



## FERNANDO SICCO

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## RESUME

Artist, arts manager and psychologist, he conceives his work as a continuum of various ways to operate in the field of art, alternating different roles, either as the author of his own work or as a facilitator of the production of others and with others, in an expanded action, generating critical and aesthetic experiences aimed at the most diverse audiences. His work has included photography, video art, video installation, textiles and objects, with a special interest in the coordinates of time and space. He is a psychologist trained in psychoanalysis, photography, video, corporal expression and improvisation. He has participated as an artist in twenty collective exhibitions in Uruguay, Argentina, Chile, Spain, Brazil and Portugal, and has made seven individual ones since 1991, and the most recent is THE BELLY OF THE BEETLE / About scales, at the Juan Manuel Blanes Museum, in 2022.

He directed the EAC / Contemporary Art Space of the Ministry of Education and Culture, from its creation in 2009 to 2020, the only official space in Uruguay dedicated entirely to contemporary art. The EAC opened to the public in 2010 in the former Miguelete prison building, in Montevideo, a panoptic structure from the 19th century. He was in charge of the creation, programming, curating and institutional development, including the first artist-in-residence program at the official level, and the curatorial internship program, also a pioneer in the country. For the EAC he carried out more than twenty-five curating experiences with national and foreign artists, and promoted the international exchange of artists in residence with countries in America, Europe and Asia. As art manager he developed since 1993 an important independent activity in the performing arts and contemporary dance in particular for more than ten years. Travel the world as much as possible ranks high among his interests, and he had the opportunity to visit more than thirty countries.

## ACADEMIC BACKGROUND

Psychologist (University of the Republic, 1984) with psychoanalytic training at a private postgraduate stage, and university professor until 1992, with active participation by the Graduate Order in the construction of the Institute of Psychology (today Faculty) of the University of the Republic post dictatorship. Founding member of the Coordinator of Psychologists of Uruguay. (Detail on page 4)

## ARTISTIC TRAINING AND EXPERIENCE

He studied and researched with Diana Mines, Carlos Amérigo and Juan Ravaioli (photography and video) between 1989 and 1991, and continued with a self-taught experience in arts. He focused his early work on analog photography, laboratory photomontage, and graphic film. He later completed a three-year training in corporal expression at the Instituto Norma Quijano (1997-1999), and explored improvisation in contemporary dance with Carolina Besuievsky (2000-2003). Dedicated mainly to arts management and exchange between artists at the Latin-American level since 1993, he returned to his own production in visual arts with video installations and video art in 2003, which he exhibited in individual exhibitions or selected as part of national salons. Between 2009 and 2020 his focus was on the EAC's management, but from 2017 onwards he has returned to exhibit individually and collectively. The production of his own work is his main current activity and includes web research and digital media. In 2021 he took part at the Cebollati Workshop, coordinated by Claudia Anselmi, and dance with Guillermina Gancio.

## SOLO AND GROUP EXHIBITIONS

2022 / **13a. Mercosul Biennial**, Porto Alegre, Brazil. Project D.U.D.O. (Universal Declaration of the Rights of Others. Portuguese version, video installation, three channels). Selected for the international group exhibition TRANSE, Instituto Caldeira.

2022 / **CONTEXTILE Biennial**, Guimarães, Portugal. **THE BELLY OF THE BEETLE** / Installation for 4m2. / Selected for the international group exhibition.

2022 / **THE BELLY OF THE BEETLE / About scales**. Juan M. Blanes Museum / Solo exhibition.

2021 / **D.U.D.O Project**. (Universal Declaration of the Rights of Others. Video installation, two channels). Selected for the 50th. MVD Award for Visual Arts / SUBTE.

2021 / **I will always (call) love you**, from the True Stories series. Cosmic / Group Fair.

2019 / **Chances** / SACO 08, Biblioteca Viva, Antofagasta, Chile / Solo exhibition.

2017 / **That** / Cultural Center of Spain in Montevideo / Solo exhibition.

2011 / My name is Lolita Art Gallery, **Visible Festival** in Madrid, Spain / Group exhibition.

