

MAUMAUS ESCOLA DE ARTES VISUAIS

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Maumaus Independent Study Programme 2023

The 2023 Maumaus Independent Study Programme will run from 12 January until 27 July 2023. The intense programme (312 contact hours) is devised and organised by the art theorist and curator **Jürgen Bock** (Director of the Maumaus School and Residency Programme and its associated exhibition space Lumiar Cité).

The Programme is open to a maximum of twenty-two participants (artists or art-related researchers or other professionals).

The programme is designed to encourage participants to analyse and develop their art practice in a stimulating, intellectually rigorous, yet informal environment. The programme creates a context for the internalisation of comprehension and knowledge through discussion and critical thinking.

Besides regular critical studies and group discussions, seminars, workshops and lectures will offer insights and multiple perspectives on current thinking inside and outside – but always in relation to – the field of art, and are devised by a range of internationally renowned artists/film-makers, such as **Gerry Bibby, Manthia Diawara, Loretta Fahrenholz, Renée Green, Florian Hecker, Judith Hopf, Erica Love / João Enxuto, Uriel Orlow, Christodoulos Panayiotou, João Penalva, Simon Thompson and Fredrik Vørslev**; art historians **Sabeth Buchmann, Helmut Draxler, Toni Hildebrandt, Ilse Lafer, Gertrud Sandqvist and Kerstin Stakemeier**; philosophers **Stefanie Baumann, Bojana Cvejić, Alexander García Düttmann, Michael Marder, Alberto Toscano, Sjoerd van Tuinen and Giovanbattista Tusa**; sociologists **Avery F. Gordon and Marcel Stoetzler**; anthropologist **Filip De Boeck**; writer **Alan Read**; and social theorists **Brenna Bhandar, Ruth Wilson Gilmore and Manuela Ribeiro Sanches**.

Studio visits will allow the enrolled practitioners to develop their work through discussions with **Gerry Bibby, Jürgen Bock, Judith Hopf, Uriel Orlow, Christodoulos Panayiotou, João Penalva, Simon Thompson and Fredrik Vørslev**.

(NB: the programme is subject to change)

Faculty and Guest Lecturers of the Maumaus Independent Study Programme 2023

Director of the
Programme

Jürgen Bock is a writer, art critic and curator. He is the Director of the Maumaus Independent Study Programme, the Maumaus Residency Programme and its associated exhibition space Lumiar Cité. His numerous exhibitions include ‘Parting with the Bonus of Youth – Maumaus as Object’, Galeria Avenida da Índia, Lisbon, with Simon Thompson (2019); Ângela Ferreira, ‘Pan African Unity Mural’, MAAT, Lisbon (2018); Allan Sekula, ‘The Dockers’ Museum’, Johann Jacobs Museum, Zürich (2014) / La Criée, Rennes (2012); ‘Heimo Zobernig’, Museo Nacional Centro de Arte Reina Sofía, Madrid (2012); and Ângela Ferreira, ‘Maison Tropicale’, Portuguese pavilion, Venice Biennale (2007). In 2017 he produced Manthia Diawara’s film *An Opera of the World* and in 2003 he curated the Harun Farocki Film Retrospective at VideoLisboa. Since 2004, he has lectured regularly at the Malmö Art Academy/Lund University. He published the book *From Work to Text – Dialogues on Practice and Criticism in Contemporary Art* (Lisbon, 2002) and has produced artists’ books such as *Negotiations in the Contact Zone* (Renée Green, Lisbon, 2003) and *TITANIC’s wake and Ship of Fools/The Dockers’ Museum* (both Allan Sekula, Lisbon, 2003 and 2014). Jürgen Bock curated the conferences ‘Contemporary Moments’ at Centro Cultural de Belém, Lisbon (2001), and ‘The next revolution will not be funded’ at the Heinrich Böll Foundation, Berlin (2012). He co-organised the conferences ‘Modernities in the Making’ at Maison de la Culture Doua Seck, Dakar (2011) and ‘Rethinking Cosmopolitanism’ at the Akademie der Künste, Berlin (2013).

