
CONTRIBUTORS

EDITORS AND AUTHORS

JOHN BYRNE (born 1964) is a reader in 'The Uses of Art' and director of 'The Uses of Art Lab' at Liverpool School of Art and Design (Liverpool John Moores University). Byrne is also currently manager and coordinator of 'The Uses of Art: The Legacy of 1848 and 1984' for Liverpool John Moores University and project manager/lead editor of 'The Constituencies' strand of L'Internationale Research. Byrne also collaborates with The Association of Arte Útil and is a member of The Autonomy Project editorial board, a long-term research project initiated in 2010. He writes regularly for various magazines and journals such as *Third Text*, *Afterall*, and *Open!* Byrne lives and works in Liverpool.

ELINOR MORGAN (born 1987) is a curator and writer. She is currently Senior Curator at Middlesbrough Institute of Modern Art/MIMA, Middlesbrough (UK), where she has developed a programme and institution that is led by its context and publics. She has previously worked at Eastside Projects, Birmingham; Wysing Art Centre, Cambridgeshire, and OUTPOST, Norwich, and on public art commissions and freelance projects. Recent exhibitions include: 'Idea Home Show', 2017; 'Wilderness Way', 2017; 'Middlesbrough Collection', 2017; 'Teesside World Exposition of Art and Technology', 2016; 'Localism', 2015. All at Middlesbrough Institute of Modern Art. All co-curated with colleagues at Middlesbrough Institute of Modern Art.

NOVEMBER PAYNTER is director of programmes at the Museum of Contemporary Art Toronto Canada. She joined the museum in early 2017 to work on the programme and vision as MOCA commenced a distinct phase in its evolution, readying itself for relaunch in a new venue in spring 2018. Prior to this she was associate director of Research

and Programs at SALT, Istanbul and Ankara, from founding until December 2016. She has held the positions of Curator, Platform Garanti, Istanbul; Assistant Curator, 9th International Istanbul Biennial; with freelance curatorial work including projects for Grazer Kunstverein, Graz; Tate Modern, London; Philadelphia Museum, Philadelphia; Artists Space, New York and the Asia Pacific Triennial, Brisbane.

AIDA SÁNCHEZ DE SERDIO is an educator, researcher and cultural worker in the fields of visual culture, pedagogy and collaborative arts practices. She is assistant professor of the BA in Arts of the Universitat Oberta de Catalunya, and previously she was advisor for the departments of Education and Publics at the Museo Nacional Centro de Arte Reina Sofía in Spain, and lecturer at the Faculty of Fine Arts of the University of Barcelona. She also has collaborated with or been a member of a number of educational and cultural projects such as Friction Pedagogies at the Fundació Joan Miró and Contact Zones at La Virreina Centre de la Imatge.

ADELA ŽELEZNIK (born 1962) holds an MA in Art History from the University of Ljubljana and was a visiting student at the University of London, Goldsmiths College, London. She curated two exhibitions of Tacita Dean (Mala galerija, Ljubljana, 2004; ŠKUC Gallery, 1994) and took part at the Private View exhibition, curated by Paul O'Neil at the London Print Studio Gallery and Kent Institute of Art and Design, 2002. Since 1993 she has been working at the Moderna galerija, Ljubljana, from 2011 as a senior curator for education and public programmes. She writes about art education and participation within the museum context. Participative projects in collaboration with artists include 'Dreamers', 2016 (Maja Hodošček); Reading seminar with Jože Barši, 2012-2013; 'Showroom/Meeting Room, Backroom: Ultimate Audience', Mestna galerija/City Gallery, Ljubljana, 2010 (Apolonija Šuštersič); 'You and the City. Diaries of a Future Avant-garde', 2008-2009 (Jeanne van Heeswijk).

AUTHORS

AZRA AKŠAMIJA (born 1976) is an artist and architectural historian, director of the MIT Future Heritage Lab and an Associate Professor at the MIT Program in Art, Culture and Technology. In her multidisciplinary work, Akšamija investigates transcultural aesthetics, cultural mobility, and ways in which art and architecture can form a bridge between cultures. Her recent academic research investigates the relationship between culture and conflict, with the focus on cultural memory and war in the Balkans since the nineties. Her book *Mosque Manifesto* (2015) offers a repertoire of ways in which Islamic religious art and architecture may foster a better understanding between cultures, and provide a critical response to stereotypes about Islam in the non-Islamic societies. Akšamija holds master degrees from the Technical University Graz and Princeton University, and a PhD from MIT (History Theory Criticism of Art and Architecture/Aga Khan Program for Islamic Architecture). Her work has been shown in leading international venues including the Generali Foundation Vienna, Valencia Biennial, Liverpool Biennial, Museum of Contemporary Art Zagreb, Sculpture Center New York, Secession Vienna, Manifesta 7, the Royal Academy of Arts London, Queens Museum New York, and the Fondazione Giorgio Cini as a part of the 54th Art Biennale in Venice. She received the prestigious Aga Khan Award for Architecture in 2013 for her design of the prayer space interior in the Islamic Cemetery Altach, Austria.

