

**Fatima El-Tayeb** is Professor of Literature and Ethnic Studies and Director of Critical Gender Studies at the University of California, San Diego. She is the author of *European Others. Queering Ethnicity in Postnational Europe* (University of Minnesota Press, 2011) and *Schwarze Deutsche. 'Rasse' und nationale Identität, 1890–1933 (Black Germans. Race and National Identity, 1890-1933*, Campus, 2001), as well as numerous articles on the interactions of race, gender, sexuality and nation. Her research interests include African and Comparative Diaspora Studies, Queer Theory, Transnational Feminism, European Migration and Minority Cultures, Muslim communities in the West, Queer of Colour Critique and Visual Cultural Studies. She is also co-author of the movie *Alles wird gut/Everything will be fine* (Germany, 1997).

**Suely Rolnik** is a psychoanalyst, cultural critic, curator and professor of Clinical Psychology at the Catholic University of São Paulo, Brazil, where she founded the Nucleus for Subjectivity Studies. Her research is centred on the politics of subjectivisation in different contexts, seen from a transdisciplinary theoretical point of view, inseparable from a political-clinical pragmatics. She is the author of: *Geopolítica da cafetinagem. Quatro ensaios sobre a patologia do presente* (São Paulo, N-1, 2014; Buenos Aires, Mardulce, 2015); *Manifeste Anthropophage / Anthropophagie Zombie* (Paris, Black Jack éditions, 2012); *Archivomanie*. Documenta 13 – Serie 100 Notizen – 100 Gedanken No. 022 (Berlin, Hatje Cantz /Documenta 13, 2011); *Cartografia Sentimental. Transformações contemporâneas do desejo* (Estação Liberdade, 1989; 6th ed.: Sulina, 2014); in collaboration with Félix Guattari, *Micropolítica. Cartografias do desejo (Micropolitics: Cartographies of Desire*, 1986).

**María Galindo** comes from Bolivia. She is a member of Mujeres Creando, creator of the project of depatriarchalisation that was plagiarised by the Bolivian government. She is the author of: *No se puede descolonizar sin despatriarcalizar* and *Ninguna mujer nace para puta*. She is also the author of feminist audiovisual works such as *Las exiliadas del neoliberalismo*, about migrant women in Spain; *Mamá no me lo dijo*, and the more recent *13 horas de rebelión*.

**Clémentine Deliss** is a curator and publisher who has been the director of the Welkulturen Museum in Frankfurt am Main since 2010. Deliss studied contemporary art and social anthropology in Vienna, London and Paris and holds a PhD from the University of London (1988, SOAS). Her

curatorial work extends beyond exhibitions and has included publishing and research. Deliss has acted as a consultant for the European Union and held guest professorships at the Städelschule in Frankfurt (1999) and at the Academy of Fine Arts in Oslo. Between 2002 and 2009 she directed the international research lab 'Future Academy', which investigated the global future of independent artistic research and production. She is a member of Theatrum Mundi/Global Street, the long-term research project initiated by Richard Sennett and Saskia Sassen.

**Cédric Vincent** is an anthropologist, postdoctoral fellow at Centre Anthropologie de l'Écriture – École des Hautes Études en Sciences Sociales (Paris). He is currently co-director of a project entitled 'Panafest Archive', an initiative that seeks to build an alternative archive of several key events that radically transformed the artistic and cultural landscape of early postcolonial Africa.

**Yolanda Onghena** has degrees in art history, theatre and Euro-Arab studies. From CIDOB (Barcelona Centre for International Affairs), she has organised and participated in international encounters analysing intercultural dynamics through an interdisciplinary and international reflection (Rabat, Ghent, Istanbul, Copenhagen, Almaty, Casablanca, Genoa, etc).. She contributes articles to international publications. Her book *Pensar la mezcla. Un relato intercultural* (Gedisa) has recently been published. It defines intercultural relations as a simultaneous conscience with its sequences of differences and similarities.

