

VULNERÁVEL BENEFÍCIOS

Vulnerable Beings

A Two-Part Public Assembly on the Space and Time of Epidemics

Curated by Andrea Bagnato and Ivan L. Munuera
maat – Museum of Art, Architecture and Technology, Lisbon

We are vulnerable beings – and recognising the political nature of this condition is a way toward imagining a different coexistence with other humans and non-humans. “Is there a way”, Judith Butler asked in 2003, “that we might struggle for autonomy in many spheres, yet also consider the demands that are imposed upon us by living in a world of beings who are, by definition, physically dependent on one another?”

Vulnerable Beings builds on long-term research by Andrea Bagnato and Ivan L. Munuera, which thinks about space and cohabitation through the lens of infectious diseases. In a two-part public assembly, guests from different disciplines and backgrounds come together for a dense sequence of lectures, dialogues, performances, screenings, and music.

Contagion is always a function of proximity – a proximity that is starting to become uncomfortable. The eco-

logical devastation brought by colonial capitalism created the conditions from which multiple epidemics (cholera, the swine flu, Ebola, HIV/AIDS, and more) emerged, and such epidemics are only becoming more frequent. Protocols to control contagion – what is defined as public health – have historically reshaped buildings and cities. But outside the West, public health was also a tool of colonial oppression, violence, and segregation. Even within the West, subjects and social groups that did not follow the “norm” were structurally excluded, as the ongoing HIV/AIDS pandemic made visible.

Vulnerable Beings asks how epidemiological knowledge is produced and spatialised, and whom it excludes; how the language around illness and health can be re-signified to do away with oppressive metaphors; what bodies, human and non-human, are at stake; and how to learn from past and present forms of collective organising in the face of suffering.

Tuning In

29–31/10/2021

Conceived as a regrouping after so much time apart, *Tuning In* asks whose voices need to be listened to. How can biomedical experts be complemented by more complex, expansive, and nuanced representations of “disease” and “health”? In the assembly we engage with our entangled realities, marked by processes of healing and caring, exclusion and segregation, alternatives and possibilities. *Tuning In* considers what kind of bodies matter in wider geopolitical maps; how to confront modern ideas of classification and governmentality; which forms of kinship are formed through activism; how medical metaphors have infiltrated geopolitics; what domesticity and the home mean in pandemic times; and how memory may help in pondering territories in crisis.

For three days, we attune to the voices of Vivian Caccuri, Panagiota Kotsila, Carlo Caduff, Meike Wolf, Tomaso De Luca, Francesco Urbano Ragazzi, Dan Glass, Teresa Fabião, Anjuli Fatima Raza Kolb, Marina Otero Verzier, Rachaporn Choochuey, Sofia Gallisá Muriente, Cruz García, Fado Bicha, and Polido.

Sounding Out

26–28/11/2021

Sounding Out starts from the consideration that the current Covid-19 pandemic is neither unprecedented nor the only one: for a large part of the world, infectious diseases were and remain part of daily life. What were modernity’s blind spots in dealing with disease, and to what extent are they still with us today? Which geopolitical maps and bodies matter? To answer these questions, we will reach back to unexpected histories and geographies, and look ahead toward possible futures. The ideas developed in the first assembly will be built upon and expanded into other bodies, environments, narratives, and politics. *Sounding Out* explores invisible vulnerabilities and co-dependencies; wildness as a way of confronting exclusion; and the colonial traces embedded in medical institutions. We highlight localised medical traditions and their conflict with Western medicine; investigate targeted violence in the context of settler colonialism; and explore local and global genealogies of activism.

For three days, we sound out the voices of Jack Halberstam, Himali Singh Soin, Isabel Amaral, Sofia Lemos, Edwin Nasr, Uriel Orlow, Jasbir K. Puar, Sarah Schulman, Nerea Calvillo, Lucía Casani and Mónica Carroquino, Tamara Giles-Vernick, Michael Marder, Elise Misao Hunchuck, Françoise Vergès, and Michael Wang.

Assembly I: Tuning In 29–31/10/2021

● FRIDAY, 29/10/2021

16.30–17.00

Opening

With the curators Andrea Bagnato and Ivan L. Munuera, and maat's executive director Beatrice Leanza.

17.00–18.00

The New World Syrup and the Fever Hand
Performance lecture by Vivian Caccuri*

Yellow fever was introduced in the Americas in the 17th century. It was inadvertently carried on the ships used by European traders to transport enslaved Africans. A disease of colonial origins was then made worse by the ecology of the sugar plantations in the Caribbean and Northeast Brazil – as cutting down forests created a favourable habitat for the *Aedes* mosquitoes that transmit the virus. After having seemingly been brought under control with public health campaigns, yellow fever reappeared in Brazil in 2018 – possibly a consequence of contemporary deforestation in the Amazon. 2018 was also the year that Jair Bolsonaro's government took power, and epidemiological concerns were woven into the nationalist politics of their campaign.