ALBERTO ALTÉS ARLANDIS is an architect and researcher. He studied architecture and urban planning in Valladolid, Barcelona and Delft, and critical theory at the Independent Studies Program in Barcelona (MACBA). He now holds a Post-Doctoral Research Fellowship at the Faculty of Architecture, Technical University Delft, where he is exploring the notions of fragility, affinity and care, and the power of choreography,

dance and love, to inform a sensitive and responsible approach to 'worlding' practices and pedagogy. He has been a guest lecturer at Konstfack, University College of Arts, Crafts and Design in Stockholm and at the Academy of Landscape and Territorial Studies in Tromsø (NO). From 2011 to 2017 he was assistant professor at the Umeå School of Architecture, where he co-founded and co-directed the Laboratory of Immediate Architectural Intervention; and from 2006 to 2011 he taught at the ETSAV School of Architecture in Sant Cugat (Barcelona). In his PhD dissertation 'Delaying the Image: Towards an Aesthetics of Encounter', he approaches film as a form that thinks and as an apparatus of spatial critique, exploring 'the encounter' as a slow, caring and open form of practice. He has coedited *Intravention, Durations, Effects: Notes of Expansive Sites and Relational Architectures* (2013) and *The Power of Experiment* (2016, Artéria and the Lisbon Architecture Triennale), and he is co-founder and partner of LandLab Arkitektur AB.

BURAK ARIKAN (born 1976) is an artist and founder of the Graph Commons platform for mapping, analyzing, and publishing data-networks. Arıkan's work deals with complex networks through software, prints, installations, and performances. Recent exhibitions include: 'Data Asymmetry', Winchester Gallery, Southampton, 2016; 31st São Paulo Biennial, 2014; 11th Sharjah Biennial, 2013; 7th Berlin Biennale, 2012; and the exhibition for the Nam June Paik Award, Kunstmuseum Bochum, 2012. Arıkan lives and works in New York and Istanbul.

JAMES BEIGHTON (born 1975) is a curator, writer and researcher. He studied English Literature and Critical Theory at Leicester University and is currently completing a Cultural History PhD at Teesside University as part of the AHRC Heritage Consortium. He is Executive Director of the North East based arts development charity Tees Valley Arts and was previously Senior Curator at the Middlesbrough Institute of

Modern Art. He has a long-standing interest in the social and artistic history of clay. Beighton lives and works in Teesside (UK). Recent exhibition include: 'William Tillyer: Against the Grain', MIMA, Middlesbrough, 2013–2014; 'Jannis Kounellis', MIMA, Middlesbrough, 2012–2013; 'Julian Stair: Quietus', MIMA, Middlesbrough 2012; 'A certain distance, endless light: Felix Gonzalez-Torres & William McKeown' (co-curated with Gavin Delahunty), MIMA/AV Festival, Middlesbrough, 2010; Recent publications include: 'Twenty Years of the Old Becoming New: British Craft 1997–2017', *Korean Craft & Design Magazine* (2017); *Two Tales of a City* (co-authored with Emily Hesse), Verge Galley, Sydney (2017); 'Why Clay' (co-authored with Emily Hesse), *The Ceramics Reader* (2017); 'The Cultural Turn in History: The Historical Turn in Ceramics', Korean International Ceramics Biennale (2015).

MANUEL BORJA-VILLEL (born 1957) has been the director of Museo Nacional Centro de Arte Reina Sofía (MNCARS) in Madrid since 2008. Previously, he was the director of the Fundació Antoni Tàpies and the MACBA/Museu d'Art Contemporani de Barcelona. Together with searching for new forms of institutionality, an important part of his programme in the MNCARS is centred on the development and reorganization of the collection, changing the method of presentation of works. Recent exhibitions he has programmed include: 'Pity and Terror in Picasso's Path to Guernica' (2017), 'Marcel Broodthaers: A Retrospective' (2016), 'Territories and Fictions, Thinking a New Way of the World' (2016), 'Not Yet, On the Reinvention of Documentary and the Critique of Modernism' (2015), 'Really Useful Knowledge' (2014), and 'Playgrounds, Reinventing the Square' (2014).

