

CONTRIBUTORS

NICK AIKENS (born 1981) is a curator at the Van Abbemuseum, Eindhoven, since 2012. Recent exhibition projects include 'The 1980s. Today's Beginnings?', Van Abbemuseum, Eindhoven, 2016 (co-curated with Diana Franssen), 'The Place is Here', Nottingham Contemporary (co-curated with Sam Thorne), Middlesbrough Institute of Modern Art and South London Gallery, 2017 and 'Rasheed Araeen: A Retrospective', Van Abbemuseum, Eindhoven, 2017 (and touring to MAMCO, Geneva, BALTIC, Gateshead, and Garage Museum of Contemporary Art, Moscow through 2019). He is the co-editor of *What's the Use? Constellations of Art, History and Knowledge* (2016) and a number of artist monographs, most recently *Rasheed Araeen* (2017) and *Too Much World: The Films of Hito Steyerl* (2015). He is a Research Affiliate of the CCC Research Master Programme, HEAD, Geneva School of Art and Design, and a member of the editorial board for L'Internationale Online. He is a course leader at the Dutch Art Institute (since 2012) and was recently a tutor at the Design Academy Eindhoven (2014–2016).

HENRY ANDERSEN (born 1992) is an artist whose projects typically centre on written text and evolve through open-ended collaborations with friends. Andersen is interested in poetry, architecture, and erotica. He has presented work at a number of festivals, exhibitions, and other platforms including Kunstenfestivalsdesarts and La Loge (both Brussels), Perth Institute of Contemporary Arts (AU), 2017 Pune Bienale (IN), and Bâtard Festival (Brussels). He recently released a record of spoken text, *Stanzas or the Law of the Good Neighbour*, with the Belgian label KRAAK. Since 2016, he has a founding member of Slow Reading Club.

Henry Andersen lives in Brussels.

ZDENKA BADOVINAC (born 1958) is a curator and writer, who has served as Director of the Moderna galerija in Ljubljana since 1993. Since 2011, Moderna galerija has two locations: the Museum of Modern Art and the Museum of Contemporary Art Metelkova. In her work, Badovinac highlights the difficult processes of redefining history alongside various avant-garde traditions within contemporary art.

Badovinac's first exhibition to address these issues was 'Body and the East: From the 1960s to the Present', 1998. She also initiated the first Eastern European art collection: Arteast 2000+. One of her most important recent projects is 'NSK from *Kapital* to Capital: Neue Slowenische Kunst: The Event of the Final Decade of Yugoslavia', Moderna galerija, 2015. Badovinac was Slovenian Commissioner at the Venice Biennale from 1993 to 1997, 2005 and 2017, and Austrian Commissioner at the São Paulo Biennial in 2002 and the President of CIMAM, 2010–2013.

BARIŞ GENÇER BAYKAN (born 1978) is an academic. Baykan holds a Master's degree in Political Sociology from the University of Paris X Nanterre (FR) and a PhD in Sociology from the University of Kent (UK). He is currently working as an Assistant Professor of Public Administration at the University of Yeditepe, Istanbul, where he teaches social movements, urbanization and environmental policy. His research interest are social movements and anti-GMO movement, climate movement, green parties and green political thought.

Baykan's recent publications include *Effect of Materialism and Environmental Knowledge on Environmental Consciousness among High School Students: A Study Conducted in Istanbul Province* (2015, co-edited with Ahu Ergen and Seda Gökçe Turan).

Baykan lives and works in Istanbul.

HAKIM BEY (born 1945) is an American political writer, essayist, and poet, known for first proposing the concept of the Temporary Autonomous Zone (TAZ), based in part on a historical review of pirate utopias. He has worked with the not-for-profit publishing project Autonomedia in Brooklyn, New York, and has written essays on such diverse topics as Tong traditions, the utopian Charles Fourier, the Fascist Gabriele D'Annunzio, alleged connections between Sufism and ancient Celtic culture, technology and Luddism, and Amanita muscaria use in ancient Ireland. He writes regularly in publications such as *Fifth Estate* and the NYC-based *First of the Month*.

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).

ROSI BRAIDOTTI (born 1954) is a philosopher and Distinguished University Professor at Utrecht University. She holds a BA from the Australian National University; a PhD from the Université Panthéon-Sorbonne in Paris and Honorary Degrees from Helsinki and Linköping. She is a Member of the Australian Academy of the Humanities and the Academia Europaea. In 2005 she was awarded a Knighthood in the Order of the Netherlands Lion. Her books include *Nomadic Subjects* (2011), *Nomadic Theory* (2012) and *The Posthuman* (2013). In 2016 she co-edited with Paul Gilroy: *Conflicting Humanities*.
www.rosibraidotti.com

BORIS BUDEN (born 1958) is a writer and cultural critic. He studied philosophy in Zagreb and received his PhD in cultural theory from Humboldt-Universität in Berlin. Buden is permanent fellow at the European Institute of Progressive Cultural Policies in Vienna. His essays and articles cover the topics of philosophy, politics, cultural and art criticism. Recent publications include: *Transition to Nowhere* (forthcoming 2018); *Zone des Übergangs* (2009); *Der Schacht von Babel* (2004).

Buden lives and works in Berlin.

CRISTINA CÁMARA (born 1975) is an art historian and cultural manager. Since 2006, she is the curator of Film and Video Collection at the Museo Nacional Centro de Arte Reina Sofía where she has been part of the curatorial team of exhibitions such as 'Territories and

Fictions: Thinking a New Way of the World', 2016–2017, and 'Minimal Resistance: Between Late Modernism and Globalization: Artistic Practices during the 80s and 90s', 2013–2014. Her research focuses on the moving image: history, collection and exhibition. Her last curatorial work was 'Val del Omar: The Mechanical Mysticism of Cinema', MEIAC, Badajoz; CGAC, Santiago de Compostela, and Laboral, Gijón, 2015.

Cámara lives and works in Madrid.

