CREATING INTEFERENCE
BIOGRAPHIES OF CONTRIBUTORS
June 2018

KEYNOTES SPEAKERS

Christopher Cozier
http://christophercozier.blogspot.com/
Christopher Cozier is an artist, writer and curator living and working in Trinidad. The artist was recipient of a Prince Claus Award in 2013 and is a co-director of Alice Yard.

Cozier was Senior Research Fellow at the Academy of The University of Trinidad & Tobago (2006 -10), was on the editorial team of Small Axe: A Caribbean Journal of Criticism (1998-2010) and has been editorial adviser to BOMB Magazine for their Americas (2003, 2004 and 2005). Cozier was awarded a Pollock-Krasner Foundation Grant in 2004.

As a curator he has co-curated projects including: Paramaribo Span, Suriname (2010) and Wrestling With The Image: Caribbean Interventions, The Art Museum of the Americas, Washington DC (2011). Cozier helped instigate Siempre hemos estado aquí, ¿no?, La Vulcanizidora, Bogota, (2017). As curatorial advisor to SITE Santa Fe, 2014, he continues to advise on the Out of Place project at Alice Yard 2016 - ongoing. Artist residencies include Cannonball Resident Artist, Miami in 2015 and Rising Waters II, Rauschenberg Foundation Residency, at Captiva Island Florida in 2016.

Cozier has been in various international exhibitions including: Havana Biennials 5 & 7 (1994, 2000); Infinite Island, The Brooklyn Museum, NY (2007); Equatorial Rhythms, The Stenersen Museum, Oslo (2007); Biennial de Cuenca, Ecuador (2009); Trienal Poli/Gráfica de San Juan: América Latina y el Caribe (2009); Rockstone and Bootheel: Contemporary West Indian Art (2009); Afro Modern: Journeys through the Black Atlantic, Tate Liverpool (2010); The Global Africa Project, Museum of Art and Design NY (2010-11); Where is Here, MoAD, San Francisco, (2016); Home /Portal, a conversation with ds4si and Intelligent Mischief, in Boston/Kingston/Bogota; Relational Undercurrents: Contemporary Art of the Caribbean Archipelago, MOLAA Los Angeles (2017) and New York (2018).

Cozier's one-person exhibition "in Development," opened at David Krut Projects, New York (2013).

Cozier is currently participating in the public program I'm Not Who You Think I'm Not of the Berlin Biennial 2018.

Karen Salt
https://www.nottingham.ac.uk/clas/people/karen.salt
Dr Karen Salt is Director of the Centre for Research in Race and Rights (C3R) and an Assistant Professor in Transnational American Studies, at Faculty of Arts, University of Nottingham. She leads Europe's first ever Black Studies PhD programme. Dr Salt is an interdisciplinary scholar with strong interests in transnational American Studies and Afrodiasporic studies. A significant portion of her work investigates how black nation-states have fought for their continued existence within a highly racialised world. As this work has developed, Dr Salt has considered the relationship of sovereignty and race to environmental consumption and protection, enabling her to craft new research on racial ecologies. In addition to this work, she currently leads or co-leads projects on reparative trust, collective activism, racial equity and transformative justice politics. She is an active mentor and consultant across sectors and participates as a reviewer for major funding bodies. She is also a member of AHRC's Advisory Board. She holds a PhD and a master's degree in American Studies, and a BA degree in Sociology with Honours, all from Purdue University.

SPEAKERS/DISCUSSANTS

A'Ishah Waheed

https://www.patchwork-archivists.org/

A'Ishah Waheed holds an MSc degree in International Politics, from School of Oriental and African Studies, University of London. Waheed is co-founder of Patchwork Archivists - a grassroots archiving collective creating spaces of intergenerational, intercultural and interfaith dialogue for and with South Asian diasporas in the UK. She regularly contributes to Skin Deep (race + culture) Magazine on topics such as protest, eurocentrism, gender, and Islamic teachings about the environment.

Alia Pathan

aliapathan.com/whitetigerproject.co.uk

Alia Pathan is an interdisciplinary artist interested in memory, technology and subjectivity. They have exhibited nationally and internationally including Mount Florida Screenings at GoMA, EM15 Sunscreen, a collateral project for the 56th Venice Biennale, 4th Moscow International Biennale of Young Art, LOOP Festival Barcelona, Superdeluxe Tokyo and Note On, Berlin. Alia is the recipient of numerous awards including 2 Arts Council Grants for Artists awards in 2017, ASC Development Fund 2017, Red Mansion Art Prize Beijing Residency 2016, A-N Go and See Venice Bursary 2015, Goldsmiths/ICA Moscow Scholarship Residency 2014.

Their solo exhibition Fire Rooster exploring memory, identity and provenance is touring the UK. It is currently showing at Primary, Nottingham alongside extracts from the White Tiger oral history archives founded by Pathan in 2017.

Amal Alhaag

http://www.framerframed.nl/en/mensen/amal-alhaag/

Amal Alhaag is an Amsterdam based independent curator, cultural programmer and radio host with an interest in counter-culture, oral histories and global social issues. Her work explores these themes through short- and long-term collaborations with artists, institutions and audiences. Since 2008, her projects infuse music and art with current affairs, post-coloniality, digital anthropology and everyday anecdotes to invite, stage or examine 'uncomfortable' issues, unknown

stories and unwelcome audiences to write, share or compose narratives in impermanent settings. In 2012 Amal Alhaag acted as curator-in-residence at NODE, Center for Curatorial Studies, Berlin. Previously she worked as cultural programmer at the Tolhuistuin, Amsterdam (2009-2012), and as the curator for public programming at the Tropenmuseum, Amsterdam (2013/2014). Together with artist Maria Guggenbichler, Alhaag cofounded the Side Room, a discursive platform for art & intersectional theory in Amsterdam. In addition, she is currently the artistic director of contemporary urban culture platform Metro54 and curator public programming at Framer Framed; a global art platform for critical reflection in Amsterdam.