2008\_2009 / **53rd National Visual Arts Prize** in Montevideo and Colonia.

2008 / **No Claims and Balances**. Exhibition Center of the City of Buenos Aires, Argentina / Expotrastiendas / Group exhibition / Curated by Rodrigo Alonso.

2007 / **Exist** / SUBTE / Solo exhibition / Curated by Pablo Thiago Rocca.

2007 / Cultural Center of Spain / **The video condition** / Group exhibition / Curated by Enrique Aguerre.

2006\_2007 / **52nd National Visual Arts Prize** in Maldonado and Montevideo / Group exhibition.

2005 / **The recovery of the innocence**. National Museum of Visual Arts, MNAV, Group exhibition /Off/On Cycle.

2004 / **Atrapadanzas – Dancecatchers** / FIVU04 Montevideo International Videodance Festival.

2004 / **To be** / Cultural Center of Spain / space +Cubo / Solo exhibition / Curated by Enrique Aguerre.

2003 / **Souvenirs** / Town Hall Montevideo / Solo exhibition / Curated by Fernando Álvarez Cozzi.

1993 / **National Photography Exhibition** / SUBTE / Montevideo / Group exhibition.

1993 / **93 Photos 93** / Town Hall Montevideo / Group exhibition.

1993 / **Y** / Integrated in the staging by Sergio Miranda / Alliance Française, Montevideo.

1993 / **La Movida** / Town Hall Montevideo. Two experimental videos / Group exhibition.

1992 / **Biennial Hall of the Montevideo Municipal Government** / Blanes Museum / Group exhibition.

1992 / **Retrospective** / Argentine Hotel Piriápolis, Maldonado / Solo exhibition.

1991 / **Simultaneous stages** / Notary Public Gallery / Montevideo / Solo exhibition.

1991 / **V National Exhibition of Young Artists** / SUBTE Montevideo / Group exhibition.

1990 / **31a. National Book Fair** / Montevideo / Diana Mines Workshop. Group exhibition.

1989 / **IV National Exhibition of Young Artists** / Town Hall Montevideo / Group exhibition.

## CURATING

2020 / **The silenced**. / Artists: Phoebe Boswell (KE - UK) and Erkan Özgen (TR).

2019 / 20 / **Engram Platform** / Oppamev Observatory EAC I. Vladimir Muhvich Meirelles (UY).

2018 / **So cute as her name**. 58th National Prize for Visual Arts "Linda Kohen", tribute exhibition of the artist.

2018 / **Finnish / Fine**. Selection of video art works by five artists from Finland.

2018 / **Histartiencia**. (Group exhibition on history, art and science, as a welcome to the National Museum of Natural History, which shares the Miguelete building with the EAC)

2017 / **The return of the gaze**: Marcos López at the EAC, with the Photography Center of Montevideo.

2017 / **Disenchantments and violence** (lie, the fiction). Exhibition of four artists under 30 years old.

2017 / **On-site**. (Three artists in residence, plus three guests)

2016 / **Us and the Cinema**. (Thirteen invited artists from national film production)

2016 / **The strange case of the gardener**, by Federico Ruiz Santesteban.

2015 / **On a human scale**. (Nine artists, six guests from the region and works from the EAC collection)

2014 / **The revealing action or a poetic of attempts**. (Francis Alÿs in Uruguay)

2014 / **Blanes Heritage**, by Fernando Foglino.

2012 / **The fading of certainties**. (Three artists from the MUSAC Collection, Spain)

2012 / **Contemporary Chic@s**. (Three artists with contemporary painting)

2011 / Start of the **Sala\_taller** concept. First experience with resident artists occupying two of the old cells in the EAC Subsoil, one as a workshop and another as their own exhibition room during the process.

