

MAUMAUS INDEPENDENT STUDY PROGRAMME

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Maumaus Independent Study Programme 2027

The 2027 Maumaus Independent Study Programme will run from 7 January until 22 July 2027. The intense programme (312 contact hours) is devised and organised by the art theorist and curator **Jürgen Bock** (Director of the Study and Residency Programmes and its associated exhibition space Lumiar Cité).

The Programme is open to a maximum of twenty-three participants (artists or art-related researchers or other professionals).

The programme is designed to encourage participants to analyse and develop their art practice in a stimulating, intellectually rigorous, yet informal environment. The programme creates a context for the internalisation of comprehension and knowledge through discussion and critical thinking.

Besides regular classes of critical studies and group discussions, seminars, workshops and lectures will offer insights and multiple perspectives on current thinking inside and outside—but always in relation to—the field of art and are devised by a range of internationally renowned artists/film-makers such as **Ed Atkins, Gerry Bibby, Manthia Diawara, Jihan El-Tahri, Loretta Fahrenholz, Renée Green, Florian Hecker, Tonio Kröner, João Enxuto/Erica Love, Uriel Orlow, Christodoulos Panayiotou, João Penalva, Simon Thompson** and **Fredrik Værsløv**; curators **N’Goné Fall** and **Milan Ther**; art historians **Sabeth Buchmann, Helmut Draxler, Toni Hildebrandt, Gertrud Sandqvist** and **Kerstin Stakemeier**; philosophers **Stefanie Baumann, Paula Caspão, Bojana Cvejić, Alexander García Düttmann, Michael Marder, Samo Tomšič, Alberto Toscano, Sjoerd van Tuinen** and **Giovanbattista Tusa**; sociologist **Avery F. Gordon**; writer **Anne Boyer**; dramaturge **Sarah Lewis-Cappellari**; and social theorists **Brenna Bhandar, Ruth Wilson Gilmore, Jules Gleeson** and **Manuela Ribeiro Sanches**.

Studio visits will allow the practitioners to develop their work through discussions with **Jürgen Bock, N’Goné Fall, Uriel Orlow, João Penalva, Gertrud Sandqvist, Milan Ther** and **Simon Thompson**.

(NB: the programme is subject to change)

Faculty and Lecturers of the Maumaus Independent Study Programme 2027

Director

Jürgen Bock is a writer, art critic and curator. He is the Director of the Maumaus Independent Study Programme, the Maumaus Residency Programme and its associated exhibition space Lumiar Cité. He holds a PhD from the Malmö Art Academy/Lund University. His numerous exhibitions include 'The Educational Web', Kunstverein in Hamburg (2023) and 'Parting with the Bonus of Youth – Maumaus as Object', Galeria Avenida da Índia, Lisbon (2019), both with Simon Thompson; Ângela Ferreira, 'Pan African Unity Mural', MAAT, Lisbon (2018); Allan Sekula, 'The Dockers' Museum', Johann Jacobs Museum, Zürich (2014) / La Criée, Rennes (2012); 'Heimo Zobernig', Museo Nacional Centro de Arte Reina Sofía, Madrid (2012); and Ângela Ferreira, 'Maison Tropicale', Portuguese pavilion, Venice Biennale (2007). In 2023 he produced Manthia Diawara's film *Angela Davis: A World of Greater Freedom* and in 2003 he curated the Harun Farocki Film Retrospective at VideoLisboa. He published the book *From Work to Text – Dialogues on Practice and Criticism in Contemporary Art* (Lisbon, 2002) and has produced artists' books such as *Negotiations in the Contact Zone* (Renée Green, Lisbon, 2003) and *TITANIC's wake* and *Ship of Fools/The Dockers' Museum* (both Allan Sekula, Lisbon, 2003 and 2014). Jürgen Bock curated the conferences 'Contemporary Moments' at Centro Cultural de Belém, Lisbon (2001), and 'The next revolution will not be funded' at the Heinrich Böll Foundation, Berlin (2012). He co-organised the conferences 'Modernities in the Making' at Maison de la Culture Doua Seck, Dakar (2011) and 'Rethinking Cosmopolitanism' at the Akademie der Künste, Berlin (2013).

Art Practices

Ed Atkins lives and works in Copenhagen. Atkins received an MFA in Fine Arts from Slade School of Fine Art (London) and a BA in Fine Arts from Central St. Martin's College of Art and Design (London). His recent solo exhibitions include Lumiar Cité (Lisbon, 2026), Tate Britain (London, 2025), TANK (Shanghai, 2022), New Museum (New York, 2021), Museum of Contemporary Art Kiasma (Helsinki, 2020), Kunsthau Bregenz (2019), Museum für Moderne Kunst (Frankfurt, 2017), The Kitchen (New York,

2016), Stedelijk Museum (Amsterdam, 2015), Palais de Tokyo (Paris, 2014) and MoMA PS1 (New York, 2013). He has participated in numerous group exhibitions, including Museum of Old and New Art (Tasmania, 2022), WIELS (Brussels, 2020), Arsenale (58th Venice Biennale, 2019), Stedelijk Museum (Amsterdam, 2018), Haus der Kunst (Munich, 2018), Louisiana Museum of Modern Art (Humlebæk, 2017), The Hirshhorn Museum and Sculpture Garden (Washington, 2017), New Museum (New York, 2016), Moderna Museet Malmö (2016), Tel Aviv Museum of Art (2015) and Hammer Museum (Los Angeles, 2015). He teaches at Kunstakademie Düsseldorf.

