

Liverpool Biennial

Speaker Biographies

Élise Atangana is a curator and producer based in Paris. Her research focuses on the links between physical and virtual mobilities/immobilities (movement, representation, practice), and considers their relation with contemporary art practice. How can space be activated by the physical and virtual movement of individuals? How is artistic practice influenced by these new mobilities? She curated *Seven Hills*, Kampala Art Biennale, Uganda (2016) and *Entry Prohibited to Foreigners*, Havremagasinet, Sweden (2015). She co-curated *Producing the Common*, the international exhibition of the 11th Dakar Biennale. In 2015, she participated in a Delfina Foundation residency and was a jury member of Artes Mundi Prize 6, as well as a selector of the Artes Mundi 7 shortlist. She is a member of the acquisitions board of Nord-Pas de Calais Regional Fund of Contemporary Art.

Geoff Cox is Associate Professor in the School of Communication and Culture, Aarhus University, and also Adjunct faculty Transart Institute. He is co-editor of the online open access academic journal APRJA, published *Speaking Code: Coding as Aesthetic and Political Expression* (MIT Press, 2013), and is currently working on a multi-authored book on live coding. With Jacob Lund, he is engaged on the 3-year research project The Contemporary Condition, funded by the Danish Council for Independent Research (contemporaneity.au.dk). As part of this, and in partnership with ARoS Aarhus Museum of Art, they publish a book series with Sternberg Press, Berlin.

Elmgreen & Dragset: Michael Elmgreen and Ingar Dragset are based in Berlin and have worked together as an artist duo since 1995. They have held solo exhibitions worldwide, including at the Tel Aviv Museum of Art; Ullens Center for Contemporary Art, Beijing; PLATEAU, Samsung Museum of Art, Seoul; National Gallery of Denmark, Copenhagen; Astrup Fearnley Museet, Oslo; Victoria and Albert Museum, London; Museum Boijmans van Beuningen, Rotterdam; ZKM Museum of Modern Art, Karlsruhe; Museo de Arte Contemporáneo de Castilla y León; The Power Plant, Toronto; Serpentine Gallery, London; Tate Modern, London; and Kunsthalle Zürich. They have participated in the Liverpool, Singapore, Moscow, Gwangju, São Paulo, Istanbul, and Berlin biennials, and received a special mention for their exhibition *The Collectors* at the Nordic and Danish Pavilions, 53rd Venice Biennale (2009). The duo were shortlisted for the Hugo Boss Prize, Guggenheim Museum, New York (2000) and won the Preis der Nationalgalerie, Hamburger Bahnhof, Berlin (2002). In 2012 they were selected for London's Fourth Plinth Commission in Trafalgar Square. Elmgreen & Dragset are the curators of the upcoming 15th Istanbul Biennial, taking place in autumn 2017.

Juliana Engberg is Artistic Director of the European Capital of Culture Aarhus 2017. She is currently a Professorial Fellow at Monash University in the Faculty of Art, Design and Architecture, and an Adjunct Professor at RMIT in the Faculty of Architecture and Design. Previously she was Artistic Director of the Australian Centre for Contemporary Art

(2002- 2009); Senior Curator at the Museum of Modern Art, Heide; Senior Curator and Deputy Director of the Monash University Gallery; Curatorial Adjunct at the New Museum in New York; and Director and Curator of Ewing and George Paton Galleries at the University of Melbourne. Her articles, essays and texts on visual arts and architecture, have been published in *Frieze Magazine*, *Agenda*, *Photofile*, *Art Monthly*, *Art in America*, and *Artforum*, amongst others. She was Artistic Director of the 19th Biennale of Sydney (2014); Commissioning Curator of the City of Sydney Legacy Project (2014); Commissioning Curator of Carriageworks Special Biennale Project (2014); and Senior Curator of the Australian Presentations for the Australian Pavilion at the Venice Biennale (2007). She was also curator of the Visual Arts Projects for Edinburgh, Adelaide and Melbourne Festivals (1998-2007); Artistic Director of the Melbourne International Biennial: *Signs of Life* (1999); and the Adelaide Biennial: *All This and Heaven Too* (1998).

Marina Fokidis is a curator and writer based in Athens, Greece. She is currently Head of the Artistic Office, Athens, for Documenta 14. She is the founding and artistic director of Kunsthalle Athena, the first art institution of its kind in Athens, which has presented several exhibitions, workshops, performances and talks between 2010 and 2014. Since January 2012, Marina is the founding director of *South As a State of Mind*, a bi-annual art and culture publication. She was one of the curators of the 3rd Thessaloniki Biennial (2011), commissioner and curator of the Greek Pavilion at the 51st Venice Biennale (2003), and one of the curators of the 1st Tirana Biennial (2001). Since 2013 she is an adjunct curator in the Schwarz foundation³ – Art Space Pythagorion where she has curated solo shows by Slavs and Tatars (2013) and Nevin Aladag (2014). Fokidis has curated several exhibitions in Greece and internationally, including: *Juergen Teller: Macho*, a solo show of self-portraits in Deste Foundation (2014); *Open Form*, a group show of international artists in the Greek art fair, Art – Athina (2013); *Midsummer Night's Dream*, a 3-month screening programme, as part of Remap 2, a parallel programme to Athens Biennial (2009).