COORDINATORS OF PUBLIC ACTIVITIES FOR 'REALLY USEFUL KNOWLEDGE'

SARA BURAYA BONED coordinates international projects at the Museo Reina Sofía; PAULA MOLINER coordinates and programmes activities and projects in the sphere of contemporary performing arts; and MANUELA PEDRÓN NICOLAU works in the field of

curatorship and education in contemporary art, in collaboration with different institutions. In 2014 and 2015, they were part of the Museo Reina Sofía's Public Activities Department, jointly coordinating the programme of public actions for 'Really Useful Knowledge'.

JESÚS CARRILLO (born 1966) is a professor of Art History and Theory at the Autonomous University of Madrid. He was previously general director of Cultural Programmes and Activities at Madrid City Council (2015–2016) and head of Cultural Programmes at the Museo Reina Sofía (2008–2015). Between 2013 and 2015 he was a member of L'Internationale online's editorial board, and co-curated the Glossary of Common Knowledge project. Furthermore, he has conducted a historical and critical analysis of contemporary cultural institutions and has worked as the editor of publications for the project *Desacuerdos: Sobre arte, políticas y esfera pública en el Estado Español* (Disagreements: On Art, Politics and the Public Sphere in the Spanish State).

ALEJANDRO CEVALLOS NARVÁEZ studied Art at the Central University of Ecuador and Visual Anthropology at the Latin American Social Sciences Institute. He was previously professor of art and adjunct researcher at Quito's Instituto de la Ciudad, and coordinated the area of Community Research and Mediation at the Fundación Museos de la Ciudad, Quito. He currently develops research-action based around the pathways of mainstream and intercultural education in the Andean region of Ecuador and is part of the community education workshop *Mujeres Bordando en el mercado popular de San Roque* (Women Embroidering in the San Roque Street Market).

CÉLINE CONDORELLI (born 1974) is an artist who lives and works between London, Lisbon, and Milan; she is currently Professor at NABA (Nuova Accademia di Belle Arti) Milan, and one of the founding directors of Eastside Projects, Birmingham, UK; she is the author and editor of *Support Structures* (2009) her

first monograph, *bau bau* was published in 2017. Condorelli combines a number of approaches from developing structures for 'supporting' (the work of others, forms of political imaginary, existing and fictional realities) to broader enquiries into forms of commonality and discursive sites. Recent exhibitions include: 'Proposals for a Qualitative Society (Spinning)', Stroom Den Haag; 'Corps à Corps', IMA Brisbane (AU) (2017); Gwangju Biennale; Liverpool Biennial; Sydney Biennial; and 'Concrete Distractions', Kunsthalle Lissabon (2016); 'bau bau', Hangar-Bicocca, Milan (2015); 'Céline Condorelli', Chisenhale Gallery, London; 'Positions', Van Abbemuseum, Eindhoven (NL), including the publication *The Company She Keeps* (2014).

SEAN DOCKRAY (born 1977) is an artist currently based at the University of Melbourne. He was previously a research fellow in the Post-Media Lab at Leuphana University (Lüneburg, DE). His research has explored the sharing economy, online education and artificial intelligence and traffic control. He has published writing in *Artlink* and *Frieze*, as well as in several edited volumes. He is a founding director of Telic Arts Exchange, Los Angeles and initiator of knowledge-sharing platforms The Public School and Aaarg. Dockray lives and works in Melbourne.

ÖZGE ERSOY (born 1984) is a curator. She is Public Programmes Lead at Asia Art Archive, Hong Kong. She is also Managing Editor of m-est.org, an online publication conceived as an artist-centred initiative. Her writings have been included in *ArtAsiaPacific*, *Bidoun*, *Brand-New-Life*, *Domus*, *Modern Painters*, and *The Journal of the Society of Architectural Historians*, and many others. Recent publications include: *Fatma Bucak: I must say a word about fear* (2014); *telegenic* (with Ekberzade) (2014); and *How to Begin? Envisioning the Impact of Guggenheim Abu Dhabi* (2010). Ersoy holds an MA from the Center for Curatorial Studies, Bard College. She lives and works in Hong Kong.

