

Contributors

Nick Aikens (*1981) is a curator at the Van Abbemuseum in Eindhoven. Recent exhibition projects there include: *Museum of Arte Útil*, 2013; *Positions*, 2014; and *FORWARD!: Ahmet Ögüt*, 2015. He has edited or co-edited a number of publications including *David Maljkovic, Sources in the Air* (2012), *Too Much World: The Films of Hito Steyerl* (2014), *The Company She Keeps, Céline Condorelli* (with Polly Staple) (2014), and *Toward a Lexicon of Usership* (with Stephen Wright) (2013). His writing has been published by *Afterall*, *Flash Art*, *Frieze*, and *L'Internationale Online*, for which he is a member of the editorial board. He has been a faculty member at the Dutch Art Institute since 2012. Aikens lives in Antwerp and works in Eindhoven.

Janine Armin is a writer, editor, and cofounder of Second Culture Press. She is associate editor for *Open!*, and editor for Casco – Office for Art, Design and Theory, Utrecht. Her art writing appears in *Bookforum* and the *International Herald Tribune* and recent books *Social Life of the Record #2: Metal Ideas* (2014) and *Thinking About It* (2014). She lives and works in Amsterdam.

Christina Aushana (*1987) is a performance theorist and PhD student in Communication at the University of California, San Diego. Her current research examines police training facilities and patrol work as sites of performative practices, tracing these engagements with performance from policing to prison reform and incarcerated theater reenactments. As a 2014 Studio for Ethnographic Design Fellow and a recipient of the 2015 Collaboratory for Ethnographic Design (CoLED) summer 2015 research fellowship, Aushana has worked with the prison reform organization Tamms Year Ten, combining this research with a performance-ethnography of police work in San Diego. Aushana is also co-founder of the research

collaboratory *Feminist Theory Theater*, a group of readers dedicated to staging feminist theory as an intervention in situated meaning-making in the academy and beyond. Recent exhibitions include *Feminist Theory Theater*, Comm Playground, University of California, San Diego, 2015 and *Senses of Care: Mediated Ability and Interdependence*, gallery@calit2 at the University of California, San Diego, 2014. Aushana lives and works in San Diego.

Zdenka Badovinac is a curator, writer, and the director of the Ljubljana Museum of Modern Art [Moderna galerija] since 1993. She has curated numerous exhibitions presenting both Slovenian and international artists, always dealing with the processes of redefining history and the different avant-garde traditions of contemporary art. Badovinac initiated the first collection of Eastern European art, Moderna galerija's 2000+ Arteast Collection. She has curated *Body and the East: From the 1960s to the Present* at Moderna galerija, Ljubljana in 1998 and travelling to Exit Art, New York in 2001. She continued her curatorial research in 2000 with the first public display of the 2000+ Arteast Collection: *2000+ Arteast Collection: The Art of Eastern Europe in Dialogue with the West* at Moderna galerija, 2000; and with a series of Arteast exhibitions, mostly at Moderna galerija. Badovinac was the Slovenian Commissioner at the Venice Biennale (1993–1997 and 2005), and the Austrian Commissioner of the São Paulo Biennial (2002).

Manuel Borja-Villel (*1957) is the director of Museo Nacional Centro de Arte Reina Sofía (MNCARS) in Madrid since 2008. Together with searching for new forms of institutionality, an important part of his program 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: *Really Useful Knowledge*, 2014 and *Not Yet, On the Reinvention of Documentary and the Critique of Modernism*, 2015 among others. Borja-Villel lives and works in Madrid.

Tania Bruguera (*1968) is an interdisciplinary artist. Her work has been shown in numerous international museums. From 2002 to 2009 she founded and directed Arte de Conducta [Behaviour Art], the first performance studies programmed in Latin America. From 2003 to 2010 Bruguera was also Assistant Professor at the Department of Visual Arts of the University of Chicago. Since 2014, she has been developing the *Museum of Arte Útil* in collaboration with Queens Museum of Art in New York and Van Abbemuseum, Eindhoven.

John Byrne (*1964) is Senior Lecturer/Researcher in Fine Art at Liverpool School of Art and Design (Liverpool John Moores University, England). Byrne is currently manager and coordinator of 'The Uses of Art: The Legacy of 1848 and 1984' for Liverpool John Moores University and he is also co-director of Static Gallery, an organization for creative production based in Liverpool (England). Byrne 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.

