Praxis:
Faculty’s BIOS

MODULE I: Vital Dimension.

On the socio-ecological relationships that determine, contextualize and cut across life. This module explores how artistic practices are able to affect or bifurcate the social and ecological systems of the present.

Directed by Yayo Herrero

With: Michael Marder,
INLAND Campo Adentro,
Bárbara Rodríguez Muñoz and
Reto Pulfer.

Yayo Herrero is a Spanish anthropologist, engineer, professor and ecofeminist activist, and one of the most influential voices in the fields of ecofeminism and ecosocialism.

Her work addresses the decline of material resources and the need for a structural transformation where the caring for life is at the center of the civil system, thus overcoming the deep conditions of capitalist inequality, extraction, violence and oppression. Arguing that capitalism cannot exist without a constant growing logic, in a world with physical limits, puts life at risk. This impossibility is also in friction with the invisibilized work-categories that make possible the maintenance of human life, such as agricultural production or reproductive labor, which are completely precarious or even unremunerated. Thus, she claims for a transition capable to acknowledge social inclusion and nature’s regenerative capacity.

Herrero has been state coordinator for Ecologistas en Acción and director of the FUHEM Foundation. Currently, she is part of the Garúa Cooperative and Foro de Transiciones. She participates in numerous social and ecological initiatives for the protection of human and natural rights and collaborates regularly with different media such as contexto or eldiario.es.
Michael Marder is an Ikerbasque Research Professor of Philosophy at the University of the Basque Country, UPV/EHU, Vitoria-Gasteiz. His work spans the fields of environmental philosophy and ecological thought, political theory, and phenomenology. He is an editorial associate of the Journal Telos (New York) and an editor of four-book series: Political Theory and Contemporary Philosophy Series, Critical Plant Studies; Future Perfect: Images of the Time to Come in Philosophy, Politics, and Cultural Studies, and Palgrave Studies in Postmetaphysical Thought.

While contemporary philosophers tend to refrain from raising ontological and ethical concerns with vegetal life, Michael Marder puts this life at the forefront of the current deconstruction of metaphysics. He identifies the existential features of plant behavior and the vegetal heritage of human thought so as to affirm the potential of vegetation to resist the logic of totalization and to exceed the narrow confines of instrumentality. He focuses on their unique temporality, freedom, and material knowledge or wisdom. In his formulation, "plant-thinking" is the non-cognitive, non-ideational, and non-imagistic mode of thinking proper to plants, as much as the process of bringing human thought itself back to its roots and rendering it plantlike.

INLAND Campo Adentro is an arts’ collective, dedicated to agricultural, social and cultural production.

It confronts various problems of a system that is collapsing at its environmental, cultural and financial levels – affecting both the planet and the individual– by formulating critical tools and applying them through experimental practice. It builds on the premise that the rural offers a physical and cultural space for the generation of diverse ways of life that differ from the hegemonic model. These other livelihoods are aware of their partial insertion in all established networks of exchange and aim to generate enough creative mass to question those power dynamics, as well as the current relationship between centre and peripheries.

Inland is based on a sort of three words manifesto, art-agriculture-territory. It speaks from the silenced other realities resisting erasure. It proposes collective encouragement for the reclamation of the means of livelihood.

Inland’s value lies in the applicability of its method. It promotes cells in specific rural locations –some of which remain undisclosed– whilst operating at a supranational level, setting up agencies in different countries to impact on agrarian and cultural policy frameworks in Europe.
Bárbara Rodríguez Muñoz is director of exhibitions and collection at Centro Botín in Santander. From 2014 to 2021 she was curator at the Wellcome Collection, London where she developed an artistic program anchored in the historical and contemporary collections of the institution including “Jo Spence & Oreet Ashery: Misbehaving Bodies, exhibition nominated for the Turner Prize in 2020 and Rooted Beings (A vegetal encounter) in collaboration with La Casa Encendida and Delfina Foundation. Throughout her career, she has worked with leading institutions including the South London Gallery, the Freud Museum, the Royal Opera House, Gropius Bau and MAAS, as well as has worked closely with both mid-career and established contemporary artists, such as Imogen Stidworthy, Oreet Ashery, Dora García, Ingela Ihrman, Johana Hedva, Eduardo Navarro and Patricia Domínguez.