Gerry Bibby (Melbourne, 1977) lives and works in Berlin and Munich. He is the author of the novel *The Drumhead* (Sternberg Press, 2014) and has been a contributing editor to the magazine *Starship* in Berlin. Gerry Bibby is currently a professor of fine art at the Akademie der Bildenden Künste in Munich. Recent solo and group exhibitions include Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain (2023); Busan Biennale, South Korea (2020); Kölischer Kunstverein, Germany (2019); O-Town House, Los Angeles, USA (2018); Lumiar Cité, Lisbon (2018); Kunsthalle Bern, Switzerland (2017); and Kunsthaus Bregenz, Austria (2014).

Manthia Diawara was born in Mali. He is a distinguished Professor of Comparative Literature and Film at New York University. Diawara is a prolific writer and filmmaker. His essays on art, cinema and politics have appeared in *The New Times Magazine*, *LA Times*, *Libération*, *Mediapart* and *Artforum*. He is the author of two acclaimed memoirs: *In Search of Africa* (Harvard University Press, 2000), and *We Won't Budge: An African in the World* (Basic Books, 2008). He has published several books on African and African American cinema. Diawara's notable films include: *Angela Davis: A World of Greater Freedom* (2023), *AI: African Intelligence* (2022), *A Letter from Yene* (2022), *An Opera of the World* (2017), *Negritude: A Dialogue between Soyinka and Senghor* (2015), *Édouard Glissant, One World in Relation* (2010), *Maison Tropicale* (2008) and *Rouch in Reverse* (1995).

Jihan El-Tahri (Egypt/France) is a filmmaker, visual artist, writer and producer. Her work has been presented in museums, biennials and other

spaces, including: Dak'Art (Dakar), Bamako Encounters, Berlin Biennial, Centre Pompidou (Paris), HKW-Haus der Kulturen der Welt (Berlin), The National Museum of Norway (Oslo), Clark House (Bombay), San Ildefonso (Mexico City) and Museum of Modern Art (Warsaw). Her award-winning documentaries include *Nasser* (2015, premiered in the official selection of TIFF – Toronto International Film Festival), *Behind the Rainbow* (2008), *Cuba, an African Odyssey* (2007) and *House of Saud* (2004, nominated for an Emmy). As well as being a member of the Academy of Arts and Sciences (Oscars), she has sat on several selection committees, including of the Locarno Film Festival, Jeune Creation Francophone and Le Fond Franco-Tunisien. She has taken part in numerous film festival juries, including as President of the Documentary Jury at FESPACO.

Loretta Fahrenholz lives and works in Berlin. Her recent solo exhibitions include 'A Coin from Thin Air', Amant, New York (2024), 'Champagner Galopp', Kunsthau Biel (2024); 'A Decade that Exploded', n.b.k., Berlin; 'Circle Navel Nil', Lumiar Cité, Lisbon (2021); 'Rubber Breasts Willing to Bring Teacups and Roll Away Fire and Bombs', Company Gallery, New York (2020); 'Small Habit Revolution', mumok, Vienna (2018); 'Two A.M.', Stedelijk Museum Amsterdam (2016); 'Three Women', Kunsthalle Zürich (2015) and 'kbo-Isar- Amper-Clinic', Midway Contemporary Art, Minneapolis (2015). She has participated in numerous group exhibitions, including at Fundación Banco Santander, Madrid; Kunsthalle Bern; MoMA PS1, New York; KW Institute for Contemporary Art, Berlin; Hammer Museum, Los Angeles; Kunsthau Hamburg and White Columns, New York.

Renée Green is an artist, writer, and filmmaker. Her work has been widely presented in museums and biennials around the world, including at MAK Center for Art & Architecture, Los Angeles; Lumiar Cité, Lisbon; Carpenter Center for Visual Arts, Cambridge; MoMA, New York; Yerba Buena Center for the Arts, San Francisco; Musée Cantonal des Beaux Arts, Lausanne; Jeu de Paume, Paris; Portikus, Frankfurt/Main; MOCA, Los Angeles; Museum of Contemporary Art, Chicago; ICA, London; Centre Georges Pompidou, Paris; Manifesta 7, Trento; and Documenta 11, Kassel. Her books include *Other Planes of There: Selected Writings* (Duke University Press, 2014), and

Endless Dreams and Time-Based Streams (Yerba Buena Center for the Arts, 2010). She's the editor of *Negotiations in the Contact Zone / Negociações na Zona de Contacto* (Assírio & Alvim, 2003). Green is Professor at the MIT Program in Art, Culture and Technology, School of Architecture & Planning.