2011 / **As strong as it is fragile** / the national identity. (Three artists from the EAC collection)

2011 / **On collection**: Three artists from the FRAC Lorraine collection (France)

2010\_11 / **Crimes of art I and II**. (Thirty artists in two editions)

## CURATING IN COLLABORATION:

- 2020 / **Crimes of Art**, EAC 10th Anniversary Edition, with the participation of the team.
- 2020 / **On latency state**. 80 years of the Uruguayan Photo Club. With Álvaro Percovich and Martín Pérez.
- 2019 / **An exit for the Labyrinth**. Artwork by Linda Kohen in the courtyard of the EAC.
- 2016 / **Paul Cézanne Award** from the French Embassy (Jury and curator of the group exhibition).
- 2016 / **Original forgery**. Artistic-pedagogical project between Luis Camnitzer (Uy-USA), the Instituto Escuela Nacional de Bellas Artes and the EAC, with art students.
- 2013, 2014 / **Department 20**. (Uruguayan artists residing abroad or descendants / Within EAC open call)
- 2011 / **Date for the future**. (Six artists / Within EAC open call)

## PARTICIPATION IN JURIES

- 2020 / **SACO 09**, Antofagasta Contemporary Art Festival, Chile.
- 2016 / **MERCOSUR Award for Visual Arts**.
- 2015 / Balmaceda **Young Art Residency Award**, EAC and Universidad Mayor de Chile.
- 2015 / 21st. Edition **PAUL CÉZANNE Award** by the French Institute and the French Embassy in Montevideo.
- 2009 / **LLAMALE H**, International Film Festival, short films section.
- 2009 to 2019 / Ten **EAC open international calls**, together with two guests on each occasion.

## ARTS PROJECTS MANAGEMENT

Since 1993 he worked in arts management, after a stage focused on the psychoanalytic field and university teaching. He directed performing arts projects, training and exchanges between artists at a Latin-American level, among which **TRACK**, **CENTURIAS**, **SOLOS EN ESCENA** and **ENLACEMVDO1** stand out, rising his company **TRANSITS**, sometimes in collaboration with Carolina Besuievsky. Between 1996 and 2003, he was a member of the Cultural Promoters of Latin America and the Caribbean Network, an organization to promote artists circulation and new scenic productions in the region.

He created the artistic production company **SHOW TIME**, **La boletería** (1994 - 1999), a pioneer in the sale of seats for shows inside and outside the country when the Internet was still an incipient tool, bridging the gap between a new mass consumption space (Punta Carretas Shopping) and all independent dance and theater groups. He was the editor for the Show Guide, published throughout the period, printed and distributed free of charge. He also created **LA CASA DEL VECINO / The neighbors house**, on the TVCiudad channel, a three-year cycle (2003 to 2005) with more than thirty clips, two-minute each, and high daily rotation in programming, in which the author's travel material reveals his look at the diversity of places and people, with music from each destination in particular.

In 2007 and 2008 he was hired as an advisor by the Competitive Funds for Culture, of the Ministry of Education and Culture, to provide training throughout the country to those interested in applying. Previously, in 2006, he had been producer of the show **La Casa**, by Marchesano and Mallarini, a project awarded by said funds.

In 2009, he was selected by a merit contest and management project to **lead the creation of the EAC / CONTEMPORARY ART SPACE** in Montevideo, dependent on the Ministry of Education and Culture and initiated with the support of the Spanish Agency for International Development Cooperation (AECID). He directed the EAC since then, being responsible for programming and curating, editorial and HR policy, and the strategic institutional development of this new space. The EAC was the first space at an official level devoted entirely to contemporary art in Uruguay, to which he also added the first artistic residence program and training curatorial practices. For ten years, the EAC maintained a practice open to experimentation and risk, with an international vocation, democratic and independent of market rules, with the work of a professional team. 267 exhibitions were held over 36 seasons, with works by more than 850 artists.

**The EAC had as its main goals:** the resignification of the ex-prison of Miguelete, a 19th century panopticon, transformed into a space for encounter, freedom and communication through art; accessibility, with the annual realization of an open and international call, which in the most recent editions exceeded 400 projects from more than 20 countries; professionalization in the field of contemporary art, providing support in financial, human and technical resources for both established and emerging artists; the development of a Cultural and Educational Action policy that promoted training and research, and that linked the new

institution with others of very different characteristics and with civil society; and the active exchange of artists and curators with the outside world. For more than a decade, the EAC became a local and regional reference in contemporary art, with important international links.

