



fluent

YAYO HERRERO

PRAXIS: Faculty's BIOS



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 invisibilised 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.

MODULE I: Vital Dimension.

Paying attention to life and to the social, ecological and human crisis threatening it, this module explores the potential for our practices to affect or bifurcate the social and ecological systems of the present.

With: Yayo Herrero, Shuruq Harb, Michael Marder, Anna Colin, La Ortiga and Bárbara Rodríguez Muñóz.

SHURUQ HARB



Shuruq Harb is a multidisciplinary artist, educator, filmmaker, and writer based in Ramallah. On the occasion of the Busan Biennale (2024), she presented the first iteration of “Off You Shore Paper Trail”, a collaborative film project with Federica Buetti which looks at modern maritime histories, piracy, and mobility in the Mediterranean Sea.

At the center of her upcoming exhibition, “Interrupted Futures (2026)” at KH Oslo is the installation of “Al-Mashrou”, a film developed with architectural historian Nadi Abusaada revisiting the conflicted legacies of the Arab Development Society (ADS) in the Jordan Valley. Her latest essay “An Hour Ahead and One Day Behind” was published in *kyklàda.press*’s latest edition entitled *Machine Paralysis*, 2025.

MICHAEL MARDER



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. 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.

ANNA COLIN



Anna Colin is an independent curator, educator, researcher and gardener. Among other areas of investigation, she is engaged with ecocentric social practice, critical pedagogy, alternative modes of instituting, institutional time, and participatory landscaping.

Anna directs the MFA Curating and co-directs the Centre for Art Ecology at Goldsmiths, University of London. She was a co-founder and director, between 2013 and 2021, of Open School East, an independent art school and community space in London then Margate. She worked as associate curator at Lafayette Anticipations in Paris (2014-20), associate director at Bétonsalon – Centre for art and research, Paris (2011-12), and curator at Gasworks, London (2007-10). She has curated projects and exhibitions at venues including CA2M, Madrid; Whitechapel Gallery, London and the Scottish National Gallery of Modern Art, Edinburgh, among other institutions.

Anna holds a PhD in cultural geography and is currently training in arboriculture. She is the author of *Alternative Pedagogical Spaces: From Utopia to Institutionalization* (Villa Arson and Sternberg Press, 2025).

LA ORTIGA



La Ortiga is a collective platform weaving together the fields of ecology, culture, feminisms, sociology and agroecology, operating from rural Cantabria.

Its activities focus on rehearsing communal processes and methodologies with civic experimentation, trying to connect contemporary and vernacular forms of knowledge based on an eco-social perspective and aiming to create communities of practice and study. They collaborate regularly with universities and institutional frameworks in the fields of social sciences, cultural production and agroecology.

La Ortiga also runs a magazine and since 2005 is connected to the agroecological farm Dehesa La Lejuca, a food production project integrated into the high mountain ecosystem of Campoo, while stimulating a networks of local food producers as one of the ways to implement fair trading and awareness of the interdependency between environmental urgencies and the food-production system.

BÁRBARA RODRÍGUEZ MUÑOZ



Bárbara Rodríguez Muñoz is director of exhibitions and collection at Centro Botín where she leads an artistic programme that focuses on supporting contemporary art and research into drawing practices where she has curated exhibitions including Roni Horn, Ellen Gallagher, Silvia Bächli and Shilpa Gupta.

From 2014 to 2021 she was curator at 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*). Bárbara is the editor of the anthology *HEALTH*, part of the Documents of Contemporary Art series published by MIT Press and the Whitechapel Gallery. Her texts have been published in Art Agenda, Afterall, Concreta, Cura, Gwangju Biennale, Hospital Rooms, Les Laboratoires d’Aubervilliers, MARG, and Mousse. She has lectured at Goldsmiths, London College of Communication, and Central St Martins, London and she is part of the committee for the MACBA Foundation Award.

ANNE BOYER



MODULE II: *The dimension of language and identity.*

In between the materiality of language and the grammars of the physical world, this module explores how language and images –still and moving– foster the intertwining of our inner and outer realities. Through processes of writing and representation that open up to the world, it aims to react to “an extreme present where the multitude of facets surrounding us can be brought together through a sharper lens”.