Annie Jael Kwan
https://anniejaelkwan.com/
Annie Jael Kwan is an independent curator, producer and researcher based in London. Since 2005 she has worked on numerous with major arts and cultural institutions in the UK and internationally. She founded the curatorial initiative, Something Human, in 2012, to focus on her interests in the critical ideas surrounding movement across borders. From 2013-2014 she produced the multidisciplinary SEA ArtsFest, the first festival to focus on the arts of Southeast Asia in the UK. In 2016, her self-initiated residency in Cambodia generated the collection of digital materials that would form a significant part of the pioneering Southeast Asian Performance Collection (SAPC). The SAPC was launched at the Live Art Development Agency in London as part of the 2017 M.A.P. project that showed in Venice and the UK. Most recently, she was also selected for the International Curators Forum's "Beyond the Frame" programme, and for Outset and Arts Council England's research trip for emerging curators, which resulted in her curated colloquium, Curating Radical Futures, at Tate Modern. She currently co-leads the Asia-Art-Activism research network that is currently in residence at Raven Row for 12 months.

Ashwani Sharma
https://www.uel.ac.uk/staff/s/ashwani-sharma
Ash Sharma is a Principal Lecturer in Media and Cultural Studies, at University of East London. He teaches on BA Media and Communication, as well on various MA programmes. His research interests are in race, black and postcolonial culture; visual media and art, cities and urban

culture, music; digital media and publishing; study, pedagogy and education. He is presently completing a book on Race and Visual Culture in Global Times(Bloomsbury).

Ash is a member of the Centre for Cultural Studies Research (CCSR) at UEL, and is a co-editor, of the Radical Cultural Studies series, Rowman & Littlefield International, He is the founding co-editor of the online journal darkmatter http://www.darkmatter101.org, and is member of the Black Study Group (London). He also started the 'Must We Burn Croydon' project http://burncroydon.tumblr.com/ and co-edits the writing zine 'Southern Discomfort' https://southerndiscomfortzine.wordpress.com/, where he writes mainly poetry. Ash has worked for the BBC TV and Radio, and in independent film in sound, and is also a former Aeronautical Engineer.

Ayesha Hameed

https://www.gold.ac.uk/visual-cultures/staff/hameed-ayesha/

Ayesha Hameed is a Lecturer in Visual Cultures and Programme Leader of the MA in Contemporary Art Theory at Goldsmiths, University of London. Hameed's work explores contemporary borders and migration, critical race theory, Walter Benjamin, and visual cultures of the Black Atlantic. Her work has been performed or exhibited at Homeworks Space Program, Beirut 2016, the Bartlett School of Architecture 2016, Mosaic Rooms 2017 and RAW Material Company 2017, Arts Catalyst 2018, March Meeting Sharjah 2018, Keynote Society for Artistic Research 2018, La Colonie Paris 2018 and Spike Island Bristol 2018. Recent exhibitions include Dakar Biennale 2018, Showroom 2018, Konsthall C Stockholm 2018, Forensic Architecture: Towards an Investigative Aesthetics" at MACBA Barcelona and MUAC Mexico City 2017. Her publications include Futures and Fictions (co-edited with Simon O'Sullivan and Henriette Gunkel Repeater 2017), Visual Cultures as Time Travel (with Henriette Gunkel Sternberg, forthcoming 2018); and contributions to Forensis: The Architecture of Public Truth (Sternberg Press 2014), We Travelled The Spaceways (Duke University Press forthcoming 2018), Unsound/Undead (Forthcoming 2018).

Barby Asante

https://www.barbyasante.com/

Barby Asante is a London based artist, curator and CREAM PhD researcher, at the University of Westminster. Her work is concerned with

the politics of place, space, belonging, the histories and legacies of colonialism, and how one maps the self as a contributor to society, culture and politics. Asante uses storytelling, collective actions, and ritual to excavate, unearth and interrogate dominant narratives, making 'Other' narratives visible, she is interested in what these possibilities offer as we examine our present and envision our futures. Her current artistic research "As Always a Painful Declaration of Independence: For Ama. For Aba. For Charlotte and Adjoa" is being realised in a series of episodes. The project explores the social, cultural and political agency of women of colour, as they navigate historic legacies of colonialism, independence, migration and the contemporary global socio-political climate, through performative actions that engage with historic spaces, archives and collections. She is co founder of Agency for Agency, a collaborative agency concerned with ethics, intersectionality and education in the contemporary arts who are mentors to the sorryyoufeeluncomfortable collective. Asante is also on the board of the Women's Art Library and Associate Curator at 198 Contemporary Arts and Learning.