Jesús Carrillo (*1966) combines his position as head of Cultural Activities in the Museo Nacional Centro de Arte Reina Sofía, Madrid with his academic activity as a professor of history and theory of art in the Universidad Autónoma, Madrid. His published work includes: *Naturaleza e Imperio* (2004); *Arte en la Red* (2003); and *Tecnología e Imperio* (2003). He has also edited the following: *Douglas Crimp: Posiciones críticas* (2005); *Desacuerdos: sobre arte, políticas*

esfera pública en el Estado español vols. 1, 2 y 3 (2004–2005); and *Modos de hacer: arte crítico, esfera pública y acción directa* (2001).

Christina Clausen (*1987) is an art historian. She studied at the University of Marburg, the Università degli Studi di Padova, and Humboldt University of Berlin. Since 2014 she works as a scientific assistant at the University of Hildesheim. Her research focuses on pictorial representations of architecture, architectural models, and the reception of medieval architecture in the nineteenth century. Clausen lives and works in Berlin.

constructLab (established 1997) is a collective of designers, architects, and artists that experiment with collaborative construction practices, working on both ephemeral and permanent projects. constructLab represents a social method of working from the planning to the execution, from the participants to the public. It is an expression of the need to expand the social interest into the whole process. Relevant projects include the design and construction of the *Museum of Arte Útil*, Van Abbemuseum, Eindhoven, 2013, a project initiated by artist Tania Bruguera.

Tamara Díaz Bringas (*1973) is a curator and researcher. She was the scholarship holder of MACBA's Independent Study Program (PEI), Barcelona (2008–2009) and holds a B.A. in Art History from the Universidad de La Habana (1996). From 1999 to 2009 she was curator and editorial coordinator of the independent project TEOR/ética, San José, Costa Rica. Her co-curated exhibitions include: *Playgrounds: Reinventing the Square* (with Manuel Borja-Villel and Teresa Velázquez), Museo Reina Sofía, Madrid, 2014; 31 Bial de Pontevedra: Centroamérica y el Caribe (with Santiago Olmo), Pontevedra, 2010; and *The Doubtful Strait* (with Virginia Pérez-Ratton),

TEOR/ética, San José, 2006. She has edited several books and written essays for catalogues and publications including *Art Journal*, *Artefacto*, *Tercer Texto*, *Artecontexto*, *Atlántica*, *Art Nexus*, and *Bomb Magazine*. She is a member of the independent research platform *Peninsula. Colonial Processes, Art and Curatorial Practices*. Since 2015 she is a member of the Southern Conceptualisms Network. Díaz lives and works in Madrid.

Georges Didi-Huberman (*1953) is a philosopher, art historian, and teacher at École des hautes études en sciences sociales in Paris since 1990. He has curated about twelve exhibitions in various international museums such as: *L'Empreinte*, Centre Georges Pompidou, Paris, 1997; *Fables du lieu*, Studio National des Arts Contemporains, Tourcoing, 2001; and *ATLAS*, Museo Reina Sofía, Madrid, 2010 which continued till 2011 at the Museum für Neue Kunst, Karlsruhe and the Falckenberg Collection, Hamburg. He has also written about 50 books, including: *Passés cités par JLG. L'Oeil de l'histoire*, 5 (2015); *Essayer voir* (2014); *Sentir le grisou* (2014); *Phalènes. Essais sur l'apparition*, 2 (2013); *L'Album de l'art à l'époque du "Musée imaginaire"* (2013); *Invention of Hysteria: Charcot and the Photographic Iconography of the Salpêtrière* (2003); and *Fra Angelico: Dissemblance and Figuration* (1995) among others. Didi-Huberman lives and works in Paris.

Charles Esche (*1962) is a curator, writer, and the director of the museum of modern and contemporary art Van Abbemuseum in Eindhoven since 2004. Besides his experience in museological institutions, he has been part of the curatorial teams for: 31st São Paulo Biennial, 2014; U3, Moderna galerija, Ljubljana, 2011; Riwaq Biennial, Palestine, 2009 and 2007; Istanbul Biennial, 2005; and Gwangju Biennale, 2002. He is also

a Professor at Central Saint Martins College in London and co-founder of *Afterall Journal and Books*. Esche lives and works in Eindhoven.