18.00–19.00

Fado Bicha

Performance

● SATURDAY, 30/10/2021

10.30–12.00

Vulnerable Prophecies

Panel with Panagiota Kotsila and Carlo Caduff*, moderated by Andrea Bagnato

In 2009, 51 cases of malaria were detected in Greece – thirty-five years after the disease's supposed eradication. The return of the disease was a consequence not just of the brutal austerity policies imposed on Southern European countries that drained health-care spending, but of the racialization of immigrant farm workers, who were exposed to mosquitoes while exploited in the fields. Only a few years earlier, in 2005, the United States saw large-scale preparations and alarm for an upcoming pandemic of H5N1 influenza originating in farmed poultry – a threat that, at the time, did not materialise. Epidemics can be all but ignored when they involve bodies considered as disposable – or trigger large-scale preparedness when they seem to threaten the body of the nation. Depending on who or what is seen as vulnerable, public health knowledge, protocols, and narratives operate in differential ways.

12.00–13.00

Vulnerable Borders

Lecture by Meike Wolf

Aedes albopictus, or Asian tiger mosquito, is a peculiar species prone to transmitting multiple severe diseases such as dengue, yellow fever, and Zika. Present in Southeast Asia for a long time, it spread to the United States and Mediterranean Europe in the 1980s, hiding in the cracks of global shipping – from used tires to domestic bamboo plants. Governmental attempts at con-

trolling the tiger mosquito regularly fail, and its habitat is only expected to expand as the climate warms. The *Aedes* mosquito defies border regimes, and challenges categories of “native” and “invasive”. Above all, it requires us to find new ways of thinking vector species and pathogens – beyond modern ideas of taxonomy, territory, and governance.

13.00–14.30

Break

14.30–15.30

Tomaso De Luca, *A Week's Notice*, 2020

Screening

Conceived in 2020, the work is a meditation on queer architecture, gentrification, and the HIV/AIDS epidemic. Originally presented as a three-channel installation, the video shows twenty-five architectural miniatures modelled after popular culture (from Buster Keaton to *The Wizard of Oz*), well-known masterpieces (from Mies van der Rohe to Le Corbusier), and the anonymous spaces the artist lived in. The miniatures move, implode, levitate, tremble, fly, open and close, turn on and off, in a clumsy repertoire of domestic accidents.

15.30–16.30

Vulnerable Dwelling

Live chat with Tomaso De Luca and Francesco Urbano Ragazzi

“Disease”, according to Francesco Urbano Ragazzi, is “the hidden agent that reinstates disorder, the archaic strength that shows the vulnerability of the world, but also and above all its amazing resistance.” San Francisco was

notoriously one of the earliest cities to be affected by the HIV/AIDS epidemic, where the first cases of Kaposi’s sarcoma were diagnosed in 1980. In the following years, the city saw a veritable wave of evictions, as landlords used the epidemic to gentrify neighbourhoods that had long been home to the queer community. In a neoliberal world, even deadly viruses can be co-opted to accelerate the financialization of the home and the normalisation of LGBTQ+ culture. The combination of precariousness, rising rents, and regular moves was firstly, and most heavily, experienced by marginalised social groups – but is now becoming a common condition even among the once-affluent middle classes. And yet even in such context, new forms of living and inhabiting emerge and are continuously tested and rearranged.

17.00–18.00

Vulnerable Empire

Lecture and reading by Anjuli Fatima Raza Kolb

In the years after 9/11, terrorism was increasingly described in the West as an “epidemic” – a language peculiarly targeting Muslim populations and Muslim-majority countries. Acts of mass violence were conflated with contagion and illness; they were explained by resorting to the same imaginary of random, unknowable threats to the social body. Such metaphors are not a contemporary phenomenon but can be traced back to the early days of epidemiology in the 1850s and its roots as a tool of imperial management – when the colonised masses were regarded as a public health threat, and acts of resistance were portrayed as terrorism. The way epidemiological language has

been deployed to feed racial constructs – and Islamophobia in particular – calls into question the very foundations of modern medical knowledge.

● SUNDAY, 31/10/2021

10.30–11.30

Vulnerable Cities

Conversation with Marina Otero Verzier and Rachaporn Choochuey*

The imposition of domestic confinement as a public health strategy has a long historical genealogy – inhabitants of medieval cities were regularly forced to stay at home during plague epidemics. Yet, its contemporary application is without precedent in its scale and pervasiveness. The way millions of people live today – in small individual apartments, owing to ever-increasing real estate prices – has been a powerful spatial barrier to any form of proximity and shared experience. Displaced or homeless people, already undergoing systemic and structural exclusion, have been particularly affected. If we are to imagine more communal ways of getting through moments of pain and suffering, values such as “privacy” and “individuality” may have to be challenged – paying more attention to ways of living and architectural arrangements that go beyond the modern Western norm.

