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Aldones Nino

Aldones Nino is a curator based in Spain, working within an international network through the curation of exhibitions and theoretical research in the field of contemporary art history. With experience in cultural institutions and universities, he has curated exhibitions in Brazil, Portugal, Spain, and France. His works have been published and presented in public talks across the Americas, Europe, and Asia.

His curatorial program explores the historiography of art and curation as tools of enunciation against hegemonic regimes, proposing new ways of engaging with colonial legacies. Currently, Nino serves as the Program Curator at Collegium in Arévalo, Spain. He holds a PhD in Visual Arts from the Federal University of Rio de Janeiro, Brazil, and another PhD in History and Art from the University of Granada, Spain. He also holds a Master's degree in History, Politics, and Cultural Heritage from the Getulio Vargas Foundation, Brazil, and a Bachelor's degree in Philosophy and Art History.

Exhibition "The Rain Does Not Come From the Sky" at Collegium (2024)

collegium

Curator

The exhibition *Rain Does Not Come From the Sky* is inspired by the local legend of the incorruptible fish, attributed to the miracle of purifying the Adaja River, this exhibition aims to contemplate water from the point of view of artistic practice.

It is said that the fish in the Adaja, a tributary of the Duero River that flows through Arévalo, are incorruptible due to a miracle of Saint Teresa of Jesus. This tale, deeply rooted in the area's folklore, serves as an inspiration to understand the symbolism and importance of water in different cultural contexts.

The exhibition invites reflection on the interconnection between water and life and the contemporary challenges we face regarding the sustainable management of our water resources.













Exhibition "*Beyond the West*" at Formato Cómodo (2024)

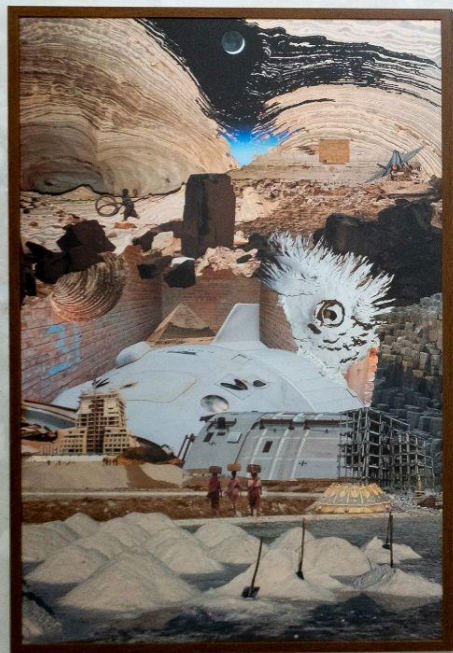
FORMATOCOMODO

Curator

Is a duo exhibition featuring artists Manauara Clandestina and Ventura Profana. The exhibition presents a reflection on colonial expansion and its impacts on culture, bodies, and knowledge, using Parque del Oeste in Madrid as a symbol of resistance and reconstruction. The show offers a critical perspective on trans identities as forces of change, challenging power structures and exploring concepts of community and sharing as alternatives to colonization.

The exhibition reflects on territorial occupation and its cultural implications, proposing a new understanding of domination dynamics. The works presented aim to reimagine forms of interaction and learning that transcend the limitations imposed by colonial structures.







Exhibition "Paths of Understanding History" at IE Creativity Center (2024)



Curator

Paths of Understanding History is presented as a tour of the Collegium collection made possible through collaboration with the IE Creativity Center. This space, affiliated with the Segovia campus of IE University, hosts an exhibition designed for both museum and university to collectively reflect on the educational possibilities of art and the global nature of knowledge.

The students of IE University have collaborated in the research on the artworks and the writing of texts accompanying them on the labels. The exhibition serve as a meeting place between art and education, bringing together the university community and promoting shared learning.



Exhibition "Transmutation: alchemy and resistance" at Paço Imperial (2024)



***Curated in collaboration
with Andressa Rocha***

Marcela Cantuária's solo exhibition highlights the struggle of women, linking it to the fight for female emancipation. Using painting and alchemical elements, the artist addresses social and political narratives of anti-colonial struggle in Latin America. With feminist methodologies and materials like wood and ceramics, Cantuária explores cultural resistance, critically reconfiguring social perceptions of identities and activism. Her works emphasize the importance of resistance against oppression and environmental exhaustion, connecting local struggles with global and border issues.