JESÚS CARRILLO (born 1966) was Lecturer of Contemporary Art History at the Universidad Autónoma de Madrid, Head of the Cultural Programmes Department of the Museo Nacional Centro de Arte Reina Sofía from 2008 to 2014 and General Director of Cultural Programmes of Madrid City Council from 2015 to 2016. He combines the analysis of contemporary culture and cultural institutions with a critical reading of historical narratives of art. He has published: *Arte en la Red* (2004), *Naturaleza e imperio* (2004) and *Tecnología e imperio* (2003), and as editor: *Modos de hacer: Arte crítico, esfera pública y acción directa* (2001), *Tendencias del arte, arte de tendencias* (2003), *Desacuerdos: sobre arte, políticas y esfera pública en el Estado español* vols. 1, 2, 3, 4 and 8 (2004–2007), *Douglas Crimp: Posiciones críticas* (2005), and *Martha Rosler: Imágenes públicas* (2008).

BOJANA CVEJIĆ's (born 1975) work spans philosophy, theatre and performance education. She is the author of several books on performance theory and philosophy: *Choreographing Problems* (2015), *Public Sphere by Performance* (2012) (with Ana Vujanović), and *Drumming & Rain: A Choreographer's Score* (2013) (co-authored with A.T. De Keersmaeker). She has collaborated as a dramaturge in a number of choreographies (by X. Le Roy, Eszter Salamon, Mette Ingvartsen, Anne Teresa De Keersmaeker, De Smedt). As a co-founding member of TkH/Walking Theory editorial collective and performing arts theory magazine, Cvejić has engaged in theoretical-artistic research projects, currently *Performing the Self in the 21st Century*, with Ana Vujanović and Marta Popivoda. In 2013, Cvejić curated the exhibition 'Danse-Guerre', Musée de la danse,

Rennes. In 2014, she devised a choreography and lecture programme titled 'Spatial Confessions' for Tate Modern's Turbine Hall. Cvejić is Associated Professor of Dance and Dance Theory in KHIO Oslo and has been a long affiliate teacher at P.A.R.T.S. Brussels, where she is currently coordinating Research Studios.

LUC DELEU (born 1944) set up T.O.P. Office (the Turn-On Planning Office) in Antwerp in 1970, just after earning his degree in architecture. It can be described as an interdisciplinary urban planning firm. In 1970 Deleu also had his first solo exhibition, 'Luc Deleu Says Farewell to Architecture' at the self-organized gallery Vacuum voor nieuwe dimensies (Vacuum for New Dimensions) in Antwerp. Yet to date he has given up neither architecture nor art. He sees them as closely related manifestations of thinking. What he once said of himself is still true: 'I am an artist because I am an architect.' Deleu lives in Antwerp.

DIEDRICH DIEDERICHSEN (born 1957) has been Professor for Theory, Practice, and Communication of Contemporary Art at the Institute for Art History & Cultural Studies at the Academy of Fine Art, Vienna since 2006. From 1998 to 2007 he was Professor for Aesthetic Theory/Cultural Studies at Merz-Akademie, Stuttgart. He writes for several magazines, dailies and journals in the German speaking world (*Texte zur Kunst, Theater heute, Cargo, Spex, Die Zeit, tageszeitung, Süddeutsche Zeitung* and many others). In the eighties he was an editor and/or publisher of music journals in Hamburg and Cologne (*Sounds, Spex*).

Since 1992 he has curated exhibitions in Zürich, Stuttgart, Los Angeles, Berlin, Graz and elsewhere, currently together with Anselm Franke as director of 'Love & Ethnology: Hubert Fichte', a global literature/exhibition project with shows in Lisbon, Salvador de Bahia, Rio de Janeiro (2017), Santiago de Chile, Dakar, New York (2018) and Berlin (2019) with Haus der Kulturen der Welt and several curators and institutions.

Most recent books include: *Körpertreffer: Zur Ästhetik der nachpopulären Künste* (2017); *Über Pop-Musik* (2014); *The Whole Earth: California and the Disappearance of the Outside* (2013).

Diederichsen in Berlin and Vienna.

NAZIM HIKMET RICHARD DIKBAŞ (born 1973) is an academic and an artist. Dikbaş holds a Master's degree in Continental Philosophy at the University of Warwick. He is currently teaching 'Creativity and Dissidence' at the Cultural Management Postgraduate Programme at Istanbul Bilgi University. He is also a member of the music group Zen and art collective Hafriyat.

His recent exhibitions include 'Outside the Sentence There Was a City', SALT Ulus, Ankara, 2016; 'Unprogressive Soul', Öktem&Aykut, Istanbul, 2014; 'Untitled', 12th International Istanbul Biennial, 2011; 'New Forms of Rest and Entertainment', Galeri Non, Istanbul, 2011; 'Expecting Pleasure to Solve Problems', Galeri Splendid, Istanbul, 2009. In addition, he has translated works by Vladimir Nabokov and Flannery O'Connor into Turkish, and Orhan Pamuk and Hrant Dink into English.

Dikbaş lives and works in Istanbul.

CORINNE DISERENS was the curator of Taipei Biennial 2016 (Taiwan), the director of Erg – higher art & research academy, Brussels between 2011 and 2016, and the jury chairwoman of the Akademie Schloss Solitude, Stuttgart. From 1989 to 1993, Diserens was curator at IVAM – Institut Valencià d'Art Modern, and between 1996 and 2008 she directed the Musées de Marseille, the Musée des beaux-arts de Nantes, the opening of the new Museo d'arte contemporanea in Bolzano, and organized international coproductions for MACBA, Barcelona. She has curated seminal artist's retrospectives, biennials, thematic exhibitions, monographs and catalogues as well as directed numerous publications, researches, symposiums, and workshops. She studied art history at Université Panthéon-Sorbonne, Paris, and was Fellow at the Whitney Museum of American Art, Independent Study Program, New York.