Behzad Khosravi Noori
https://www.konstfack.se/en/Research/PhD-programme/PhD-students/Khosravi-Noori-Behzad/
Behzad Khosravi Noori (based in Stockholm and Tehran) is an artist, writer and educator. He is PhD candidate in the Art, Technology and Design-program at Konstfack/KTH.
By using storytelling and micro histories he explores the necessity of itinerancy and multi-sited practices in relation to what he calls hyper-politicized time and place. Here he tries to shed light on specific prerequisites for discussing the question of what happens with art/discourse when/if it crosses borders? In his artistic explorations he combines and discovers diverse connections between movements, places, writing practices and filmic experiences in order to explore the multiplicity of hyper-politicized social environments. His PhD at large is an investigational form of writing and art practice in relation to film, photography and installation. He brings divers literary, historical and personal sources to explore the intersectional relationship between macro and micro narrations. He defines hyper-politicized social condition as the place or time when one individual is objectified by grand narration of political order.

Khosravi Noori has given lectures, led theory and practice seminars about comparative art history with a focus on microhistory, Islamicate arts as well as research based art practices in art universities. His works have been shown in various national and international exhibitions such as Tensta Konsthall, Botkyrka Konsthall, MKC in Stockholm, Sakakini art institution, Ramallah Palestine; Arran Gallery Tehran and 2017 research pavilion at Venice Biennale.

Ciarán Finlayson
http://hicrosa.org/
Ciarán Finlayson is a writer and cultural worker based in London. He graduated from the MA in Aesthetics & Art Theory at the Centre for Research in Modern European Philosophy at Kingston University, London with a dissertation on Adorno's Aesthetic Theory and philosophy of history. Prior to that he studied Art History, Contemporary Critical Theory & African American Studies at Bard College, Simon's Rock, Massachusetts He is a member of Black Study Group (London) and convenes the annual Studio in Materialist and Decolonial Politics & Aesthetics with the political education collective Hic Rosa.

Deniz Sözen
https://www.denizsoezen.com/
Deniz Sözen is a visual artist, researcher and educator with a multi-disciplinary practice, currently completing her practice-based PhD at the Centre for Research and Education in Arts and Media (CREAM), the University of Westminster, London. She holds a diploma in Fine Art from the University of Applied Arts Vienna and an MFA in art practice from Goldsmiths, University of London. She has been awarded numerous prizes and residencies. In 2013/14 Deniz was a recipient of the MAK Schindler scholarship, an artist residency in Los Angeles, which was followed by an artist residency at the Cité des arts in Paris. In 2014 she was awarded the CREAM research scholarship and the Marianne.von.Willemer.Prize for digital media at the Ars electronica centre, Linz. Her works have been shown in various contexts internationally, most recently as part of the exhibition ResponseABILITY – Artists of the AiR programme West Balkan Calling, curated by Margarethe Makovec & Anton
Lederer, at < rotor > center for contemporary art, Graz. Her practice-based research 'The Art of Un-belonging' will be showcased in her

upcoming solo exhibition at London Gallery West, from 22 June to 2 July 2018.

Guillermina De Ferrari

https://spanport.wisc.edu/staff/de-ferrari-guillermina/

Guillermina De Ferrari is professor of Caribbean Literature and Culture, at University of Wisconsin. She has published extensively on Cuban Literature, Photography, Visual Culture, Comparative Caribbean Literature, and World Literature. Her articles appear in The Latin American Literary Review, The Journal of Latin American Cultural Studies, The Hispanic Review, The Arizona Journal of Hispanic Cultural Studies, among others. She has curated the exhibition Apertura: Photography in Cuba Today (Chazen Museum of Art 2015). She is co-editor (with Ursula Heise) of the Routledge Series Literature and Contemporary Thought, and she is currently the Director of the Center for Visual Cultures at the University of Wisconsin-Madison.

Halima Haruna

https://www.youtube.com/watch?v=n4OoWRAsVYA

Halima Haruna is a designer and video artist. She studied architecture at Norwich University of the Arts and is currently an MA candidate at the Centre for Research Architecture, Goldsmiths. Her most recent work was commissioned by *sorryyoufeeluncomfortable* collective and shown at Many Studios for this year's edition of Glasgow International. Her ongoing dissertation project is on the dispossession of "nature" and new residential projects on the coast of Lagos in Nigeria.

Hannah Catherine Jones

https://vimeo.com/hannahcatherinejones

Hannah Catherine Jones (aka Foxy Moron) is a London-based artist, multi-instrumentalist, researcher, radio presenter (NTS), composer, conductor and founder of Peckham Chamber Orchestra. Jones is currently a DPhil scholar (AHRC) at The Ruskin School of Art/Christ Church at Oxford University, exploring the relationship between Sun Ra's Afrofuturism and Wagner's Gesamtkunstwerk. Jones' audio-visual productions explore concepts of ancestry and totality, both in relation to art and to "blackness", ideas of "cultural reparations", and an ongoing questioning of what we consider to be Afrofuturism. Jones has performed, exhibited and lectured widely including at Beirut Arts Centre,

Beirut, Lebanon (2017); Liquid Architecture, Melbourne, Australia (2017); Harvard University, Cambridge, Massachusetts (2015); Art Week Joburg, Johannesburg, South Africa (2015); All Souls College, Oxford, UK (2014); and NYU, New York (2013).