Annie Fletcher (*1971) is chief curator at the museum of modern and contemporary art Van Abbemuseum, Eindhoven. In 2015 she co-curated a large-scale survey exhibition of Ahmet Ögüt's works titled *Vooruit* and the collection exhibition *A Republic of Art*. In 2014, she worked on the *Museum of Arte Útil*, an initiative by Cuban artist Tania Bruguera. Other projects include solo exhibitions or presentations with Hito Steyerl, Sheela Gowda, David Maljkovic, Jo Baer, Jutta Koether, and Deimantas Narkevicius. She was co-founder and co-director of *If I Can't Dance I Don't Want To Be Part Of Your Revolution* from 2005–2010. She writes on art and curating for various magazines including *Afterall* and *Metropolis M*.

Lara Garcia Diaz (*1986) is an independent art researcher. Her work focuses on the analyses of practices that challenge the boundaries between art and politics, considering alternative modes of empowerment through radical theories and practices of cultural resistance. Since 2014, she collaborates as an assistant researcher at the Van Abbemuseum, Eindhoven. Currently, she is also extending her research on institutional contexts in collaboration with the Research Centre for Arts in Society (Groningen). She has written for publications including *Open!*. She lives in Amsterdam and works between the Netherlands and Spain.

George&Harrison (established 2013) is an Eindhoven-based graphic design studio, founded by Martijn Maas and Maarten Stal. The studio creates projects for clients in the cultural and corporate field—in the form of publications, digital media, and visual identities. The studio focuses on clean, content-driven design that is deprived of

any unnecessary noise. It is their aim to create design solutions that balance the desire to connect with individuals on an emotional level. Context, research, and dialogue are key to George&Harrison's approach. Find more of their work on www.georgeandharrison.nl.

Liam Gillick (*1964) is an interdisciplinary and conceptual artist. Gillick deploys multiple forms to expose the new ideological control systems that emerged at the beginning of the 1990s. His work extends into structural rethinking of the exhibition as a form. Gillick's work has been included in numerous exhibitions including Documenta and the Venice and Berlin Biennials as well as in solo museum exhibitions in the following: Museum of Contemporary Art, Chicago; Museum of Modern Art, New York; and Tate Modern, London. Gillick writes on art and curating for various magazines including *Artforum*, *October*, *Frieze*, and *e-flux Journal*.

Melinda Guillen (*1984) is a writer and curator. She holds an MA in Curatorial Practices from the USC Roski School of Art & Design and is currently a PhD candidate in Art History, Theory, and Criticism at UC San Diego. Her current research deconstructs feminist revisionism in American and Argentinian Conceptual Art, feminized forms of labour in social practice, and exposes the gendered binary logic of art and technology discourse. Recent exhibitions include *No Longer Extant: Cayetano Ferrer and Adela Goldbard: Artistic Production and Structural Demolition*, UCSD Structural & Materials Engineering Visual Arts Gallery, San Diego, 2015 and recently edited *Unweave #3: Topologies of the Underground: Metaphors, Extensions and Speculations* (with Elizabeth D. Miller, Mariana Botey, and Tim Ridlen, 2014). Guillen lives and works in Los Angeles and San Diego.

Jeanne van Heeswijk is a visual artist who facilitates the creation of dynamic and diversified public spaces in order to 'radicalize the local.' Van Heeswijk embeds herself as an active citizen in communities, often working in these roles for years at a time. Inspired by a particular current event, cultural context, or intractable social problem, she dynamically involves community members in the planning and realization of a given project. As an 'urban curator,' Van Heeswijk's work often unravels invisible legislation, governmental codes, and social institutions, in order to enable communities to take control over their own futures. Her work has been featured in numerous books and publications worldwide, as well as internationally renowned biennials such as those of Liverpool, Busan, Taipei, Shanghai, and Venice. She is currently the Keith Haring Fellows in Art and Activism at Bard College. In 2012, Van Heeswijk received the Curry Stone Prize for Social Design Pioneers, and in 2011, the Leonore Annenberg Prize for Art and Social Change.

