

BIO Mariana Cánepa Luna

Mariana Cánepa Luna (b.1977) is a Montevideo-born, Barcelona-raised curator. She graduated in Art History from the Universitat de Barcelona (1995–2000) and studied Cinema History at DAMS, Università degli Studi di Bologna (1999) before completing the MA Curating Contemporary Art, Royal College of Art, London (2002–4). She assisted the curators of the retrospective 'Frank Gehry, Architect' at the Solomon R. Guggenheim Museum, New York (2001), and was Fondation de France Curatorial Fellow at the Serpentine Gallery, London (2004–5). Mariana is a contributor to 'art-agenda' and since 2015 is on the board of the Fundació privada AAVC governing Hangar–Centre of Production, Research and Visual Arts in Barcelona.

In 2005 she co-founded the curatorial office **Latitudes** with Max Andrews. Latitudes has worked internationally across contemporary art practices in a variety of formats and situations, including more than 40 projects encompassing exhibitions, public realm commissions, film and discursive programmes. Expertise includes commissioning site and context-specific artworks, leading online and printed editorial projects, as well as convening and taking part in several workshops and conferences.

Latitudes has worked with **artists** including Lara Almarcegui, Maria Thereza Alves, Amy Balkin, Mariana Castillo Deball, Heman Chong, Dora García, Jan Dibbets, José Antonio Hernández-Díez, Nicholas Mangan, Joan Morey and Lawrence Weiner; and has **organised exhibitions** at venues including the CAPC musée d'art contemporain de Bordeaux (2017–18), Museu d'Art Contemporani de Barcelona (MACBA) (2016), Museo de Arte Contemporáneo Castilla y León, León (MUSAC) (2011), Kunsthall Århus (2011), Museum Boijmans Van Beuningen, Rotterdam (2010), Arnolfini, Bristol (2009) and the Fondazione Sandretto Re Rebaudengo, Turin (2008).

Latitudes developed a year-long series of ten **public realm projects** in the Port of Rotterdam (2009–10) and initiated a series of artists' **interventions** activating overlooked public and private spaces on the occasion of the first two editions of the Barcelona Gallery Weekend (2015 and 2016).

Some of Latitudes' most **singular projects** have questioned the linear sequence of research, production and presentation, including solo projects produced for the two editions of 'NO SOUL FOR SALE' (X Initiative, New York, 2009 and Tate Modern, London, 2010) and producing ten weekly tabloids "live-edited" throughout and within 'The Last Newspaper' exhibition at the New Museum, New York (2010).

Latitudes has participated in **public lectures, conversations and panel discussions** at the Fundació Antoni Tàpies, Barcelona (2017), ARCOmadrid (2011, 2017), de Appel, Amsterdam (2016), Chisenhale Gallery, London (2015), Athens Biennale (2015), The Common Guild, Glasgow (2013), Sharjah Art Foundation (2012); has been **faculty** at The Banff Centre in Canada (2015 and 2017), facilitated a 10-day curatorial intensive for the NUS Museum in Singapore (2014), convened and hosted 30 hour-long presentations during 'The Dutch Assembly' (ARCOmadrid, 2012), and organised the three-day symposium for the Sharjah Biennial 8 (2007).

Participation in **residencies** has been crucial in expanding Latitudes' research and has included fieldwork in Askeaton Contemporary Arts, Ireland (2018), KADIST, San Francisco (2015), Gertrude Contemporary, Melbourne (2014), Spring Workshop, Hong Kong (2013), Casa del Lago, México DF (2012), and Frankfurt Kunstverein (2008).

Editorial projects have resulted in publications including 'LAND, ART: A Cultural Ecology Handbook' (Royal Society of Arts/Arts Council England, 2006), the monograph 'Lara Almarcegui: Projects 1995–2010' (Archive Books, 2011) and artist books by Martí Anson (Save As...Publications, 2011), Christina Hemauer and Roman Keller (Kunsthall Århus, 2011) and Simon Fujiwara (Archive Books, 2009).

Moreover, **writing** has formed an integral part of Latitudes's critical engagement with contemporary artistic practices and has included contributions to catalogues for institutions such as CAIRN Centre d'Art (2019), IMA Brisbane/Monash University Museum of Art (2016), MACBA (2016), MUSAC (2012), New Museum (2010), and the Walker Art Center (2007), amongst others.

Latitudes has edited 'Incidents of Travel' since 2016 –an online series of dispatches produced by KADIST narrating an offline day between curators and their chosen artist– and has **tutored** Barcelona Producció, artistic production grants awarded each year by the Barcelona City Council.

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