With: Anne Boyer, CAConrad, Julia Morandeira, Reece Cox, Paulino Viota and Cineinfinito.

Anne Boyer is an American poet and essayist. She is the author of *The Romance of Happy Workers* (2008), *The 2000s* (2009), *My Common Heart* (2011), *Garments Against Women* (2015), and *The Handbook of Disappointed Fate* (2018). In 2016, she was a featured blogger at the Poetry Foundation, where she wrote an ongoing series of posts about her diagnosis and treatment for a highly aggressive form of breast cancer, as well as the lives and near deaths of poets.

Her essays about illness have appeared in *Guernica*, *The New Inquiry*, *Fullstop*, and more. Boyer has taught at the Kansas City Art Institute with the poets Cyrus Console and Jordan Stempleman. Her poetry has been translated into numerous languages including Icelandic, Spanish, Persian, and Swedish. With Guillermo Parra and Cassandra Gillig, she has translated the work of 20th century Venezuelan poets Victor Valera Mora, Miguel James, and Miyo Vestrini. In 2020, Boyer was awarded the Pulitzer Prize for General Nonfiction for her book *The Undying: Pain, Vulnerability, Mortality, Medicine, Art, Time, Dreams, Data, Exhaustion, Cancer, and Care*.

After fifteen years teaching in the Liberal Arts and Creative Writing programs at the Kansas City Art

Institute, she is now a reader in Creative Writing in the School of English at St. Andrews University, Scotland.

CAConrad



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*.

JULIA MORANDEIRA



Julia Morandeira Arrizabalaga is a researcher and curator in the fields of culture, art and education. She is director of the Study Department at Museo Reina Sofía in Madrid. Previously she directed KADIST, Paris, lectured at BAK, basis voor actuele kunst; and was a mediator for the Concomitantes (Nouveaux Commanditaires/New Patrons) project.

Morandeira was previously a COOP study tutor at the Dutch Art Institute, faculty of the post-master Collective Practices Research Course at the Royal Institute of Art in Stockholm and co-director of the escuela department at the Centro de Arte Dos de Mayo—CA2M (2016-2021).

Morandeira's practice is articulated in long-standing projects of curatorial research, which materialise in different formats, structures and gestures. Notable projects are *Canibalia*; *Be careful with each other, so we can be dangerous together*; *Nothing is true, everything is alive*; *Social Choreographies* or *Night Studies*. Furthermore, she curates, lectures and publishes extensively on the intersections of critical theory, cultural studies, artistic and educational practices, and has also acted as a consultant to diverse pedagogical and cultural structures and programs. She holds a degree in Humanities from the Universitat Pompeu Fabra and an MA in Visual Cultures from Goldsmiths College.

REECE COX



Reece Cox is an artist, musician, and writer based in Berlin. Cox's work explores writing and sound as engines for the generations of images and fictions. Cox's project *Poser* is a fictional music group without fixed members, dismembering and reconstructing the band as a ready-made cultural form. *Poser* has appeared at Sara's, New York, KW, and Roter Salon der Volksbühne, amongst others and has released music on Parisian label,

Latency. He has performed and exhibited solo and collaboratively at CCA, Berlin; Magenta Plains, NY; Neue Galerie Gladbeck, DE; House, Berlin; September Sessions, Stockholm; Shahin Zarinbal, Berlin; Sara's, New York; Gisela Capitain, Cologne; and others.

PAULINO VIOTA



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 Sofía collection, and has been presented as part of programs at Filmoteca Nacional, Circulo de Bellas Artes and Jeau de Paume.

CINEINFINITO



Cineinfinito, is a Santander based platform focused on experimental moving image, founded and programmed by Félix García.

Based on the notion of the “infinite cinema”, which redefined the parameters of the medium to encompass all forms of moving image and sound media across the past and future of cinematic possibility. García analyzes through the programming of historic and contemporary experimental films, the ambivalent relationships with modernism and the narrative field, showing how filmmakers navigate between attraction to radical artistic investigation and awareness of this tradition’s implication in colonialism and other oppressive power structures. Shedding new light on Hollis Frampton’s (from which the platform’s name is taken) project of exploring and critiquing how cinema attempts to capture and understand the world, García also considers his significance for contemporary art.