Florian Hecker is an artist who lives and works in Kissing and Vienna. Notable among his numerous solo and group exhibitions and performances are projects at: Fitzpatrick-Leland House, Los Angeles (2021); CU Art Museum, University of Colorado, Boulder (2018); Kunsthalle Wien (2017); Culturgest, Porto (2015); Midway Contemporary Art, Minneapolis (2015); 'Hinge', Lumiar Cité, Lisbon, 2012; dOCUMENTA (13), Kassel, 2012; Nouveau Festival, Centre Georges Pompidou, Paris (2012); Gothenburg International Biennial for Contemporary Art (2011, 2003); 'Push and Pull, A two-day performance event', Tate Modern, London (2011); MMK Museum für Moderne Kunst, Frankfurt/Main (2010); and *No night No day*, in collaboration with Cerith Wyn Evans, 53rd Venice Biennale (2009). In addition, Hecker has an extensive discography with works released on labels such as Editions Mego, Pan, Presto?!, Rephlex, Warner Classics and Warp. Florian Hecker is currently a professor of fine art at the Akademie der Bildenden Künste in Munich.

Tonio Kröner (Datteln, 1984) works as an artist from Berlin. His work has been exhibited at venues including Edouard Montassut, Paris; greengrassi, London; The University Gallery of the Angewandte, Vienna; Lars Friedrich, Berlin; Galerie Buchholz, Cologne; and Lumiar Cité, Lisbon. He has held curatorial positions at institutions including the Museum Brandhorst, Bayerische Staatsgemäldesammlungen, in Munich, where he developed exhibition and publication projects such as *Painting 2.0: Expression in the Information Age*, *Jutta Koether: Tour de Madame*, and *Seth Price: Social Synthetic*. His writing has been published in exhibition catalogues and magazines.

João Enxuto / Erica Love live and work as artists and researchers in New York. They collaborate on projects that focus on the field of art, its systems of valuation, and the datalogical structure of exhibition spaces, institutions, and

built environments. Enxuto received an MFA in Photography from RISD and Love holds BAs from Brown University in Economics and Visual Arts and an MFA from UCLA. Together they were fellows at the Whitney Museum Independent Study Program in 2012-2013. They have given talks, written essays, and exhibited at the Centre Pompidou, Whitney Museum of Art, the New Museum, Anthology Film Archives, Walker Art Center, Pratt Institute, Yossi Milo Gallery, Carriage Trade, Louisiana Museum in Denmark, and the Tamayo Museum in Mexico City.

Uriel Orlow lives and works between Lisbon, London and Zurich. Notable and recent solo exhibitions include Galeria Avenida da Índia, Lisbon (2025), MCBA Lausanne (2024), Casa da Cerca, Almada (2022–2023), Kunsthalle Nairs Switzerland (2021), La Loge, Brussels; State of Concept, Athens (both 2020), Kunsthalle Mainz (2019-2020), Tabakalera, San Sebastian and Villa Romana Florence (2019), Kunsthalle St Gallen Switzerland, Market Photo Workshop Johannesburg and Les Laboratoires d'Aubervilliers Paris (2018), PAV Turin (2017), The Showroom London (2016), and Castello di Rivoli (2015). Orlow's work has also been shown in film festivals, museums and galleries internationally including at Locarno Film Festival, Oberhausen Film Festival in London at Tate, ICA and Gasworks and Whitechapel Gallery; in Paris at Palais de Tokyo, Fondation Ricard, Maison Populaire, Bétonsalon; at Württembergischer Kunstverein Stuttgart; Project Arts, Dublin; and in Mexico City; Chicago, Vancouver; Cairo, Cape Town, Melbourne and elsewhere. Orlow has taught at art colleges internationally including Goldsmiths University of London; Central Saint Martins College of Art & Design, London; HEAD – University of the Arts Geneva, Royal College of Art, London. He is currently reader (associate professor/ senior researcher) at University of Westminster, London and docent at ZHdK, the University of the Arts, Zurich.

Christodoulos Panayiotou lives and works between Paris and Limassol. His wide-ranging research focuses on the identification and uncovering of hidden narratives in the visual records of history and time. Solo exhibitions of his work have been held at Musée d'Orsay, Paris; Point Centre for Contemporary Art, Nicosia; Moderna Museet, Stockholm; Casino Luxembourg; CCA

Kitakyushu, Japan; Centre d'Art Contemporain de Brétigny; Museum of Contemporary Art, St. Louis; Museum of Contemporary Art, Leipzig; Kunsthalle Zürich and Cubitt, London (among other venues). He has also participated in a number of group exhibitions, including at Museion, Bolzano; Berlin Biennale 8; Migros Museum, Zürich; dOCUMENTA (13), Kassel; CCA Wattis Institute for Contemporary Arts, San Francisco; Joan Miro Foundation, Barcelona; Witte de With, Rotterdam; Bonniers Konsthall, Stockholm; Philadelphia Museum of Art; and Ashkal Alwan Center for Contemporary Arts, Beirut. In 2015 Christodoulos Panayiotou represented Cyprus at the 56th Venice Biennial.