**Collective exhibition "Time is an Illusion" at Collegium
(2023)**

collegium

Curator

Humans are molded by time, our lives are marked by it, our stories are traced by its flowing, our cultures emerge from the sequence of days and nights, seasons and ages. What is time, though, but an illusion, a human construct that allows us to organize lives, stories and thought processes? The 21st century is seeing the modern, linear and progressive perspective being challenged by a series of alternative views that redefine the approach to time, together with a burgeoning of strategies to reclaim alternative ways of conceiving time. Against this backdrop of questioning and modulation, the collective exhibition "Time is an illusion" invites you to deconstruct established narratives, overcoming rigid definitions and expanding imaginative possibilities.







Collective exhibition "History between Persistence and Critique" at Collegium (2022)

collegium

Curator

This exhibition presented a selection of artworks that disrupt our understanding of reality, where through the collection, we foster dialogues that unveil the structures shaping our collective imagination, questioning collective perceptions. Thus, this is an experience that seeks to offer perspectives on coexistence beyond borders, expanding our notion of community and learning. The three axes that shape this exhibition (Ways of understanding history, Educational processes, Belief and the present) are not distinct perspectives but complementary paths, offering other possibilities for understanding common and habitual themes that guide our way of looking at history.









"Proposals of Reenchantment" by Marcela Cantuária at Sesc Pompeia (2022)



Curator

This exhibition brings together artworks that challenge memory and culture, based on the signs and relationships established between historical transitions that connect political and economic history with the legacy of women's struggle in the Global South. In this exhibition, the 38 canvases that make up the Oráculo Urutu series (2019-2022) are presented for the first time, which have already been partially exhibited in Belo Horizonte, Rio de Janeiro, and Sao Paulo. The exhibition also includes her series of oratories that subvert traditional representations of women beatified by Catholicism, giving voice to the narratives of heroic women who oppose patriarchy and capitalism.







“All Night” by Vicente de Mello at Farol Santander (2022)



***Curated in collaboration
with Marilia Panitz***



Vicente presents us with inquiries related to the intermediations between microcosms and macrocosms. The photographs gathered here oscillate between history and fictionalization, reclaiming the agency of the gaze to weave networks of communication between themselves and the surrounding world. His photographs are created in domestic spaces or open environments, relinquishing control over the conditions that would be provided by a photographic studio. In this way, he is influenced by everything that surrounds him, from organic and inorganic universes to electromagnetic radiation.

Collective exhibition "Espelho Labirinto" at the Cultural Center of Banco do Brasil (2022)