11.30–12.00

Ira Sachs, *Last Address*, 2009
Screening

The short is an elegy to some of the lives lost during the HIV/AIDS crisis in New York. To mark the disappearance of a generation, Ira Sachs filmed the

homes where artists, writers, musicians, and others were living at the time of their deaths. The film is a remembrance of that loss, as well as an evocation of the continued presence of these artists' work in our lives and culture.

12.00–13.00

Vulnerable Kinship

Conversation with Dan Glass and Teresa Fabião

Since the beginning of the 1980s, when HIV/AIDS jumped into public attention through media coverage, different communities created a new definition of kinship through their activism. This form of kinship was not based on the traditional understanding of lineage (consanguinity, phylogenetic relationships, nuclear family structures), but on the shared engagement with a virus (HIV) and a disease (AIDS). HIV was the biological agent that allowed kinship to form among its carriers, acting as both kin and the apparatus by which kin was created. But these ties were not only biological – they were also social and political. Not all the people involved carried the virus or shared the same positive status, and even if they shared it, there were multiple thresholds determined by the viral load: undetectables, HIV positive with no AIDS, false positives, etc. Thus, the bonding between community members was more than biological. What they shared was a “chosen kinship”: an understanding of their relationship with HIV and AIDS in an activist way.

13.00–14.30

Break

14:30–15:30

Sofia Gallisá Muriente, *Celaje*, 2020
Screening

Memory, time, and space go hand in hand with the politics of mourning and grief. Combining images filmed on 16mm and Super8, home movies, a found quarter-inch audio tape, hand-processed film, and an original score by José Iván Lebrón Moreira, *Celaje* is an elegy to the death of the Puerto Rican colonial project. Memories move around like clouds, the images rot and age, and the traces of the process are visible on the film and in the country, like ghosts.

15.30–16.30

Vulnerable Memory

Conversation with Sofia Gallisá

Muriente* and Cruz García*, moderated by Ivan L. Munuera

The island of Puerto Rico may be a paradigm of the postcolony as defined by Achille Mbembe. Formerly a colony of the Spanish Crown and now unincorporated United States territory – one whose citizens, to this day, hold no voting rights – it is a place in a permanent state of crisis. In such a context, infectious diseases have been shaped and made worse by the asymmetries of power – as yellow fever in the 1800s or Zika and dengue in the 2010s illustrate. Public health has mostly served to further entrench and legitimise colonial control. This was the case with the campaign against hookworm launched by the US government in the wake of the 1898 invasion, which would inspire the activities of the Rockefeller Foundation. In the words of Sofia Gallisá Muriente, “those paying the debt adapt their eyes to the physical and mental exhaustion, the heat and humidity, the salt, mould, pollen and dust in the air; the uneven recovery, misshapen trees and layered catastrophes.”

16.30–18.00

Public Water (edit)

Listening session with Polido

Each water drop an event / Interfering matrices disturb the surface, each event beyond recognition. The composition is based on the image of the ripple, at once a compositional tool and a way of thinking about history and memory. Events, practices and traditions affect one another across time, defying linear representation – just like one sound can change the pitch of another. Differently from the echo, which is easily recognised, rippling traces of past struggles and conflicts are unseen parts and transformative elements within the fabric of the present.

Note:

Guests marked with an asterisk (*) will take part online

Assembly II: Sounding Out 26–28/11/2021

● FRIDAY, 26/11/2021

16.30–17.00

Opening

With the curators Andrea Bagnato and Ivan L. Munuera, and maat's executive director Beatrice Leanza.

17.00–17.30

Static Range: Part 1

Performative reading by Himali Singh Soin

A US nuclear telemetry device used to spy over China was abandoned by the CIA in 1965 close to the Himalayan peak of the Nanda Devi. It has continued to emit isotopes ever since, causing multiple cases of cancer in the nearby Sherpa communities. A set of stamps of the Nanda Devi, using a photograph taken by the artist's father, and possibly exposed to radiation, are the trigger for a fictional exchange of letters between the mountain and the nuclear device. Over the decades the two have become co-dependent, blurring the distinction between that which is infected and that which is infecting. In the exchange, the "you" and "I" progressively disappear, keeping open the question of who or what exactly is vulnerable.

17:30–19:00

Vulnerable Wildness

Keynote lecture by Jack Halberstam

From zombies and falconry to Oscar Wilde and Max, Maurice Sendak's beloved children's book character, wildness escapes systems of classifications and normative taxonomies,

explains Jack Halberstam. Many kinds of bodies have simply been cast as wild by civilisational and colonial discourses. By the late 19th century, the category of wildness was most often applied to racialised bodies. Counter-discourses began to appear by then, as narratives that commandeered the terrain of nature and the anti-natural to express a deep distrust of emergent normative medical, social, and political systems of knowledge. In the work of Halberstam, wildness is reframed as an emancipatory tool, radicalising knowledge and confronting confinements.