As Director of the EAC, Sicco was invited on several occasions: to Spain by AECID to meet contemporary museums (2011); to Brazil with the collective project LINDE (2014) and to Argentina on several occasions for the FASE Meeting; to France to participate in FOCUS Visual Arts and to Germany on the occasion of Documenta 14 (2017); to Switzerland with the program Coincidencia, by Pro Helvetia, and to the United Kingdom for a project co-produced by the British Council (2019) and Union Gallery in Birmingham. In 2020 he resigned from his position due to differences with the new orientation of the National Directorate of Culture of Uruguay.

## PSYCHOLOGY / PSYCHOANALYSIS

**PSYCHOLOGIST DEGREE** / Issued by the University of the Republic, 1984.

### **POSTGRADUATE UNIVERSITY COURSES:**

Advanced Clinical Psychodiagnosis in Psychiatry, group coordinated by Susana Rudolf at the Musto hospital in 1984; Psychoanalytic Psychopathology organized at the School of Medical Technology, group coordinated by Raquel Capurro during 1985 and 86; Sanitary administration in mental health, first two modules in 1987 in Concordia, organized by the National University of Córdoba (Argentina).

### **EXTRACURRICULAR STUDY GROUPS:**

Psychopathology with Enrique Sobrado in 1983; Psychodiagnosis, vocational orientation and clinic work with children with Nelly Legugnana in 1983, 84 and 85; Psychoanalytic Theory with Enrique Probst in 1984 and 85; Child psychopathology, groups and institutions with Susana Goldstein in 1984, 85 and 86; Psychoanalytic theory and technique with Doris Hajer during 1986 and 87; Lacanian psychoanalysis with Raquel Capurro in 1987.

### **TEACHING AT THE UNIVERSITY OF THE REPUBLIC**

University School of Psychology: Honorary Assistant of Psychological Tests II in 1985; Honorary assistant of Critical History I (Psychoanalysis) from 1985 to 1989. Tasks: Coordination of discussion groups on Freudian theory and supervision of curricular works. Member of the GIEPU (Research Group on the Teaching of Psychoanalysis at the University), coordinated by Marcos Lijtenstein, between 1986 and 1988, contributing to teaching planning.

Faculty of Psychology: Teaching assistant, first cycle cross-cutting workshops coordination degree 1. Admission by competition in 1988. Resignation from the position in 1992.

Several times representative of the Graduate Order in instances of University Co-government in the democratic transition, among them the General Assembly of University Psychology, which created the new Faculty of Psychology.

### **WRITINGS AND PUBLICATIONS**

Editor in charge of the Magazine (SIC), edited by the Coordinator of Psychologists of Uruguay, in 1989, union of which he was a founding member and member of its Executive Board.

"Analyze, promote, prevent", Conference on the Psychologist in Primary Health Care, published by the Publications Division of the University of the Republic, 1987.

Lectures: "The oblation of the subject: an approach to the masochistic position" on texts by Freud, Masoch and the Bible, 1986. / "It's a question of witches", on work with children, 1986. / "Brief answer to a Freudian question : what do you understand by unconscious? 1987. / "Position and imposture" on the work of the analyst, 1987. / "Psychoanalysis at the University", seminars of the Chair of Psychoanalysis, 1988.

In the press media: "Memories are reruns", co-authored with A. Kachinovsky, about Ever Blanchet's "Los patios de la memoria", La Hora, 1989. / "Euphorias de vida y muerte", about the film "Dead Poets Society" / "Replaced Jesus", (strictly "Reponen Jesus") on "Jesus of Montreal"; and "Miracles in the texts": all three in Revista Relaciones, 1990. "Everything depends...on the edition", about two televised versions of the same video clip by the Jarabe de palo group; The Republic, 1999.

**LANGUAGES AND OTHER TOOLS:** Native Spanish. English, Portuguese and Italian with a high level of comprehension, conversational fluency. Graphic design programs and professional photography and video editing.