YAIZA HERNÁNDEZ



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.

With: Yaiza Hernández, Pol Esteve Castelló, Simon Lässig & Vera Lutz, Manuel Segade, PRAXIS I & II and Alejandro Alonso Díaz.

Yaiza Hernández Velázquez has a PhD in Philosophy from the Centre for Research in Modern European Philosophy (CRMEP) and lectures at Winchester School of Art, University of Southampton. She previously worked at the department of Visual Cultures at Goldsmiths (2019-2024) and Central Saint Martins (2013-2019).

Her work reads critically through the enduring legacy of European Enlightenment and Romantic thought on “global contemporary” art and its institutions, drawing from postcolonial and decolonial studies and social movements. This also extends to the cultural lives of tourism and its embroilment with forms of extraction that draw from colonial models. Before returning to academia, she worked for over a decade in a number of art institutions, including as head of public programmes at MACBA, director at CENDEAC and curator at CAAM. She continues to collaborate with artists and cultural institutions as an extension of her theoretical work. Most recently, she has co-curated the triennial [contra]panorama at MACBA and has

been part of the expert committee appointed to advise on the rehanging of the permanent collection at the National Museum of Anthropology in Madrid. She has published widely and her monograph *Coleccionismo, Universalismo, Extinción* is forthcoming with TEA. She is a member of the editorial collective of the *Journal of Visual Culture* and is currently preparing a themed issue on what she has called “terminal tourism”.

POL ESTEVE CASTELLÓ



Pol Esteve Castelló is a PhD architect, researcher, and professor. In his practice, he explores the relationship between space, technology, and body, with a particular interest in non-canonical histories, collective architectures, non-normative bodies, and aesthetics as a political tool. His work combines historical and theoretical research with visual speculation and design. His practice takes multiple shapes, from text to performative lectures, and from installation to film, finding space in the context of architecture and contemporary art and supported by institutions including CAC Lugano (2024), Centro Centro (2024), the Spanish Pavilion at the Venice Biennale (2023), Gaswroks (2023), CA2M (2022), L'Architecture d'Aujourd'Hui (2022), La

Térmica (2022), Theatrum Mundi (2021), Design Museum London (2021), La Casa Encendida (2021), Architectural Review (2020), Matadero Madrid (2020), Arch+ (2020), Yale Paprika (2019), ArkDes Stockholm (2019), Vitra Design Museum (2018), Centro Centro (2018), Harvard University (2017), and CCCB (2017), among others. He is the author of *Arquitecturas Peligrosas* (Puente Editores, 2025), a collection of articles exploring sexuality, comfort, gender, pleasure, and health in relation to architecture and space. He is co-founder of the architecture studio GOIG, which was recently awarded the FAD prize twice (2022, 2024). He is currently a professor in the master's program at the Architectural Association in London and in the Chair of Architecture and Care at ETH Zurich.

SIMON LÄSSIG & VERA LUTZ



Simon Lässig is an artist who lives and works in Berlin. In his practice—encompassing photographic prints, moving image, installation, and text—Lässig is interested in ways of representing reality and, in this context, the question of how we learn to see through the thoughts, views, and feelings of others. His research is situated within the fields of film and early experience, which he considers

settings where mimicry, reproduction, conditioning, and repetition are central. Some recent solo exhibitions include *Romeo's eyes*, Kunstverein München with Vera Lutz (2025); *FELIX GAUDLITZ*, Vienna (2024); Bonner Kunstverein, Bonn; LC Queisser, Tbilisi with Elene Chantladze (2023); *Fanta-MLN*, Milan (2022); *FELIX GAUDLITZ*, Vienna and Mavra, Berlin (2019). Vera Lutz is an artist working primarily in sculpture and installation. Her practice explores the interplay between processes of perception and spatial context, often engaging with the physical and psychological characteristics of exhibition spaces. Lutz is the co-editor and publisher of the *Anna Mendelssohn Reader* (2023), a publication dedicated to the work of British poet and artist Anna Mendelssohn and the result of a collective engagement with Mendelssohn's "anti-confessional life writing". She is also the co-organizer of the ongoing reading series *a poetics* at Haus am Waldsee Berlin. Her recent solo exhibitions include *Romeo's eyes*, Kunstverein München (2025); *Solutions!*, Milan (2024), *FELIX GAUDLITZ*, Vienna (2022); *Rice*, Leipzig (2021); *Piper Keys*, London (2019); *FELIX GAUDLITZ*, Vienna (2018).