Art Practices

Gerry Bibby lives and works in Berlin. He is Professor at the Academy of Fine Arts, Munich. Recent projects and solo exhibitions include Busan Biennale, South Korea (2020); ‘PUBLIC’, Lumiar Cité, Lisbon, ‘Game on Tilt’, Midway Contemporary Art, Minneapolis and ‘In Case of Emergency’,

O-Town House, Los Angeles (2018); 'Auto Fictions', Taylor Macklin, Zürich (2017); 'Conversation in a Yes/No Landscape. Insect Incest' (with Henrik Olesen), Deborah Schamoni, Munich (2016); 'Flexing Muscle' (with the Bureau of Writing), 20th Biennale of Sydney (2016); 'Yes No Future', Point Center for Contemporary Art, Nicosia, Cyprus (2015); 'KUB Arena' (with Juliette Blightman), Kunsthaus Bregenz (2014); 'Combination Boiler', The Showroom, London (2014); Frieze Projects, Frieze London (2013); and La Biennale de Lyon (2013). His work has been exhibited in group exhibitions in institutions such as: Statens Museum for Kunst (Copenhagen), Institute of Modern Art (Brisbane), Kunsthalle Bern, Museum für Gegenwartskunst (Basel), Hamburger Bahnhof (Berlin), Arnolfini (Bristol), Serpentine Galleries (London), Bergen Kunsthall and Palais de Tokyo (Paris). He is the author of *The Drumhead*, published by Sternberg Press, Berlin in 2014 and a contributing editor to the Berlin based art magazine *Starship*.

Manthia Diawara was born in Mali. He is a distinguished Professor of Comparative Literature and Film at New York University. Diawara was educated in Guinea-Conakry, Bamako, and Paris, before migrating to the United States to pursue his studies. Diawara is a prolific writer and filmmaker. His essays on art, cinema and politics have appeared in *The New Times Magazine*, *LA Times*, *Libération*, *Mediapart* and *Artforum*. He is the author of two acclaimed memoirs: *In Search of Africa* (Harvard University Press, 2000), and *We Won't Budge: An African in the World* (Basic Books, 2008). He has published several books on African and African American cinema. Diawara's notable films include: *An Opera of the World* (2017), *Negritude: A Dialogue between Soyinka and Senghor* (2016), *Édouard Glissant, One World in Relation* (2010), *Maison Tropicale* (2008) and *Rouch in Reverse* (1995).

Loretta Fahrenholz lives and works in Berlin. Her recent solo exhibitions include 'A Decade that Exploded', n.b.k., Berlin (2021); 'Rubber Breasts Willing to Bring Teacups and Roll Away Fire and Bombs', Company Gallery, New York (2020); 'Small Habit Revolution', mumok, Vienna (2018); 'Two A.M.', Stedelijk Museum Amsterdam (2016); 'Three Women', Kunsthalle Zürich (2015) and 'kbo-Isar-Amper-Clinic', Midway Contemporary Art,

Minneapolis (2015). She has participated in numerous group exhibitions, including at Fundación Banco Santander, Madrid; Kunsthalle Bern; MoMA PS1, New York; KW Institute for Contemporary Art, Berlin; Hammer Museum, Los Angeles; Kunsthau Hamburg and White Columns, New York.

Renée Green is an artist, writer, and film-maker. Green's most recent project, *Pacing*, consisted of a two-year engagement with the Carpenter Center for Visual Arts, Cambridge, MA. Her work has been widely presented in museums and biennials around the world, including at MAK Center for Art & Architecture, Los Angeles; Lumiar Cité, Lisbon; MoMA, New York; Yerba Buena Center for the Arts, San Francisco; Musée Cantonal des Beaux Arts, Lausanne; Jeu de Paume, Paris; Portikus, Frankfurt/Main; MOCA, Los Angeles; Museum of Contemporary Art, Chicago; ICA, London; Centre Georges Pompidou, Paris; Manifesta 7, Trento; and Documenta 11, Kassel. Her recent books include *Other Planes of There: Selected Writings* (Duke University Press, 2014), and *Endless Dreams and Time-Based Streams* (Yerba Buena Center for the Arts, 2010). She's the editor of *Negotiations in the Contact Zone / Negociações na Zona de Contacto* (Assírio & Alvim, 2003). Green is Professor at the MIT Program in Art, Culture and Technology, School of Architecture & Planning.

Florian Hecker is an artist who lives and works in Kissing and Vienna. Notable among his numerous solo and group exhibitions and performances are projects at: CU Art Museum, University of Colorado, Boulder (2018); Kunsthalle Wien (2017); Culturgest, Porto (2015); Midway Contemporary Art, Minneapolis (2015); 'Hinge', Lumiar Cité, Lisbon, 2012; DOCUMENTA (13), Kassel, 2012; Nouveau Festival, Centre Georges Pompidou, Paris (2012); Gothenburg International Biennial for Contemporary Art (2011, 2003); 'Push and Pull, A two-day performance event', Tate Modern, London (2011); MMK Museum für Moderne Kunst, Frankfurt/Main (2010); and *No night No day*, in collaboration with Cerith Wyn Evans, 53rd Venice Biennale (2009). In addition, Hecker has an

extensive discography with works released on labels such as Editions Mego, Pan, Presto?!, Rephlex, Warner Classics and Warp.