● SATURDAY, 27/11/2021

10.00–11.30

Vulnerable Urbanism

An epidemiological walking tour with Isabel Amaral

The Instituto de Higiene e Medicina Tropical was founded in Lisbon in 1902. Originally located on the Tejo riverfront in the buildings of the Cordoaria Nacional, it was moved in 1925 to its current location Rua da Junqueira. Alcântara and Belém are the areas of Lisbon that bear the urban traces of the empire more than any other. The motto of the institute – *Sanitatem quaerens in tropicos*, "procuring health in the Tropics" – still reminds us of the colonial history of public health. The category of "Tropics" has historically been used to label entire parts of the world as infected, thus legitimising their exploitation. Much of the modern scientific knowledge of infectious diseases emerged in the colonies first, driven by the need to protect the health of European settlers and to govern the colonised. Such legacies

remain scarcely examined in the public discourse, even as we stand in close proximity to their built traces.

The walking tour begins and ends in front of Central.

11.30–12.00

Uriel Orlow, *The Crown Against Mafavuke*, 2016
Screening

The film restages a South African trial from 1940, exploring the confrontation between two different yet intertwining medicinal traditions and their uses of plants. Slippages across gender and race further question notions of purity and origination. The set for the film is the Palace of Justice in Pretoria, where Mandela and his fellow accused were sentenced to Robben Island prison.

12.00–13.00

Vulnerable Treatments
Conversation with Uriel Orlow and Sofia Lemos

Mafavuke Ngcobo was an herbalist active in Durban, South Africa, in the 1930s. He worked at the threshold of plant-based remedies and modern business practices – a combination that white medical practitioners saw as a threat. In 1940 Ngcobo was brought to trial for his practice, with the jury seeking to determine what constituted “native” medicinal plants – a definition that even at the time was far from settled. Eventually Ngcobo was forced to pay a fine. In the trial, African medicine was characterised as relying on simple processes and readily available plants, in contrast to the more “advanced” Western medicine. An instance of conflict with so-called

traditional medical practices reveals how the domain of modern science was often imposed through racially determined claims of authority and rationality.

13.00–14.30

Break

14.30–15.00

Static Range: Part 2
Performative reading by
Himali Singh Soin

15.00–16.00

Vulnerable Bodies
Lecture by Jasbir K. Puar*

“In 2018”, Jasbir Puar writes, “Gaza became the theatre of explicit maiming; no longer accidental or incidental but intentional in its scale and intensity, witnessed and sanctioned by global audiences.” During the protests known as the Great March of Return, the Israel Defence Forces aimed deliberately at the lower limbs of at least 6,000 Palestinians, as found by an inquiry of the United Nations. In seeking to cripple not just individual bodies but an entire generation, Israel may be seen as testing out a new form of biopolitical control, exploiting liberal understandings of disability to legitimise its actions. When maiming intersects with the structural oppression and debilitation of Palestinian lives, what is the true duration of an act of violence? How is disability lived within the domestic sphere, and how does it affect social reproduction? What does it mean to maintain a population in a condition of “perpetual injury”?

16.00–17.30

Jim Hubbard, Sarah Schulman, *United in Anger: A History of ACT UP*, 2012
Screening

A documentary about the birth and life of the AIDS activist movement in the United States, told from the perspective of the people in the trenches fighting the epidemic. Using oral histories of ACT UP members, as well as rare archival footage, the film depicts the efforts of ACT UP as it battled corporate greed, social indifference, and government neglect.

17.30–19.00

Vulnerable Activism
Conversation with Sarah Schulman and Edwin Nasr

The intersectional and complex activism created by ACT UP in New York to confront the HIV/AIDS crisis has permeated the way political engagement can be understood to this day. Hailing from different backgrounds, ACT UP members simultaneously worked to debunk myths and exclusionary policies, advocated for a horizontal way of discussing politics, opened the black box of medical knowledge, confronted the segregationist practices of media, governments, and institutions, and proposed a new way of understanding engagement and creativity. The work of ACT UP can also be understood within and measured against a global geography of collective mourning.

● SUNDAY, 28/11/2021

10.30–11.30

Vulnerable Traveling
Conversation with Nerea Calvillo and

Michael Marder, moderated by Ivan L. Munuera

What does it mean to travel along with “others” in a vulnerable state? How could a symmetrical companionship between humans and non-humans be imagined? Is it possible to find ways of coexistence beyond the contemporary regulations that exclude and segregate bodies, communities, and environments? Contemporary traveling means being aware of environmental and political vulnerabilities. From masks to vaccine cards, from passports to other IDs, traveling is a multifaceted negotiation – whether by apprehending the invisible agents that populate the air, turning it into a complex infrastructure; or by being subjected to regimes that limit the possibility of crossing borders.