AYŞE DÜZKAN (born 1959) is a writer, journalist, editor and activist. She writes for www.artigercek.com, *Özgürlükçü Demokrasi* and works as an editor at Güldünya Yayınları, a collective feminist publishing house. She has worked for various media, including *Özgür Gündem*, *Radikal*, *Milliyet*, *Pişmiş Kelle*, *Kırmızı Alarm*. She was one of the founders of two feminist magazines, *Feminist* and *Pazartesi*.

She has written three books and was one of the 1000 women nominated for the Nobel Peace Prize in 2005.

MERVE ELVEREN (born 1985) is the Senior Programmer of Research and Programs at SALT in Istanbul and Ankara. Her research focuses on intersections of memory, visual culture and politics.

Recent exhibitions include: 'How Did We Get Here', SALT Beyoğlu and Galata, Istanbul, 2015, realized within the framework of L'Internationale's five-year programme 'The Uses of Art: The Legacy of 1848 and 1989'; 'A Promised Exhibition', a comprehensive exhibition of Gülsün Karamustafa, SALT Beyoğlu and Galata, Istanbul, 2013 (co-curated with Duygu Demir).

Elveren lives and works in Istanbul.

CHARLES ESCHE (born 1963) is director of Van Abbemuseum, Eindhoven; professor of contemporary art and curating at Central Saint Martins, London, and co-director of *Afterall* journal and books. He teaches on the Exhibition Studies MRes course at CSM, and at the Jan van Eyck Academie, Maastricht. He (co-) curated 'Le Musée Égaré', Kunsthall Oslo, 2017; 'Printemps de Septembre', Toulouse, 2016; Jakarta Biennale 2015; 31st São Paulo Bienal, 2014; U3 Triennale, Ljubljana, 2011; RIWAQ Biennale, Palestine, 2007 and 2009; Istanbul Biennale, 2005; Gwangju Biennale, 2002, and other international exhibitions. He is chair of CASCO, Utrecht. He received the 2012 Princess Margriet Award and the 2014 CCS Bard College Prize for Curatorial Excellence.

MARCELO EXPÓSITO (born 1966) is an artist, writer, and cultural producer, currently Member of Parliament for En Comú Podem and Third Secretary in the Spanish Congress. For twenty years he has been an activist in political movements against neoliberalism, such as the anti-globalization movement and the EuroMayDay. He has collaborated with militant research networks in Europe and in Latin America such as the Universidad Nomada, the Red Conceptualismos del Sur and the European institute for progressive cultural policies (eipcp). He has written, edited and translated relevant contributions in the debate on the relations between artistic avant-garde,

cultural activism and political practices, including *Walter Benjamin, productivist* (2013) and *Conversación con Manuel Borja-Villel* (2015).

BOŽIDAR FLAJŠMAN (born 1956) is a teacher of art with a PhD in art pedagogy, a theoretician of social and political visual communications, essayist, artist, photographer, editor and environmental activist. His work was presented in the exhibition: 'Low-Budget Utopias', Museum of Contemporary Art Metelkova, Ljubljana, 2016.

His publications include: *Podobe časa, Metlika na razglednicah* (Images of Time, Metlika on Postcards) (2015); *Likovna dejavnost in ekološko ozaveščanje* (Art and Ecological Awareness) (2009); *Five Minutes of Democracy* (with Mojca Drčar Murko, Boris Vezjak and Darko Štrajn) (2008); *Vizualna ekologija: ekološki nagovori vidnih sporočil* (Visual Ecology: Ecological Aspects of Visual Communications) (2006).

Flajšman lives and works in Ljubljana, Slovenia.

ANNIE FLETCHER is currently Chief Curator at the Van Abbemuseum, Eindhoven. She also tutors at De Appel, Amsterdam, the Dutch Art Institute Arnhem and the Design Academy Eindhoven. She recently worked on the museum's retrospective of Qiu Zhijie and the ten-day caucus project called 'Becoming More', in 2017. Other projects include 'El Lissitzky: the Artist and the State' at IMMA Dublin, and a 'Republic of Art' at the Van Abbemuseum in 2015–2016. She was Van Abbe's lead contributor to the 'Museum as Hub' collaboration led by the New Museum in New York from 2006–2014 and is part of the on-going collaborative team that developed the 'Museum of Arte Util' with Tania Bruguera in 2013 and continues to develop the Association of Arte Util today. She curated 'After the Future' at Eva Ireland's International Biennial of Visual Art in 2012. Other projects include solo exhibitions or presentations with Ahmet Ogut, Hito Steyerl, Sheela Gowda, David Maljkovic, Jo Baer, Jutta Koether, Deimantas Narkevicius, Minerva Cuevas, and the long-term projects 'Be(com)ing Dutch' (2006–2009) and 'Cork Caucus' (2005) with Charles Esche. She was co-founder and co-director of the rolling curatorial platform 'If I Can't Dance, I Don't Want To Be Part Of Your Revolution', with

Frederique Bergholtz and Tanja Elstgeest. With Sarah Pierce she developed the Para Education Department at Witte de With, Rotterdam, in 2004. As a writer she has contributed to various magazines and publications.

DIANA FRANSSEN (born 1954) is curator and head of research at the Van Abbemuseum, Eindhoven. Her aim is to provide a broad public with access to modern and contemporary art and in doing so encourage critical reflection on the relationship between art and wider social conditions.

Recent exhibitions include: 'YOU'VE GOT 1243 UNREAD MESSAGES', Latvian National Museum of Art, Riga, 2017; 'Positions III: Rossella Biscotti, Duncan Campbell, Maryam Jafri, Natasja Kensmil', 2016; 'The 1980s: Today's Beginnings?', 2016 (with Nick Aikens); 'A Republic of Art', Van Abbemuseum, Eindhoven, 2015 (with Annie Fletcher).

Diana lives and works in Eindhoven.

GEORGE&HARRISON are the designers of this publication. George&Harrison is an Eindhoven-based graphic design studio, founded by Martijn Maas and Maarten Stal in 2013. The studio, a small team of people from 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.