João Penalva (Lisbon, 1949) represented Portugal in the 23rd Bienal de São Paulo and in the 49th Venice Biennale. He also exhibited in the 2nd Berlin Biennale and the 13th Biennale of Sydney. Solo exhibitions include: Centro Cultural de Belém, Lisbon; Camden Arts Centre, London; Contemporary Art Centre, Vilnius; Galerie im Taxispalais, Innsbruck; Tramway, Glasgow; Rooseum Center for Contemporary Art, Malmö; Institute of Visual Arts, Milwaukee; Power Plant, Toronto; Serralves Museum, Porto; Ludwig Museum Budapest; Irish Museum of Modern Art, Dublin; DAAD Gallery, Berlin; Mead Gallery, University of Warwick, UK; Lunds Konsthall, Lund; Berlinische Galerie, Berlin; Calouste Gulbenkian Museum, Lisbon; Brandts Kunsthallen, Odense, Denmark; Trondheim Kunstmuseum, Norway; LOGE, Berlin; Musée d'Art Moderne Grand-Duc Jean, Luxembourg; Culturgest, Porto; Lumiar Cité, Lisbon; Appleton Square, Lisbon. Group exhibitions include, among others: Haus der Kunst, Munich; Museum Folkwang, Essen; K20 Kunstsammlung Nordrhein-Westfalen, Düsseldorf; Staatliche Kunstsammlungen Dresden; Württembergischer Kunstverein, Stuttgart; Museum of Contemporary Art, Sydney; Australian Centre for Contemporary Art, Melbourne; National Museum of Contemporary Art, Seoul; Museum of Contemporary Art, Taipei; Bombas Gens Centre d'Art, Valencia; Tramway, Glasgow; Wellcome Collection, London; South London Gallery, London; Lunds Konsthall, Sweden; Hayward Gallery and Tate Modern, London. Penalva was awarded the Grande Prémio Fundação EDP Arte in 2026; the DAAD Berlin Artist's Residency in 2003; the Bryan Robertson Award in 2009; The Paul Hamlyn Foundation Award in 2020.

Simon Thompson is a British artist who lives and works in Brussels.

Fredrik Vørslev lives and works in Drøbak. He completed his studies at Malmö Art Academy and Städelschule, Frankfurt. He teaches at Malmö Art Academy and also works as a curator on artist projects at KHIO (Oslo National Academy of Arts). Notable among his solo and groups exhibitions are projects at: Andrew Kreps Gallery, New York; Museo Marino Marini, Florence; STANDARD, Oslo; Le Consortium, Dijon; Kunsthalle Sankt Gallen; Lunds Konsthall; Moderna Museet, Malmö; and Centre Georges Pompidou, Paris. He is a founding member and Director of the independent exhibition space Landings in Vestfossen. His works can be found in various public and private art collections, including the Astrup Fearnley Museet, Oslo; Konstmuseum Malmö; Moderna Museet, Stockholm; and the Centre Georges Pompidou, Paris.

Curators

N’Goné Fall is an independent curator and cultural policies specialist. She was lecturer at the Michaelis School of Fine Art (South Africa, 2017) and at the Abdou Moumouni University (Niger, 2018), and a professor at the Senghor University (Egypt, 2007–2011). She was the editorial director of *Revue Noire* (France, 1994–2001) and edited books on contemporary visual arts and photography in Africa including *An Anthology of African Art: The Twentieth Century, Photographers from Kinshasa* (2002). Besides many other exhibitions and events, N’Goné Fall was the General Commissioner of Africa2020 Season (France, 2020-2021), co-curated the Bamako Encounters (Mali, 2001) and was a guest curator at the Dakar Biennale (Senegal, 2002). She is a member of the scientific committee of AWARE (France) and on the board of ART X Lagos (Nigeria), Contemporary And (Germany), the Lagos Biennial (Nigeria), the Nesr Foundation (Angola), the Center for Creative Arts (South Africa). She was a member of the Finding Committee in charge of selecting the artistic director for documenta 16 (Germany, 2027).

Milan Ther is curator and the director of the Kunstverein in Hamburg. Ther was curator and former director of the Kunstverein Nürnberg –

Albrecht Dürer Gesellschaft where he organized the exhibitions Karin Schneider's *Milchhof Diagram*, Jason Hirata's 25 OCTOBER, 2015 – 12 MAY, 2019, Leslie Thornton's *GROUND*, and Eva Barto's *The Supporters*, among others. He was an assistant curator at the Kestner Gesellschaft where he co-organised exhibitions of James Richards and Leslie Thornton, Monika Baer and Marc Camille Chaimowicz. Curated or co-curated exhibitions at the Kunstverein in Hamburg include: Nandi Loaf's *Zirkus*, Lenke Rothman's *Quality of Life, On the Origins of the 21st Century or the Fall of Communism as Seen in Gay Pornography*, Gordon Baldwin's *Inscape*, Coumba Samba's *deutschland*, Olga Balema's *The Distance*, and *In and Out of Place. Land after Information 1992 – 2024*.