Verina Gfader is an artist and researcher, currently a Postdoctoral Researcher in Contemporary Arts Practice as part of The Contemporary Condition research project at Aarhus University. She is Creative Director for *EP*, a book series across art, architecture and design, published by Sternberg Press, Berlin, at present working on the second volume, *Design Fiction*. Together with Esther Leslie, Aylish Wood and Edgar Schmitz, she is currently establishing Animate Assembly, an international animation network. Her animation studies include postdoctoral research at Geidai-Tokyo University of the Arts, publishing *Adventure-Landing, A Compendium of Animation* (Revolver, 2011), presenting her work at the Reischauer Institute, Harvard University (2014) and Princeton University (2015). With Gayatri Sinha/Critical Collective, she curated *Video Art* (2015) at the Bhau Daji Lad Museum, Mumbai, and participated in Saas-Fee Summer Institute: *Art and the Politics of Estrangement*, affiliated with the European Graduate School (2015).

Anne Kølbaek Iversen is a PhD candidate and part of The Contemporary Condition research project at Aarhus University, funded by the Danish Council for Independent Research (contemporaneity.au.dk). She was previously Curatorial Assistant at the Museum of Contemporary Art, Roskilde and for the exhibition *Mix it Up!* at the National Gallery of Denmark (2015). She was also part of the curatorial team for the exhibition *Systemics #4: Aarhus Rapport – Avantgarde as Network (or, the politics of the ultralocal)*, co-curated with Joasia Krysa and Lars Bang Larsen at Kunsthall Aarhus (2014), developing an archive section for the exhibition. In 2014 she hosted the residency programme FAIR (Fabrikken's Artist in Residence) in Copenhagen.

Joasia Krysa is Director of the Exhibition Research Lab at Liverpool John Moores University and Head of Research at Liverpool Biennial. She is Adjunct Associate Professor in Curating at Aarhus University and affiliated member of the Archaeologies of Media and Technology research at Winchester School of Art, Southampton University. Prior to this, she was Artistic Director of Kunsthall Aarhus, Denmark (2012-2015), and served as part of the curatorial team for dOCUMENTA (13), Kassel (2009-2012). She co-edited (with Jussi Parikka), *Writing and Unwriting Media Art History* (MIT Press, 2015), and has contributed chapters, amongst others, to *The Routledge Companion to Art and Politics* (2015) and *Networks* (MIT Press/Whitechapel, 2014). She is part of the Curatorial Faculty for Liverpool Biennial 2016.

Jacob Lund is Associate Professor and Director of the research programme Mediality, Materiality, Aesthetic Meaning in the School of Communication and Culture – Aesthetics and Culture, at Aarhus University. Amongst other things, he is Editor-in-Chief of The Nordic Journal of Aesthetics. With Geoff Cox, he is engaged on the 3-year research project The Contemporary Condition, funded by the Danish Council for Independent Research (contemporaneity.au.dk). As part of this, and in partnership with ARoS Aarhus Museum of Art, they publish a book series with Sternberg Press, Berlin.

Raimundas Malašauskas curates often, and writes occasionally. Recent projects include: *In My Previous Life I Wanted to be a Tablet*, Instituto de Vision, Bogota (2015); *Tomorrow night I walked into a dark black star*, Universidad Di Tella, Buenos Aires (2014); and *Oo*, Lithuanian and Cyprus pavilions at the 55th Venice Biennale (2013). He has co-written the libretto of an opera, produced a monthly television show, and was an agent for dOCUMENTA (13).

Francesco Manacorda is Artistic Director at Tate Liverpool. From 2010-12 he was Director of Artissima in Turin, and between 2007 and 2009 was Curator at Barbican Art Gallery, London, where he realised *Martian Museum of Terrestrial Art* (2008) and *Radical Nature* (2009). He curated *Venetian, Atmospheric*, Tobias Putrih, the Slovenian Pavilion at the 52nd Venice Biennale (2007). He is part of the Curatorial Faculty for Liverpool Biennial 2016.

Terry Smith is Andrew W. Mellon Professor of Contemporary Art History and Theory in the Department of the History of Art and Architecture at the University of Pittsburgh, and Professor in the Division of Philosophy, Art, and Critical Thought at the European Graduate School. From 1994-2001 he was Power Professor of Contemporary Art and Director of the Power Institute, University of Sydney. In the 1970s he was a member of the Art & Language group (New York) and a founder of Union Media Services (Sydney). His most recent books include *The Architecture of Aftermath* (2006), *Antinomies of Art and Culture: Modernity, postmodernity and contemporaneity* (with Nancy Condee and Okwui Enwezor, 2008), *What is Contemporary Art?* (2009), *Contemporary Art: World Currents* (2011), *Thinking Contemporary Curating* (2012), and *Talking Contemporary Curating* (2015). A foundation Board member of the Museum of Contemporary Art, Sydney, he is currently a Board member of the Carnegie Museum of Art, Pittsburgh.

Sally Tallant is the Director of Liverpool Biennial. From 2001–11 she was Head of Programmes at the Serpentine Gallery, London, where she was responsible for the development and delivery of an integrated programme of exhibitions, architecture, education and public programmes. She is a Board Member of the International Biennial Association and a member of the London Regional Council for the Arts Council of England.