JUNE GIVANNI (born 1950) is a film curator, currently developing the June Givanni Pan African Cinema Archive (JGPACA), after three decades in the industry. She ran the BFI's African Caribbean Unit; programmed Planet Africa at TIFF; and programmed at film festivals and art institutions in five continents over three decades. She specializes in African and African diaspora cinema with Black British Cinema at its core.

JGPACA recent exhibitions include: 'The Place is Here', Nottingham and London, 2017; 'Pan African Film Lounge Installation', Auto-graph, London, 2015; 'Movements', Cookhouse Gallery, London, 2014.

Publications include: 'A Curator's Conundrum', in *The Moving Image: The Journal of the Association of Moving Image Archivists* (Spring 2004); *Symbolic Narratives: African Cinema* (1997); *Black Film Bulletin* (1993–1996) (with Gaylene Gould); *Black Film and Video List* (1988, 1990).

June Givanni lives and works in London.

LISA GODSON (born 1970) is Director of the MA Design History and Material Culture programme at NCAD in Dublin, a Visiting Research Fellow at Trinity College Dublin and formerly Tutor and Fellow at the Royal College of Art, London. She is a graduate of the Royal College of Art (PhD, MA) and Trinity College Dublin (BA).

Recent and forthcoming publications include *Making 1916: the Visual and Material Culture of the Easter Rising* (2015) (co-edited with Joanna Bruck); *Religious Architecture in Ireland, Germany and Beyond: Influence, Process and Afterlife since 1945* (2018) (co-edited with Kathleen James Chakraborty); *Understanding Uniform: Clothing and Discipline in the Modern World* (2019) (co-edited with Jane Tynan); *'How the Crowd Felt': Ritual and Affect 1922–39* (author) (2018). She lives and works in Dublin.

TERESA GRANDAS (born 1963) is an art historian. She studied History of Art and Philosophy at the University of Barcelona and is curator at MACBA, Barcelona. She is focused on research projects on art and counterculture practices, and Spanish art.

Selected exhibitions: 'Poetry Brossa', MACBA, 2017 (with Pedro G. Romero); 'Hard Gelatin: Hidden Stories from the 80s', MACBA, 2016–2017; 'Video-nou', Van Abbemuseum, Eindhoven, 2016; 'The Passion According to Carol Rama', MACBA, 2014–2015, (with Paul B. Preciado) Musée d'Art Moderne de la Ville de Paris, 2015, EMMA, Espoo, 2015–2016, Irish Museum of Modern Art, Dublin, 2016, GAM-Galleria Civica d'Arte Moderna e Contemporanea, Turin, 2016–2017; 'Eulàlia Grau: I Have Never Painted Golden Angels', MACBA, 2013; 'Utopia is Possible: ICSID: Eivissa, 1971', MACBA, 2012, Museu d'Art Contemporani d'Eivissa, 2013 (with Daniel Giralte-Miracle);

'The Museum of the Affects', Moderna Galerija, Ljubljana, 2011–2012 (as part of curatorial team with Bart de Baere and Bartomeu Mari,

Bojana Piškur and Leen de Baar); 'Àngels Ribé: En el laberint', 1969–1984, MACBA, 2011; 'Parallels Benet Rossell', MACBA, 2010–2011 (with Bartomeu Mari).

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', 2014 (with Anders Kreuger); 'Superpower: Africa in Science Fiction', 2012; 'Museum Show: A Historical Survey of (Semi-fictional) Museums Created by Artists', 2011; 'Contour Biennial 2007', Mechelen (BE); and 'Lapdogs of the Bourgeoisie: Class Hegemony in Contemporary Art', 2006–2009 (with Tirdad Zolghadr). In 2012 he was the recipient of the Independent Vision Award for Curatorial Achievement, awarded by Independent Curators International, New York.

BEATRIZ HERRÁEZ is an art historian. She has worked as curator at the Collections Department at Museo Nacional Centro de Arte Reina Sofía, Madrid, from 2012–2016, and as Chief Curator at Montehermoso Kulturunea (Basque Country) from 2007 to 2011. She has co-curated exhibitions organized by Museo Reina Sofía such as 'Territories and Fictions. Thinking a New Way of the World', 2016–2017; 'Minimal Resistance. Between Late Modernism and Globalization: Artistic Practices during the 80s and 90s', 2013–2014; and the solo project 'Erlea Maneros Zabala', 2016. Her curatorial works include 'Je, je... luna: María Luisa Fernández: Works Produced between 1979 and 1997', 2015–2016; *at AZ zentroa*, Bilbao, and Marco, Vigo, 2015–2016; 'What I See: Susan Hiller' at Montehermoso, Vitoria-Gasteiz, 2010; 'Soy el final de la reproducción', Sculpture Center, New York, and 'castillo/corrales', Paris, 2007–2008. She currently works on the upcoming solo exhibitions of the artists Julia Spinola at CA2M, Madrid, and Itziar Okariz at Tabakalera, Donostia-San Sebastian, scheduled for 2018.

LUBAINA HIMID, MBE (born 1954) is an artist and professor of Contemporary Art at the University of Central Lancashire. In her artistic, academic, and curatorial work, Himid brings forth and celebrates the lives and histories of people of the Black diaspora. Himid has exhibited work in a number of major institutions such as Badischer Kunstverein, Karlsruhe; South London Gallery; Spike Island, Bristol; Modern Art Oxford; Nottingham Contemporary and Walker Art Gallery, Liverpool. Forthcoming solo exhibitions include Musée régional d'art contemporain Occitanie/ Pyrénées-Méditerranée, Sérignan, and Frans Hals Museum, Haarlem. Her work is held in several public collections, including National Museums Liverpool; Tate, London; Museum Ludwig, Cologne; Arts Council Collections, Rhode Island School of Design, Providence; Middlesbrough Institute of Modern Art, and the Victoria & Albert Museum, London. She is a nominee for the 2017 Turner Prize.