Art History

Sabeth Buchmann is an art historian and critic who lives and works in Berlin and Vienna. She is Professor of History of Modern and Postmodern Art at the Academy of Fine Arts, Vienna. Together with Helmut Draxler, Clemens Krümmel and Susanne Leeb she co-edits *PoLyPen*, a series on art criticism and political theory, published by b books, Berlin. Her publications include: *Putting Rehearsals to the Test. Practices of Rehearsal in Fine Arts, Film. Theater, Theory, and Politics* (edited with Ilse Lafer and Constanze Ruhm, 2016); *Textile Theorien der Moderne. Alois Riegl in der Kunstkritik* (edited with Rike Frank, 2015); *Hélio Oiticica, Neville D'Almeida and others: Block-Experiments in Cosmococa* (with Max Jorge Hinderer Cruz, 2013); *Film Avantgarde Biopolitik* (edited with Helmut Draxler and Stephan Geene, 2009); *Denken gegen das Denken. Produktion – Technologie – Subjektivität bei Sol LeWitt, Yvonne Rainer und Hélio Oiticica* (2007); *Art After Conceptual Art* (edited with Alexander Alberro, 2006).

Helmut Draxler was born in Graz, Austria and now lives in Berlin. Until 2023, he was a professor of Art Theory at the University of Applied Arts in Vienna. As an art historian and cultural theorist, he has published extensively on the theory and practice of contemporary art. From 1992 to 1995, he was the director of the Kunstverein in Munich, and from 1999 to 2012 he was Professor of Aesthetic Theory at the Merz Academy of Art, Design and Media in Stuttgart. From 2013 to 2014, he was a professor of Art Theory at the Academy of Fine Arts in Nuremberg. His recent research projects include a

history of the relationship between avant-garde and academism. His publications include *Die Wahrheit der Niederländischen Malerei – Eine Archäologie der Gegenwartskunst* (2021) and *Eine Theorie der Vermittlung* (2017).

Toni Hildebrandt studied Art History, Musicology, Philosophy, and Romance Literature in Jena, Weimar, Rome, and Naples. He was a Lecturer at the University of the Arts in Bern, the Academy of Art and Design in Basel, New York University, and the Tokyo University of the Arts, and a Fellow at the Istituto Svizzero in Rome (2013-2017), the Central Institute for Art History in Munich (2019), and the Walter Benjamin Kolleg (2020-21). In 2025, he was “The Technology, the Environment, and the Future of Europe” Fellow at the Remarque Institute at New York University, and he is currently the Stand-in Professor at the Department of Modern and Contemporary Art History and a Senior Fellow at the Walter Benjamin Kolleg at University of Bern.

Gertrud Sandqvist is Professor of Art Theory and the History of Ideas and the Supervisor for the Doctoral Programme at Malmö Art Academy, Lund University. Sandqvist was Dean of Malmö Art Academy, from 2011 to 2021, a post she also previously held from 1995 to 2007. She is one of the founding members of EARN, European Art Research Network, and was a member of the jury of DAAD–Berliner Künstlerprogramm (1998-2002). She co-curated *Modernautställningen*, at Moderna Museet, Stockholm, in 2010, and the Gothenburg Biennial of Contemporary Art in 2011. Gertrud Sandqvist has written countless texts on contemporary art.

Kerstin Stakemeier is an educator (Academy of Fine Arts Nuremberg), writer and exhibitions organiser who mostly works collaboratively. ‘Illiberal Arts’, conceived with Anselm Franke, opened at Haus der Kulturen der Welt Berlin in 2021. The project continued in 2023 under the title ‘Illiberal Pop’ at Ludwig Forum Aachen. With Bill Dietz she realised *Universal Receptivity* (2021) a seminar and publication, with M. Ammer, E. Birkenstock, J. Nachtigall and S. Weber the exhibition series and journal *Class Languages* (2017/18). Together with Nachtigall she recently co-authored a special issue on the work of Lu Märten for *October Magazine* (2022) and with Marina

Vishmidt she wrote *Reproducing Autonomy* (2016). With the latter she is currently working on a second book. Stakemeier's monograph *Entgrenzter Formalismus: Verfahren einer antimodernen Ästhetik* was published in 2017 by b_books PoLYpen.

Philosophy

Stefanie Baumann is a researcher at the Institute of Philosophy of the New University of Lisbon (IFILNOVA), where she coordinates CineLab. She holds a PhD in philosophy from the University of Paris 8 and has taught aesthetics and contemporary art theories at the University of Paris 8 (2007- 2010), the Lebanese Academy of Fine Arts/Beirut (2012-2015), Ashkal Alwan/Beirut (2013), the Maumaus Study Programme in Lisbon (since 2016) and the HfBK in Dresden (2023). A member of the Suspended Spaces collective, she has been collaborating for several years with artists and filmmakers (Esther Shalev-Gerz, Marie Voignier, Mounira al Solh). She recently published *Voir la Palestine. Contre-champs artistiques* (Lorelei, 2025). Since February 2025, she is co-directing *Doc's Kingdom* (International Seminar on Documentary Film).