CARMEN ESBRI: 'I have a degree in Philosophy and the Arts, specializing in Art History, and documentary film-making. I previously spent thirty years working at different publishing houses—ever since I updated a guide from Madrid's Museo del Prado—directing, coordinating and creating. Moreover, I have developed a range of titles, coordinated large collections, and published my own books and articles. Unfinished business: to write a novel, and travel. I currently act as a Legal Expert in Art and Publishing and I am a social activist. I also belong to MEDSAP-Marea Blanca, which keeps up the fight for human rights in health and life, and I have coordinated major cultural-activist events uniting art and denunciation. I am proud to help keep the flame of borderless resistance and awareness burning.'

ORIOL FONTDEVILA (born 1978) is a curator, writer, researcher, focusing on art practices and education based in Barcelona. Artistic co-director of Sala d'Art Jove de la Generalitat de Catalunya (Catalan Government's Young Art Initiative). Currently he is researching, from a performative approach, the interweaving between art and mediation, granted by MNCARS, Museo Nacional Reina Sofia. Also, in 2015, he has been awarded (ex aequo) the Cultural Innovation International Prize of CCCB, Centre of Contemporary Culture of Barcelona for the project *Becoming Public*. He is co-curating *Performing the Museum*, an artistic research platform lead by Fundació Antoni Tàpies (Barcelona), Museum of Contemporary Art Zagreb, Koroska Gallery of Fine Arts (Slovenj Gradec) and Museum of Contemporary Art Vojvodina (Novi Sad). Formerly he has curated several projects at Fundació Joan Miró, Fundació Antoni Tàpies, A*DESK Platform, Idensitat, Centre d'Art Santa Mònica, amongst other art institutions and independent spaces in Barcelona. He is a guest lecturer at several universities and study programmes and writes regularly in art magazines and exhibition catalogues.

AMY FRANCESCHINI (born 1970) is an artist, designer, and founder of FUTUREFARMERS. Futurefarmers use

various media to create work that has the potential to destabilize logics of 'certainty'. They deconstruct systems such as food policies, public transportation and rural farming networks to visualize and understand their intrinsic logics. Through this disassembly new narratives emerge that reconfigure the principles that once dominated these systems. Futurefarmers' work often provides a playful entry point and tools for participants to gain insight into deeper fields of inquiry—not only to imagine, but to participate in and initiate change in the places we live.

GEORGE&HARRISON is an Eindhoven-based graphic design studio, founded by Martijn Maas and Maarten Stal in 2013. The studio, composed of a small team with diverse backgrounds, specializes in publications, digital media and visual identities, working on commissioned projects in the fields of art, culture, and commerce. The design practice of George&Harrison focuses on combining clean, strategy-driven solutions and powerful aesthetics. Context, research and dialogue are key to George&Harrison's approach. www.georgeandharrison.nl.

JANNA GRAHAM is a writer, organizer, educator and curator. Working with the collectives Ultra-red and Micropolitics Research Group, she participates in ongoing militant research projects on the conditions of cultural workers in London and pedagogies of anti-racism in England's rural areas. She has developed education and curatorial initiatives at institutions including the Art Gallery of Ontario (Toronto), Project Art Centre (Dublin), Van Abbemuseum (Eindhoven) and Plymouth Arts Centre (UK).

NAV HAQ (born 1976) is Senior Curator at M HKA, Museum of Contemporary Art Antwerp. He was previously Exhibitions Curator at Arnolfini, Bristol, and Curator at Gasworks, London. Haq has curated monographic exhibitions with artists such as Hassan Khan, Cosima von Bonin, Shilpa Gupta, Imogen Stidworthy and Otobong Nkanga. Group exhibitions

include: 9th Göteborg International Biennial of Contemporary Art (2017); 'Energy Flash: The Rave Movement' (2016); 'Don't You Know Who I Am? Art After Identity Politics' with Anders Kreuger (2014); 'Superpower: Africa in Science Fiction' (2012); 'Museum Show' – a historical survey of (semi-fictional) museums created by artists (2011); Contour Biennial 2007, Mechelen (B); and 'Lapdogs of the Bourgeoisie: Class Hegemony in Contemporary Art', with Tirdad Zolghadr (2006–2009). In 2012 he was recipient of the Independent Vision Award for Curatorial Achievement, awarded by Independent Curators International, New York.