**Alanna Lockward** is a journalist, ballet dancer, writer and contemporary art curator. She has a degree in Communication Science from the Universidad Autónoma Metropolitana-Xochimilco, Mexico City, and a Masters in Art in Context from the University of the Arts, Berlin. She is the author of the collection of essays *Apremio. Apuntes sobre el pensamiento y la creación contemporánea desde el Caribe* (Cendeac, 2006) and the short novel *Marassá y la nada* (Santuario, 2013). She was cultural editor of *Listín Diario*, research journalist for *Rumbo* magazine, a columnist for the *Miami Herald* and is currently a columnist for *Acento*. She was a guest lecturer at Humboldt Universität zu Berlin, Decolonial Summer School Middelburg and Dutch Art Institute. She is currently an academic advisor on the Masters and PhD programme of the Transart Institute (Berlin/New York). Lockward is the founding director of Art Labour Archives and member of the board of directors of the Transnational Decolonial Institute (TDI).

**Magnetic Declination** (Aimar Arriola, José Bueso, Diego del Pozo, Eduardo Galvagni, Sally Gutiérrez, Julia Morandeira and Silvia Zayas) is a research and artistic production group formed in 2013, whose work is based on decolonial studies. Its interest lies in hybrid methodologies arising from the intersection of different artistic and research strategies in the field of practice and knowledge production. Among their individual exhibitions are: *Until Lions Have Their Own Historians...* at Matadero, Madrid, and *Margin of Error* at Tasneem Gallery, Barcelona. They have participated in the following collective projects: *Ephemeral Video Library* (Jeu de Paume, Paris); *Colonia apócrifa* (MUSAC, León); *Be Virus, my Friend* (La Casa Encendida, Madrid).

**Península. Colonial processes and art and curatorial practices** is a debate platform on art, coloniality and curatorship related to Spanish and Portuguese history, their colonial processes and the latency of their power relations in the present. Created in 2012, the group includes forty researchers, academics, postgraduate students and artists.

**Daniela Ortiz's** work generates spaces of tension in which the concepts of nationality, race, social class and gender are explored for a critical understanding of the structures of inclusion and exclusion in society. Migratory control, its links to colonialism and the way it has been managed by governments and societies are the central subjects of her recent research projects. She has participated in collective exhibitions in Bolivia, Peru, Spain, Sweden, Austria and Hong Kong, among others. She was the editor of the information nexus [Antigonia.com](http://Antigonia.com).

**Diásporas Críticas** is an artistic research platform operating in and out of the limits of the museum, which aims to build a relation of solidarity between activists, artists, cultural agents and neighbours, through a process of collective investigation. *Diásporas Críticas* is run by Verónica Lahitte (Buenos Aires, 1980), visual artist; Rebecca Close (London, 1987), researcher; Anyely Marín Cisneros (Caracas, 1977), researcher and teacher.

**Nathalie Karagiannis** and **Àngela Lorena Fuster (Arterisis)** are postdoctoral researchers at TRAMOD. Trajectories of Modernity, a European project located at the Universitat de Barcelona. They work in

the fields of sociology, philosophy and political thought, and share an interest in the interaction between art and thought. In 2013 they invited some artists from Greece and South Africa to join them in an experiment around the subject of art and crisis that ended up giving a provisional name to the group. Their encounter, in June of that year, resulted in the documentary *Turn the Crisis Upside Down*. They are currently working on the project *The Quest of the South. Hemos perdido el Norte*.

As a collective they have initiated the project Ruta de Autor. Run in collaboration with the Museu d'Història de Barcelona (MUHBA), they create and conduct the route *Barcelona and the Indianos. Overseas Possessions and Urban Transformation (1835–1916)*. Aymara Arreaza R. has a degree in Humanities from the Universidad Católica Andrés Bello (Venezuela) and a Masters in Communication and Art Criticism from the Universitat de Girona. She has taught on postgraduate courses and contributed as an art critic to several publications such as 'Culturas' of *La Vanguardia*, 'Papel literario' of *El Nacional* and A\*desk. She is also in charge of [www.ciudadincine.com](http://www.ciudadincine.com). Lorena Bou Linhares has a degree in Hispanic Philology from the UAB and a Masters in Comparative Literature from the UPF and in Publishing from the UAB. She has worked for Penguin Random House and Los Libros del Lince, among other publishing houses.