Judith Hopf is an artist who lives and works in Berlin. She has a diverse practice, which includes sculpture, installation art, graphic work, performance and film. She has presented her work in a large number of solo exhibitions, including at Metro Pictures, New York (2019); National Gallery of Denmark, Copenhagen (2018); Hammer Museum, Los Angeles (2017); Museum of Modern and Contemporary Art, Bolzano (2016); Lumiar Cité, Lisbon (2014); Grazer Kunstverein (2012); Badischer Kunstverein, Karlsruhe (2008); Portikus, Frankfurt/Main (2007) and Wiener Secession, Vienna (2007). Hopf has also participated in numerous festivals and groups exhibitions such as dOCUMENTA (13), Kassel (2012); Internationale Kurzfilmtage Oberhausen (2007); and the Bienal de la Habana (2003).

Erica Love/João Enxuto live and work as artists and researchers in New York. They collaborate on projects that focus on the field of art, its systems of valuation, and the datalogical structure of exhibition spaces, institutions, and built environments. Enxuto received an MFA in Photography from RISD and Love holds BAs from Brown University in Economics and Visual Arts and an MFA from UCLA. Together they were fellows at the Whitney Museum Independent Study Program in 2012-2013. They have given talks, written essays, and exhibited at the Centre Pompidou, Whitney Museum of Art, the New Museum, Anthology Film Archives, Walker Art Center, Pratt Institute, Yossi Milo Gallery, Carriage Trade, Louisiana Museum in Denmark, and the Tamayo Museum in Mexico City.

Uriel Orlow lives and works between Lisbon and London. Uriel Orlow's practice is research-based, process-oriented and often in dialogue with other disciplines. Projects emerge out of concerns with residues of colonialism, spatial manifestations of memory, social and ecological justice, blind spots of representation and plants as political actors. His multi-media installations focus on specific locations, micro-histories and forms of haunting. Working across photography, film, drawing and sound his works

bring different image-regimes and narrative modes into correspondence. Current exhibitions include British Art Show 9, Wolverhampton; 2077, Kathmandu Triennale; Butterflies frolicking in the mud, Thailand Biennale; Terra Nostra, Mor Charpentier Bogota. Recent solo exhibitions include Kunsthalle Nairs (2021), La Loge, Brussels; State of Concept, Athens (both 2020), Kunsthalle Mainz (2019-2020), Tabakalera, San Sebastian and Villa Romana Florence (2019), Kunsthalle St Gallen, Market Photo Workshop Johannesburg and Les Laboratoires d'Aubervilliers Paris (2018). Uriel Orlow's work has also been presented at major survey exhibitions including the *54th Venice Biennale*, *Manifesta 9 & 12*, *Lubumbashi Biennial VI*, *13th Sharjah Biennial*, *7th Moscow Biennial*, *8th Mercosul Biennial*, *Aichi Triennale* and *Bergen Assembly* amongst others. Monographic publications include *Conversing with Leaves* (Archive Books, 2020), *Soil Affinities* (Shelter Press, 2019) and *Theatrum Botanicum* (Sternberg Press, 2018). Uriel Orlow has been teaching at art schools internationally including at Royal College of Art, Central Saint Martins and Goldsmiths College London, Beaux Arts, Paris, HEAD Geneva and elsewhere. He is currently supervising practice based PhDs at University of Westminster London and also teaches at the University of the Arts Zurich (ZHdK).

Christodoulos Panayiotou lives and works between Paris and Limassol. His wide-ranging research focuses on the identification and uncovering of hidden narratives in the visual records of history and time. Solo exhibitions of his work have been held at Musée d'Orsay, Paris; Point Centre for Contemporary Art, Nicosia; Moderna Museet, Stockholm; Casino Luxembourg; CCA Kitakyushu, Japan; Centre d'Art Contemporain de Brétigny; Museum of Contemporary Art, St. Louis; Museum of Contemporary Art, Leipzig; Kunsthalle Zürich and Cubitt, London (among other venues). He has also participated in a number of group exhibitions, including at Museion, Bolzano; Berlin Biennale 8; Migros Museum, Zürich; dOCUMENTA (13), Kassel; CCA Wattis Institute for Contemporary Arts, San Francisco; Joan Miro Foundation, Barcelona; Witte de With, Rotterdam; Bonniers Konsthall, Stockholm; Philadelphia Museum of Art; and Ashkal Alwan Center for Contemporary

Arts, Beirut. In 2015 Christodoulos Panayiotou represented Cyprus at the 56th Venice Biennial.

