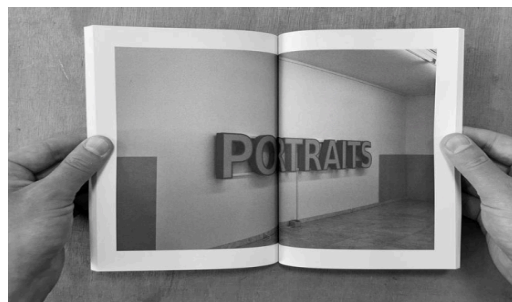


fluent

GHISLAINE LEUNG



Ghislaine Leung is a British conceptual artist. Born in Stockholm, Sweden to a father from Hong Kong and a mother from London, she was raised first in Reims, France and then in London, UK.

Her work embodies a steady effort to unravel value structures and the dynamics of labor in different contexts, including the systems that are devoted to art's production and public presentation.

Leung often brings this into view through her close observation of the dependencies and displacements that shape her life and ours. Central to the practice are concise "scores." These written descriptions outline the implementation and materials of a work, which an institution then interprets and performs in conversation with the artist.

She received a BA in fine art in context at the University of the West of England in 2002 and a master's in aesthetics and art theory at the Centre for Research in Modern European Philosophy at Middlesex University in 2009. Between 2004 and 2014 she worked at Tate and LUX, London. Leung's first book was *Partners (Cell Project Space, 2018)*. She lives in London.

PRAXIS: Faculty's BIOS

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: Ghislaine Leung, Yayo Herrero, Shuruq Harb, and Michael Marder.

YAYO HERRERO



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*.

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 Bueti 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 *kyklada.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.

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, Jacob Bard-Rosenberg, Salón de Belleza and Paulino Viota.

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. 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 Vestri. 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*.

Photo by Sarah White

JULIA MORANDEIRA



Julia Morandeira Arrizabalaga 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 Concomitentes (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 escuelita 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.

JACOB BAR-ROSENBERG



Jacob Bard-Rosenberg is a researcher and lecturer in Fine Arts at the University of Edinburgh.

His work focuses on the role of dream texts, aesthetics, and theories of memory within the German critical theory tradition, concentrating on the work of Theodor W. Adorno and Walter Benjamin. Alongside an engagement with mid-twentieth-century metaphysical, psychoanalytic, Marxist, and historiographic approaches to memory and forgetting.

Between 2016 and 2021, he was The Archivist at MayDay Rooms in London. This archive is dedicated to conserving and interrogating histories of social movements, radical arts, and cultures of resistance from the 1960s to the present. In this role, he collected and managed over 50,000 objects—including prison writing, techno zines, Women's Liberation Movement magazines, housing-campaign materials, histories of experimental art education, and media from global decolonial struggles. Jacob also co-edited two books: one on radical film and photography collectives after 1968, and another on countercultural printed ephemera of the 1970s and 1980s.

SALÓN DE BELLEZA



Salón de Belleza is a project focused on creating exchange spaces around the circulation of images and their invisible, peripheral movements.

The project investigates images and their pedagogies, as well as their possibilities for programming and exhibiting within the local context, departing from questions such as: What is the life span of an image? What could we define as film? How can we approach images through words?

Founded by Manuela Gutierrez Arrieta and Cristina Somavilla, filmmakers and researchers with a strong interest in experimental forms of pedagogy, Salón de Belleza embodies a desire to generate shared spaces and proposals where those questions can be explored in order to understand the constantly evolving production systems that permeate our lives.

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 Jeu de Paume.

FRED MOTEN & STEFANO
HARNEY



MODULE III: Structural dimension.

Here, the term structure is used to question what it would mean to think beyond the colonial regimes (material and immaterial) and contemporary infrastructures of normativity that choreograph relationships, subjects and identities. What determines the structures, systems and parameters from which communities, organizations, social models and ideologies emerge?

With: Fred Moten & Stefano Harney, Pol Esteve Castelló, Tanja Widdman & Johannes Porsch, Archivo Lafuente, Alejandro Alonso Díaz and PRAXIS I to III.

Fred Moten and Stefano Harney are two friends, theorists and professors who have been working, thinking and writing together for decades.

Fred Moten is an American cultural theorist, poet, and scholar whose work explores critical theory, black studies, and performance studies. Throughout these works he criticizes academia's drive to professionalize the student, logistical capitalism, debt-credit hierarchies, and state-based institutions. He offers a theory of hapticality and to stay in debt to one another as a means of understanding one's own relationship to the world and to others.