Alistair Hudson (*1969) was appointed director of Middlesbrough Institute of Modern Art (mima) in October 2014. His new 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 education and social change. Hudson was also deputy director of Grizedale Arts in the Lake District, United Kingdom from 2004 to 2014. Recent key projects include: *Confessions of the Imperfect, 1848–1989–Today*, Van Abbemuseum, Eindhoven, 2014–2015; development of the Coniston Mechanics Institute, Cumbria, 2009–2014; *Instituto Mecanicos*, São Paulo Biennial, 2010; *Happystack*, China, 2008; and *Romantic Detachment*, PS1/MoMA, New York, 2004. Hudson is co-director of the Asociación de Arte Útil with Tania Bruguera and a jury member for the 2015 Turner Prize.

Thomas Lange (*1964) is professor for history and cultural practice of the visual arts at the Institute of Fine Arts and Art Studies at the University of Hildesheim since 2008. Lange was also Assistant Professor at the Art History Institute of the University of Amsterdam from 2003 to 2008. His books include *Das bildnerische Denken Philipp Otto Runge* (2010) and *Dickicht des Materials, Gradnetz des Bildes. Palermo: Bildidee und Werkbegriff* (2000).

Li Mu is a Chinese interdisciplinary artist. He graduated from the Suzhou School of Art and Design in 1995 and the Academy of Art of Tsinghua University, Beijing in 2001. Mu works with different media such as photography, installation, and performance, always challenging his understanding of art and his role as an artist. Everyday life plays an important role in his work. He creates relationships between the environment, the general public, and himself, blurring the boundary between art and life. He has had numerous group exhibitions and solo exhibitions including: *Qiuzhuang Project---* Sol LeWitt and Lu Daode, Aurora Museum, Shanghai, 2015; *Confessions of the Imperfect, 1848–1989–Today*, Van Abbemuseum, Eindhoven, 2014; *Cast Accounts/Qiuzhuang*, Project am art space, Shanghai, 2013; *Open Studio Project-FUN ART*, Guangdong Times Museum, Guangzhou, 2012; *Gate Keeper*, Van Abbemuseum, Eindhoven, 2010. Mu lives and works in Suzhou.

Wendelien van Oldenborgh (*1962) develops works, whereby the cinematic format is used as a methodology for production and as the basic language for various forms of presentation. She often uses the format of a public film shoot, collaborating with various participants to co-produce a script and orientate the work toward its final outcome. Solo exhibitions include *From Left to Night*, The

Showroom, London, 2015 and she has participated in group exhibitions and biennials such as: 54th Venice Biennale, 2011; 4th Moscow Biennial, 2011; 29th Bienal de São Paulo, 2010; and 2nd Kochi-Muziris Biennial, 2014. She received the Heineken Award for the Arts from the Royal Netherlands Academy of Arts and Sciences in 2014.

Trevor Paglen (*1974) is a geographer, photographer, and artist. His work deliberately blurs lines between science, contemporary art, journalism, and other disciplines to construct unfamiliar, yet meticulously researched ways to see and interpret the world around us. Paglen has exhibited his work in venues including: Museum of Modern Art, New York; Tate Modern, London; and Walker Art Center, Minneapolis. He has also shown in the 2008 Taipei Biennial and the 2009 Istanbul Biennial among others. He is the author of five books and numerous articles on subjects including experimental geography, state secrecy, military symbology, photography, and visuality. Paglen has received grants and awards from the Electronic Frontier Foundation, Smithsonian, Art Matters, Artadia, San Francisco Museum of Modern Art, LUMA foundation, Eyebeam Center for Art and Technology, and Aperture Foundation.

Manuel Pelmuş has a background in choreography but has worked mostly in the visual arts context over the last two years. Pelmuş represented Romania together with Alexandra Pirici at the 55th Venice Biennale with the acclaimed project *An Immaterial Retrospective of the Venice Biennale*. His recent work has been presented at venues including: Centre Pompidou, Paris and Metz; Bass Museum of Art, Miami; Van Abbemuseum, Eindhoven; Museum M, Leuven; and Hebbel am Ufer, Berlin among others. He was awarded Berlin Art Prize for Performing Arts 2012.