João Penalva represented Portugal in the Venice Biennale (2001) and the São Paulo Biennial (1996). He exhibited also in the Biennale of Sydney (2002) and the Berlin Biennale (2001). He was awarded the DAAD Berlin Artists Residency in 2003. Solo exhibitions include: Culturgest (Porto, 2018); Mudam, Musée d'Art Moderne (Luxemburg, 2018); Trondheim Kunstmuseum (2014); Royal Festival Hall (London, 2013; Kunsthallen Brandts, (Odense, 2013); Berlinische Galerie (Berlin, 2012); Calouste Gulbenkian Museum (2011); Lunds Konsthall (Lund, 2010); Irish Museum of Modern Art (Dublin, 2006); Ludwig Museum (Budapest, 2005); Serralves Museum (Porto, 2005); The Power Plant (Toronto, 2003); Tramway (Glasgow, 2000); Camden Arts Centre (London, 2000); and Centro Cultural de Belém (Lisbon, 1999). His work has been exhibited in group exhibitions in institutions such as: Haus der Kunst (Munich); Museum Folkwang (Essen); Kunstsammlung Nordrhein-Westfalen K21 (Düsseldorf); Museum of Contemporary Art (Taipei); KIASMA Museum of Contemporary Art (Helsinki); Contemporary Art Center (Vilnius); Australian Centre for Contemporary Art (Melbourne); Wellcome Collection, Hayward Gallery, and Tate Modern (London).

Simon Thompson is a British artist who lives and works in Brussels.

Fredrik Vørslev lives and works in Drøbak. He completed his studies at Malmö Art Academy and Städelschule, Frankfurt. He teaches at Malmö Art Academy and also works as a curator on artist projects at KHIO (Oslo National Academy of Arts). Notable among his solo and groups exhibitions are projects at: Andrew Kreps Gallery, New York; Museo Marino Marini, Florence; STANDARD, Oslo; Le Consortium, Dijon; Kunsthalle Sankt Gallen; Lunds Konsthall; Moderna Museet, Malmö; and Centre Georges Pompidou, Paris. He is a founding member and Director of the independent exhibition space Landings in Vestfossen. His works can be found in various public and private art collections, including the Astrup Fearnley Museet, Oslo;

Konstmuseum Malmö; Moderna Museet, Stockholm; and the Centre Georges Pompidou, Paris.

Art History

Sabeth Buchmann is an art historian and critic who lives and works in Berlin and Vienna. She is Professor of History of Modern and Postmodern Art at the Academy of Fine Arts, Vienna. Together with Helmut Draxler, Clemens Krümmel and Susanne Leeb she co-edits *PoLyPen*, a series on art criticism and political theory, published by b books, Berlin. Recent publications include: *Putting Rehearsals to the Test. Practices of Rehearsal in Fine Arts, Film, Theater, Theory, and Politics* (edited with Ilse Lafer and Constanze Ruhm, 2016); *Textile Theorien der Moderne. Alois Riegl in der Kunstkritik* (edited with Rike Frank, 2015); *Hélio Oiticica, Neville D'Almeida and others: Block-Experiments in Cosmococa* (with Max Jorge Hinderer Cruz, 2013); *Film Avantgarde Biopolitik* (edited with Helmut Draxler and Stephan Geene, 2009); *Denken gegen das Denken. Produktion – Technologie – Subjektivität bei Sol LeWitt, Yvonne Rainer und Hélio Oiticica* (2007); *Art After Conceptual Art* (edited with Alexander Alberro, 2006).

Helmut Draxler was born in Graz, Austria, and lives in Berlin. He currently holds a position as a professor for Art Theory at the University for Applied Arts in Vienna. As an art historian and cultural theorist he has published extensively on the theory and practice of contemporary art. From 1992 to 1995 he was the director of the Kunstverein in Munich; from 1999 to 2012 Professor for Aesthetic Theory at Merz Academy, University for Art, Design and Media in Stuttgart, and from 2013 to 2014 he was Professor for Art Theory at the Academy of Fine Arts in Nuremberg. His recent research projects include a Theory of Mediation and a Philosophy of Flemish Art. He is the author of *Die Wahrheit der Niederländischen Malerei. Eine Archäologie der Gegenwartskunst* (Paderborn: Brill | Fink, 2021).

Toni Hildebrandt studied Art History, Musicology, Philosophy and Romantic Literature in Jena, Rome and Naples. From 2010 until 2013 he was a research fellow at 'eikones' at the University of Basel and a member of 'What Images Do', a research network established in collaboration with TU Delft,

Kunstakademie Düsseldorf and The Royal Danish Academy of Fine Arts, Copenhagen. From 2013 until 2017 he was a resident and research fellow at the Istituto Svizzero in Rome. Since 2014 he has been teaching as Assistant Professor at the Department of Modern and Contemporary Art History at the University of Bern. He is currently also a member of the Walter Benjamin Kolleg at the same University and a guest lecturer at the Maumaus ISP and the Academy of Art and Design in Basel.