Paula Caspão is an assistant professor at the University of Lisbon, director of the MA Programme in Theatre and Performance Studies. She lives and works between Lisbon and Paris, in critical indeterminacy between forms of theoretical research, transversal artistic practices and socio-political thinking. She has worked extensively on the economies and infrastructures of research, on the modes of producing knowledge and their specific sensoria, addressing the infra-ordinary dimensions of reading, translating and editing. A full researcher at the Centre for Theatre Studies (CET-FLUL), associated to the Institute of Contemporary History (IHC-UNL), she holds a PhD in philosophy (epistemology and aesthetics) from the Université Paris Nanterre (2010) and was a visiting scholar at the Department of Performance Studies, New York University (2018). Caspão is currently rehearsing cine-fabulation practices to interrogate the forms of extractivism and socio-environmental devastation implicated in the production of knowledge and history, as well as in the maintenance of their institutions, technologies and political fictions.

Bojana Cvejić was born in Belgrade (YU) and based in Brussels since 2001, is practicing dramaturg and writer whose research spans performance theory, critical theory, and dance studies. She is author of numerous articles and several books, including *Dramaturgy at Work* (Routledge forthcoming), *Toward a Transindividual Self: A Study in Social Dramaturgy* with Ana Vujanović (Archive, 2022) and *Choreographing Problems* (Palgrave, 2015). Bojana co-initiated and is active in collective self-organized platforms for experimental production and critical theory in Europe (Performing Arts Forum, Saint-Erme since 2005) and former Yugoslavia (TkH/Walking Theory 2001-2017) that have contextually shaped her work. Since 1996, she collaborated on works of opera, dance, and theater as director, dramaturg or performer. Since 2017, she is Professor of Dance Theory at Oslo National Academy of the Arts where she conducts a research on antifascist collectivism (2026-2029). She is currently curating a series of events “Figures of Fascism and Antifascist Solidarity” in Brussels (<https://kaaitheater.be/en/agenda/25-26/figures-fascism-and-antifascist-solidarity>)

Alexander García Düttmann lives and works in Berlin. He is a philosopher who specialises in aesthetics and art, as well as moral and political philosophy. He studied philosophy in Frankfurt with Alfred Schmidt and in Paris with Jacques Derrida. After obtaining his PhD from the University of Frankfurt, he spent two years at Stanford University as a Mellon Fellow. His first academic position was a lectureship in philosophy at the University of Essex. He is currently Professor of Aesthetics at the University of the Arts in Berlin. He has also taught at the University of Melbourne, Middlesex University London (where he was Professor of Philosophy for seven years), New York University (where he was a visiting professor in autumn 1999) and Goldsmiths, University of London (where he was Professor of Philosophy and Visual Culture). His publications include: *Was weiß Kunst: Für eine Ästhetik des Widerstands* (What Does Art Know? For an Aesthetics of Resistance, 2015), *Naive Kunst: Ein Versuch über das Glück* (Naive Art: An Essay on Happiness, 2012); *Teilnahme: Bewußtsein des Scheins* (Participation: Awareness of Semblance, 2011); and *Derrida und ich. Das Problem der Dekonstruktion* (Derrida and I: The Problem of Deconstruction, 2008).

Michael Marder is Ikerbasque Research Professor in the Department of Philosophy at the University of the Basque Country, Vitoria-Gasteiz. His work spans the fields of phenomenology, environmental philosophy, and political thought. He is the Associate Editor of *Telos: A Quarterly Journal of Critical Thought* and the author of twelve books, including *Pyropolitics: Fire and the Political* (2025), *Plants in Place: A Phenomenology of the Vegetal* (2024, with Edward S. Casey), *The Phoenix Complex: A Philosophy of Nature* (2023) and *Time Is a Plant* (2023), *Heidegger: Phenomenology, Ecology, Politics* (2018), *Energy Dreams: Of Actuality* (2017), *Dust* (2016), *Pyropolitics: When the World Is Ablaze* (2015), *Phenomena-Critique-Logos: The Project of Critical Phenomenology* (2014), *Plant-Thinking: A Philosophy of Vegetal Life* (2013), *The Philosopher's Plant: An Intellectual Herbarium* (2014), *Groundless Existence: The Political Ontology of Carl Schmitt* (2010), and *The Event of The Thing: Derrida's Post-Deconstructive Realism* (2009).

Samo Tomšič is Professor of Philosophy and Aesthetics at the Dresden University of Fine Arts. His research focuses on modern and contemporary European philosophy, critical theory, structuralism and poststructuralism, the history and theory of psychoanalysis, and aesthetics. He has held visiting professorships at the Academy of Fine Arts Nuremberg and the University of Fine Arts Hamburg, as well as research positions at Humboldt University Berlin and the Scientific Research Centre of the Slovenian Academy of Sciences and Arts. He is currently completing a monograph titled *The Drive of Destruction: Psychoanalysis at the Limits of the Social*. His previous publications include *The Capitalist Unconscious: Marx and Lacan* (Verso, 2015) and *The Labour of Enjoyment: Toward a Critique of Libidinal Economy* (August Verlag, 2019).

Alberto Toscano is the author, more recently, of *Communism in Philosophy. Essays on Alain Badiou and Toni Negri* (2025), *Late Fascism: Race, Capitalism and the Politics of Crisis* (2023), and *Terms of Disorder: Keywords for an Interregnum* (2023). He previously authored *Fanaticism: On the Uses of an Idea* (2017), and co-edited *The SAGE Handbook of Marxism* (2022). He is currently a columnist for *In These Times*, and the series editor for *Seagull Essays* and *The Italian List* for Seagull Books. He is the 2026-7 International Chair of Contemporary Philosophy at Université Paris 8.