***Curated in collaboration
with Vicente de Mello***



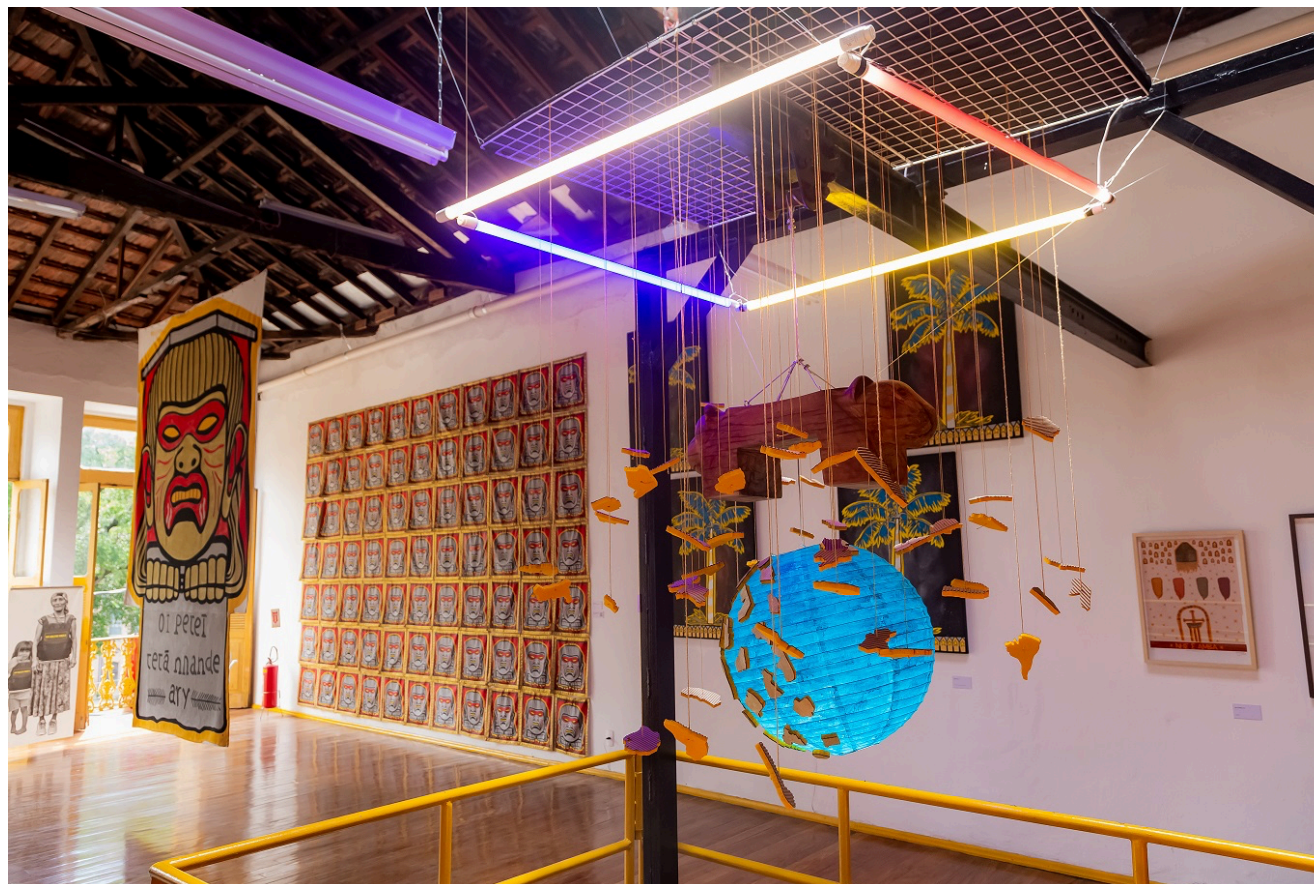
"Espelho Labirinto" elaborates different possibilities for the articulation of works by 85 Brazilian artists, based on intrinsic axes of wandering and reflection, proposing a constructed space that relinquishes the status of reality, seeking to find points that reverberate among themselves.

Would it be possible to weave paths between fragments of mirrors, proposing fracture as an imaginary labyrinthine opening? In this selection of works from the Sérgio Carvalho Collection, we see reflection and disorientation as a continuous mode of wandering among them, which at times indicate paths that are reflected in themselves, and at times indicate paths that are reflected in others, disorienting and confusing the possible paths.

Exhibition "Tekoa Xy 'The land of Tupã'" by Xadalu Tupã Jekupé at the Inclusartiz Cultural Center (2021)