LOLA HINOJOSA (born 1979) is Head of Performing and Intermedia Arts Collection at the Museo Nacional Centro de Arte Reina Sofía, Madrid. When she joined that institution in 2006, she collaborated in the creation of the Film and Video Collection Department. Her main fields of study are performance, moving images and gender theory. She has been part of the curatorial team of exhibitions organized by Museo Reina Sofía, such as 'Territories and Fictions: Thinking a New Way of the World', 2016–2017; 'Minimal Resistance: Between Late Modernism and Globalization: Artistic Practices during the 80s and 90s', 2013–2014; 'Encounters with the 30s', 2012–2013.

She lives and works in Madrid.

ANTONY HUDEK (born 1976) is a writer and curator based in Antwerp. He is currently director of the postgraduate Curatorial Studies program at KASK—School of Arts, Ghent. Before, he was research curator (Tate Liverpool, 2013–2014), curator and deputy director of Raven Row, London (2014–2015), and director of Objectif Exhibitions, Antwerp (2015–2016). For M HKA, the Museum of Contemporary Art Antwerp he edited the catalogue *Joseph Beuys: Greetings from the*

Eurasian (2017). In parallel, he continues to co-run Occasional Papers, a non-profit press founded in 2008, devoted to histories of art and design.

TEA HVALA (born 1980) is a writer and radio maker. She holds BA degrees in Sociology of Culture and Comparative Literature, and an MA degree in Anthropology of Gender. Her work is focused on grassroots feminist activism and art, independent media and science fiction. At Radio Študent, she co-authors *Sektor Ž*, a monthly radio show on feminism. She co-organizes the Deuje babe festival and co-edits the spol.si website.

Recent publications include: *Skrivna bolnišnica* (Secret Hospital) (2017) (co-authored with Špela Oberstar); *Podzemlje* (The Underground) (2016); *Razkorak* (Discord) (2015). Tea Hvala lives and works in Cerkno, Slovenia.

GAL KIRN (born 1980) holds a PhD in political philosophy from the University of Nova Gorica (2012). He was a researcher at the Jan van Eyck Academie in Maastricht (2008–2010), and a research fellow at ICI Berlin (2010–2012). He received a fellowship at the Akademie Schloss Solitude in Stuttgart (2015) and was a postdoctoral fellow of the Humboldt-Foundation (2013–2016). He has been teaching courses in film, philosophy, and contemporary political theory at the Freie Universität Berlin, at Justus-Liebig-Universität Gießen and University of Primorska.

Kirn published *Partizanski prelomi in protislovja trznega socializma v Jugoslaviji* (Partisan Ruptures and Contradictions of Market Socialism in Yugoslavia) (2015). He is a co-editor (with Marian Burchardt) of *Beyond Neoliberalism: Social Analysis after 1989* (2017) (with Peter Thomas, Sara Farris, and Katja Diefenbach), *Encountering Althusser* (2012) (with Dubravka Sekulić and Žiga Testen) and of *Yugoslav Black Wave Cinema and its Transgressive Moments* (2012). He is also editor of *Postfordism and its Discontents* (2010). At the moment he is starting to write a manuscript for Brill Publisher on the topic of partisan counter-Archive.

He lives in Berlin and holds an Open Topic Position at TU Dresden.

NEŽA KOGOVŠEK ŠALAMON (born 1978) is a lawyer and a researcher. She studied at the University of Ljubljana, Faculty of Law, and University of Notre Dame Law School in the US. She works as Director of the Peace Institute–Institute for Contemporary Social and Political Studies. In her work she specializes in human rights from the perspective of constitutional law, international law, and administrative law. She is a member of a number of professional networks in her research fields. Recently she has been nominated as a representative of the Republic of Slovenia in the European Commission against Racism and Intolerance at the Council of Europe. Her research fields include asylum, migration, citizenship and non-discrimination law.

Recent publications include: *Challenges of the Constitutional Law in the 21st Century: Liber Amicorum Ciril Ribičič* (2017) (co-edited with Matija Žgur and Boštjan Koritnik); *Lgbt People as Refugees and Immigration Rights* (2017); *Asylum Seekers and HIV/AIDS: Legal Issues, Well-Being and Fundamental Rights* (2016); *Asylum Institutions in the Western Balkans: Current Issues* (2016); *Razor-Wired: Reflections on Migration Movement through Slovenia in 2015* (2016) (co-edited with Veronika Bajt); *Erased: Citizenship, Residence Rights and the Constitution in Slovenia* (2016); *Traits of Homophobia in Slovenian Law: From Ignorance towards Recognition* (2012); *Migration Law: Slovenia* (2011).

Kogovšek Šalamon lives and works in Ljubljana, Slovenia.

ANDERS KREUGER (born 1965) is a curator and writer. He is Senior Curator at M HKA, the Museum of Contemporary Art Antwerp, and one of the editors of the London-based journal *Afterall*.

Recent exhibitions at M HKA include 'A Temporary Futures Institute', 2017 (co-curated with Maya Van Leemput); 'Robert Filliou: The Secret of Permanent Creation'; 'The Welfare State', 2015.

Recent essays in *Afterall* include: 'Ethno-Futurism: Leaning on the Past, Working for the Future' (#44); 'The Gely Korzhev Retrospective in Moscow: Why Him? Why Now?' (#42); 'Ion Grigorescu: My Vocation Is Classical, Even Bucolic' (#41).

Anders lives and works in Antwerp, Belgium.

ELISABETH LEBOVICI (born 1953) PhD in Aesthetics, University of Paris 10, is an art historian and art critic. Since 2006, she co-curates the seminar 'Something You Should Know: Artists and Producers' at the Ecole des Hautes Études en Sciences Sociales (EHESS, Paris).

She was an editor at the arts and culture department of the daily newspaper *Libération* (1991–2006) and a chief-editor of *Beaux Arts* magazine (1987–1990). As a freelance writer, she has contributed to many publications. Her most recent publication: *Ce que le sida m'a fait: art et activisme à la fin du XXe siècle* (2017).