Kajal Nisha Patel
http://www.kajalpatel.com/
Kajal Nisha Patel is a visual artist, predominantly working between the UK and India. Having previously specialised in storytelling through documentary photography and filmmaking, her evolving practice now includes found Indian textiles and other objects. She shifts between representation and abstraction while spanning different disciplines, social groups, and contexts. She uses art and social practice to initiate dialogues between disparate communities. She has documented the British South Asian experience, concentrating on issues around cultural conflict, assimilation and the formation of new identities. Kajal is the recipient of numerous grants, international awards and residencies. Most recently, in 2016 she was awarded the prestigious Leverhulme Artist Residency within the department of Sociology, Media & Communication at the University of Leicester. In 2008, Kajal founded Lightseekers, a collaborative social practice, using art and storytelling to engage with complex social issues. Lightseekers encourages intergenerational, cross-cultural dialogue and space is created for sub-alternate narratives.

Lucy Reynolds
https://www.westminster.ac.uk/about-us/our-people/directory/reynolds-lucy
Lucy Reynolds has lectured and published extensively, most particularly focused on questions of the moving image, feminism, political space and collective practice.

     She is Senior Lecturer and researcher in the department of Media, Arts and Design at Westminster University. Her articles have appeared in a range of journals such as Afterall, Screen, Screendance, Art Agenda and Millennium Film Journal, and she has curated exhibitions and film programmes for a range of institutions nationally and internationally. As an artist, her films and installations have been presented in galleries and cinemas internationally, and her ongoing sound work *A Feminist Chorus*

have been heard at the Glasgow International Festival, the Wysing Arts Centre, the Showroom and The Grand Action cinema, Paris.

She is currently editing an anthology on *Women Artists, Feminism and the Moving Image*, for publication in 2018. She is co-editor of the Moving Image Review and Art Journal.

May Ingawanij

https://www.westminster.ac.uk/about-us/our-people/directory/ingawanij-may-adadol

May Adadol Ingawanij is a moving image theorist, teacher and curator. She co-directs the Centre for Research and Education in Arts and Media (CREAM).

Recent and upcoming English-language publications include: 'Exhibiting Lav Diaz's Long Films: Currencies of Circulation and Dialectics of Spectatorship' (2017); 'Long Walk to Life: the Films of Lav Diaz' (2015); 'Animism and the Performative Realist Cinema of Apichatpong Weerasethakul' (2013); *Glimpses of Freedom: Independent Cinema in Southeast Asia* (2012); 'Mother India in Six Voices: Melodrama, Voice Performance and Indian Films in Siam' (2012); 'Nguyen Trinh Thi's Essay Films,' (forthcoming); 'Image Mobility, Artistic Dispositif and Animistic Cinema' (forthcoming).

May writes in English and Thai and her work has been translated into Portuguese, Norwegian, and Korean, among other languages.

Recent curatorial projects include Lav Diaz: Journeys (London, 2017); Southern Collectives (with the Experimenta Cinema in Asia Network, Bienal de la Imagen en Movimiento, Buenos Aires, 2016); On Attachments and Unknowns (with Sa Sa Bassac, Phnom Penh, January 2017); Comparing Experimental Cinemas (with Experimenta India, Bangalore 2014); Forces and Volumes screening programme (BIMI Essay Film Festival, London 2015; Asian Artists Film and Video Forum, MMCA Seoul 2015); Reuse Retell screening programme (CIRCUIT, Auckland 2013); Bangkok Experimental Film Festival 2012: Raiding the Archives; Lav Diaz retrospective (with Filmvirus, Bangkok 2009).

Melanie Keen

https://www.iniva.org/

Melanie Keen is Director of Iniva (Institute of International Visual Arts), an evolving, radical visual arts organisation dedicated to developing an artistic programme that reflects on the social and political impact of

globalisation. The Stuart Hall Library is the critical and creative hub for Iniva's work, which includes collaborations with artists, curators, researchers and cultural producers to challenge conventional notions of diversity and difference. The library, which is open to the public, holds Iniva's collections and research, and supports Iniva's work by documenting and facilitating its research into contemporary visual arts and critical theory within an international and transnational context.

Melanie has been an independent curator and consultant. Her curatorial projects include '48 Hours', Tablet Gallery; 'Figures of Speech' for Film & Video Umbrella; Oscar Muñoz: 'Mirror Image' for Iniva; 'A Better Place?' with Erika Tan and Melissa Bliss. She was a curator at Iniva from 1997 to 2003 and projects include Yinka Shonibare's 'Diary of a Victorian Dandy' and Simon Tegala's 'Anabiosis'. She has contributed to several publications and she also co-wrote Recordings: a selected bibliography of contemporary African, Afro-Caribbean and Asian British art with Elizabeth Ward. Melanie has participated in international conferences including the March Meeting, Sharjah Foundation, and Curating the International Diaspora, Asia Culture Centre and ICF, Gwangju, South Korea. She is co-curator of major solo exhibition of new work by Keith Piper entitled Unearthing the Banker's Bones" with Bluecoat, Liverpool in 2016/2017.

Melanie is an independent advisor to Government Art Collection's advisory committee, sits on the British Council's Visual Arts Acquisition Advisory Group, and is a Leonardo for The Science Gallery London.