BILLY BULTHEEL



Billy Bultheel lives and works between Berlin and Brussels. His experimental compositions merge contemporary music with Medieval and Renaissance polyphony, creating site-specific performances where musicians interact dynamically with architecture, sculpture, and custom-built instruments.

Bultheel's previous works include *The Thief's Journal* at Atonal Berlin (2023), *Workers in Song* at WIELS, Brussels (2023), and *Mt. Analogue* at the Pinault Collection in Paris (2023). His ongoing explorations have brought his music to diverse platforms, including collaborations with artists like Anne Imhof, for whom he composed for *Faust* (2017) and *Sex* (2019), and James Richards. Additionally, he has created music for choreographers and theatre productions across Europe. A compilation of pieces created between 2016 and 2023 was released on PAN Records under the album title *Two Cycles* in 2024. Bultheel is a core member of the band 33 alongside Alexander Iezzi and other regular collaborators.

MANUEL SEGADE



Manuel Segade is the director of Museo Nacional Centro de Arte Reina Sofía, Madrid. Formerly, he has been director of CA2M, programming coordinator of the Metrònom space at Fundació Rafael Tous d'Art Contemporani in Barcelona, and chief curator at Centro Galego de Arte Contemporánea. From 2003 to 2023 he has also curated numerous exhibitions at national and international institutions. As a professor, he has contributed to university and institutional curricula with the organization of national and international courses and seminars. He has been a tutor in curating and advisor to the postgraduate program in curatorial training at the École du Magasin of the Magasin Centre National des Arts Plastiques in Grenoble. He has received several prizes and special mentions for the commitment to gender equality at CA2M, and a special mention in the CIMAN Outstanding Museum Practice Award (2021) for the projects developed at CA2M during covid. Furthermore, he is a founder member of the European Art Assembly, a meeting point of several directors of European contemporary art centers to deal with urgent issues of contemporary art, and a founder member of the European Forum for Advanced Practices.

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 MNCARS Museo Nacional Centro de Arte Reina Sofía and documenta fifteen, Kassel, among others. He is a frequent contributor to magazines and platforms including e-flux, 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.

PRAXIS I & II



PRAXIS I & II is composed by a group of practitioners who took part in the programme's first and second editions. This group includes: Aaa Biczysko, Andrés Izquierdo, Augusto Cascales, Can Lejárraga, Cy X, Eric Armengod, John Mark Hill, Judha Su, Kate Morgan, Lena Neuburger, Lucía Bayón, Marta Valledor, Mary Hurrell, Mireia Ferri, Rhiya Pau, Sunny Pfalzer, Susanne Ewerlof, Thomas P. Grogan, Tom Nobrega, Wilhelmina Welsch, Katherine Agard, Gabi Aparicio, Che Applewhaite, Miren Barrena, Toni Böckle, María Cuesta, Diana de la Cruz, Hampus Hoh, Mina Heydari-Waite, jœëllâ kálâlâ, Jean-François Krebs, Florine Lindner, Camila Malenchini, Dani Méndez, Gerardo Rocha, Jara Roset, Victor Ruiz Colomer, Kaiya Waerea, Calvin Walds and Amber Wright.

Central to both PRAXIS editions is the idea of haptic politics, thinking and trying to rehearse a form of conviviality where the group's sensibility could guide its asymmetries into a non-individual practice and aesthetics. Coinciding with this, they will continue this form of community making into year III of PRAXIS, exploration how poetic and sensitive forms of knowledge could give birth to an expanding commitment for fairer political, social and aesthetic forms.