Barbara is the editor of the anthology HEALTH, part of the acclaimed Documents of Contemporary Art series published by MIT Press and the Whitechapel Gallery. Her texts have been published in Art Agenda, Afterall, Concreta, Gwangju Biennale, Les Laboratoires d’Aubervilliers, MARG, and Mousse.

She has lectured at Goldsmiths, London College of Communication, and Central St Martins, London.

Reto Pulfer is an artist living and working in Uckermark, Germany. Through immersive installations using fabrics, plants, drawings, paintings, writing, performances and a variety of found objects, he investigates the various conditions of mutability. Often influenced by his immediate surroundings in the region of Uckermark, Germany, Pulfer uses materials at hand to examine the relationships between humankind, nature and the cosmos. Constituting a tangible, sensorial and immersive means of relating to the natural world, Pulfer observes the intimate, poetic connections in the history–biology–materiality continuum.

Recent solo exhibitions include Livingthings, Hollybush Gardens, London; Tagetes und Nachkerze, Spaced Out, Kerkow, Germany; Blitzzustand, Kunstverein KunstHaus Potsdam, Germany (all 2022); Reto Pulfer: Gegenwartsgewaechse, Fundaziun Nairs, Switzerland (2020); Angiozustand, Lafayette Anticipations, Paris (2020); Tincti, Art Basel Parcours (2019); Bourgeon purin pur, Centre culturel suisse, Paris (2019); Die Loci Der Ortie, Centre international d’art et du paysage de l’île de Vassivière, France (2015); Gewässerzeiten, Spike Island, Bristol, UK (2015) and Dehydrierte Landschaft, Centre d’Art Contemporain Genève, Switzerland (2015).
MODULE II: The dimension of language and identity.

This module explores how language and images (still and moving) foster the intertwining of our subjectivity and the world through processes of writing and representation that open up to the world, unfolding towards “an extreme present where the multitude of facets surrounding us can be brought together through a sharper lens”.

Directed by CAConrad

With: Dodie Bellamy, Paulino Viota and Andrea Soto Calderón.

CAConrad has worked with the ancient technologies of poetry and ritual since 1975. As a young poet, they lived in Philadelphia, where they lost many loved ones during the early years of the AIDS crisis. Foundational to their work are the memories of loved ones who died of AIDS, the daily struggle of existing through pain, and the effort to arrive at a new way of falling in love with the world as it is, not as it was.

The poems in one of their latest books, AMANDA PARADISE: Resurrect Extinct Vibration (Wave Books, 2021), reach out from a (Soma)tic poetry ritual in which Conrad flooded their body with the field recordings of recently extinct animals. They won the 2022 PEN Oakland Josephine Miles Award; and received the 2022 Ruth Lilly Poetry Prize, a Creative Capital grant, a Pew Fellowship, a Lambda Literary Award, and a Believer Book Award.

Conrad has exhibited their work in institutions such as Futura Gallery in Prague, the Robert Grunenberg Gallery in Berlin, the Elizabeth Foundation for the Arts in New York City, Tai Kwun Contemporary in Hong Kong, and as part of the 2021 Riga International Biennial of Contemporary Art. In 2022 fluent hosted their first solo exhibition 13 Moons: Listen to the Golden Boomerang’s Return.
Dodie Bellamy writes genre-bending works that focus on sexuality, politics, and narrative experimentation, challenging the distinctions between fiction, essay, and poetry.

Her methods include radical feminist revisions of canonical works. *Cunt-Ups*, her first appropriation of the cut up technique of William Burroughs and Brion Gysin, won the 2002 Firecracker Alternative Book Award for poetry. In 2018 Tender Buttons released a 17th Anniversary edition of the text, introduced by UK poet Sophie Robinson. Bellamy further experiments with the cut-up technique in *Cunt Norton* (Les Fiches, 2013), in which she takes the second edition of the Norton Anthology of Poetry and sexualizes it in the language of porn and desire. Bellamy’s latest books—both from Semiotext(e)—are *Bee Reaved*, an essay/memoir collection circling around grief, loss and abandonment; and a new edition of her 1998 PoMo vampire novel *The Letters of Mina Harker*. With Kevin Killian, she co-edited *Writers Who Love Too Much: New Narrative 1977-1997* (Nightboat Books, 2017). In 2018-19 she was the subject of *On Our Mind*, a yearlong series of public events, commissioned essays and reading-group meetings organized by the CCA Wattis Institute, which culminated in a compendium of essays on Bellamy’s work, *Dodie Bellamy Is On Our Mind*, (Semiotext(e), 2020). She is based in San Francisco.

