Maumaus Independent Study Programme 2024

The 2024 Maumaus Independent Study Programme will run from 11 January until 26 July 2024. 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 Ed Atkins, Gerry Bibby, Jihan El-Tahri, Manthia Diawara, Loretta Fahrenholz, Renée Green, Florian Hecker, Judith Hopf, Erica Love / João Enxuto, Uriel Orlow, Christodoulos Panayiotou, João Penalva, Simon Thompson and Fredrik Værslev; art historians Sabeth Buchmann, Helmut Draxler, Toni Hildebrandt, Gertrud Sandqvist and Kerstin Stakemeier; philosophers Stefanie Baumann, Bojana Cvejić, Alexander García Düttmann, Michael Marder, Alberto Toscano, Sjoerd van Tuinen and Giovanbattista Tusa; sociologist Avery F. Gordon; anthropologist Filip De Boeck; writer Alan Read; and social theorists Brenna Bhandar, Ruth Wilson Gilmore, Jules Gleeson 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, João Penalva, Simon Thompson and Fredrik Værslev.

(NB: the programme is subject to change)
Faculty and Lecturers of the Maumaus Independent Study Programme 2024

Director  


Art Practices  

**Ed Atkins** lives and works in Berlin. Atkins received an MFA in Fine Arts from Slade School of Fine Art (London) and a BA in Fine Arts from Central St. Martin’s College of Art and Design (London). His recent solo exhibitions include TANK (Shanghai, 2022), New Museum (New York, 2021), Museum of Contemporary Art Kiasma (Helsinki, 2020), Kunsthau Bregenz (2019), Museum für Moderne Kunst (Frankfurt, 2017), The Kitchen (New York,

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 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

**Jihan El Tahri** is an Egyptian/French national who is an award-winning director, writer, visual artist and producer. She was the General & Artistic director of the Berlin-based documentary support institution DOX BOX until 2023. In 2017 El Tahri was invited to join the Academy of Arts and Sciences (The Oscars) and has served on various selection committees including Locarno Film Festival, Jeune Creation Francophone, Le Fond Franco-Tunisien and others. She has served on numerous juries including president of the Documentaray Jury at FESPACO 2021. As a visual artist she exhibited in international biennials including Dak’Art, Bamako and Berlin Biennial in 2022. She also exhibited in France (Centre Pompidou) Berlin (HKW), Norway (National Museum), India (Clark House) Mexico (San Ildefonso) and Poland (MoMa). Her award-winning documentaries include *Nasser* which premiered in the official selection at Toronto International Festival, *Behind the Rainbow, Cuba, an African Odyssey* and the Emmy nominated *House of Saud*. Her writings include *Les Sept Vies de Yasser Arafat* (Grasset) and *Israel and the Arabs, The 50 Years War* (Penguin).

**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
Renée Green is an artist, writer, and filmmaker. 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;

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 Værslev 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, Kunstkademie 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.

**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 Modernauställningen, at Moderna Museet, Stockholm, in 2010, and the Gothenburg Biennial of Contemporary Art in 2011. Gertrud Sandqvist has written countless texts on contemporary art.


**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
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,


**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.

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.

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.

Jules Gleeson is a queer historian and Londoner, based in Vienna. Her current 
research is focused on the exclusion of eunuchs from the Byzantine-era 
monasteries of Mount Athos. She has written for publications including VICE, 
the Verso Books Blog, Pluto Press, Identities Journal, and Viewpoint 
Magazine.

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. Rele 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, Amanda Boetzkes, 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,