ROGELIO LÓPEZ CUENCA (born 1959) is an artist and independent researcher, whose work — focused in media images analysis, construction of collective identities and cultural criticism — is carried out through publications, courses, workshops, exhibitions, intervention in public spaces, TV or the Internet (www.malagana.com), blending procedures from visual arts as well as from literature or social sciences.

His more recent works deals with the manipulation of history and collective memory: *Los bárbaros* (2016); *Valparaíso White Noise* (2013); *Saharawhy* (2012); *Ciudad Picasso* (2011); *Mapa de México* (2010); *Mappa di Roma* (2007); and *Malaga 1937* (2007).

López Cuenca lives and works in Málaga.

GEERT LOVINK (born 1959) is a Dutch media theorist, internet critic and author of *Uncanny Networks* (2002), *Dark Fiber* (2002), *My First Recession* (2003), *Zero Comments* (2007), *Networks Without a Cause* (2012) and *Social Media Abyss* (2016). In 2004 he founded the Institute of Network Cultures at the Amsterdam University of Applied Sciences. His centre organizes conferences, publications and research networks such as Video Vortex (online video), Unlike Us (alternatives in social media), Critical Point of View (Wikipedia), Society of the Query (the culture of search), MoneyLab (internet-based revenue models in the arts). Recent projects deal with digital publishing and the future of art criticism. He also teaches at the European Graduate School (Saas-Fee (CH)/Malta) where he supervises PhD students.

AMNA MALIK (born 1969) is an art historian and Senior Lecturer in History and Theory of Art at the Slade School of Fine Art, UCL. She specializes in twentieth-century and contemporary art and diaspora and has published a number of essays on African American, Black British, South Asian and Middle Eastern artists in Europe and the US. Malik is currently working on a book that examines aesthetics and art practices across diasporas from Africa, Asia and the Middle East.

PABLO MARTÍNEZ (born 1983) is Head of Programming at MACBA, Barcelona. His research focuses on educational work with the body and the potential of images for constructing political subjectivity. He was Head of Education and Public Activities at CA2M (2009–2016), and Associate Professor of Contemporary Art at the Faculty of Fine Arts of the Complutense University of Madrid (2011–2015).

He is Editorial Secretary of the journal of art and visual culture *Re-visiones* and a member of Las Lindes, a research and action group working on education and cultural and artistic practices. He has co-edited, with Yayo Aznar, *Arte actual: Lecturas para un espectador inquieto* (2011) and was editor of *No sabíamos lo que hacíamos. Lecturas para una educación situada* (2017). He curated solo shows of *Werker Magazine* and Adelita Husni-Bey.

LOURDES MÉNDEZ is Chair of Anthropology of Art at the University of the Basque Country. She studied Social Anthropology at the Université Paris 8. After completing her PhD, she joined the Faculty of Fine Arts at the University of the Basque Country as a lecturer. Her research covers the analysis of the field of visual arts from the perspective of materialistic feminism; the problems deriving from the design and application of cultural policies at a local and EU level; and the consequences of institutional policies based on the assumption of the so-called 'gender perspective' in feminist research.

Her most recent books and essays include: *Exclusionary Genealogies* (2016); *From the Trap of Difference to That of Excellence* (2014); *Antropología del campo artístico: Del arte primitivo ... al contemporáneo* (2009); *Galicia en Europa: El lugar de las artes plásticas en la*

política cultural de la Xunta; Antropología feminista (2008); and *Cuerpos sexuados y ficciones identitarias: Ideologías sexuales, deconstrucciones feministas y artes visuales* (2004).

ALEŠ MENDIŽEVEC (born 1987) is a philosopher, studying at the Faculty of Philosophy at the University of Ljubljana. He is doing his PhD on the philosophy of Louis Althusser, mainly his aleatory materialism through practical philosophy.

Recent publications include: 'Transformacija materializma: Althusserjev Rousseau od praznine koncepta h konceptu praznine' (The Transformation of Materialism: Althusser's Rousseau from the Void of Concept to Concept of the Void), *Problemi* 3–4 (2016).

Mendiževc lives in Ljubljana and works as an editor for culture and humanistics on Radio Student.

ANA MIZERIT is a curator, graduated in social studies and art history at the Faculty of Arts at the University of Ljubljana. She works as Research and Assistant Curator in Moderna galerija, Ljubljana, where she collaborated on a number of exhibitions, including 'NSK from Kapital to Capital: Neue Slowenische Kunst: An Event of the Final Decade of Yugoslavia', 2015. Her recent exhibitions include: DRAUGHT|PLATEAURES-IDUE', 2018; 'Mladina 80s', 2017 (with Robert Botteri); 'DRAUGHT|Peter Rauch: Pavillon', 2017.

Ana Mizerit lives and works in Ljubljana.

ALEXEI MONROE (born 1969) is a cultural theorist specialized in the work of the Slovene arts groups Laibach and NSK and the post-Yugoslav group Autopsia. Other interests include industrial and electronic music and culture, and the Stag as a cultural symbol. He was programme director of the First NSK Citizens' Congress, 2010, and a member of the organizing committee of the 2nd NSK Folk Art Biennale, 2016.

MERIÇ ÖNER (born 1979) is a trained architect and Director of Research and Programs at SALT. Focusing mainly on Turkey and its surrounding geography after 1950, she develops material culture research with a comprehensive and progressive approach. Her work circulates in forms of print and

online publications, exhibitions, and public programmes. Recent exhibitions include 'One and the Many', SALT Galata, Istanbul, 2016; 'SUMMER HOMES: Claiming the Coast', SALT Beyoğlu, Istanbul, 2014, and 'Modern Essays 4: SALON', SALT Galata, Istanbul, 2012.

Recent publications include *Tracing Istanbul (From the Air)* (2009) and *Mapping Istanbul* (2009) (with Pelin Derviş).