Paulino Viota is a filmmaker, professor and writer focused on an intense analysis of cinema’s history. He has directed five short films and three features, in addition to the experimental piece *Duración* (1970), conceived to be projected, in principle, indefinitely, and *Contactos* (1970), his most acclaimed and one of Spain’s most fundamental avant-garde films. Viota’s work ranges from formal exercises in structuralist language such as *Duración* to the fiction / documentary interplay that characterizes some of his films. The expansiveness beyond the limits of the screen, the ambiguous status of the moving image and the experimental character of his gaze are common features in his practice.

Since the early 80s, Viota devoted his life to studying and teaching. He has been a professor at the Universitat Pompeu Fabra in Barcelona, CECC-Centre d’Estudis Cinematogràfics de Catalunya, at Bande à part Escuela de Cine (Barcelona) and Filmoteca de Cantabria, as well as a lecturer at the main Spanish cultural and cinematographic institutions.

Paulino Viota’s work is part of the MNCARS Museo Nacional Centro de Arte Reina Sofia collection, and has been presented as part of programs at Filmoteca Nacional, Circulo de Bellas Artes and Jeau de Paume.
Andrea Soto Calderón holds a PhD in Philosophy and teaches Aesthetics and Art Theory. She has developed her research in Valparaíso, Barcelona, Lisbon and Paris. In addition to her teaching activity, she carries out a research project related to the functioning of images at La Virreina Centre de la Imatge, in Barcelona.

Her lines of research focus on the transformations of aesthetic experience in contemporary culture, critical studies, artistic research, the study of image and media, as well as the relationship between aesthetics and politics.

She has written several academic papers, book chapters and texts for artists’ catalogs. Recent publications include her book Le travail des images with Jacques Rancière, Les presses du réel, 2019; La performatividad de las imágenes, Metales Pesados, 2020; Imaginación material, Metales Pesados, 2022 and Imágenes que resisten. La genealogía como método crítico, 2023.
MODULE III: Structural dimension.

An approximation to the history of colonial infrastructural regimes (material and immaterial) and the contemporary systems that choreograph relationships, subjects and identities. This module also offers a critical approach to imagining alternative land–interactions.

Directed by Stefano Harney

With: Denise Ferreira da Silva, Maurin Dietrich, Lamin Fofana, Ibon Aranberri, Agustín Pérez Rubio and Alejandro Alonso Díaz.

Stefano Harney is a professor and writer who works collaboratively and collectively in the classroom, in research, and in social practice. He is a black studies scholar who has taught in the disciplines of anthropology, sociology, art criticism and American Studies.

Stefano has held appointments at Pace University, CUNY, University of Leicester, Queen Mary University of London, Gadjah Mada University in Indonesia, Ton Duc Thang University, Vietnam, and at Singapore Management University in Singapore. During 2020-2021, he was Hayden Fellow and Visiting Critic at the School of Art at Yale University and Honorary Professor at the Institute of Gender, Race, Sexuality, and Social Justice at the University of British Columbia.

DENISE FERREIRA DA SILVA

Denise Ferreira da Silva is Samuel Rudin Professor in Humanities at the Department of Spanish and Portuguese Languages and Literatures at the New York University. Her work, artistic and academic, reflects and speculates on themes and questions crucial to contemporary philosophy, aesthetics, political theory, black thought, feminist thought, and historical materialism. She is the author of *Unpayable Debt* (Sternberg, 2022), *Dívida Impagável* (Oficina da Imaginação Política and Living Commons, 2019), and *Toward a Global Idea of Race* (Minnesota, 2007), and co-editor, with Paula Chakravartty, of *Race, Empire, and the Crisis of the Subprime* (Johns Hopkins, 2013). Her articles have been published in journals such as Social Text; Theory, Culture & Society; Griffith Law Review and The Black Scholar, among others.

Her artworks most notably include the films *Serpent Rain* (2016), *4 Waters: Deep Implicancy* (2018) and *Soot Breath / Corpus Infinitum* (2020), all with Arjuna Neuman, in addition to artistic practices of reading and healing, for instance *Poethical Readings* and *Sensing Salon*, with Valentina Desideri. She has taught at UC San Diego, University of British Columbia, and Queen Mary-University of London and visiting positions at Birkbeck-University of London, University of São Paulo, Université de Paris VIII and is currently an Adjunct Professor at Monash University Architecture, Design, and Art and a faculty at the European Graduate School.