Curator



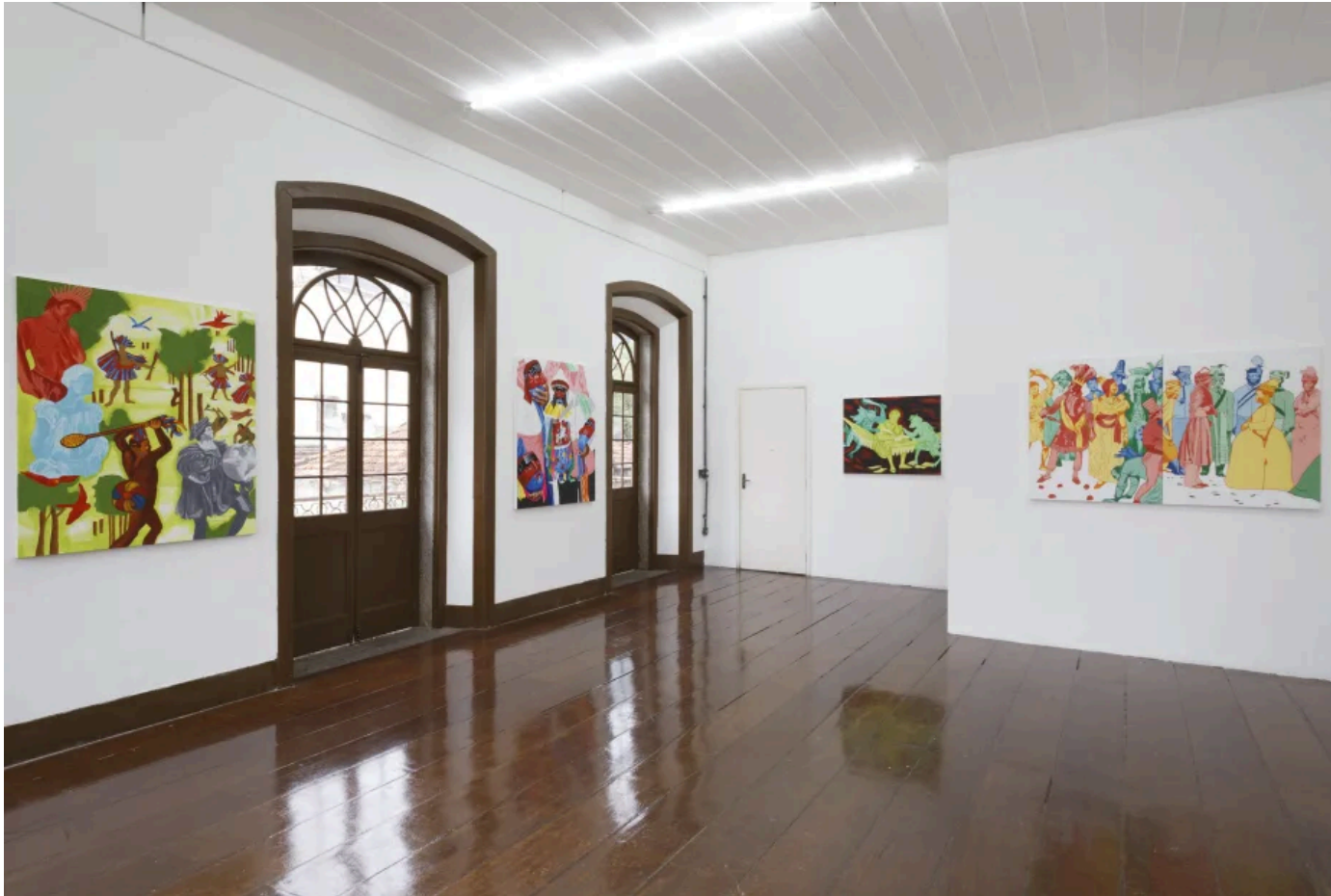
The works gathered here are at an ontological crossroads, as they reflect a fusion between the self-discovery, achieved through the unfolding of their Guarani ancestry, and the creation of artistic works that go beyond subjectivity by critically positioning themselves in relation to the erasure and catechization policies that mark the history of the nation, forged behind the backs of a significant portion of the population. As a result of conversations around the bonfire with the Karai (wise ones) from various communities, Xadalu Tupã Jekupé materializes visions and concerns, bridging indigenous culture and Western culture in a way that emphasizes social contrasts and potential modes of association.

Exhibition "Ibirapema: 'This Fighting Christians is Not Like Eating Tortillas'" by Herbert de Paz at A Gentil Carioca Gallery (2021)



Curator

Increasingly, the way canons are operated in the field of art history seeks possibilities for (re)elaboration of the past, through a critical stance towards the traditional regime of image circulation. In the research of Salvadoran artist Herbert De Paz, colonial processes of artistic and cultural interpretation dissolve in the decapitation of rudiments of a Euro-Christian episteme. His paintings reveal insurgent silhouettes, configuring a complex field of discursive dispute in the face of socially generated ways of seeing and inhabiting the world.



Exhibition "Sonantes" by Ayla Tavares at the Light Cultural Center (2019)

museu Light
da energia

Curator

Shaping clay is an archaic gesture that symbolically evokes timeless delirium. Modeling is an action directed towards matter that requires an awareness of the gesture, demanding accumulations, repetitions, an agreement between the clay and the body. Returning to the zero degree of the object to reflect on the uses of the body, its gestures, and its meanings, Ayla Tavares is interested in archaeological objects found in different sources (virtual museum archives and in loco). Through the consonance of forms found in the research of ceramic objects, archival pieces generate a constellation of "strangely familiar" objects, seeking to tension new relationships and gesturalities beyond their scientific-museological cataloging.





