Abstractionism at MAM-SP in 1949. It is divided into two parts, and considers the political and socio-cultural realities and the nationalist and internationalist currents that underpinned the two historical periods.

The first part covers the first phase of *Modernismo* (1917-1929) and argues that, while acting to renew the aesthetic-literary sphere of Brazil, the movement questioned the political discourse on racial difference and white supremacy implied by the academic vision - thus undermining the 'Coloniality of Power' inherent in traditional academic rhetoric. Her thesis also argues that on the international front, Brazilian Modernism was original because it extracted from the primitive reference a counter-narrative to Western epistemology.

The second part analyses *Modernismo* from 1930 to the first international exhibition of abstract art at MAM-SP in 1949. One of Dr. Söderlund's main arguments is that State sponsorship, during the populist dictatorship of President Getúlio Vargas, appropriated the emancipatory programme of *Modernismo* in the 1920s and turned it into an ideological representation of the Nation. The State not only turned this programme into propaganda, but also facilitated its canonisation. Dr. Söderlund's other main argument is that international Abstractionism came to Brazil as a result of the intersection between the growing need for international art institutions in the country, and the agendas of national and international free enterprise capitalism.

Her thesis also establishes a dialogue between the chosen art historical period and the evolution of patronage and art institutions in Brazil, thus explores aspects of the complex relationship between art/culture and patronage/power. It identifies and discusses the two main roles that patronage played in the field of Brazilian cultural production during the first half of the 20th century, i.e.: its agency of legitimisation, and its participation in the cultural war between aesthetic-literary reformers and traditionalists.

Her research was presented internationally at the University of Montevideo (UM) in Uruguay (2019), at the Congress of the Latin American Studies Association (LASA) in Puerto Rico, USA (2015), at the Escola Superior de Arte do Porto (ESAP) in Portugal (2015), at the Latin American Institute (LAIS) of the University of Stockholm (2012 -2015) and at the Södertörn University (2014) in Sweden, and at the Peking University in China (2012). Dr. Söderlund has published articles on modernist artist Tarsila do Amaral, including in the RIHA Journal (2016), and on contemporary artist Laura Lima in the journal of Art History by English publisher Routledge (2015).

She is currently working on a Cultural Event in Spain, the *Carnaval Brasileño en Salamanca 2021*. The event provides the city of Salamanca and its community with a comprehensive vision of Brazil and its culture: from the streets to the 'white cube'; from the dance floor to spaces of intellectual expansion and knowledge in association with the *Fundación Hispano-Brasileña* in Madrid, and the *Centro de Estudios Brasileños* (CEB) of the University of Salamanca. In 2012 she developed the 'Pocket Cinema' project for Bonniers Konsthall, the leading contemporary art space in Scandinavia; a success that led the institution to organize a second edition of the event in the following year. In the Swedish capital she has also worked as project manager for Area 52, a contemporary art gallery owned by internationally acclaimed artist Charlotte Gyllenhammar. Dr. Söderlund curated 'Evolving/Dissolving' (2016), the gallery opening exhibition, showing works by Raha Rastifard (- Pergamon Museum Collection, Berlin) and Sonny Sanjay Vadgama (- Galerie Konrfeld, Berlin).

Education

Ph.D. – Art History and Theory - School of Philosophy and Art History, University of Essex | Colchester - UK | 2018

Thesis submitted in December 2017 | *approved without corrections* in August 2018

M.A. – Contemporary Art, Theory and Criticism - Department of Art History and Theory, University of Essex | Colchester – UK | 2010

Passed with Merit

B.A. – Fine Art - Central Saint Martins School of Art and Design, UAL | London - UK | 2009

2.1. Class, with 1st Class Dissertation

Foundation Studies in Art and Design - Central Saint Martins School of Art and Design, UAL | London - UK | 2006

Distinction

Scholarships and Grants (related to Doctoral and MA research projects)

- 2015 | **Latin American Study Association Travel Grant** – LASA, USA.
- 2012 | **Art History Travel Grant** | University of Essex, UK.
- 2012 | **Art History Travel Funding** | University of Essex, UK.