11.30–12.15

Vulnerable Origins
Interview with Tamara Giles-Vernick* by Andrea Bagnato

Over the past decade, new genetic research on HIV has pinned the origins of the virus to French and Belgian colonial presence in the Central African rainforest – and to the extractive economies that, in the early 20th century, transformed the landscape, social structures, and human-nonhuman contact. Such findings – which extended back in time to the beginning of the pandemic, and linked it explicitly to European colonialism – have implied a drastic rethinking of the temporal and geographic coordinates of HIV/AIDS. However, they also raise important questions about causation, the ontological status of scientific evidence, and the production of historical narratives in a context of colonial oppression and ongoing marginalisation.

12.15–13.30

Tabita Rezaire, *Sugar Walls Teardom*, 2016
Screening
Responses by Mónica Carroquino
and Lucía Casani

During slavery, Black womxn's bodies were used and abused for laborious work in plantations, sexual slavery, reproductive exploitation, and medical experiments. Anarcha, Betsey, and Lucy were among the guinea pigs of Dr. Marion Sims, the so-called "father of modern gynaecology," who tortured countless enslaved womxn in the name of science. Unacknowledged, Black womxn's wombs have been, and remain, central to the biomedical economy, as the story of Henrietta Lacks – whose stolen cervix cells became the first immortalised line leading to medical breakthroughs – reminds us. The work, originally part of a multi-media installation, celebrates womb technology through an account of coercive anatomic politics and pays homage to these wombs; their contributions have not been forgotten.

13.30–15.00

Break

15.00–16.00

Vulnerable Plants
Conversation with Michael Wang*
and Elise Misao Hunchuck

One of the earliest viruses to be identified by modern science did not infect humans but flowers: the tulip breaking virus (TBV), first described in 1928. Before the discovery of the disease agent, infected blooms were valued because of the variegated effects of the virus, which produces flames and stripes of different colours. Once highly

prized, "broken" varieties of tulip are now often destroyed; their cultivation is banned in places like the Netherlands, where the tulip industry is strong, as they are seen as a threat to the purity of native tulip breeds. A virus that has no negative effects on plants (nor on humans) but is nonetheless treated as a hazard can make us question the aesthetic terms in which plants are framed, as well as the words and metaphors we use to discuss contagion.

16.00–17.30

The Island of Doctor Moreau
Keynote lecture by Françoise Vergès

On Réunion Island, a French colony since the 1600s, thousands of abortions were forced on women of colour just as Western feminists were fighting for abortion rights. Histories of colonial deforestation intersect with the recent Chikungunya epidemic – which the French government blamed on the local population and did nothing to tackle. When epidemics are understood not as an isolated, "natural" phenomenon but as a consequence of the historical layers of North-South coloniality, medical histories take on a far less settled meaning. Further, they turn both the individual and collective body into a powerful site of resistance.

17.30–18.00

Static Range: Part 3
Performative reading by
Himali Singh Soin

CURATORS

Andrea Bagnato has been researching architecture, ecology, and epidemiology since 2013, under the long-term project *Terra Infecta*. Among the project's outcomes are a book on infected landscapes in Mediterranean Italy (with Anna Positano; forthcoming by Humboldt Books), the book *A Moving Border: Alpine Cartographies of Climate Change* (with Marco Ferrari and Elisa Pasqual; Columbia/ZKM, 2019), as well as lectures and an essay series. Bagnato has been teaching on these subjects at Willem de Kooning Academy in Rotterdam and at the Architectural Association in London. As a book editor, he worked for the Sharjah Architecture Triennial, Forensic Architecture, and the Chicago Architecture Biennial.

Ivan L. Munuera is a New York-based scholar, critic, and curator working at the intersection of culture, technology, politics, and bodily practices in the modern period and on the global stage. In 2020, he was awarded the Harold W. Dodds Fellowship at Princeton University. This fellowship recognises scholars displaying the highest academic excellence and professional promise. He has curated exhibitions at Museo Reina Sofía (*The Schizos*, 2009), Ludwig Museum (ACAX Residency, 2010), and CA2M (Pop Politics, 2012-2013); and developed a series of projects, including *The Restroom Pavilion/Your Restroom is a Battleground* (Venice Architecture Biennale, 2021), *Bauhauswelle* (Floating University Berlin, 2018) and *Chromanoids* (Istanbul Design Biennale, 2016; Seoul Biennial of Architecture and Urbanism, 2017).

GUESTS

Anjuli Fatima Raza Kolb is Associate Professor of English at the University of Toronto, where she teaches poetry and postcolonial literature and theory. Her academic research explores how science, medicine, natural history, and other kinds of colonial knowing reshaped literature, culture, economy, and politics. Her first book, *Epidemic Empire* (2020) uncovers the history behind the dead metaphor of the "terrorism epidemic". Kolb's poems, translations, and essays have appeared in various venues and are in conversation with the traditions of Urdu poetry, contemporary queer poetics, and lyric memoir.