Ilse Lafer is a curator who has been directing the gallery of the Leipzig Academy of Fine Arts since 2018. She was lecturer at the University of Applied Arts Vienna (2014–18), the Academy of Fine Arts Vienna (2018) and the Art University Linz (2016). She has (co-) realised numerous exhibitions, publications, symposia and lecture series, for instance, for Kunsthalle Wien and Generali Foundation in Vienna, INDEX in Stockholm, Museo Reina Sofia in Madrid, Galerie Leonard et Bina Ellen at Concordia University, Vox – centre de l’images contemporaine, and SBC Galerie d’art contemporain in Montreal. Most recent projects include ‘Per Albin’ (KÖR Vienna, 2019), an exhibition in four episodes on the topos of ‘Degenerate Art’ with Adam Szymczyk (HGB gallery, 2019-20) as well as ‘Doing Deculturalization’ (Museion Bolzano, 2019), related to the work of Carla Lonzi. In 2020, she curated ‘Radical Passivity: Politics of the Flesh’ for the nGbK Berlin (with Kathrin Busch), ‘Broken Relations – Infrastruktur und Unterbrechung’ (with Beatrice von Bismarck) and ‘Déalage’, on the work of Marion Baruch (HGB Galerie Leipzig). Currently she is undertaking the research project ‘The Art of Equal Participation’ with a team of six artists.

Gertrud Sandqvist is Professor of Art Theory and the History of Ideas and the Supervisor for the Doctoral Programme at Malmö Art Academy, Lund University. Sandqvist was Dean of Malmö Art Academy, from 2011 to 2021, a post she also previously held from 1995 to 2007. She is one of the founding members of EARN, European Art Research Network, and was a member of the jury of DAAD–Berliner Künstlerprogramm (1998-2002). She is member of the Advisory Board of Maumaus School of Visual Arts, Lisbon. She co-curated Modernautställningen, at Moderna Museet, Stockholm, in 2010, and

the Gothenburg Biennial of Contemporary Art in 2011. Gertrud Sandqvist has written countless texts on contemporary art.

Kerstin Stakemeier is an educator (Academy of Fine Arts Nuremberg), writer and exhibitions organiser who mostly works collaboratively. 'Illiberal Arts', conceived with Anselm Franke, opened at Haus der Kulturen der Welt Berlin in 2021. The project will continue in 2023 under the title 'Illiberal Pop' at Ludwig Forum Aachen. With Bill Dietz she realised *Universal Receptivity* (2021) a seminar and publication, with M. Ammer, E. Birkenstock, J. Nachtigall and S. Weber the exhibition series and journal *Class Languages* (2017/18). Together with Nachtigall she recently co-authored a special issue on the work of Lu Märten for *October Magazine* (2022) and with Marina Vishmidt she wrote *Reproducing Autonomy* (2016). With the latter she is currently working on a second book. Stakemeier's monograph *Entgrenzter Formalismus: Verfahren einer antimodernen Ästhetik* was published in 2017 by b_books PoLYpen.

Philosophy

Stefanie Baumann is currently a post-doctoral research fellow (FCT) at CineLab/IFILNOVA (New University of Lisbon). She obtained her PhD in philosophy in 2013 with a thesis on Walid Raad's artistic project *The Atlas Group*. She has taught philosophy, aesthetics and contemporary art theory at University Paris VIII (2007-2010); Ashkal Alwan, Beirut (2013); ALBA – the Lebanese Academy of Fine Arts/ University of Balamand, Beirut (2012-2015); and Maumaus Independent Study Programme, Lisbon (since 2016). From 2005 until 2010 she worked closely with the artist Esther Shalev-Gerz and collaborated with the video artists Marie Voignier and Mounira Al Solh on several projects.

Bojana Cvejić's work spans philosophy, theatre and performance education. She is author of several books, including: *Toward a Transindividual Self: A study in social dramaturgy* (with Ana Vujanović, Oslo National Academy of the Arts – SARMA – Multimedijalni institut, 2022), *Choreographing Problems* (Palgrave, 2015), *Public Sphere by Performance* (with A. Vujanović, b books 2012), and three volumes of *A Choreographer's*

Score (with A.T. De Keersmaeker, Mercatorfonds 2011-13). She has collaborated on many theatre and dance works in various capacities – dramaturge/performer/writer – since 1996. Cvejić is Professor of Dance Theory at the Oslo National Academy of Arts and teaches at P.A.R.T.S. Brussels.