Roshini Kempadoo
https://roshinikempadoo.com/
As an international photographer, media artist and scholar, Roshini creates photographs, artworks and writing that interpret, analyse and re-imagine historical experiences and memories as womens' visual narratives. Central to this is to re-conceptualise the visual archive, the subject of her recent monograph "Creole in the Archive: Imagery, Presence and Location of the Caribbean Figure" (2016), Roman and Littlefield International. Roshini studied visual communications and photography, creating photographs for exhibition including the seminal digital montage series ECU: European Currency Unfolds (1992), first exhibited at the Laing Gallery, Newcastle. Her work was recently included in India: Contemporary Photographic and New Media Art, Fotofest 2018, Houston. As a photographer, she was a member of Format

Women's Picture Agency (1983-2003) documenting black communities, Womens' groups and trade union events and helped established [Autograph ABP](), the photographer's association that continues in Rivington Place, London. In 2012, Roshini became the first animator for the [Stuart Hall Library at Iniva](). In 2004, Sunil Gupta curated her retrospective exhibition Roshini Kempadoo: Works 1990 - 2004. Roshini Kempadoo is a Reader with [CREAM]() and director of the CREAM PhD programme at the University of Westminster. As a scholar, Roshini publishes articles and chapters that range from critical visual culture, race and blackness, to ways creative practice constitutes academic research.

FILMMAKERS

Ana Vaz
https://vimeo.com/anavaz
Ana Vaz has a degree by the Royal Melbourne Institute of Technology, in Melbourne, Australia, and a masters in Cinema and Visual Arts from the Le Fresnoy Studio National des Arts Contemporains in France, and has also participated in the Experimental School in Art & Politics (SPEAP) directed by Bruno Latour in SciencesPo in Paris, France. She has directed movies like "Sacris Pulso" (2008), "A Idade da Pedra" (2013), "Occidente" (2014), "A Film", "Reclaimed" (2015) and "Há Terra!" (2016). Her films are shown internationally in festivals like the New York Film Festival, Toronto International Film Festival, London BFI, Cinéma du Réel, Visions du Réel, CPH:DOX, as well as the seminars like the Flaherty Seminar (USA) and Doc's Kingdom (Portugal).
Her work is also part of international exhibitions like the Moscow Biennale of Young Art, Videobrasil and the Art Summit de Dhaka. In 2015, she was awarded the Kazuko Trust Award by the Film Society of Lincoln Center in recognition of the innovation in her cinematographic work.

Arne Sjögren
https://vimeo.com/divingfilm
Arne Sjögren is a practice-based PhD Researcher at CREAM, University of Westminster. He works with multimedia to explore fictionalised interpretations of historical events derived from interviews, archives and personal memories. His doctoral research looks at the spatial layering; temporal arrangements; and points of view afforded by the digital narratives arising from the hybrid assemblage of multimedia elements and live action. His ongoing work "Diving" is a fictional narrative based on Arne Sjögren's family archives and interviews with family members, and how these stories intersect with national events. "Diving" explores the ways in which a colonial Indian upbringing, especially her intimate bond with her ayah or nanny, has shaped the subsequent post-Independence life and relationships of an English woman. The events in the performance/film chart the trials of her personal and domestic relationships resulting from living in a post-colonial world whilst she is still being governed by an inner voice that cannot leave the vestiges of the past behind.

Arjuna Neuman and Denise Ferreira da Silva

http://www.arjunaneuman.com/

https://ubc.academia.edu/DeniseFerrreiraDaSilva

Arjuna Neuman was born on an airplane, that's why he has two passports. Arjuna Neuman is an artist, filmmaker and writer. He works with the essay-form across these mediums and through his collaborations. He has presented his work in well-established institutions, such as the Whitechapel Gallery, London; Istanbul Modern, Istanbul; NTU Centre for Contemporary Art, Singapore; the 56th Venice Biennale and SuperCommunity; the Haus Der Kulturen der Welt, Berlin; Le Gaite Lyric, Paris; the Canadian Centre for Architecture; and the Rat School of Art, Seoul, amongst others. As a writer he has published essays in Relief Press, Into the Pines Press, The Journal for New Writing, VIA Magazine, Concord, Art Voices, Flaunt, LEAP, Hearings Journal and e-flux. He is the co-founder of the research gallery and collective – Concord in Cypress Park, Los Angeles, where he lives, collaborates and works. His work "Serpent Rain" (2016) is a collaboration with philosopher Denise Ferreira Da Silva and commissioned by Stefano Harney for The Bergen Assembly.

Dr. Denise Ferreira da Silva's academic writings and artistic practice address the ethical questions of the global present and target the metaphysical and ontoepistemological dimensions of modern thought. She is currently a Professor and Director of The Social Justice Institute (the Institute for Gender, Race, Sexuality, and Social Justice) at the University of British Columbia. Her research areas include Critical Racial and Ethnic Studies, Feminist Theory, Critical Legal Theory, Political Theory, Moral Philosophy, Postcolonial Studies, and Latin American & Caribbean Studies. Her recent academic publications include the monograph "Toward a Global Idea of Race" (University of Minnesota Press, 2007) and the edited volumes "Race, Empire, and The Crisis of the Subprime" (with Paula Chakravartty, Johns Hopkins University Press, 2013) and "Law, Race, and the Postcolonial - Major Works" (with Mark Harris, Routledge, 2018).

Anuka Ramischwili-Schäfer

Anuka Ramischwili-Schäfer is a Georgian-German filmmaker, video-artist and sound artist. They completed an MA in Sound Arts as a means to working on extending and breaking into moments in time through a deeper exploration of sound. Their work attempts to enable a slipping of

the mask, a tracing of lineage and dis-lineage. Via their background they are piecing stories together and folding them in on each other, looking at themes of diaspora, displacement, translation, gossip, bodybuilding and dysphoria. Specifically they are working against ethnocentricism perpetuated by their own West Asian diasporic people, disentangling ideas of 'the (near) East'.