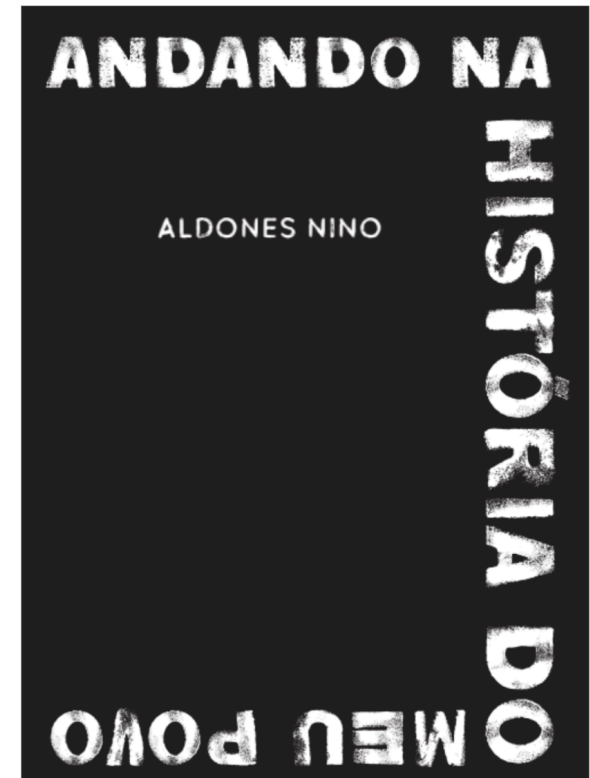
Exhibition catalogs



Marcela Cantuária
Paço Imperial, 2024
ISBN 978-65-85719-10-0



Vicente de Mello
Paço Imperial, 2021
ISBN 978-65-991325-3-7



Collective Exhibition
Galeria Gustavo Schnoor, 2019
ISBN 978-85-85954-88-8

Art Criticism



[Would it be possible to rethink the definitions of political community in a Biennial?](#), 2024
(Critique of the 60th International Art Exhibition, La Biennale di Venezia)
ArteInformado



[A Thousand names of the same emergency](#), 2023
(Critique of the 35th Edition of the São Paulo Biennial)
Inclusartiz Institute



[Contemporary Art and rural context: critical considerations](#), 2023
A Palavra Solta



[Education as Deviation from Colonial Ways of Inhabiting the World](#), 2022
La Escuela

Books



Inscrição e corporeidade - Butler e Kafka: uma aproximação
2016
Editora Paisagens Híbridas
108 p.
ISBN: 978-8569970019



Breviário da Solitude
2019
Editora: Paisagens Híbridas
133 p.
ISBN: 978-8569970132

Book chapters



Rocha, Paulo Henrique Borges da. (Org.). [Decolonialidade a partir do Brasil](#). Ed. Dialética: Belo Horizonte, 2020

**Art history and decolonial studies:
anti-hegemonic propositions and writings**



[Denise Cathilina: Fotografia Expandida](#), EdUERJ - State University Press (Rio de Janeiro, Brazil), 2020

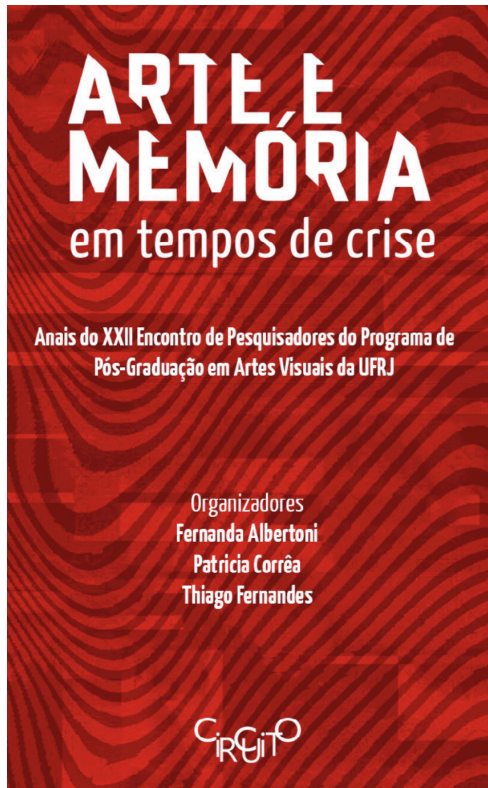
**Between Low and High: Paths and Crossings in
the Poetics of Denise Cathilina**



Rubens de Andrade (Org.). [Death, Funeral Art and Heritage](#), Ed. Hybrid Landscapes, (Rio de Janeiro, Brazil), 2020

**Absence and necropolitics: narratives about
death in contemporary art**

Book chapters



Org. Corrêa, Patrícia; Fernandes, Thiago
[Arte e memória em tempos de crise](#). Ed. Circuito, 2020