YAIZA HERNÁNDEZ VELÁZQUEZ (born 1975) is a London-based researcher. She holds a PhD from the Centre for Research in Modern European Philosophy, an MA in Visual Culture and a BA in Fine Art. She is currently a lecturer at Central Saint Martins-UAL where she leads the MRes Art: Exhibition Studies. She has previously worked as Head of Public Programmes at MACBA, director of CENDEAC and curator at CAAM. Her research centres on art institutional settings as sites of political and philosophical import. She is the editor of *Inter/Multi/Cross/Trans* (Montehermoso, 2011) and is currently finalizing a monograph on the relationship between museums and criticism. Some of her other writings are available at www.arts.ac.uk/research/ual-staff-researchers/a-z/yaiza-maria-hernandez-velazquez/.

EMILY HESSE (born 1980) is an artist, ceramicist and theorist. She studied at Durham University and has an MA in ceramics from Sunderland University (2015). She is co-director of New Linthorpe (2014–2017). Hesse's interdisciplinary practice questions and aggravates social and political power dynamics through regional folk histories, collective action and the use of land and its associated materials as a physical form of protest. Hesse lives and works in Saltburn-by-the-Sea, Teesside. Recent exhibitions include: 'The Idea Home Show', MIMA, Middlesbrough, 2017; 'Stand', Tees Valley, 2016; 'The Coffee House and Post-Brexit



Paradox', MIMA, Middlesbrough, 2016; 'Localism', MIMA, Middlesbrough, 2015; 'Postcards to America', Studio 10 Gallery, Brooklyn, 2014. Recent publications include: 'Two Tales of a City' (co-authored with James Beighton), Verge Gallery, Sydney (2017), 'Why Clay' (co-authored with James Beighton) in *The Ceramics Reader* (2017).

JOHN HILL (born 1986) is an artist and currently a Graduate Researcher at Liverpool John Moores University. His work investigates collaborative practices of making and learning, both on and offline. He has had work exhibited internationally and been commissioned by major UK institutions, including Hayward Gallery, London, 2014, and Frieze Foundation, London, 2011. In spring 2017 he led the Studio of the Visiting Artist at AVU, the Academy of Fine Arts, Prague. Hill lives and works in Prague.

ALISTAIR HUDSON (born 1969) is director of Middlesbrough Institute of Modern Art. His vision for MIMA is based on the concept of the Useful Museum, as an institution dedicated to the promotion of art as a tool for social change. He was educated at Goldsmiths' College 1988–1991 and has previously worked at the Anthony d'Offay Gallery, London (1994–2000) and The Government Art Collection (2000–2004) and Grizedale Arts (2004–2014). He is co-director of the Asociación de Arte Útil with Tania Bruguera. Key exhibitions include: 'Localism', Middlesbrough Institute of Modern Art, Middlesbrough, 2015; 'Confessions of the Imperfect: 1848–1989–Now', Van Abbemuseum, Eindhoven, 2014; 'Colosseum of the Consumed', Frieze Art Fair Projects, London, 2012; Instituto Mecanicos, São Paulo Biennial, 2010; Coniston Mechanics Institute, Cumbria, 2011; Happystack, Wuzhishen, China, 2009.

ADELITA HUSNI-BEY (born 1985) is a Libyan-Italian artist who studied art, sociology and urban cultures. Her art and research focuses on self-organization and alternative forms of learning and existing in contemporary political and cultural settings. Recent exhibitions

include: 'A Wave in the Well', Sursock Museum, Beirut, 2016; 'Movement Break', Kadist Foundation, San Francisco, 2015; and 'Playing Truant', Gasworks, London, 2012. Her work was presented in the Italian Pavilion of the Venice Biennale, 2017. Husni-Bey lives and works in New York.

KRISTINE KHOURI is an independent researcher and writer. Her interests focus on the history of arts circulation and infrastructure in the Arab world. She curated 'The Founding Years (1969–1973): A Selection of Works from the Sultan Gallery Archives', Sultan Gallery, Kuwait, 2012. She and Salti co-curated 'Past Disquiet: Narratives and Ghosts of the International Art Exhibition for Palestine, 1978', MACBA/Museu d'Art Contemporani de Barcelona, 2015, and the Haus der Kulturen der Welt, Berlin, 2016. Khouri lives and works in Beirut.

NORA LANDKAMMER is a mediator and researcher in the Institute of Art Education at the Zurich University of the Arts ZHdK, where she is currently working on the international project Another Road Map for Arts Education. She is also a lecturer in the Master Art Education-Curatorial Studies at ZhdK, and is writing her PhD on post- and de-colonial perspectives in the mediation of ethnographic museums.