In 2016 Anuka was on the peer review panel for SOUND::GENDER::FEMINISM::ACTIVISM, where lap(se) debuted. The film went on to screen at Sonic Cyberfeminisms in April 2017, <Interrupted = "Cyfem and Queer> Berlin in April 2018 and at the Kunstbrücke Fratres, June 2018. Anuka is interested in celebration and song and recently undertook a collaboration with sound artist Aminah Ibrahim, in remixing trauma and gossip: morphing screams into song. Titled hi maintenance: splitting overtones, this piece was installed at Dilston Grove Gallery. Anuka works as a library and IT assistant. Anuka also runs f(r)ictions, a South London film installation project (@frictions.london).

Bisan Abu Eisheh
https://www.westminster.ac.uk/research/graduate-school/current-students/doctoral-researchers/abu-eisheh-bisan
Bisan Abu-Eisheh (1985) is an artist and CREAM PhD Researcher with an MA Fine Art, Central Saint Martins, 2014 and a BA with the International Academy of Art – Palestine. He currently lives between Glasgow, London and Jerusalem.

Bisan has programmed Hospitalfield's Summer School: Fieldworks 2016, under the title "Not Every Tent is The Same", Arbroath, Scotland. Selected Group Exhibitions include: Subcontracted Nations, Qattan Cultural Center, Palestine (2018 upcoming). Jerusalem Lives, The Palestinian Museum, Palestine (2017). Don't You Think It Is Time For Love? MoMA, Moscow, Russia (2016). Jerusalem Show VIII: Before and After Origins**,** Jerusalem, Palestine(2016). Greetings to Those Who Asked About Me, CIC Cairo, Egypt (2015). ArtBat Festival, Almaty, Kazakhstan (2015). Too Early, Too Late, Bologna,Italy (2015). Afterimage: Rappresentazioni del conflitto, Galleria Civica di Trento, Italy (2015).Eva International Biennial/Ireland's Biennial, Limerick, Ireland (2014). Hiwar "conversations in Amman", Darat Al Funon, Amman, Jordan (2013). Points of Departure, ICA Gallery, London, UK (2013). Arrivals and Departures _ Mediterranean exhibition, Ancona, Italy (2012). The Jerusalem Show on/off Language, Jerusalem, Palestine (2011). The 12th

Istanbul Biennial (2011).

He has performed in several art events including: Friday Late night at V&A museum, London, UK. Prayers by Dora Garcia, The Jerusalem Show, Al-Mammal foundation, Jerusalem (2009). Hello Jerusalem by Hello Earth Danish group, the Palestinian national theatre, Jerusalem (2009).

Bisan has worked as an Assistant artist at the Return of The Soul exhibition by Jean Frere, the Palestinian art court (Al-Hoash), Jerusalem (2008). He has worked as an assistant curator for "Gaza Graffiti" project by the Swedish artist Mia Grondahl.

Selected Residencies include: Culture + Conflict Artist in Residence at the Liddle Hart Colonial archive, Kings Collage, London, UK (2016/17). Künstlerhaus Büchsenhausen International Fellowship Program for Art and Theory, Innsbruck, Austria (2015). AIR Antwerpen residency program, Antwerp, Belgium (2014/2015).Hiwar "Conversations in Amman" at Darat al Funon Foundation, Amman, Jordan. (2013). Radio Materiality at Vessel Art Project, Bari, Italy (2013). Points of Departure at The Delfina Foundation (2012).

Erika Tan

https://www.erikatan.net/

Erika Tan is an artist whose work has evolved from an interest in received narratives, contested heritage, subjugated voices and the transnational movements of ideas, people and things. Her work arising out of processes of research and responses to the unravelling of facts, fictions, and encounters related to events, locations, audiences and specifics that may already exist. She has exhibited internationally including Diaspora Pavilion during the 57th Venice Biennale; The Samsung Art Plus Prize (BFI London, 2011); There Is No Road (LABoral, Spain 2010); Thermocline of Art (ZKM, Germany 2007); Around The World in Eighty Days (South London Gallery/ICA 2007); The Singapore Biennale (2006); and Cities on the Move (Hayward Gallery, London). She was a nominee in the 2012 Samsung Digital Art Plus Prize. Erika studied Social Anthropology and Archaeology at Kings College, Cambridge; Film Directing at The Beijing Film Academy, followed by an M.A in Fine Art at Central Saint Martins School of Art, London. She is currently a Lecturer on the B.A Fine Art course at Central Saint Martins School of Art, University of the Arts, London.

Keith Piper

http://www.keithpiper.info/

Keith Piper is a leading contemporary British artist, curator, critic and academic. He was a founder member of the groundbreaking BLK Art Group, an association of black British art students, mostly based in the West Midlands region of the UK. He has a BA degree in Fine Art by the Trent Polytechnic, in Nottingham, and a masters in Environmental Media from the Royal College of Art, in London. Piper's initial interests in collage and print media contributed to a pioneering use of early computer technology, not only as a tool for video editing and effects but also for its potential interactivity, exemplified by his 1997 CD Rom and website for inIVA, Relocating the Remains. Piper's multi-screen, multi-media installations, often taking their sources from popular sources such as television, explore representations of race within history and culture. Over the past 30 years Piper has used a variety of media, from painting, photography and installation to digital media, video and computer based interactivity. His work has shown extensively; with solo exhibitions at the Ikon Gallery, Birmingham, The Camden Arts Centre, London, The Orchard Gallery, Derry and The New Museum, New York.