Alexandra Pirici (*1982) is a Bucharest-based artist. She has a background in choreography but works undisciplined, across different mediums, from choreography to visual arts and music. Her recent work with Manuel Pelmuş, *An Immaterial Retrospective of the Venice Biennale*, was exhibited in the Romanian Pavilion at the 55th edition of the Venice Biennale in 2013. Her public space and museum space projects have appeared in venues including: Centre Pompidou, Paris; 12th Swiss Sculpture Exhibition, Biel, 2014; Van Abbemuseum, Eindhoven, 2014–2015; Manifesta 10, St. Petersburg, 2014; Bass Museum of Art, Miami, 2013–2014; and Museum of Contemporary Art, Leipzig, 2013, among others.

Emily Pethick (*1975) is the director of The Showroom, London, a contemporary art space with a focus on collaborative practice. From 2005–2008 she was the director of Casco – Office for Art, Design and Theory, Utrecht and from 2003–2004 she was curator at Cubitt, London. At The Showroom artist commissions include: Wendelien van Oldenborgh, *From Left to Night*, 2015; Ricardo Basbaum, *re-projecting (london)*, 2013; Petra Bauer, *Sisters!*, 2012; Lawrence Abu Hamdan, *The Freedom of Speech Itself*, 2012; and The Otolith Group, *A Long Time Between Suns*, 2009. She has contributed to catalogues and magazines such as *Afterall*, *Artforum*, *dot dot dot*, *Frieze*, and *The Exhibitionist*. She is co-editor of *Cluster: Dialectionary* (with Binna Choi, Maria Lind, and Natasa Petresin-Bachelez) (2014); *Circular Facts* (with Mai Abu Eidahab and Binna Choi) (2011); *Casco Issues XI: An Ambiguous Case* (with Marina Vishmidt and Tanja Widmann) (2008); and *Casco Issues X: The Great Method* (with Peio Aguirre) (2007). Pethick lives and works in London.

Pia Pol (*1985) is deputy publisher at Valiz, book and cultural projects in Amsterdam where she has been working since 2008. She received a BA in English Language & Culture and MA in American Studies from the University of Amsterdam. She has been working in the (art) book trade for over ten years, from bookstores to international distribution and publishing. At Valiz she focuses on production and digital development among many other things. Pol lives and works in Amsterdam.

Laurie Jo Reynolds (*1968) is an artist and policy advocate whose work addresses the harms of the US prison system. She is the organizer for Tamms Year Ten, a legislative campaign launched in 2008 to close the notorious state supermax in Tamms, Illinois, shuttered in 2013 by Governor Pat Quinn. As a 2010 Soros Justice Fellow, Reynolds researched and advocated for best practices to reduce sexual assault recidivism, creating functional and dialogical art to support legislative change. Reynolds is a Creative Capital grantee, a Blade of Grass Fellow, and the recipient of the 2013 Leonore Annenberg Prize for Art and Social Change. She worked on the staff of Governor Quinn's 2014 re-election campaign, and is now Assistant Professor of Public Art, Social Justice, and Media at the University of Illinois at Chicago.

Adrian Rifkin works without a notion medium specificity in order to animate a discourse of images and gestures, of different modes of enunciation. He is a Visiting Professor at Central Saint Martins College, London. Previously he was Professor of Art Writing at Goldsmiths, University of London. His books include *Ingres then, and now* (2000) and *Street Noises: Parisian Pleasure 1900–1940* (1993). He has edited collections such as: *Other Objects of Desire: Collectors and Collecting Queerly* (with Michael Camille) (2001); *About Michael*

Baxandall (1998); and *Voices of the People: The Social Life of 'La sociale' in Second Empire Paris* (with Roger Thomas) (1987). In 2015 a volume of essays and artist pages in dialogue with his work, edited by Dana Arnold, *Interdisciplinary Encounters, Hidden and Visible Explorations of the Work of Adrian Rifkin* was published and in same year Steve Edwards edited a selection of his essays, *Communards and Other Histories*. His website and blog can be found at www.gai-savoir.net. Rifkin lives and works in London.

John Ruskin (*1819; died 1900) was an art critic, social thinker, and political philosopher of the Victorian era. His first written work, *Modern Painters* (5 volumes, 1843–1860) became a study of the principles of art through the defending primarily of Turner's pictures. Later, in *The Seven Lamps Of Architecture* (1849) and *The Stones Of Venice* (1851) he similarly treated the fundamentals of architecture. He was Slade Professor of art at Oxford (1870–1879) and (1883–1884). His later works include *Sesame and Lillies* (1865), *The Crown Of Wild Olives* (1866), and *Fors Clavigera* (1871–1874), concentrating all in the development of a programme of social reform. In the 1870s Ruskin also established the *Guild of St George* to promote the advancement of education and training in the field of rural economy, industrial design and craftsmanship, and appreciation of the arts.