MARIA LIND (born 1966) is a curator, writer and educator based in Stockholm, currently the director of Tensta konsthall. She was the artistic director of the 11th Gwangju Biennale, the director of the graduate programme, Center for Curatorial Studies, Bard College (2008–2010) and director of Iaspis in Stockholm (2005–2007). From 2002–2004 she was the director of Kunstverein (Munich) and in 1998, co-curator of Manifesta 2. She has taught widely since the early nineties. Currently she is professor of artistic research at the Art Academy in Oslo. She has contributed widely to newspapers, magazines, catalogues and other publications. She is the 2009 recipient of the Walter Hopps Award for Curatorial Achievement. In the fall of 2010 *Selected Maria Lind Writing* was published.

ISABELL LOREY is a political theorist at the European Institute for Progressive Cultural Policies (eipcp) and member of the editorial board of the alternative publication platform transversal (transversal.at). Currently she holds a professorship for Transnational Gender Politics at the Institute for Political Science, University of Kassel. As a Guest Professor she taught at several European Universities including University of Basel (2012–2015), the Humboldt-Universität, Berlin (2010–2011) and the University of Vienna (2009–2010). 2001–2007 she held the first (associate) professorship in Germany for Gender & Postcolonial Studies at the University of the Arts, Berlin. Until 2000 she worked as a journalist for several TV stations in Germany, mainly for the daily news-for-kids broadcast logo. Her international publications focus on the precarization of labour and life in Neoliberalism, social movements, critical theory of democracy and representation, and political immunization. She is the author of *Immer Ärger mit dem Subjekt: Theoretische und politische Konsequenzen eines juristischen Machtmodells: Judith Butler* (re-edition with new preface 2017); *Disputas sobre el sujeto* (2017); *State of Insecurity. Government of the Precarious* (2016); *Kırılğanların Yönetimi* (2016); *Het regeren der precären: De staat van onzekerheid* (2016); *Die Regierung der Prekären* (with a preface by Judith Butler, 2012 and 2015). She is co-author of the books *Foucaults Gegenwart* (2016) and *Occupy! Die aktuellen Kämpfe um die Besetzung des Politischen* (2012) and co-edited *Kognitiver Kapitalismus* (with Klaus Neundlinger) (2012). Currently she is writing a book on 'Presentist Democracy'. Lorey lives and works in Berlin, Kassel and Málaga.

FRANCIS MCKEE (born 1960) is an Irish writer and curator working in Glasgow. From 2005–2008 he was director of Glasgow International, and since 2006 he has been the director of the Centre for Contemporary Arts, Glasgow. He is a tutor on the MFA at Glasgow School of Art and a researcher in the same institution.

He curated the Scottish participation at the Venice Biennale with Kay Pallister in 2003.

Francis McKee has written extensively on the work of many artists, including Christine Borland, Douglas Gordon, Simon Starling, Matthew Barney, Pipilotti Rist, Willie Doherty, Minerva Cuevas, Grace Weir, Beatriz Santiago Munoz, and Abraham Cruzvillegas. Recently he published two books, *How to Know What is Really Happening* (2016) and *Even the Dead Rise Up* (2017).

ELLIOT PERKINS is a sound artist and researcher member of Ultra-red collective. In 2002, Perkins received support from the Arts Council's International Artists Fellowships Programme for his collaboration with Shahidul Alam, founder of the media activist organization DRIK. Combining Perkins's sound work with Alam's photography, EURODAC EXPRESS investigated the experience of migrants making their way from Bangladesh to England. Perkins first collaborated with Ultra-red in 2005 on BLOK 70 and is presently a member of the Ultra-red project RURAL INTAVENSHAN based in Torbay where Perkins is a field organizer for the Rural Racism Project.

BOJANA PIŠKUR graduated in art history from the University of Ljubljana and received her Ph.D. at the Institute for Art History at the Charles University in Prague (CZ). She is a senior curator at the Moderna galerija in Ljubljana. Her research focuses on political issues and how they relate to or are manifested in, the field of art looking specifically at the regions of former Yugoslavia and Latin America. She has contributed to numerous publications and lectured extensively on topics such as post avant-gardes in the former Yugoslavia, radical education, cultural politics in self-management, and the Non-Aligned Movement. Related exhibitions and projects include Glossary of Common Knowledge (with Zdenka Badovinac and Jesús Carrillo), Moderna galerija Ljubljana in the frame of L'Internationale, 2013–2017; 'Politicization of Friendship', MSUM, Ljubljana, 2015, 'Grammar of Freedom/Five

Lessons' (with Zdenka Badovinac and Snejana Krasteva), Garage Museum of Contemporary Art, Moscow, 2015; 'This is All Film: Experimental Film in Yugoslavia 1951–1991' (with Ana Janevski, Jurij Meden and Stevan Vuković), Moderna galerija Ljubljana, 2010; Museum of Affects (with Bartomeu Mari, Bart De Baere, Teresa Grandas and Leen de Backer), Museum of Contemporary Art Metelkova 2010.