MAURIN DIETRICH

Maurin Dietrich is a curator and the current director of Kunstverein Munich. She previously worked at KW Institute for Contemporary Art, Berlin. While there, Dietrich programmed performances, exhibitions, and publications. She also oversaw schir concepts, a residency program located in Tel Aviv and the 9th Berlin Biennale by DIS Magazine. She is the cofounder of Fragile, an exhibition and residency space in Berlin. She studied art history and comparative literature in Berlin and has taught since 2017 at the Universität der Künste in the Art in Context MA program as well as in the postgraduate program BPA (Berlin Program for Artists). She is a frequent contributor to Mousse Magazine, Cura and other publications.

LAMIN FOFANA

Lamin Fofana is an electronic music producer, DJ, and artist. Fofana grew
up in Sierra Leone and Guinea before moving to the United States when he was a teenager. With a repertoire consisting of instrumental electronic, experimental, ambient and techno music, Fofana explores themes of displacement, identity and migration, drawing inspiration from his own life and the migrant experience at large. The artist’s eclectic music is also greatly influenced by the diverse musical styles he was exposed to as he moved from one location to the next.

He began producing music at the age of 16 years and progressed to DJing a few years later. Fofana has released a series of albums and has exhibited artistic installations and debuted performances at various events including WITNESS at the 57th Venice Biennale, Italy (2017), Refracted Gazes/Fugitive Dreams at Akademie Schloss Solitude, Stuttgart, Germany (2019), Life and Death by Water for the Liverpool Biennial 2021 at Lewis’s Building, Liverpool, England, a call to disorder at Haus der Kunst, Munich, Germany (2021), and the Preis der Nationalgalerie group exhibition at Hamburger Bahnhof, Berlin, Germany (2021).

IBON ARANBERRI

Ibon Aranberri is an artist whose work explores the relationship between nature and culture, and modernity’s failure to subordinate or impose a totalising vision on the natural environment. He uses materials from earth and the industrial history, often accumulated in modules or series (so in that sense post-minimal). What appears is fractured, archaeological, sometimes like ruins. Aranberri’s works carry the personal history of his journeys into landscapes, as well as the weight of cultural history and geological time. They evidence meticulous and associative thought processes, extrapolations from cultural and political histories which generate tentative possible contemporary sculpture.


AGUSTÍN PÉREZ RUBIO

Agustín Perez Rubio is a curator and researcher whose practice brings together collaborative projects, gender and feminist issues, linguistics, architecture, politics, and postcolonial perspectives. He was co–curator of the 11th Berlin Biennale, artistic director of Museo de Arte Latinoamericano de Buenos Aires (MALBA, 2014–18) and chief curator and director at MUSAC (2003–13). Pérez Rubio has curated numerous monographic exhibitions including Martin Wong: Malicious Mischief (CA2M, KW and Camden Art Center) 2022–2023; Tobias Rehberger (I Die Every Day. 1 Cor. 15,31, Museo
Nacional Centro de Arte Reina Sofía, Madrid, 2005), Superflex (Working Title: A Retrospective Curated by XXXXXXX, Kunsthal Charlottenborg, Copenhagen, 2013), and Mirtha Dermisache (Because I write!, MALBA, 2017). He has also curated group shows including Primer Proforma 2010. Badiola Euba Prego. 30 exercises 40 days 8 hours a day (MUSAC, 2010), Unerasable Memories (Sesc Pompeia, São Paulo, 2014), and Infinite Experience (MALBA, 2014). Pérez Rubio is curator of the upcoming Spanish Pavilion at the 2024 Venice Biennale and was curator for the Chilean Pavilion in its 2019 edition. He currently practices as an independent curator based in Madrid and is a board member of CIMAM.

ALEJANDRO ALONSO DÍAZ

Alejandro Alonso Díaz is a curator and writer whose practice explores the metabolic encounters between the natural, social and poetic structures of knowledge.

His work focuses on intimate epistemologies as they relate to notions of ecology, love and resilience, often based on speculations about forms of existing otherwise and radical alterity.

As a curator he has participated in exhibitions and programmes at FUTURA, Prague; Serpentine Galleries, London; Fundación Botín, Santander, CAAC, Vilnius and documenta fifteen, Kassel, among others.