Alexander García Düttmann lives and works in Berlin. He is a philosopher with an interest in aesthetics and art, but also in moral and political philosophy. García Düttmann studied Philosophy in Frankfurt with Alfred Schmidt and in Paris with Jacques Derrida. After obtaining his PhD from Frankfurt, he spent two years at Stanford University as a Mellon Fellow. His first academic position was a lectureship in Philosophy at Essex University. Currently he is Professor of Aesthetics at the University of the Arts, Berlin. He has also taught in Melbourne; at Middlesex University, London (where he was Professor of Philosophy for seven years); at New York University (where he was a visiting professor in the autumn term of 1999); and as Professor of Philosophy and Visual Culture at Goldsmiths, University of London. His publications include: *Was weiß Kunst: Für eine Ästhetik des Widerstands* (What Does Art Know? For An Aesthetics of Resistance, 2015); *Naive Kunst: Ein Versuch über das Glück* (Naive Art: An Essay on Happiness, 2012); *Teilnahme: Bewußtsein des Scheins* (Participation: Awareness of Semblance, 2011); and *Derrida und ich. Das Problem der Dekonstruktion* (Derrida and I: The Problem of Deconstruction, 2008).

Michael Marder is Ikerbasque Research Professor in the Department of Philosophy at the University of the Basque Country, Vitoria-Gasteiz. His work spans the fields of phenomenology, environmental philosophy, and political thought. He is the Associate Editor of *Telos: A Quarterly Journal of Critical Thought* and the author of twelve books, including *Heidegger: Phenomenology, Ecology, Politics* (2018), *Energy Dreams: Of Actuality* (2017), *Dust* (2016), *Pyropolitics: When the World Is Ablaze* (2015), *Phenomena-Critique-Logos: The Project of Critical Phenomenology* (2014), *Plant-Thinking: A Philosophy of Vegetal Life* (2013), *The Philosopher's Plant: An Intellectual Herbarium* (2014), *Groundless Existence: The Political*

Ontology of Carl Schmitt (2010), and *The Event of The Thing: Derrida's Post-Deconstructive Realism* (2009).

Alberto Toscano is Reader in Critical Theory and Co-director of the Centre for Philosophy and Critical Thought at Goldsmiths, University of London, and Visiting Faculty at the School of Communication, Simon Fraser University, Vancouver. He is the author of *Cartographies of the Absolute* (with Jeff Kinkle, 2015) and *Fanaticism: On the Uses of an Idea* (2010, 2nd edition 2017). He edited *The Italian Difference: Between Nihilism and Biopolitics* (with Lorenzo Chiesa, 2009) and has translated several works by Alain Badiou, as well as Antonio Negri, Furio Jesi and Franco Fortini. Among current work is a three-volume co-edited *Handbook of Marxism* (with Bev Skeggs, Sara Farris and Svenja Bromberg, 2021) and *Late Fascism* (2021). He has been a member of the editorial board of the journal *Historical Materialism: Research in Critical Marxist Theory* since 2004, and is series editor of The Italian List for Seagull Books.

Sjoerd van Tuinen is Associate Professor of Philosophy at the Erasmus University Rotterdam, and co-founder of the Erasmus Institute for Public Knowledge. After his PhD (Ghent, 2009) on Leibniz and Deleuze, he has had visiting affiliations with universities in London, Berlin, Vienna, New York and Princeton. Driven by transdisciplinary affinities across the arts and humanities, Van Tuinen publishes on eco-philosophy, metaphysics, aesthetics and the history of contemporary continental philosophy. He is editor of over a dozen books, including *Deleuze and The Fold. A Critical Reader* (Palgrave Macmillan, 2010), *Speculative Art Histories* (Edinburgh University Press, 2017), *Art History after Deleuze and Guattari* (Leuven UP, 2017), *The Polemics of Ressentiment. Variations on Nietzsche* (Bloomsbury, 2018), and a series of theoretical books with V2_Institute for Unstable Media (Rotterdam). His current project is a monograph titled *Mannerism and Modernity: Modality in Art and Philosophy* (due 2021).

Giovanbattista Tusa is a philosopher and media researcher based in Lisbon, where he is currently a Researcher in Philosophy and Ecology at the Nova

Institute of Philosophy (IFILNOVA), Universidade Nova de Lisboa. His latest work, *De la Fin*, co-authored with Alain Badiou, was published in France in 2017 and is currently under translation in English, Brazilian Portuguese and Spanish. His current multidisciplinary research examines radical politics, art, cinema, eco-criticism, ontological realism and animal studies, and contemporary practices.