TJAŠA POGAČAR PODGORNIK (born 1987) studied art at the University of Ljubljana and works as a writer, editor, and curator of exhibitions and projects for various institutional and non-institutional contexts. The main focus of her work are strategies of hijacking different formats, spaces and contexts as tools for rewiring existing relations and structural operations of contemporary art. She is a co-founder and editor of *Šum*, a journal for contemporary art criticism and theory, and a member of its research collective. She worked with Museum of Contemporary Art Metelkova, Garage Museum and Škuc Gallery among others. Pogačar lives and works in Ljubljana, Slovenia.

ALAN QUIREYNS is artistic director of AIR Antwerpen, curator and writer. He studied art history at Ghent University and Freie Universität Berlin and participated in de Appel Curatorial Programme 2009–2010. In his practice, he focuses on the relationship between artistic practices and the everyday. Recent exhibitions include: 'The Living Room XL', Bodem, Antwerp, 2017; 'Staat van de Stad/State of the City/Zustand der Stadt', basis e.v., Frankfurt am Main, 2016; 'AIR Traces: Austruweel', AIR Antwerpen, 2014; 'New Ways to Work', Extra City Kunsthal, Antwerp, 2012. Recent publications include: *The Cabinet of Traces*, *LA Magazine*, *Reprobis*, *Snake Weather*, *LA Magazine*, *Two Fours and One Eight*, *Persona* (2017), *The Temporary Inhabitant*, *The Hand*, *Bus no. 720* (2016). Alan Quireyns lives and works in Antwerp.

PANTXO RAMAS, see FRANCESCO SALVINI

RED CONCEPTUALISMOS DEL SUR (Southern Conceptualisms Network) (REDCSUR) is a collective initiative bringing

together some 50 researchers and artists from the various regions of Latin America, Canada and Europe, establishing itself as a platform for collective thought and action in the contemporary relations between art and politics. It was founded in 2007 by a group of researchers concerned with intervening politically in the processes neutralizing the critical potential of 'conceptual practices' that had been developing in Latin America since the early sixties. The RedCSur has been involved in a long-term reflection on the uses and politics of archives, working on the constitution and organization of some of the most significant artist-held archives in South America. The platform archivosenuso.org is an open-ended tool to socialize its archival investigations. Among other research projects, the network led the exhibition and the publication of 'Losing Human Form'. A seismic image of the eighties in Latin America, produced in collaboration with the Reina Sofia Museum. Recent publications include *Desinventario: Esquirlas de Tucumán Arde en el archivo de Graciela Carnevale* (2015) and *Arte y disenso: Memorias del Taller 4 Rojo* (2015).

RASHA SALTÍ (born 1969) is a curator of art and film, writer and researcher. Her interests focus on the production of art historical knowledge about the modern and contemporary in the global south with a particular attention to a transnational perspective. She co-curated with Jytte Jensen, 'Mapping Subjectivity: Experimentation in Arab Cinema from the 1960s until Now' for the MoMA, 2010–2012. She and Kristine Khouri co-curated 'Past Disquiet: Narratives and Ghosts of the International Art Exhibition for Palestine, 1978', MACBA/Museum d'Art Contemporani de Barcelona, 2015, and Haus der Kulturen der Welt, Berlin, 2016. Salti lives and works between Beirut and Berlin.

FRANCESCO SALVINI, or PANTXO RAMAS, is an activist and researcher, based at the Kent Law School, Canterbury; pantxo also works in Barcelona, where he collaborates with Barcelona en Comú, and Trieste with Conferenza

Permanente per la Salute Mentale. pantxo's research and activism deal with the issues of precarity and public policies in the fields of health, care and urban rights, in contemporary contexts. In Canterbury, Francesco is research associate for the Wellcome Trust funded research project 'Law, knowledges and the making of "modern healthcare": regulating traditional and alternative medicines in contemporary contexts'.