Lucía Sanromán is an independent curator and writer. Her work investigates aesthetics in relation to efficacy in social, participatory, and process-based art practice, focusing on the correlation between art history and theory with disciplines outside of the arts. Sanromán was awarded the 2012 Warhol Foundation Curatorial Fellowship and a 2013 Warhol Exhibition Grant for the exhibition *Citizen Culture: Art and Architecture Shape Policy*, Santa Monica Museum of Art in 2014. She was co-curator with

Candice Hopkins, Janet Dees, and Irene Hofmann of SITE Santa Fe's signature biennial *SITELines.2014: Unsettled Landscapes* and is an awardee of a The Pew Center for Arts & Heritage Fellowship.

Jorinde Seijdel is an independent writer, editor, lecturer, adviser, and art theorist on subjects that are concerned with the topic of art and media in the developing society and its public sphere. She is editor-in-chief of *Open! Platform on Art, Culture & the Public Domain* (formerly known as *Open. Cahier on Art & the Public Domain*) and she has contributed articles to many books and magazines, and participated in many conferences, FORMER WEST among them. In 2011 she publishes *De waarde van de amateur* [The Value of the Amateur, Fonds BKVB, Amsterdam], about the rise of the amateur in digital culture and the notion of amateurism in contemporary art. From 2010–2012 she was chair on the A PhD in the Arts committee, Fonds BKVB & NWO. She is a member of the Advisory Board Visual Arts & Design (ABKV), Utrecht and the Committee for Art, Design and Architecture at the Dutch Council for Culture (Raad voor Cultuur). Currently, she is theory mentor at Gerrit Rietveld Academie in Amsterdam and a core tutor and program leader at the Dutch Art Institute (MFA ArtEZ) in Arnhem. She lives and works in Amsterdam.

Catarina Simão (*1972) is a Lisbon-based artist, architect and researcher. Simão is known for her essay-like displays using documentation, drawings, and videos incorporating found footage related to African Liberation struggle and also films made in Mozambique just after the Portuguese colonial occupation. Throughout this 'in flux' format she is actually working on the nature of perception and encoded memory built up through image reception and archival concepts. Simão combines art

production with writing and other forms of presenting her long-term research like radio shows, lecture-performances and public talks, film screenings, artists books, and self-publishing. Her artwork has been presented at Serralves Museum, Manifesta 8, Africa.cont, Reina Sofia Museum among other institutions across Europe, New York, Beirut, and Maputo.

Sara Stehr completed her MA in Art History at the Freie Universität Berlin. From 2011 to 2014 she worked as curator of the Kunstverein Wiesbaden and produced a great number of exhibitions and projects with emerging artists from all over the world. In 2012 she co-curated the retrospective of the work of one of the founders of Fluxus, Benjamin Patterson. Since 2014, Stehr is research assistant at the University of Hildesheim. Her research focus is on art and aesthetic discourses from the 1960s until today.

Subtramas [Subplots] is an artistic collective based in Spain, whose members are: **Diego del Pozo Barriuso**, artist, cultural producer, and Associate Professor at the Faculty of Fine Arts of the University of Salamanca; **Montse Romani**, researcher at the University of Barcelona, involved with projects at the intersection of cinema and visual arts with radical pedagogy and politics; and **Virginia Villaplana**, artist, cultural researcher, and lecturer in the area of Audiovisual Discourse Analysis at the Faculty of Communication & Documentation of the University of Murcia. Since 2009, the collective has been engaged in artistic research and production at the point of convergence of audiovisual production and radical 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 image-based work can review and transform individual experiences and connect them to collective experience, and whether this work fosters a kind of knowledge linked to collaboration that can bring about more democratic forms of communal coexistence. Their website is <http://subtramas.museoreinasofia.es/en/anagrama>.