Sociology

Avery F. Gordon is Emeritus Professor of Sociology at the University of California, Santa Barbara, and Visiting Professor at Birkbeck School of Law, University of London. She is the author of *The Hawthorn Archive: Letters from the Utopian Margins* (Fordham University Press, 2018), *The Workhouse: The Breitenau Room* (with Ines Schaber, Konig 2015), *Ghostly Matters: Haunting and the Sociological Imagination* (University of Minnesota Press, 2nd edition 2008), and *Keeping Good Time: Reflections on Knowledge, Power and People* (Paradigm, 2004), among other books and articles. Her work focuses on radical thought and practice and she writes about captivity, enslavement, war and other forms of dispossession and how to eliminate them. She serves on the Editorial Committee of the journal *Race & Class* and is the co-host of *No Alibis*, a weekly public affairs radio program on KCSB FM Santa Barbara. In addition to routinely working with artists, she is the Keeper of the Hawthorn Archives.

Marcel Stoetzler is a Lecturer in Sociology at Bangor University. He works on social and political theory, intellectual history and historical sociology, and has lately concentrated on various aspects of modern antisemitism, especially its interconnections with liberalism and nationalism and the emergence of the discipline of sociology. He has also published on feminist theory, critical theory, Hannah Arendt and Karl Marx. His first book, *The State, the Nation and the Jews. Liberalism and the Antisemitism Dispute in Bismarck's Germany*, was published in 2008 by the University of Nebraska Press. He serves on the editorial board of *Patterns of Prejudice*, of which he has edited a special issue on modern antisemitism and the emergence of sociology (May 2010).

Social Theory

Brenna Bhandar is Senior Lecturer in Law at SOAS, University of London. She is the author of *Colonial Lives of Property. Law, Land, and Racial Theatre Studies, Regimes of Ownership* (Duke University Press, 2018), and co-editor of *Plastic Materialities: Politics, Legality, and Metamorphosis in the Work of Catherine Malabou* (with Jon Goldberg-Hiller, also DUP, 2015), and *Reflections on Dispossession: Critical Feminisms* (with Davina Bhandar, *Darkmatter Journal*, 2016).

Filip De Boeck is Professor of Anthropology at the University of Leuven. He has conducted extensive ethnographic research in both rural and urban communities in DR Congo since 1987. His book publications include: *Kinshasa: Tales of the Invisible City* (with photographer Marie-Françoise Plissart, Leuven University Press, new edition 2014); *Makers and Breakers: Children and Youth in Postcolonial Africa* (co-edited with Alcinda Honwana, James Currey, 2005); and *Suturing the City. Living Together in Congo's Urban Worlds* (Autograph ABP, 2016). Together with co-curator Koen Van Synghel, he presented an exhibition about Kinshasa at the Belgian Pavilion of the Architecture Biennial in Venice (2004), for which they received a Golden Lion. He co-curated another exhibition around the work of Congolese artist Bylex for the Royal Flemish Theatre (KVS) in Brussels (2008), and together with visual artist Sammy Baloji he created 'Urban Now', an exhibition on urban life in Congo (2016). Organised by WIELS, this exhibition subsequently travelled to New York, Toronto and Lisbon. De Boeck has also been active as a film-maker. In 2010, he released *Cemetery State* (FilmNatie), a documentary about a Kinshasa graveyard, and together with photographer Sammy Baloji also made the film *The Tower. A Concrete Utopia* (2016). Baloji and De Boeck are currently preparing a new book on the Lunda Frontier between Congo and Angola.

Ruth Wilson Gilmore is Professor of Earth and Environmental Sciences, and American Studies, at the Graduate Center of the City University of New York. A co-founder of many grassroots organisations, including California Prison Moratorium Project and Critical Resistance, she works on racial capitalism, organised violence, organised abandonment, changing state structure,

criminalisation, and ideology and consciousness in labor and social movements. Recent publications include *Abolition Geography – Essays Towards Liberation* (edited with an introduction by Brenna Bhandar and Alberto Toscano, Verso Books, 2022), *Change Everything: Racial Capitalism and the Case for Abolition* (Haymarket, 2021), ‘Abolition Geography and the Problem of Innocence’ (in *Futures of Black Radicalism*, ed. by Gaye Theresa Johnson and Alex Lubin, Verso Books, 2017), ‘Beyond Bratton’ (with C. Gilmore, in *Policing the Planet*, ed. by Jordan T. Camp and Christina Heatherton, Verso Books, 2016). Gilmore has lectured around the world and lives in Lisbon and New York.