Sjoerd van Tuinen is Associate Professor of Philosophy at the Erasmus University Rotterdam, and co-founder of the Erasmus Institute for Public Knowledge. After his PhD (Ghent, 2009) on Leibniz and Deleuze, he has had visiting affiliations with universities in London, Berlin, Vienna, New York and Princeton. Driven by transdisciplinary affinities across the arts and humanities, Van Tuinen publishes on eco-philosophy, metaphysics, aesthetics and the history of contemporary continental philosophy. He is editor of over a dozen books, including *Deleuze and The Fold. A Critical Reader* (Palgrave Macmillan, 2010), *Speculative Art Histories* (Edinburgh University Press, 2017), *Art History after Deleuze and Guattari* (Leuven UP, 2017), *The Polemics of Ressentiment. Variations on Nietzsche* (Bloomsbury, 2018), and a series of theoretical books with V2_Institute for Unstable Media (Rotterdam). His current project is a monograph titled *Mannerism and Modernity: Modality in Art and Philosophy* (due 2021).

Giovanbattista Tusa is a philosopher affiliated with the Nova Institute of Philosophy (IFILNOVA) in Lisbon, where he coordinates the X-CENTRIC FUTURES research seminar on philosophy, art, and climate change. His most recent publications include *Terra Cosmica: Traces of Georealism* (Tenement Press, Bristol and London 2024), *Ecocosmismo: Terrae Incognitae da Filosofia* (Cultura e Barbarie, Florianopolis 2024), *Ciò che rimane del futuro. Il tempo della decostruzione* (Mimesis, Milano 2024) and *The End*, co-authored with Alain Badiou (Polity Press, Cambridge 2019), translated into French, Portuguese, Spanish and Italian. He is also co-editor of *Contemporanea: A Glossary for the 21st Century* (MIT Press, 2024), translated into French and Italian), *Dispositif: A Cartography* (MIT Press, 2023), *PPPP. Pier Paolo Pasolini Philosopher* (Mimesis International, 2022), and *Fernando Pessoa and Philosophy. Countless Lives Inhabit Us* (Rowman & Littlefield, 2021). Tusa has been a Visiting researcher and lecturer at the National University of Singapore, the Royal College of Arts in London, the Federal University of Amazonas in Manaus, and Ryukoku University in Kyoto, among others, and he collaborates with cultural and academic institutions on exhibitions, curatorial projects, and research programmes. He is currently editor-in-chief (with Michael Marder) of the *Political Theory*

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Sociology

Avery F. Gordon is Emeritus Professor of Sociology at the University of California, Santa Barbara, and Visiting Professor at Birkbeck School of Law, University of London. She is the author of *The Hawthorn Archive: Letters from the Utopian Margins* (Fordham University Press, 2018), *The Workhouse: The Breitenau Room* (with Ines Schaber, Konig 2015), *Ghostly Matters: Haunting and the Sociological Imagination* (University of Minnesota Press, 2nd edition 2008), and *Keeping Good Time: Reflections on Knowledge, Power and People* (Paradigm, 2004), among other books and articles. Her work focuses on radical thought and practice and she writes about captivity, enslavement, war and other forms of dispossession and how to eliminate them. She serves on the Editorial Committee of the journal *Race & Class* and is the co-host of *No Alibis*, a weekly public affairs radio program on KCSB FM Santa Barbara. In addition to routinely working with artists, she is the Keeper of the Hawthorn Archives.

Writing

Anne Boyer is a poet and essayist. Her works include *The Undying*, *Garments Against Women*, and *A Handbook of Disappointed Fate*. Her books have been translated into over a dozen languages, and her honours include a Pulitzer Prize, a Windham-Cambell prize, the Cy Twombly Award for Poetry, and a Whiting Award. Originally from the United States, she is now the director of the writing programme at the University of St. Andrews.

Dramaturgy

Sarah Lewis-Cappellari is a researcher, dramaturg and teacher whose work engages the interface of performance, contemporary art, colonial visual economies and Black and Caribbean Studies. Lewis-Cappellari recently received a PhD in Performance Studies from UCLA. Previously she was based in Berlin, where she worked with the art & science collective Mobile Academy Berlin as one of its primary curators and researchers. Sarah has also researched and worked with collaborative art practices as a member of the performance collective LEWIS FOREVER (which presented work at Performance Space 122 and the New Museum in NYC, among other venues),

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Social Theory

Brenna Bhandar is a professor of law at the University of British Columbia in Vancouver and a research associate at the Centre for Palestine Studies at the School of Oriental and African Studies (SOAS), University of London. She is the author of *Colonial Lives of Property: Law, Land, and Racial Regimes of Ownership* (Duke University Press, 2018) and co-editor of *Plastic Materialities: Politics, Legality, and Metamorphosis in the Work of Catherine Malabou* (with Jon Goldberg-Hiller, also Duke University Press, 2015). She is co-editor with Rafeef Ziadah of the book of interviews, *Revolutionary Feminisms: Conversations on Collective Action and Radical Thought* (Verso, 2020).