Öner lives and works in Istanbul.

NATAŠA PETREŠIN-BACHELEZ (born 1976) is an independent curator, writer and editor. Among the projects and exhibitions she curated are 'Show Me Your Archive and I Will Tell You Who Is In Power', KIOSK/KASK School of Arts, Ghent (with Wim Waelpuut); 'Let's Talk about the Weather', Surssock Museum, Beirut, 2016 (with Nora Razian and Ashkan Sepahvand); 'Resilience. U3 Triennial of Contemporary Art in Slovenia', Moderna galerija, Ljubljana, 2013; transmediale.08, HKW, Berlin, 2008; 'Our House is a House that Moves', Living Art Museum, Reykjavik, 2006. In France she curated: 'On Becoming Earthlings. Blackmarket for Useful Knowledge and Non-Knowledge #18', Musée de l'Homme, Paris, 2015 (with Alexander Klose, Council, Mobile Academy); 'Tales of Empathy', Jeu de Paume, 2014; 'The Promises of the Past 1950–2010', Centre Pompidou, Paris, 2010 (with Christine Macel and Joanna Mytkowska); 'Société anonyme', Le Plateau/FRAC, Ile-de-France, 2007 (with Thomas Boutoux and François Piron). She is curator of the project 'Not Fully Human, Not Human At All', Kadist, Paris, 2017–2020 (with other institutions), co-curator of 'Defiant Muses. Delphine Seyrig and feminist video collectives in France (1970s–1980s)', LAM, Lille and Museo Nacional Centro de Arte Reina Sofía, Madrid, 2019 (with Giovanna Zapperi), and curator of the Contour Biennial 9: 'Coltan As Cotton', Mechelen, 2018–2020.

Between 2010 and 2012, she was co-director of Les Laboratoires d'Aubervilliers and co-founder of the network of art institutions Cluster. She is a co-organizer of the seminar 'Something You Should Know' at EHESS, Paris (with Elisabeth Lebovici and Patricia Falguières), and a member of the research group Travelling Féministe, at Centre audiovisuel Simone de Beauvoir. She was the chief

editor of the online platform L'Internationale Online (2014–2017), and the chief editor of the *Manifesta Journal* (2012 and 2014).

BOJANA PIŠKUR is a writer and 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.

She lives and works in Ljubljana, Slovenia.

MARTA POPIVODA (born 1982) is a filmmaker and video artist. Her work explores concerns with the discursive power structures of the contemporary (art) world, intersections between performance and film, and the Yugoslav socialist project, through the production of films, video installations and performance. Her work has been part of exhibitions and programmes at Tate Modern, London; MoMA, New York; M HKA, Antwerp; Q21/MuseumsQuartier and 21er Haus, Vienna; Garage Museum of Contemporary Art, Moscow; HOME, Manchester; McaM, Shanghai; Beirut Art Center; Musée de la danse, Rennes; Moderna galerija, Ljubljana; Arsenal and SAVVY Contemporary, Berlin; Forum des Images, Les Laboratoires d'Aubervilliers and Khiasma Gallery, Paris, etc. Her first feature documentary *Yugoslavia: How Ideology Moved Our Collective Body* premiered at the 63rd Berlinale and was later screened at a large number of festivals worldwide. Recently, she received the Berlin Art Prize for the visual arts by the Akademie der Künste Berlin and the Edith-Russ-Haus Award for Emerging Media Artist.

CARLOS PRIETO DEL CAMPO, a militant in European social movements, has a degree in Law and a PhD in Philosophy from the Complutense University of Madrid, and is an expert in accounting and public sector auditing after having worked as a civil servant for the Spanish Ministry of Economy and Finance between 1989 and 2010. He is also an independent editor and activist in the field of culture, and has been editor of the Spanish edition of *New*

Left Review since 2000, and director of the publishing projects 'Cuestiones de antagonismo' (1999–2012) and 'Prácticas constituyentes' since 2013. He has held various management posts in Spain's public sector and was rector of the Quito Institute of Higher National Studies (2013–2014) and an adviser to the Ecuadorian government in 2010 and in 2012–2013 and in 2014–2015. He is currently Director of the Study Centre at Museo Reina Sofía and is a member of the editorial board of L'Internationale Online.

PEDRO G. ROMERO (born 1964) has been active as an artist since 1985. His current work involves two major apparatuses in Archivo F.X. and Máquina P.H., and he also participates in UNIA arteypensamiento and PRPC (the Platform for Reflection on Cultural Policies) in Seville. In 1999, he published *El trabajo* in the project *Almadraba*, developed in Tangiers, Tarifa and Gibraltar, and between 2008 and 2010 he curated the project *...de rasgos árabes* in Mexico, Argentina, Chile, Brazil and El Salvador. Furthermore, he has curated 'Tratado de Paz' for Cultural Capital DSS2016, the exhibition 'Poesía: Brossa', MACBA, Barcelona, 2017–2018 (with Teresa Grandas), and the exhibition 'Aplicación Murillo: Materialismo, charitas y populismo', Sevilla, 2018 (with Luis Montiel). He was also a participating artist at documenta14 Athens/Kassel.

RAFAEL SÁNCHEZ FERLOSIO (born 1927) is a writer and essayist. Widely regarded as one of the finest prose writers in the Spanish language, he is the author of the novels *Industrias y andanzas de Alfanhú* (1951), *The River: El Jarama (Dedalus Europe 1992–2004)* (1955) and *El testimonio de Yarfoz* (1986). Moreover, his numerous articles and essays place him among the greatest thinkers and polemicists in late modernity, and he was awarded the Cervantes Prize in 2004 and the National Award for Spanish Literature in 2009.

IGOR ŠPANJOL (born 1972) studied Sociology of Culture and Art History at The Faculty of Arts, Ljubljana University. He works as a curator at the Moderna galerija, Ljubljana with a focus on curating of contemporary art exhibitions. Recent exhibitions include: 'Vadim Fishkin: No Magic', 2015; 'Tadej Pogačar & the P.A.R.A.S.I.T.E.', 2014, 'Hills and Valleys and

Mineral Resources', 2014; Marko Pogačnik, 'The Art of Life—The Life of Art', 2014. Španjol lives and works in Ljubljana, Slovenia.