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 at several universities and is an honorary Professor at the Institute of Gender, Race, Sexuality, and Social Justice at the University of British Columbia.

Together they have published scholarly texts including *The Undercommons: Fugitive Planning & Black Study* (Minor Compositions, 2016) and *All Incomplete* (Minor Compositions, 2021).

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), the Spanish Pavilion at the Venice Biennale (2023), Gasworks (2023), Arch+ (2020), and Harvard University (2017) among others. He is the author of *Arquitecturas Peligrosas*, 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.

TANJA WIDDMAN & JOHANNES PORSCHE



Tanja Widmann's practice navigates the material constraints and social fictions that regulate our contemporary life. Scripts - readymade objects, images, texts - serve as source code for a production that is consumption, recording, (re)production, that is then reinserted into the art field. These scripts and the pieces that result from them trace the economies of value production structured by extraction. Working with the everyday tech of the home office, laptop, printer, cell phone, etc. - and materials from the hardware store, Widmann's works function as feedback loop, a continuous circuit of degradation and recomposition.

Johannes Porsch produces displays—arrangements that function as performative sets. His work investigates symbolic exchanges within and around the art field, examining how boundaries, roles, and frameworks are imagined, drawn and shifted. Through perspectives such as viewer, artist, curator, designer, and teacher, he explores how the art field maintains itself through fluid distinctions between inside and outside, set-ups of relations and transfers, promises of value.

Their collaborations are marked by the tag *produced by*. *Produced by* naming a way of production that draws on Walter Benjamin's text „The Artist as Producer“ while also echoing practices from electronic music, where the producer, through techniques of reproduction, alters the mood, rhythm, and affective register of a track.



Archivo Lafuente brings together an extensive array of modern and contemporary art documentation. It belongs to Museo Nacional Centro de Arte Reina Sofía and comprises about 138,000 items spanning a broad range of supports, media, and formats, including 19,000 original works — paintings, sculptures, drawings, photographs, collages, and related forms — as well as graphic works, correspondence, publications, documents, project materials, multiples, audiovisual works, mail art, and bibliographic resources, among others.

The Archive's mandate is threefold: to compile these materials and ensure their long-term preservation; to open diverse lines of scholarly inquiry that allows first-hand engagement with the holdings; and to disseminate the wealth of ideas, practices, events, and occurrences they reflect and bring light on — a body of evidence that collectively charts the history of modern and contemporary art from early avant-garde through postmodernity.



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 to III



PRAXIS I, II & III is composed by a group of practitioners who took part in the programme's first, second and third editions.

Central to previous 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 non-individual practices and aesthetics.

Coinciding with this, they will continue this form of community making into year IV of PRAXIS, exploration how poetic and sensitive forms of knowledge could give birth to an expanding commitment for fairer political, social and aesthetic forms.



MODULE IV:
Corporeal & moving
dimension.

As we witness restless rhythms of oppression and captivity: what is it that makes a social body to keep moving? Studying within the fields of contemporary choreography, performance and dancing practices, this module takes a closer look at the body and its field of movement as a means to speculate on other ways of being embodied in this world.

With: Hypatia Vourloumis,
Andrea Rodrigo, Seán Being,
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 curator and researcher in the field of contemporary dance and choreography. Her practice is articulated in different formats and gestures through curatorial programs, writing, dramaturgy, strategic advising, and the accompaniment of choreographers and artists. Her research uses choreographic and philosophical frameworks to understand how form produces aesthetic and political sensibilities and how somatic knowledge is transmitted and ideologically inscribed.

She has served as Artistic Director of Sálmon Performing Arts Festival of Barcelona (2023–2024), Studio Director for choreographer Alex Baczyński-Jenkins (2020–2025), and co-organises Performing Arts Forum (Saint-Erme). Her curatorial projects include *Amarre*, an ongoing line of curatorial research with iterations at Conde Duque (Madrid) and MDT (Stockholm), *Lo que ya se intuye* at CA2M (Móstoles) and Spring Meeting at PAF (since 2022). She teaches at the Corporeal and Movement Dimension module at the PRAXIS programme of fluent (Santander) and was co-editor of *Coreia#11* (2024).

SEÁN 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.

THE THERESA HAK KYUNG
CHA READING GROUP



Spread throughout PRAXIS IV, 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