Ruth Wilson Gilmore is Professor of Earth & Environmental Sciences, American Studies, and Africana Studies at the City University of New York Graduate Center, where she served as Director of the Center for Place, Culture, and Politics from 2014-2024. Co-founder of many grassroots organizations, Ruthie (as comrades know her) is author of *Abolition Geography: Essays Towards Liberation* (Verso 2022), and *Golden Gulag: Prisons, Surplus, Crisis, and Opposition in Globalizing California* (University of California 2007). Other recent publications include an Introduction to V.I. Lenin *Imperialism and the National Question* (Verso 2024), and forewords to *Making the World Clean* by Françoise Vergès (Goldsmiths and MIT Press 2025), and *Making Death and Life in Palestine*, edited by Tithi Bhattacharya and Sue Ferguson (Pluto Press 2025).

Jules Gleeson is a queer historian and Londoner, based in Vienna. Her current research is focused on the exclusion of eunuchs from the Byzantine-era monasteries of Mount Athos. She has written for publications including VICE, the Verso Books Blog, Pluto Press, Identities Journal, and Viewpoint Magazine.

Manuela Ribeiro Sanches taught at the Faculty of Arts and Humanities, University of Lisbon, from 1981 until 2016. She has held lecturing posts at

Indiana University, Bloomington; Institut für Europäische Ethnologie, Humboldt-Universität zu Berlin; and Maumaus Visual Arts School, Lisbon. She was also a resident scholar at the University of California Center for Cultural Studies, and at the Institut für Europäische Ethnologie, Humboldt-Universität zu Berlin. Having obtained her PhD with a dissertation on the traveller and revolutionary Georg Forster, her interest in travel literature and related topics – such as the epistemologies that sustain the subjective processes of perceiving and narrating the described objects – led her to broaden her interests to the field of the history of anthropology, which she articulated with a cultural studies approach from a postcolonial perspective. Having widely published on these issues, she later became interested in the transnational processes that marked anti-colonial movements. Her research interests include African film, questions of migration and racism in Europe from a compared perspective. She edited the following collections of essays: *Europe in Black and White: Immigration, Race, and Identity in the 'Old Continent'* (Intellect, 2010); *Malhas que os impérios tecem. Textos anticoloniais, contextos pós-coloniais* (Edições 70, 2011); *Descolonizações. Reler Amílcar Cabral, Césaire e Du Bois no séc. XXI* (Edições 70, 2018).

The following artists, art historians, curators and theorists have lectured on the Maumaus Programme in the past: Franz Ackermann, Nancy Adajania, John Akomfrah, Alexander Alberro, Art & Language (Michael Baldwin, Mel Ramsden), Atelier van Lieshout, Maria Thereza Alves, Awam Amkpa, Leonor Antunes, Michel Auder, Julie Ault, Oladéle Ajiboye Bamgboyé, Noit Banai, Judith Barry, Martin Beck, Larry Bell, Claire Bishop, Bernard Blistène, René Block, Ellen Blumenstein, Filip De Boeck, Amanda Boetzkes, Vic Brooks, Maureen Burns, Matthew Buckingham, Roger M. Buergel, Manuel da Costa Cabral, Isabel Carlos, Nathan Coley, Mat Collishaw, Gail Day, José António Fernandes Dias, Diedrich Diederichsen, Corinne Diserens, Stan Douglas, Jimmie Durham, Steve Edwards, Alexandre Estrela, Jan Fabre, Harun Farocki, João Fernandes, Ângela Ferreira, Teresa Fradique, Peter Friedl, Terri Geis, Hilde van Gelder, Suman Gopinath, Isabelle Graw, Salah M. Hassan, Judith Hopf, Mary Jane Jacob, Narelle Jubelin, Isaac Julien, Christoph C. Keller, Pedro Lapa, Esther Leslie, Ulrich Loock, Sarat Maharaj, Melanie Manchot,

John Mateer, Chus Martínez, Kobe Matthys, Roger Meintjes, Thomas Mulcaire, Antoni Muntadas, Oskar Negt, Christopher Newfield, Phill Niblock, João Onofre, Elvira Dyangani Ose, Willem Oorebeek, Roger Palmer, Adriano Pedrosa, Nelson Brissac Peixoto, Lucia Pietroiusti / Ashish Ghadiali, Jo Ractliffe, Alan Read, Andrew Renton, Tobias Rehberger, Paulo Reis, Nuno Ribeiro, Willem de Rooij, Suely Rolnik, Martha Rosler, Stefan Römer, Ghalya Saadawi, Delfim Sardo, Julião Sarmento, Keiko Sei, Allan Sekula, Adania Shibli, Ahlam Shibli, Lucia Sigalho, Howard Singerman, Sally Stein, Marcel Stoetzler, João Tabarra, Sérgio Taborda, Emilia Tavares, Stéphanie Moïsdon Trembley, Barbara Vanderlinden, Júlia Ventura, Marie Voignier, Miguel Wandschneider, Emily Wardill, Lawrence Weiner, Evan Calder Williams, Santiago Zabala, Florian Zeyfang, Arne Zerbst, Siegfried Zielinski and Heimo Zobernig.