Larry Achiampong

http://www.larryachiampong.co.uk/

Larry Achiampong is a British-Ghanaian artist. He completed a BA in Mixed Media Fine Art at University of Westminster (2005) and a Masters in Sculpture at Slade School of Fine Art (2008). His solo and collaborative projects employ imagery, aural and visual archives, live performance and sound to explore ideas surrounding class, cross-cultural and post-digital identity. With works that examine his communal and personal heritage – in particular, the intersection between pop culture and the postcolonial position, Achiampong create/digs the vaults of history. These investigations examine constructions of 'the self' by splicing the audible and visual materials of personal and interpersonal archives, offering multiple perspectives that reveal entrenched socio-political contradictions in contemporary society. He has exhibited, performed and presented projects within the UK and abroad including Tate Britain/Modern, London; The Institute For Creative Arts, Cape Town; The British Film Institute, London; SAVVY Contemporary, Berlin; The Mistake Room, Los Angeles; Logan Center Exhibitions, Chicago; Prospect New Orleans, New Orleans; and Diaspora Pavilion – 57th Venice Biennale,

Venice. Achiampong's recent residencies include Tyneside Cinema, Newcastle; Praksis, Oslo; The British Library/Sound & Music, London; Wysing Arts Centre, Cambridge; and Primary, Nottingham. He's currently artist in residence at Somerset House Studios, London.

Mohau Modisakeng

http://www.mohaumodisakeng.com/

Mohau Modisakeng was born in Soweto in 1986 and lives and works between Johannesburg and Cape Town. He completed his undergraduate degree at the Michaelis School of Fine Art, Cape Town in 2009 where he was awarded the Merrill Lynch Scholarship and worked towards his Masters degree at the same institution.

His work has been exhibited at the Centro Cultural Banco do Brazil (CCBB) Rio Brazil (2018); Ok Centre for Contemporary Art, Austria (2018); 57th Venice Biennale,Italy (2017); Tate Modern,UK(2017);PERFORMA17, New York (2017); Zeitz Museum of Contemporary Art Africa, Cape Town (2017); IZIKO South African National Gallery, Cape Town (2014); Saatchi Gallery ,London (2012); and the Dak'Art Biennale, Dakar (2012). Public Collections include the Johannesburg Art Gallery, IZIKO South African National Gallery, Saatchi Gallery, the From Cobra to Contemporary Collection, EKARD Collection, Dommering collection, and Zeitz MOCAA.

Naeem Mohaiemen

https://www.shobak.org/

Naeem Mohaiemen combines films, installations, and essays to look at borders, wars, and belonging, bracketed by Decolonization and World Socialism. Family history as a canvas for thinking through how passports make new peoples is a throughline in the work. Within the group project Lines of Control: Partition as Productive Space (Green Cardamom), his work on the partition of British India showed at Edinburgh Art Festival, British Council, and British Museum. As part of a LUX/Independent Cinema Office project supported by Arts Council to pair artist films with mainstream cinema, the short Abu Ammar is Coming screened across the UK, including Belfast, Glasgow, Brighton, Cardiff, Dublin, Manchester, Sheffield, Milton Keynes, and York. He is an advisory member of the ICA Independent Film Council in London. His work is in museum collections, including the British Museum and Tate Modern. Naeem's essays include "Adman blues become artist liberation" (Indian Highway, Serpentine), "Traitors, a Mutable Lexicon" (Supercommunity,

Verso UK), "Loneliness of the Long Distance Campaign" (Assuming Boycott, OR), "Known unknowns of the class war" (Margins, AAWW), and "The Ginger Merchant of History" (Witte de With, Rotterdam). He is a 2018 Turner Prize nominee, alongside Forensic Architecture, Luke Willis Thompson, and Charlotte Prodger.

Nguyễn Trinh Thi
https://nguyentrinhthi.wordpress.com/
Nguyễn Trinh Thi is a Hanoi-based independent filmmaker and video/media artist. Her diverse practice has consistently investigated the role of memory in the necessary unveiling of hidden, displaced or misinterpreted histories; and examined the position of artists in the Vietnamese society. Nguyen studied journalism, photography, international relations and ethnographic film in the United States. Her films and video art works have been shown at festivals and art exhibitions including the Sydney Biennale 2018; Jeu de Paume, Paris; CAPC musée d'art contemporain de Bordeaux; the Lyon Biennale 2015; Asian Art Biennial 2015, Taiwan; Fukuoka Asian Art Triennial 2014; Singapore Biennale 2013; Jakarta Biennale 2013; Oberhausen International Film Festival; Rotterdam International Film Festival; Artist Films International; DEN FRIE Centre of Contemporary Art, Copenhagen; and Kuandu Biennale, Taipei. Nguyen is founder and director of Hanoi DOCLAB, an independent center for documentary film and the moving image art in Hanoi since 2009.