CHRIS STRAETLING (born 1960) is an artist and occasional curator. He studied at NSCAD and Dalhousie University, Halifax, Nova Scotia. He currently runs a project office 'Bureau Gruzemayer' after having (co-)founded various alternative exhibition spaces (Inexistent, AK-37, Factor 44, all in Antwerp, since 1986.)

Recent exhibition projects include 'Buktapak-top in Berlin', Grüntaler 9 & GlogauAIR, Berlin, 2016; 'Ramble', FeliXart Museum, Drogenbos (BE), 2014.

Recent publications include *Observatoire des Simple et des Fous*, 2015 (co-authored with Lise Duclaux); *Salon Rouge*, 2015 (co-authored with Patrick Morarescu); article in *Emergency Index* #5, 2016.

Straetling lives and works in Antwerp.

LUÍS TRINDADE (born 1971) is a cultural historian who teaches Portuguese history and culture at Birkbeck, University of London. He is currently working on a research project on the history of audiovisual culture in Portugal during the second half of the twentieth century. Recent publications include: 'What shall I do with this sword? Narrative, speech and politics in the Carnation Revolution', in *Cultural and Social History* (2017); *Narratives in Motion: Journalism and Modernist Events in 1920s Portugal* (2016).

Trindade lives and works in Lisbon and London.

ERMAN ATA UNCU (born 1977) is an art writer. After graduating from Mimar Sinan Fine Arts University's Sociology Department, Istanbul, he received his Master's degree in Film Studies from the University of Amsterdam. Currently he is working as the editor of Sabancı University's Sakıp Sabancı Museum.

Recent exhibitions include: 'How Did We Get Here', SALT Beyoğlu and Galata, Istanbul, 2015 realized within the framework of L'Internationale's five-year programme 'The Uses of Art: The Legacy of 1848 and 1989'.

He was a senior reporter for the daily *Radikal* and contributed to publications such as *Art Unlimited*, *Istanbul Art News* and *Milliyet Sanat*.

Uncu lives and works in Istanbul.

VALIZ is an independent international publisher on contemporary art, design, theory, critique, typography and urban affairs, based in Amsterdam. Our books offer critical reflection, interdisciplinary inspiration, and establish a connection between cultural disciplines and socio-economic, political questions. Our programme consists of two components:

- theory and texts on art and visual culture;
- books that are conceived and elaborated in close collaboration with artists, designers and art institutes.

Apart from publishing Valiz organizes cultural projects in which certain topics in contemporary art, politics and culture are investigated.

www.valiz.nl

JELENA VESIĆ (born 1974) is an independent curator, writer, editor and lecturer. She is co-founder of Prelom Collective and co-editor of *Red Thread* — journal for social theory, contemporary art and activism. She has published numerous essays exploring the relations between art and ideology in the fields of geopolitical art history writing, experimental art and exhibition practices. Her recent essay book *On Neutrality* (2016) (with Vladimir Jerić Vlidi and Rachel O'Reilly) is a part of the Non-Aligned Modernity edition, dedicated to exploring different cultural-political cases of the Non-Aligned Movement.

Her most recent exhibition 'Story on Copy' was presented at the Akademie Schloss Solitude, Stuttgart, 2017.

MAR VILLAESPESA has worked as an art critic and independent curator since the eighties. She was previously the director of the magazine *Arena* and has curated, in collaboration with BNV producciones, 'El sueño imperativo', 'Plus Ultra', '100%', 'Word\$Word\$Word', 'Érase una vez...', 'Além da Água', 'Almadraba', 'Ghuraba' and 'Estancias', among other projects. From 2000 to 2015, she was a member of the UNIA arte y pensamiento team, directing *Pensar la edición*, *Transacciones*, *Sobre capital y territorio*, and 'Atravesando fronteras: realidad y representación en el Mediterráneo', and edited the newsletter *Desacuerdos*, *Feminismos*. She has recently worked alongside Laurence Rassel to curate the Esther Ferrer retrospective at the Museo Nacional Centro de Arte Reina Sofía in Madrid.

VLADIMIR JERIĆ VLIDI is media researcher and editor with a MA degree in Culture of Global Media from the Faculty of Media and Communication, Belgrade. Associated with various different local initiatives he is or was a part of Prelom Kolektiv, TEDx Belgrade, Reconstruction Women's Fund, Darkwood Dub, Creative Commons Serbia and more. He is a member of the editorial board of *Red Thread* journal for social theory and author of a number of independent projects. Currently engaged with research and production of critical texts and translations from the fields of media theory, social theory and artistic practice.

ANA VUJANOVIĆ (born 1975) is a freelance cultural worker in the fields of contemporary performing arts and culture and holds a PhD in Theatre Studies. She is a member of the editorial collective of TkH (Walking Theory), a Belgrade-based theoretical-artistic platform, and editor-in-chief of the TkH *Journal for Performing Arts Theory*. A particular commitment of hers has been to empower independent scenes in Belgrade and former Yugoslavia. She has lectured at various universities and educational programmes throughout Europe, was a visiting professor at the Performance Studies Dpt. of the University Hamburg, and teaches at HZT Berlin. Since 2016 she has been an associate team member and mentor of fourth-year students at SNDO—School for New Dance Development in Amsterdam. She participates in art projects in the fields of performance, theatre, dance, and video/film, as a dramaturge and co-author.

She has published a number of articles in journals and collections and authored four books, most recently *Public Sphere by Performance* (2015) (with Bojana Cvejić). Currently she is working on an independent research project *Performing the Self in the 21st Century*, with Bojana Cvejić and Marta Popivoda, and editing a book *A Live Gathering: Performance, Performance and Politics*, with L.A. Piazza.