He is a frequent contributor to magazines and platforms including e-flux education, Mousse, Frieze and Terremoto, and his texts have been published in numerous catalogues and artists’ publications. He co-edited the anthology Microbiopolitics of Milk (Sternberg Press, 2022).

Díaz is director of fluent, an arts-organisation commissioning and showing cycles of exhibitions, texts and public programmes.
MODULE IV: 
Corporeal & moving dimension.

Based on and the body’s history and the stories of bodies in the fields of contemporary choreography, performance and dancing practices, this module delves into the enmeshment of power and ideology through the body and the ways it moves.

Directed by Andrea Rodrigo & Isabel de Naverán

With: B. Ingrid Olson and Idoia Zabaleta.

Andrea Rodrigo and Isabel de Naverán keep an ongoing conversation cutting across the spaces of life and work, as tied by shared interests in the fields of choreography, performance and writing.

Andrea Rodrigo and Isabel de Naverán collaborate in different ways, supporting each other in their research and curatorial work. They keep an ongoing conversation cutting across the spaces of life and work, as tied by shared interests in choreography as an experimental practice—that is, anchored in experience—not limited to the field of dance, but seen as a modulating device for attention and power, allowing them to establish other relational forms with the surrounding reality.

Andrea Rodrigo is a researcher and curator in the field of contemporary dance and choreography. Her practice articulates around different formats and gestures. She is currently co-artistic director of Festival Salmon in Barcelona, as well as involved in contexts such as MDT, Stockholm, where she recently curated Amarre; Performing Arts Forum in France where she will curate the Spring Meeting together with Bojana Čvejić, Nikhil Vettukattil and Stefa Govaart; CA2M, Madrid, where she curated the program Lo que ya se intuye; Conde
Duque, Madrid, where she curated the online program *Amarre I: fluent*, Santander, where she curated Sensing Salon at Fundación Botín; and Bulegoa z / b, Bilbao, where she worked between 2017 and 2018.

Isabel de Naverán practices at the intersection between art, contemporary choreography and performance through curating, editing and writing. Her fields of research focuses on bodily transmission and the revision of the concept of historical time from ephemeral and fugitive practices.

She holds a PhD in Fine Arts from UPV University of the Basque Country and is member of the research group, Artea. Since 2017, she has been working as a dance and performance curator in the Department of Public Activities at Museo Nacional Centro de Arte Reina Sofía. In 2022 de Naverán published her first two books: *Envoltura, historia y síncope* (Caniche) and *Ritual de duelo* (Consonni).

**B. INGRID OLSON**

B. Ingrid Olson’s practice engages the reciprocities between photography, sculpture and architecture, each gesture staging a manifold approach to materiality, gender, plurality, and power. In her studio-based practice the artist works intuitively, often using apertures, thresholds, reflections, transparency, opacity, light and shadow as layered devices that collapse image, support and frame. The results—whether captured with a camera, machine carved, cast, or found—are multidimensional image-forms that test the capacities of the artist’s body, viewers’ bodies and the structuring of the space around them.

She lives and works in Chicago. Solo museum exhibitions of her work have been held at the Carpenter Center for Visual Arts at Harvard University; Vienna Secession, and the Albright-Knox Art Gallery. Her work was featured in a two-person exhibition at The Renaissance Society at the University of Chicago. Olson has participated in group exhibitions at the Jeu de Paume, Museum of Contemporary Art Chicago, Institute of Contemporary Art, Los Angeles; Aspen Art Museum, and The Museum of Modern Art.

**IDOIA ZABALETA**

Idoia Zabaleta is a Spanish choreographer. She graduated in Biology, in which context specialised in ecosystems and population dynamics, and still this vision influences her understanding of choreography as an expanded field in which things can be brought in relation to each other.

In the nineties she studied contemporary dance and improvisation. She worked with the Companhia Mal Pelo between 1995 and 1999. Since 2000, she coproduces and creates her own work, collaborating with
artists and researchers such as Isabel de Naverán, Filipa Francisco, Antonio Tagliarini, Ixiar Rozas, Sofia Asencio among others. Her work has been presented in international festivals and theatres. She is a teacher in several postgraduate and master courses. In 2008, she created AZALA a space in rural Vitoria devoted to artistic residencies, which she runs together with Juan González.