RAÚL SÁNCHEZ CEDILLO is a philosopher, activist and translator who lives in Madrid. Since 1991 he has been collaborating with the post-operaist research and political networks, and has edited a number of works by Antonio Negri, Félix Guattari and others. He was active in the antimilitarist and Insumisión movement during the nineties, and later in the okupación and Centros Sociales Okupados movement. He is a member of the first cyberactivism network in Spain, www.sindominio.net. Since 2000 he has been promoting new autonomous educational and political projects: Universidad Nómada and the Fundación de los Comunes.

SOMATECA is a collective of research, activism, and artistic practices that came into being in 2014 and was founded by some of the participants of Advanced Studies in Critical Practices 'Somateca: Biopolitical Production, Feminisms and Queer and Trans Practices', directed by Paul B. Preciado at the Museo Reina Sofía. Bárbara G.F. Muriel, Sara Buraya Boned, Loreto Ares and Diana Vázquez are the authors of the text published in this book, and are some of the members of somateca.

IGOR ŠPANJOL (born 1972) studied sociology of culture and art history at The Faculty of Arts, University in Ljubljana. He works as a curator at the Moderna galerija, Museum of Modern Art, Ljubljana with the focus on curating of contemporary art exhibitions. Recent exhibitions include: 'Vadim Fishkin, No Magic', Museum of Contemporary Art Metelkova, Ljubljana, 2015; 'Tadej Pogačar & the P.A.R.A.S.I.T.E. Museum of Contemporary Art: Hills and Walleys and Mineral

Resources', Moderna galerija, Ljubljana, 2014; 'Marko Pogačnik: The Art of Life-The life of Art', Moderna galerija, Ljubljana, 2014. Španjol lives and works in Ljubljana, Slovenia.

NORA STERNFELD (born 1976) is an educator and curator. She is currently Professor of Curating and Mediating Art at the Aalto University in Helsinki and designated documenta Professor at the Kunsthochschule Kassel. Furthermore she is co-director of /ecm-Master Program in exhibition theory and practice at the University of Applied Arts Vienna, part of trafo.K, Office for Art, Education and Critical Knowledge Production based in Vienna (with Ines Garnitschnig, Renate Höllwart, Elke Smodics) and of freethought, a platform for research, education, and production based in London (with Irit Rogoff, Stefano Harney, Adrian Heathfield, Mao Mollona, Louis Moreno). In this context she was one of the artistic directors of the Bergen Assembly 2016.

SUBTRAMAS (Subplots) is a collective based in Spain, whose members are Diego del Pozo Barriuso (artist, cultural producer, and assistant lecturer at the Faculty of Fine Arts of the University of Salamanca), Montse Romani (independent researcher and cultural producer, teacher at the Escola Massana, Arts and Design school in Barcelona), and Virginia Villaplana (artist, cultural researcher, lecturer in the area of Audiovisual Discourse Analysis at the Faculty of Communication & Documentation of the University of Murcia). Since 2009, the collective Subtramas has been engaged in artistic research and production at the convergence of audio-visual production and critical pedagogies, collaborative practices, and social activism. Subtramas use visual narratives to explore the extent to which image-based work can help challenge the hierarchies of judgment and productivity that are intrinsic to inherited learning, how far it allows it to review and transform individual experiences and connect them to collective experience, and whether it fosters a kind of knowledge linked to

collaboration that can bring about more democratic forms of communal coexistence. Subtramas has participated at the exhibition 'Really Useful Knowledge' curated by What, How and for Whom in the Reina Sofia Museum of Madrid in 2014-2015.

TIZIANA TERRANOVA (born 1967) is a theorist and activist, based at Università degli studi Napoli L'Orientale, Naples. Previously she taught at the University of East London and the University of Essex, UK. Her work focuses on the effects of information technology on society through concepts including digital labour and the commons. Terranova has edited special issues of *Anglistica AION* (2016) and *Theory, Culture & Society* (2015) and has published *Network Culture: Politics for the Information Age* (2004). She has contributed to the Italian free university network Euronmade. Terranova lives and works in Naples.

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guide and has organized workshops. In 2013 he coordinated the project Meet Me @ M HKA, the first programme for individuals with dementia and their caregivers in Belgium. In 2014 he started working in the mediation team at M HKA.

ONUR YILDIZ (born in 1984) has obtained a PhD degree in Political Theory from the University of Essex. He is interested in radical theory, democratic politics, populism and political uses of art. He is currently the Senior Public Programmer of SALT in Istanbul.