Carlo Caduff is Associate Professor in the Department of Global Health and Social Medicine. His first book, *The Pandemic Perhaps*, shows how pandemic influenza became a global threat. As part of this work on pandemics and preparedness, Caduff has written extensively on the Covid-19 pandemic. His work explores global health at the intersection of science, medicine, media and the state. More recently, he started working on a new project on cancer in India.

Cruz García is a Puerto Rican architect, artist, curator, educator, author, theorist, and co-founder (with Nathalie Frankowski) of WAI Architecture Think Tank. WAI is one of their several platforms of public engagement that include Beijing-based anti-profit art space Intelligentsia Gallery, and Loudreaders, an open pedagogical platform. Cruz Garcia is an Associate Professor at Iowa State University, and is co-author of *Narrative Architecture*:

A Kynical Manifesto, A Manual of Anti-Racist Architecture Education, and Pure Hardcore Icons: A Manifesto on Pure Form in Architecture.

Dan Glass is an ACT UP healthcare and human rights activist, performer, presenter and writer. Dan has been acknowledged as *Attitude Magazine's* "campaigning role model for LGBTQI youth", a *Guardian* "UK youth climate leader," 2017 "Activist of the Year" with the Sexual Freedom Awards, and was announced a BBC Greater Londoner in 2019 for founding "Queer Tours of London – A Mince Through Time". Glass is an artist with the In Place of War artist network and an educator from the Training for Transformation movement. In 2020 published the book *United Queerdom*.

Edwin Nasr is a writer and curator. They are the Assistant to the Director at Ashkal Alwan, a non-profit arts organisation based in Beirut, where they are involved in the curatorial development of programmes, exhibitions, and publications. Nasr sits on the editorial board of *Journal Safar*, and their writings recently appeared in *Afterall Journal*, *n+1*, *The Funambulist*, and *Bidoun*. Nasr is currently the Curatorial Research Fellow at De Appel, Amsterdam, and will be completing a curatorial residency at the Singapore Art Museum in 2022, alongside Hera Chan.

Elise Misao Hunchuck (b. tkaronto/Toronto) is a landscape researcher, editor, and educator trained in landscape architecture, philosophy, and geography. Based in Berlin and Milan, her research uses cartographic, photographic, and text-based practices to document political ecologies, exploring

material landscapes and relationships between resources, infrastructures, natural processes, human and other-than-human existences. She is a visiting lecturer at the Royal College of Art, a senior researcher and lecturer at The Bartlett, and a member of the editorial board of *Scapegoat*. She is also the editorial curator for *transmediale*.

Fado Bicha is an activist music project, created in 2017 by Lila Fadista (voice, lyrics) and João Caçador (electric guitar and other instruments). Their work draws inspiration from the underground life of the early XIX century, when fado was sung in brothels and cheap taverns and was a free expression of the outcast. Breaking the strict rules that were subsequently imposed on fado, Fado Bicha gives voice to the still-invisible narratives of the LGBTI community in Portugal. Against the backdrop of a traditionalist fado community, Fado Bicha is a political project that questions social and artistic barriers and subverts heteronormativity.

Francesco Urbano Ragazzi is a curatorial duo founded in Paris in 2008. The duo has developed *The Internet Saga*, a research platform and cycle of exhibitions that started with a homonymous solo show by Jonas Mekas (2015) and culminated in the exhibition *Hillary: The Hillary Clinton Emails* by Kenneth Goldsmith (2019), both presented in unconventional contexts on the occasion of the Venice Biennale. Since 2017, the team has directed the archive of feminist artist Chiara Fumai. Next year, the duo will curate LIAF 2022, the 17th edition of the Lofoten Biennial in Norway.

Françoise Vergès is a political theorist, public educator and decolonial feminist activist from Réunion Island. For many years now, she has been convening decolonial antiracist workshops and schools with artists and activists, and organised decolonial visits or performances in museums. She is the author of films, articles, and books on Frantz Fanon, Aimé Césaire, museum decolonisation, decolonial feminism, the memories of slavery, and the racial capitalocene. Recent books include *Une théorie féministe de la violence* (2021, forthcoming in English), and *Un féminisme décolonial* (2019, translated in multiple languages).

Himali Singh Soin is a writer and artist based between London and Delhi. She uses metaphors from outer space and the natural environment to construct imaginary cosmologies of ecological loss and the loss of home, seeking shelter somewhere in the radicality of love. Her book *ancestors of the blue moon* (2021) comprise flash fictions from the perspectives of lost deities in the Himalayan canon.

