

## Participant's biographies

### Tere Badia

Degree in Art History from the University of Barcelona and Master's degree in Sociology from the IN3 (Internet Interdisciplinary Institute) of the UOC. Researcher in the fields of cultural policy, networks, international cultural cooperation and research, development and innovation in artistic production. She has curated exhibitions and projects on contemporary art and the new media, and has carried out various analytical studies and produced collaboration manuals in the field of cultural production and innovation. She has been professionally linked to the Interarts Foundation (Barcelona) and the multimedia communication agency Goetzinger + Komplizen (Karlsruhe). She coordinated the *Disonancias* programme in Catalonia and, on behalf of the AAVC, carried out the Integral R+D+i Plan for the Visual Arts in Catalonia. She teaches at IDEP, Barcelona, and ESDI, Sabadell. Between 2010 and 2017 she was director of Hangar, a centre for visual arts production and research in Barcelona.

### Cabello/Carceller

They began their collaboration in the early nineties, developing a trans-disciplinary work that highlights the importance of constructing or rewriting collective poetics and politics from queer subjectivities. Their proposal emphasises the need to study interstitial experiences, reviewing sexual and gender policies with the intention of questioning the modes of hegemonic representation in visual practices by proposing critical alternatives.

They recently presented a review of their work at CA2M, Madrid, and MARCO, Vigo, as well as the specific project *Lost in Transition* at IVAM, Valencia. They also took part in the Spanish Pavilion at the 56<sup>th</sup> Venice Biennale (2015) and have participated in group exhibitions such as *re.act feminism. A Performing Archive*, Akademie der Künste, Berlin; *Genealogías feministas*, MUSAC (León); BB4 Bucharest Biennale; *Global Feminisms*, Brooklyn Museum, New York; *Cooling Out*, Lewis Glucksman Gallery, Cork, Ireland. In addition, they regularly collaborate with the Elba Benítez gallery in Madrid and Joan Prats in Barcelona.

+ info at: [www.cabellocarceller.info](http://www.cabellocarceller.info)

### Joan Fontcuberta

Developing a plural activity in the world of photography, he functions as creator, teacher, critic, exhibition curator and historian. A visiting lecturer at universities in Spain, France, Great Britain and the United States, he regularly collaborates in specialised publications. Author of a dozen history books and essays on photography, including: *El beso de Judas. Fotografía y verdad* (1997), *Ciencia y fricción* (1998), *La cámara de Pandora* (2010) and *La furia de las imágenes. Notas sobre la postfotografía* (2016). Thirty monographs have been published about his creative work.

Since 1974, when he had his first solo exhibition in Barcelona, his work has been exhibited in museums around the world (such as MoMA, New York; Art Institute of Chicago; IVAM, Valencia; FOAM, Amsterdam; MEP, Paris) and has been acquired by numerous public collections (including MET, New York; MACBA, Barcelona; Folkwang Museum, Essen; Centre Pompidou, Paris). Among others, in 2013 he won the Hasselblad International Award.

### Jorge Luis Marzo

He is an art historian and lecturer at BAU Design College, Barcelona, and a member of the GREDITS Research Group. Since the end of the eighties he has developed numerous national and international collaborative research projects, in an exhibition, audiovisual and editorial format, usually in relation to the politics of the image and language. The most recent are: *Espectros* (2017); *Fake. No es verdad, no es mentira* (2016); *Interface Politics* (2016); and *Arte en España (1939–2015). Ideas, prácticas, políticas* (2015).

**Web:** [www.soymenos.net](http://www.soymenos.net)

### **Joana Masó**

Lecturer in French literature at the Universitat de Barcelona and researcher of the UNESCO Chair 'Women, development and cultures'. She has translated French contemporary criticism and philosophy by Hélène Cixous, Jacques Derrida, Catherine Malabou, Jean-Luc Marion and Jean-Luc Nancy, and has published articles and editorials about some of these authors. As editor, her books include: *La llengua m'és l'únic refugi*, d'Hélène Cixous (Lleonard Muntaner, 2009); the texts by Jacques Derrida on art and aesthetics *Penser à ne pas voir: Écrits sur les arts du visible 1979-2004* with G. Michaud (La Différence, 2013) and *Les Arts de l'Espace. Écrits et interventions sur l'architecture* (La Différence, 2015). She has curated exhibitions and co-directed the collection 'Ensayo' for Ellago Ediciones.

### **Patricia Mayayo**

Professor of Art History at the Universidad Autónoma, Madrid, and currently director of the Department of History and Theory of Art. Her research deals with the history of women artists, feminist and queer historiography, and the study of contemporary artistic practices. In recent years she has focused her research on the study of Spanish art and has recently published, together with Jorge Luis Marzo, the book *Arte en España, 1939-2015. Ideas, prácticas, políticas* (Madrid: Chair, 2015). Among other publications, she is the author of *Frida Kahlo. Contra el mito* (Madrid: Cátedra, 2008), *Historias de mujeres, historias del arte* (Madrid: Cátedra, 2003) and *Louise Bourgeois* (Hondarribia: Nerea, 2002). Together with Juan Vicente Aliaga, she curated the exhibition *Genealogías feministas en el arte español: 1960-2010* (León, MUSAC, June 2012 – January 2013).