Onyeka Igwe
http://www.onyekaigwe.com/
Onyeka Igwe is an artist filmmaker, programmer and researcher from London. Her filmmaking is dominated by interest in identity, politics, culture and place. In her non-fiction video work Onyeka Igwe uses dance, voice, archive and text to expose a multiplicity of narratives. The work explores the physical body and geographical place as sites of cultural and political meaning. Her video works have been screened at Artists' Film Club: Black Radical Imagination, ICA, London, 2017; Seeing the City, Guildhall Art Gallery, London, 2012; and at film festivals internationally including the London Film Festival, 2015; Rotterdam International, Netherlands, 2017; Edinburgh Artist Moving Image, 2016; and the Hamburg International Short Film Festival, Germany, 2016. Onyeka has taken part in exhibitions at The Showroom, London, article,

Montreal, Cordova, Vienna and Trinity, Square Video, Toronto. She is currently a PhD candidate at London College of Communication investigating methods to transform colonial moving images.

Tania Al Khoury

http://taniaelkhoury.com/about/

Tania El Khoury is a live artist whose work focuses on audience interactivity and is concerned with the ethical and political potential of such encounters. She creates installations and performances in which the audience is an active collaborator.

Tania's work has been shown in five continents in spaces ranging from museums to cable cars. She is the recipient of ANTI Festival International Live Art Prize 2017, the Total Theatre Innovation Award, and the Arches Brick Award 2011.

Tania holds a PhD from Royal Holloway, University of London. Her research and publications focus on the political dimension of interactive live art in the wake of the Arab uprisings.

Tania is associated with Forest Fringe collective of artists in the UK and is a co-founder of Dictaphone Group in Lebanon, a research and performance collective aiming at questioning our relationship to the city, and redefining its public space.

Uriel Orlow

https://urielorlow.net/

Orlow's practice is research-based, process-oriented and multi-disciplinary including film, photography, drawing and sound. His work is concerned with residues of colonialism, spatial manifestations of memory, blind spots of representation and forms of haunting. Orlow's work was presented at major recent survey exhibitions including the 54th Venice Biennale (2011), 13th Sharjah Biennial 13 (2017), 7th Moscow Biennial (2017), Manifesta 9 (2012). His work is currently on show at The London Open, Whitechapel Gallery, London; Kunsthalle St Gallen (2018); 2nd Yinchuan Biennial; Manifesta 12, Palermo; The Edge, Bath University; Galleria LaVeronica, Modica; M1 Hohenstedt; Sculpture Museum Marl; Agricultural University Athens and the A.M. Qattan Foundation in Ramallah. Orlow is Reader at the University of Westminster and a visiting professor at the Royal College of Art London.

Wangechi Mutu

http://wangechimutu.com/

Through a variety of media including painting collage, sculpture, performance and video, Wangechi Mutu explores questions of self-image, gender constructs, cultural trauma and environmental destruction. With her characteristic hybrid, morphed and organic forms, she describes inherent and shared alienations. She proposes the idea of identity as performative and absolutely necessary in order to withstand social constructs and loss, as well as to rewrite the rules that bind our imagination. In Mutu's worlds, the body is a contested space and a testing ground for the reimagining of our relationship with man-made forces and the natural world. Her visual language is further enriched by experimentation with unexpected materials, some imbued with cultural significations, like Kenyan tea and volcanic red soil, gems and seeds. Mutu's work presents a visceral and compelling discourse with dominant modes of representation.

Mutu has been the subject of major solo exhibitions at institutions worldwide, including the Deutsche Guggenheim Museum in Berlin, Musée D'art Contemporain de Montréal, Staatliche Kunsthalle in Baden Baden, the Museum of Contemporary Art in Sydney, The Contemporary Austin in Texas, the Brooklyn Museum in New York, and the Nasher Museum of Art in Durham, North Carolina, among others. Currently, Mutu has a solo presentation at the Institute of Contemporary Art Boston "A Promise to Communicate". She has an upcoming solo exhibition at Museum Dhondt-Dhaenens, Deurle, Belgium Spring 2019. Mutu was featured in 56th International Exhibition of Contemporary Art, Venice Biennale: All the World's Futures (2015), and the Dak'Art Biennial (2014).

She is the recipient of the National Artist Award from Anderson Ranch Arts Center (2017), Cultural Leadership Award from the American Foundation of Arts (2016), United States Artist Grant (2014), and Artist of the Year Awards from both the Brooklyn Museum (2013) and Deutsche Guggenheim (2010).

Mutu currently works between New York and Nairobi, Kenya.

Zineb Sedira

http://www.zinebsedira.com/

Zineb Sedira was born in Paris in 1963. She received a BA from Central Saint Martins School of Art, London, in 1995, an MFA from the Slade

School of Fine Art, London, in 1997, and subsequently studied photography at the Royal College of Art, London. The artist's photographs and video installation use the perspective of her own experience to frame questions about language, transmission, memory and mobility. She was awarded an Artsadmin bursary in 1999-2000 and a deciBel Visual Arts Award in 2004. Sedira has had solo exhibitions at the Photographers' Gallery, London (2006); Pori Art Museum, Finland (2009); Bildmuseet, Umeå, Sweden (2010); Nikolaj Kunsthal, Copenhagen (2010); Palais de Tokyo, Paris (2010); Musée d'Art Contemporain, MAC (2010); and Blaffer Art Museum, University of Houston (2013). Her work has been included in group exhibitions at Tate Britain, London (2002 and 2012); Mori Art Museum, Tokyo (2005); Centre Georges Pompidou (2005 and 2009); Brooklyn Museum, New York (2007), Mathaf: Arab Museum of Modern Art, Doha, Qatar (2010); Gwangju Museum of Art, South Korea, and Museum für Moderne Kunst, Frankfurt (both 2014); and FRAC Lorraine, Metz, France (2015).