Jack Halberstam is professor of gender studies and English at Columbia University. Halberstam is the author of seven books including *The Queer Art of Failure* (2011) and *Wild Things: The Disorder of Desire* (2020). Halberstam is now finishing a second volume on wildness titled *Unworlding: The Aesthetics of Collapse*. In 2018, the journal *Places* awarded Halberstam its Arcus/Places Prize for innovative public scholarship on the relationship between gender, sexuality and the built environment. Halberstam was recently the subject of a film by Adam Pendleton titled *So We Moved: A Portrait of Jack Halberstam*.

Lucía Casani and Monica Carroquino are the director and deputy director, respectively, of La Casa Encendida, a contemporary social and cultural space in Madrid. La Casa Encendida focuses on contemporary artistic expressions as well as educational, environmental, and debating activities that revolve around the centre's four main spheres of action: Arts and Culture, Solidarity, Environment, and Education. La Casa Encendida presents an extensive program that includes contemporary art exhibitions, performing arts, film, music, expanded literature, workshops, and seminars.

Marina Otero Verzier is Director of Research at Het Nieuwe Instituut and head of the MA in Social Design at the Design Academy Eindhoven. Verzier has also been a curator at the Shanghai Art Biennial 2021, curator of the Dutch Pavilion at the Venice Architecture Biennale in 2018, and chief curator of the 2016 Oslo Architecture Triennale. She has co-edited the volumes *Lithium* (2021), *More-than-Human* (2020), *Unmanned: Architecture and Security Series* (2016–20), *Architecture of Appropriation* (2019), *Work, Body, Leisure* (2018), and *After Belonging* (2016), among others.

Isabel Amaral is associate professor in the Department of Applied Social Sciences of the School of Sciences and Technology, FCT NOVA, where she also coordinates the PhD programme in History, Philosophy and Heritage of Science and Technology. Amaral is a member of the international group STEP (Science and Technology in the European Peripheries), vice-coordinator of the Interuniversity Centre for the History and Philosophy of Science and Technology (CIUHCT), and co-curator of

the Museum of the Institute of Hygiene and Tropical Medicine in Lisbon.

Meike Wolf is a medical anthropologist interested in multispecies approaches. She explores how biomedical knowledge, technologies, and practices are employed to shape and modify bodies and environments, and to intervene in future scenarios. Building upon ethnographic fieldwork in Germany, the UK, and France, her research focuses on the mutual entrapment of human and microbial life. As a former assistant professor at the University of Frankfurt, she led projects on pandemic influenza preparedness, and on invasive tiger mosquitoes in Europe. She is currently reflecting on the concept of failure. Also, she loves mushrooms.

Michael Marder is Ikerbasque Research Professor of Philosophy at the University of the Basque Country, Vitoria-Gasteiz, Spain. His writings span the fields of ecological theory, phenomenology, and political thought. He is the author of numerous scientific articles and of eighteen monographs, including *Plant-Thinking* (2013), *Energy Dreams* (2017), *Pyropolitics in the World Ablaze* (2015), *Dump Philosophy* (2020), and *Green Mass* (2021).

Michael Wang is an artist based in New York. In his work, he uses systems that operate at a global scale as media for art, addressing climate change, species distribution, resource allocation and the global economy. Wang's work was the subject of solo exhibitions at LMCC's Arts Center at Governors Island (curated by the Swiss Institute, 2019) and the Fondazione Prada (2017). His work has also been included in the 13th Shanghai

Biennale, Manifesta 12 and the XX Bienal de Arquitectura y Urbanismo in Valparaíso. In 2017, he was a recipient of the Joan Mitchell Foundation Painters & Sculptors Grant.

Nerea Calvillo is an architect and researcher, based at the Centre for Interdisciplinary Methodologies (University of Warwick). She is also director of the spatial design office C+ arquitectas, and the founder of *In the Air*, an ongoing collaborative project to sense air (pollution). She works at the intersection of architecture, feminist technoscience, and environmental studies, and her current research focuses on toxic politics, pollen, atmospheres and queer urban political ecologies. She is working on a book manuscript titled *Aeropolis*.

Panagiota Kotsila is a postdoctoral researcher at the Institute for Environmental Science and Technology of the Universitat Autònoma de Barcelona, and coordinator of research on urban political ecology at the Barcelona lab for Urban Environmental Justice and Sustainability. Her research examines the intersectional vulnerabilities of environmental and climate health, the politics of urban greening and public health, and the biopolitics of migration in Europe. She is currently working on the question of embodiment and embodied knowledge in struggles for environmental and health justice.

Polido is a composer and artist from Marinha Grande, currently based in Lisbon. A student at the Dutch Art Institute (2020–22), he released last year the diptych *A Casa e os Cães* and *Sabor a Terra* (Holuzam), following previous singles on compilations by the labels C- and WET. Grounded in the

material and technological properties of sound – and its relational and immaterial dimension – his work probes questions of language, archive, and intersections between histories of music and politics.