- 2011 | **Sir Andrew Carnwath Travel Fund** - Sir Andrew Carnwath Prize | University of Essex, UK.
- 2011 | **Research Training Support Grant** | Arts and Humanities Research Council (AHRC), UK.
- 2010 | **BGP Award Scheme: Full Award PhD Studentship (2010-2013)** | Arts and Humanities Research Council (AHRC), UK.
- 2009 | **BGP Award Scheme: Full Award MA Studentship** | Arts and Humanities Research Council (AHRC), UK.

Publications

- 2020 | **Culture War in Brazil with the Opening of the Museum of Modern Art of São Paulo and the Official Arrival of Abstraction** | in: **Arte y Política en América Latina durante y después de la Guerra Fría**, Scherer F. and Elias De Oliveira T. (eds) | Epubli, Berlin | ISBN 9783752954821.
- 2016 | **Antropofagia: An Early Arrière-Garde Manifestation in 1920s Brazil** | in: **RIHA Journal** | Special Issue: Southern Modernisms, Critical Stances through Regional Appropriations | ISSN 2190-3328.
- 2015 | **Antropofagia: A Highly Critical Arrière-Garde Modernism in 1920s Brazil** | in: **Southern Modernisms, Critical Stances through Regional Appropriations** | Escola Superior Artística do Porto (ESAP), Porto, Portugal | ISBN 978-972-8784-65-2.
- 2015 | **Laura Lima at Bonniers Konsthall: Aesthetic Systems as 'Ways of World Making'** | in: **Journal of Art History** | Volume 83, Issue 4 | Routledge, London | ISSN 0023-3609 (Print), 1651-2294 (Online).
- 2013 | **Ming Wong, Cinematic Realism and the 'Real'** | in: **The Logic of Image and its Interpretations** | Shaanxi Normal University Press | ISBN 798-7-5613-9.

Symposia and Conferences

- 2019 | **IX Jornadas de Historia y Cultura de América - (24 – 26 July 2019)** | Universidad de Montevideo (UM), Montevideo, Uruguay.
- 2015 | **LASA 2015: Precariedades, Exclusiones, Emergencias (27-30 May 2015)** | International Conference of the Latin American Studies Association, San Juan, Puerto Rico.
- 2015 | **Southern Modernisms, Critical Stances through Regional Appropriations (19-21 February 2015)** | International Conference, Escola Superior Artística do Porto (ESAP), Porto, Portugal.
- 2012 | **The Logic of Image and its Interpretations (19-21 October 2012)** | Graduate Symposium of Art History, Peking University, School of Art and Art History, Beijing, China.

Lecturing

- 2021 | **Centro de Estudios Brasileños (CEB) | University of Salamanca** with the sponsorship of **Fudación Hispano-Brasileña**, Madrid | Salamanca, Spain.
 | 24th February 2021 |
 • Participation to the Seminar Series on Occasion of the Brazilian Carnival of Salamanca 2021 with: 'Not Only Carnival: Brazilian Culture Between National Symbols, Cultural Hybridity and the Struggle Against Stereotypes'
- 2015-12 | **Institute of Latin American Studies - LAIS | Stockholm University** | Stockholm, Sweden.
 | 24th September 2015 |
 • Participation in the Autumn Term Seminar Series with the seminar: 'The Appearance of the MAM-SP on the Brazilian Cultural Map'.
 | 9th December 2012 |
 • Participation in the Winter Seminar Series with: 'The Internationalization of Modernism'.
- 2014 | **Södertörns University** | Stockholm, Sweden.
 | 22nd May 2014 |
 • Participation in the Higher Seminars in Art History, Spring Term 2014 with: 'Antropofagia and the Globalization of Art'.