Alan Read lives and works in London. Currently he is Professor of Theatre at King’s College, London. He has been Director of the Performance Foundation at King’s College since 2008, founder and curator of The Anatomy Theatre & Museum (2010) on The Strand, and the Inigo Rooms (2012) at Somerset House. Prior to working at King’s College, he was Director of Talks at the Institute of Contemporary Arts (ICA) in the mid-1990s, working closely with key cultural figures during ‘high theory’; as an ethnographer he worked on street ceremonies of *correfoc* (fire run) in Barcelona in the early 1990s; and before that he was Director of Rotherhithe Theatre Workshop in the 1980s. His publications include: *The Dark Theatre. A Book About Loss* (Routledge, 2020); *Theatre & Law* (Palgrave, 2015); *Theatre in the Expanded Field* (Bloomsbury, 2013); *Theatre, Intimacy & Engagement: The Last Human Venue* (Palgrave, 2008); *Architecturally Speaking* (Routledge, 2000); *The Fact of Blackness* (Bay Press, 1996); and *Theatre & Everyday Life: An Ethics of Performance* (Routledge, 1993). Read is the founding consultant editor of the journal *Performance Research*.

Manuela Ribeiro Sanches taught at the Faculty of Arts and Humanities, University of Lisbon, from 1981 until 2016. She has held lecturing posts at Indiana University, Bloomington; Institut für Europäische Ethnologie, Humboldt-Universität zu Berlin; and Maumaus Visual Arts School, Lisbon. She was also a resident scholar at the University of California Center for Cultural Studies, and at the Institut für Europäische Ethnologie,

Humboldt-Universität zu Berlin. Having obtained her PhD with a dissertation on the traveller and revolutionary Georg Forster, her interest in travel literature and related topics – such as the epistemologies that sustain the subjective processes of perceiving and narrating the described objects – led her to broaden her interests to the field of the history of anthropology, which she articulated with a cultural studies approach from a postcolonial perspective. Having widely published on these issues, she later became interested in the transnational processes that marked anti-colonial movements. Her research interests include African film, questions of migration and racism in Europe from a compared perspective. She edited the following collections of essays: *Europe in Black and White: Immigration, Race, and Identity in the 'Old Continent'* (Intellect, 2010); *Malhas que os impérios tecem. Textos anticoloniais, contextos pós-coloniais* (Edições 70, 2011); *Descolonizações. Releer Amílcar Cabral, Césaire e Du Bois no séc. XXI* (Edições 70, 2018).

The following artists, art historians, curators and theorists have lectured on the Maumaus Programme in the past: Franz Ackermann, Nancy Adajania, John Akomfrah, Alexander Alberro, Art & Language (Michael Baldwin, Mel Ramsden), Atelier van Lieshout, Maria Thereza Alves, Awam Amkpa, Leonor Antunes, Michel Auder, Julie Ault, Oladéle Ajiboye Bamgboyé, Noit Banai, Judith Barry, Martin Beck, Larry Bell, Claire Bishop, Bernard Blistène, René Block, Ellen Blumenstein, Anne Boyer, Vic Brooks, Sabeth Buchmann, Maureen Burns, Matthew Buckingham, Roger M. Buergel, Manuel da Costa Cabral, Isabel Carlos, Nathan Coley, Mat Collishaw, Gail Day, José António Fernandes Dias, Diedrich Diederichsen, Corinne Diserens, Stan Douglas, Jimmie Durham, Steve Edwards, Alexandre Estrela, Jan Fabre, Harun Farocki, João Fernandes, Ângela Ferreira, Teresa Fradique, Peter Friedl, Hilde van Gelder, Suman Gopinath, Isabelle Graw, Salah M. Hassan, Mary Jane Jacob, Narelle Jubelin, Isaac Julien, Christoph C. Keller, Pedro Lapa, Ulrich Loock, Sarat Maharaj, Melanie Manchot, John Mateer, Chus Martínez, Kobe Matthys, Tobi Maier, Roger Meintjes, Thomas Mulcaire, Antoni Muntadas, Oskar Negt, Christopher Newfield, Phill Niblock, João Onofre, Elvira Dyangani Ose,

Willem Oorebeek, Roger Palmer, Adriano Pedrosa, Nelson Brissac Peixoto, Jo Ractliffe, Andrew Renton, Tobias Rehberger, Paulo Reis, Nuno Ribeiro, Suely Rolnik, Martha Rosler, Stefan Römer, Delfim Sardo, Julião Sarmiento, Keiko Sei, Allan Sekula, Ahlam Shibli, Lucia Sigalho, Sally Stein, João Tabarra, Sérgio Taborda, Emília Tavares, Stéphanie Moisdon Trembley, Barbara Vanderlinden, Júlia Ventura, Marie Voignier, Miguel Wandschneider, Emily Wardill, Lawrence Weiner, Evan Calder Williams, Santiago Zabala, Arne Zerbst, Florian Zeyfang, Siegfried Zielinski and Heimo Zobernig.