Steven ten Thije (*1980) is project leader of the current L'Internationale project *The Uses of Art – on the legacy of 1848 and 1989*. L'Internationale is a confederation of six European heritage institutes focused on modern and contemporary art and culture. In the programme he is active on the Editorial Board of L'Internationale Online (www.internationaleonline.org) and he co-curated *Confessions of the Imperfect, 1848–1989–Today* (22 November 2014–22 February 2015, Van Abbemuseum), together with Alistair Hudson. In the first L'Internationale project on post-war avant-gardes he was part of the curatorial team of *Spirits of Internationalism* (Van Abbemuseum, Eindhoven and M HKA, Antwerp, 2012) together with Charles Esche, Bart De Baere, Anders Kreuger, and Jan De Vree. He is at work on PhD research investigating the complex interplay between curating, art history, and media-history. He was part of the team that organized *Play Van Abbe* (2009–2011) and has published various articles and reviews in publications such as *Exhibiting the New Art*, 'Op Losse Schroeven' and 'When Attitudes Become Form' 1969 (2010). He studied art history and philosophy at the University of Amsterdam. He lives and works in Eindhoven.

Astrid Vorstermans (*1960) is an art historian, and worked in various workplaces as publisher, editor, and bookseller, as well as in international book distribution. In 2003 she launched Valiz, a publisher and cultural agency that

traces and reacts to developments in contemporary art, architecture, and design in a broad and inventive way. Under the Valiz umbrella she works with a broad network of numerous other professionals in the arts and theory. Vorstermans lives and works in Amsterdam.

What, How & for Whom/WHW (established 1999) is a curatorial collective based in Zagreb and Berlin. Its members are curators Ivet Čurlin, Ana Dević, Nataša Ilić, and Sabina Sabolović, and designer and publicist Dejan Kršić. WHW organizes a range of production, exhibition, and publishing projects and directs Gallery Nova in Zagreb. Among exhibitions WHW has curated are: *Really Useful Knowledge*, Museo Nacional Centro de Arte Reina Sofía, Madrid, 2014; *Meeting Points 7*, Zagreb, Antwerp, Cairo, Hong Kong, Beirut, Vienna and Moscow, 2013/2014; *One Needs to Live Self-Confidently...Watching*, Croatian pavilion, 54th Venice Biennale, 2011; 11th Istanbul Biennial, *What Keeps Mankind Alive?*, 2009; and *Collective Creativity*, Kunsthalle Fridericianum, Kassel 2005.

Stephen Wright is a Paris-based art writer and teaches the practice of theory at the European School of Visual Arts (eesi.eu). His writing has focused primarily on the politics of usership, particularly in contexts of collaborative, extradisciplinary practices with variable coefficients of art. As an independent curator, he has organized a dozen exhibitions and activations, including: *Escapologies*, Graz, 2012; *Situation Z*, Marseille, 2011; *Plausible Artworlds* (with Baskamp), Philadelphia, 2010; *Recomposing Desire*, Beirut, 2008; *Rumor as Media*, Istanbul, 2007; *Dataesthetics*, Zagreb, 2006; *In Absentia*, Brest, 2005; *The Future of the Reciprocal Readymade*, New York, 2004; and *L'Incurable mémoire des corps*, Paris, 2000, which, focusing on practices with deliberately impaired coefficients of artistic

visibility, raise the prospect of an art without objecthood, authorship or spectatorship. He is a founding user of the collective blog n.e.w.s. and international platform IDEA-Z. As an art theorist, his research deals above all with the ongoing usological turn, and current forms of contemporary escapology, in the fields of art and epistemology, examining the conditions of possibility and use of practices which have deliberately withdrawn from the event horizon, necessitating a fundamental reconsideration and repurposing of the conceptual architecture and vocabulary inherited from modernity. In 2013, his *Toward a Lexicon of Usership* was published by the Van Abbemuseum.

George Yúdice is Professor of Modern Languages and Literatures and Latin American Studies at the University of Miami and Director of the Miami Observatory on Communication and Creative Industries. He is also in charge of the Vice-provostship of International and Community Relations for the Universidad de las Artes, Guayaquil, Ecuador. He is the author of books including: *Culturas emergentes en el mundo hispano de Estados Unidos*(2009); *Nuevas tecnologías, música y experiencia* (2007); *The Expediency of Culture: Uses of Culture in the Global Era* (2003); and *Cultural Policy* (with Toby Miller) (2002). He has published over 130 articles on cultural policy, music and audiovisual industries, new media, and rethinking aesthetics in the age of social media. He is on the editorial board of *International Journal of Cultural Policy*.