Rachaporn Choochuey is the founder of all(zone), an architectural studio based in Bangkok. She holds a Ph.D. from the University of Tokyo and is a faculty member of the School of Architecture at Chulalongkorn University. The studio participated in international exhibitions, including at the Guggenheim Museum New York, Chicago Architecture Biennial, Vitra Design Museum, The Art Institute of Chicago, Triennale Milano, Echigo-Tsumari Art Triennale, and the Sharjah Architecture Triennial. In 2016, all(zone) completed MALLAM Contemporary Art Museum, the first contemporary art museum in Thailand.

Sarah Schulman is a novelist, playwright, screenwriter, nonfiction writer and AIDS historian. Her 20th book, *Let The Record Show: A Political History of ACT UP, New York 1987–1993* has been published by FSG in 2021. Sarah is a distinguished professor at the City University of New York, College of Staten Island and is on the advisory board of Jewish Voice for Peace.

Sofía Gallisá Muriente is a visual artist working through multiple approaches to documentation, deepening the subjectivity of historical narratives and examining formal and informal archives, popular imaginaries and visual culture. She has exhibited her works in the Whitney Biennial, the Queens Museum, ifa-Galerie in Berlin, and more. From 2014 to 2020, she was co-director of Beta-Local La Práctica, an artist-run organization dedicated to fostering

knowledge exchange and transdisciplinary practices in Puerto Rico. She is currently a fellow of the Puerto Rican Arts Initiative and the Annenberg Innovation Lab at USC.

Sofia Lemos is a writer and a curator at TBA21 – Thyssen-Bornemisza Art Contemporary. She was previously curator of public programmes and research at Nottingham Contemporary, and associate editor of *The Contemporary Journal*. She initiated numerous collaborative projects, including the multi-platform commissioning series *Sonic Continuum* and the poetry programme *Five Bodies*. She edited the book *Sonic Continuum: On the Sound and Poetics of Time* (forthcoming), and co-edited *METABOLIC RIFTS* (2019) and *Musa paradisiaca: Views on Misunderstanding* (2018).

Tamara Giles-Vernick is director of research and unit head of the Anthropology and Ecology of Disease Emergence Unit at Institut Pasteur in Paris. Giles-Vernick currently coordinates Sonar-Global, an EC-funded global social sciences research network for preparedness and response to infectious threats. A specialist in the medical anthropology and history of central and west Africa, her current research focuses on Covid-19 and its consequences, as well as on emerging zoonotic diseases and epidemics. In addition, she has published on Ebola, the historical emergence of HIV in Africa, the history of influenza pandemics, and more.

Teresa Fabião is a dancer, educator, researcher and human rights activist. She has a multifaceted path driven by transits: transits between different cultures, between different movement

languages and between different contexts of making and thinking art. She is co-founder of VIRAL, a pioneer collective in Portugal that uses performance as a space for the resignification of imaginaries related to HIV/AIDS. Fabião is about to premiere the performance UNA, which analyses the crossings between art and virus, and speaks of a ten-year journey as a woman living with HIV.

Tomaso De Luca is a visual artist who lives and works in Berlin. His work has been exhibited at Quadriennale di Roma (2020), Contemporary Art Centre, Vilnius (2017), Parque Lage, Rio de Janeiro (2015), Fondazione Sandretto Re Rebaudengo, Turin (2015), among others. In 2013, he was among the finalists of the 9th Furla Prize, and, in 2017, he was a Cy Twombly Fellow at the American Academy in Rome. In 2021 his work *A Week's Notice* won the second edition of the MAXXI Bvlgari Prize.

Uriel Orlow is a visual artist. Recent solo exhibitions were held at La Loge, Brussels; State of Concept, Athens; Kunsthalle Mainz; and Tabakalera, San Sebastian. Orlow's work has also been presented at major survey exhibitions, including the 54th Venice Biennale, Manifesta 9 and 12, British Art Show 9, Lubumbashi Biennale VI, the 13th Sharjah Biennial, and Bergen Assembly. His monographic publications include *Conversing with Leaves* (2020), *Soil Affinities* (2019) and *Theatrum Botanicum* (Sternberg Press, 2018). Orlow is a senior researcher at the University of Westminster, London, and professor at Zurich University of the Arts (ZHdK).

Vivian Caccuri is a visual artist, musicologist, and music producer based in Rio de Janeiro. Her work is dedicated to music and sound in an expanded field, usually reflecting and recreating well-established behaviours and sensations. Sounds that are somehow marginalised, unwanted or understated drew her to mosquitoes, and to the way yellow fever epidemics have shaped the perception of tropical nature. Her works have been exhibited at the Venice Biennale, Serpentine Galleries, São Paulo Biennale. She has been featured in *ArtReview's "Future Greats"*, and in the books *Brazilian Interviews* and *Remember Nature* by Hans Ulrich Obrist.