**The Video Prediction of the Rise of the Right in
Brazil: Frictions and Present(s)**



Asunción Lozano; Pedro Osakar. (Org.). [DISSIDENTS. Resistance behaviors in Art/DISIDENCIAS](#). Ed. Meca, 2019

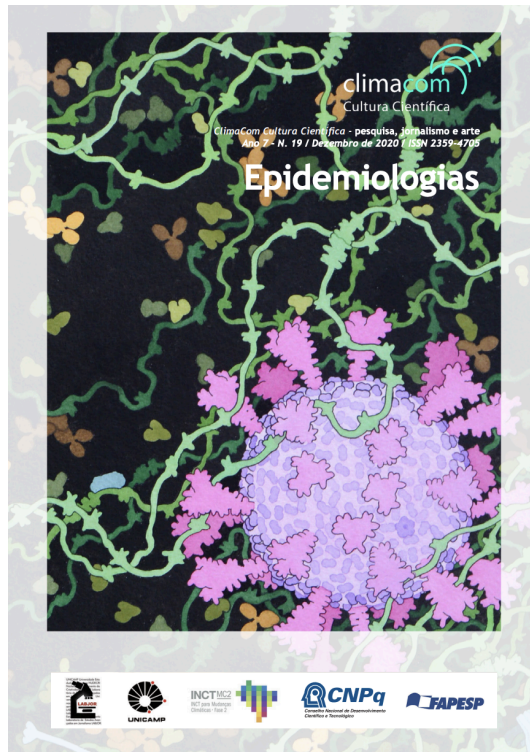
Lights, Wonder, Action



[The Overarching Issues of the European Space](#): A strategic (re)positioning of environmental and socio-cultural problems?, Ed. Universidad do Porto, 2019

**Approximations and distancing between
contemporary art and decolonial thinking:
Documenta 14 and MASP**

Scientific Articles



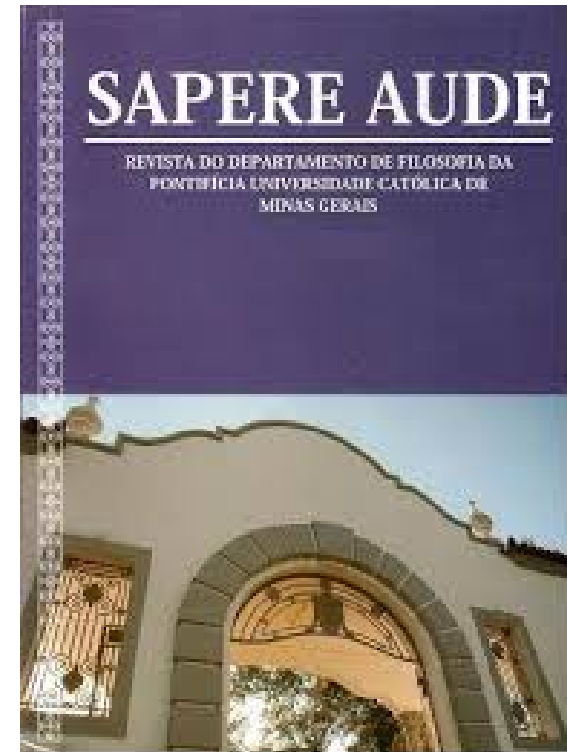
Written in collaboration with Matheus Simões. ClimaCom Cultura Científica Magazine – [Epidemiology](#), 2020

Reworking the Colonial Past: Congolese Art in the Epidemic Ignition of HIV



[Tinta Journal](#) of the University of Santa Barbara (California, USA), v. 1, 2020

Between Silence and Healing: Folds in Time and Contemporary Art



Written in collaboration with Paulo Jonas de Lima Piva. [Sapere Aude: Philosophy Magazine](#), 2013

Daily life in school and the queer theory effect facing heterossexist pedagogy

Artist Profiles *(Curatorial Entries)*

Manauara Clandestina

Ventura Profana



Colectivo Ayllu

Xadalu Tupã Jekupé



Jaider Esbell

Engel Leonardo

Jonas Van

Thiago Martins de Mello



Lygia Carvalho Pape

O Balé Neoconcreto I (1958)



Farnese de Andrade

OXIGÊNIO

International Events



Professional Curators Program at the Gwangju Biennale Academy, selected for the 2024 edition: 'Technological Innovations and Curatorial Shifts' (Gwangju, South Korea).



The ALARI First Continental Conference on Afro-Latin American Studies, held in 2019 at the Hutchins Center for African & African American Research, Harvard University.

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