HYPATIA VOURLOUMIS



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.

With: Hypatia Vourloumis, Andrea Rodrigo, Sean Being, Itziar Okariz and The Theresa Hak Kyung Cha Reading Group.

Hypatia Vourloumis is a performance theorist and received her Ph.D in performance studies at Tisch, New York University. She was postdoctoral fellow at the Interweaving Performance Cultures research centre at Freie University, Berlin (2012-14), 2016 Research Fellow at the Research Centre for the Humanities in Athens Greece, and lecturer at the International Centre for Hellenic and Mediterranean Studies in Athens. Publications include essays and experimental writing in *Theatre Journal*, *Performance Research*, *Women & Performance: a journal of feminist theory, ephemera, feministika*, *The Happy Hypocrite*, numerous art catalogues and edited volumes, among others. She is co- editor of the *Performance Research* special issue 'On Institutions' and co-author of the books *Formless Formation* (Minor Compositions, 2021) and *The Alleys* (np, 2023), and a forthcoming monograph on the politics and performance of Indonesian postcolonial paralanguage. Her teaching and research interests include anticolonial, feminist, critical race and queer practice and theory; music, poetics, philosophies of language; sound studies and popular culture; aesthetic theory and practice. She teaches critical theory in the MA Art Praxis at the Dutch Art Institute.

ANDREA RODRIGO



Andrea Rodrigo is a researcher and curator in the field of contemporary dance and choreography. Her practice articulates around different formats and gestures.

She was 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 Cvejić, 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.

SEAN BEING



Seán Being (b. 1997, Dublin) is an Irish musician working across popular and experimental music, composition, voice and performance. They work as a solo artist and regular collaborator in DIY circles, most recently in the band Princĕss, and with site-specific performance through a variety of means—lately car horns, gregorian chant, tin whistles and bass guitars—thinking through material, social and historical bases of music performance and its ongoing relation to structures of hegemony.

Seán has performed across artist-led and institutional contexts in Ireland, the UK, Europe and the USA in such venues as Douglas Hyde Gallery (IE), The Hut (IE), Cafe OTO (UK), Spanners (UK), St Paul's Chapel at Columbia University, NYC (USA), Cosmos (PT) and Galeria Zé dos Bois (PT). They hold an MA from the Dutch Art Institute Roaming Academy (2024) and currently live in London, where they also work as a maths tutor.

ITZIAR OKARIZ



Itziar Okariz (San Sebastian–Donostia, 1965) is an artist who works in the framework of action and performance, questioning the normativity of language and the production of signs that define us.

Her work - performances, actions, videos, installations and text pieces-, with which she deploys a form of dissidence, examines the links between territory, body, ritual, sexuality and semiotics.

In 2019 she represented Spain in the 58th Venice Biennale with the project *Perforado por*, along with Sergio Prego. Recent exhibitions and projects include *Oceanica*, Oralités at Laboratoires d'Aubervilliers, Paris (2023), *Las Estatuas*, Fundación Oteiza, Alzuza (2020); *Bodies of Water*, 13th Shanghai Biennale (2020), *I Never Said Umbrella*, Tabakalera, Donostia (2018); *Una construcción...* CA2M, Madrid (2018); *Idiorritmias*, MACBA, Barcelona (2017); *Itziar Okariz*, Kunsthhaus Baselland, Basilea (2017). She lives and works between Bilbao and New York.

THE THERESA HAK KYUNG CHA READING GROUP



Spersed throughout PRAXIS III, a series of readings around Theresa Hak Kyung Cha's *Dictee* will be held. During her short life, the American / Korean artist Theresa Hak Kyung Cha (1951-1982) produced a dense body of literary and critical work. In Paris in 1976, the artist studied with Raymond Bellour and Thierry Kuntzel, with whom she established an artistic and theoretical dialogue.

Her videos, mingling images and texts, are conceived as a montage producing a paradoxical sensation of fluidity and sudden changes. Through its title evoking continuous shifts, one of her most famous pieces, *Passages Paysages* (1976), could be a definition of the artist's constant desire to produce flows, visual and sound exchanges as memories to be captured, then made to both appear and disappear.