



Deconstruct  
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DE.a.RE. – DEconstruct and REbuild  
**UNCIVILISED  
PARADIGMS**  
Final conference  
Study Day  
November 26, 2022

## Biographies of the lectures

**Denise Araouzou** is a curator and researcher. Recently she was part of the curatorial team of [Biennale Mediterranea 19: School of Waters](#) (San Marino, 2021). Following an MA in *History of Art* at the University of Glasgow (2011-2015), she is currently pursuing an MA [in Education for Sustainable Development](#) at the University of Gothenburg (2021-2023) and a post-masters at the Royal Institute of Art in Stockholm, titled [Collective Practices II: Symbiotic Organizations](#) (2021-2022). At the interstice of these two programs, she is developing a body of research, titled *Learning on a damaged planet*, supported by KONE Foundation (Finland).

**Alessandro Castiglioni** is Senior Curator and Deputy Director of *Museo MA\*GA*, Gallarate. He is Lecturer of Art and Design History at *Istituto Marangoni*, Milano. He worked as curator for many institutions, such as: *Galleria Nazionale*, San Marino; *Italian Cultural Institute*, London; *MCA*, Valletta; *National Gallery of Iceland*, Reykjavik. In 2019 he was co-curator of San Marino Pavilion at the *58th Biennale di Venezia*. Since 2014 he co-directs with Simone Frangi [A Natural Oasis?](#) a nomadic research platform hosted by institutions such as Garrison Library, Gibraltar; National Art Gallery of Albania, Tirana; Manifesta 12, Palermo; Nottingham Contemporary, Nottingham. With Simone Frangi he was also Senior Curator of *School of Waters – Mediterranea 19*, San Marino. Between 2022 and 2023 he develops research programs at *MUSE*, *Museo delle Scienze*, Trento and *Castello Gamba*. Museo d'Arte Moderna e Contemporanea della Valle d'Aosta. Among his publications: *Archivi del Contemporaneo* (Nomos, 2022); *Chiara Dynys and the filmic imaginary* (Skira, 2022); *Exercises for a polluted mind* (Postmedia books, 2019); *Kerouac Beat*



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*Painting* (Skira, 2017), *Urban Mining* (Corraini, 2016); *The Voices of the Sirens* (Mousse Publishing, 2015); *Subjective Maps / Disappearance* (Mousse Publishing 2013).

**Iliada Charalambous** (1993), is a Cypriot visual artist based in The Netherlands since 2012. In 2016 she completed her studies at the Royal Academy of Arts, The Hague and is currently studying at the Dutch Art Institute (MA).

Charalambous' work usually finds its origins in current social and political events approached through a personal perspective. She currently works with the idea of dialogue and citizen assembly as counter-action to the fractured environment shaped by state politics. Charalambous works in a variety of constellations /collaborations and creates spaces for individuals or groups to meet and share ideas about the influence of politics on everyday life and potential forms of resistance.

**Hekla Dagg Jonsdottir** makes interactive constellations, large scale paper installations, a group or cluster of related things, creating a dialogue of sound, a frozen puddle in the middle of the summer, pop-up igloos, fireworks and wishing wells. Moments of wonder, magic, and the unexpected are significant in her works. Time is a fundamental feature which Hekla communicates in diverse and often unexpected ways, not only through traditional time-related media, e.g. videos, sound and performances, but also with various types of content as well as the exhibition format as such. Time appears as a rhythm or movement, a kind of progression in the form of itself rather than a narrative medium. Constantly inspired by the creativity of her peers, Hekla has worked to create platforms for other artists, both in her own projects where artists compose or make work that becomes a part of her installation or when she takes on the role of a curator for several exhibitions. Hekla held the position of a Professor of Fine Art at the Iceland University of the Arts for a decade alongside maintaining her art practice from a studio in Reykjavík. Hekla is one of the founders of Kling & Bang gallery in Reykjavík. Institutions that hosted her works are: The National Gallery of Iceland, The Reykjavik Art Museum, The Akureyri Art Museum, Hafnarborg the Hafnarfjörður Centre of Culture and Fine Art, The Nordic House of the Faroe Islands, The Malmo Konsthall, TRUCK Contemporary Art in Calgary in Canada, the Tate Modern in London,



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OMR Mexico city, Villa Croce Museum of Contemporary Art of Genoa, Italy and The Centre of Contemporary Art of Gibraltar.

**Sonja Dragović** has a BSc in Economics from the University of Montenegro and an MSc in Urban Studies from the Université libre de Bruxelles (ULB). She is a PhD student at the University Institute of Lisbon (ISCTE-IUL). Her research interests lie in urban studies, critical geography, social movements, participatory spatial practices, and policy design. She has been involved in analyzing practices of urban activism and working with local communities toward improving participatory methods, public policies, and shared spaces. She has authored several papers, book chapters, research reports, and policy proposals on these topics. She is a member of several activist and research collectives, which are based in Portugal and Montenegro and dedicated to studying the current approaches to policy and practice of urban development.

[https://www.dinamiacet.iscte-iul.pt/research-team/Sonja-](https://www.dinamiacet.iscte-iul.pt/research-team/Sonja-Dragovi%C4%87)

[Dragovi%C4%87](https://www.dinamiacet.iscte-iul.pt/research-team/Sonja-Dragovi%C4%87) and <https://www.cienciavita.pt/en/AF1E-5555-DC22>

**Carrie Foulkes** is an artist, writer, researcher and complementary therapist based in London / Glasgow UK. Her studies in philosophy, bodywork and multidisciplinary arts inform her thinking and writing on illness, care, and the mind-body relationship. She works with hybrid literary forms that move across poetry, essay, live and visual art.

Carrie is a doctoral candidate in the DFA Creative Writing programme at the University of Glasgow. She has participated in national and international artistic residencies including Cove Park (Scotland) and the Writers' House of Georgia in Tbilisi. Earlier this year, she was a guest researcher at Linköping University's Centre for Medical Humanities and Bioethics in Sweden.

[www.carriefoulkes.com](http://www.carriefoulkes.com)

**Simone Frangi** (Como, 1982. Lives in Milan and Grenoble). Researcher and writer operating at the intersection of critical thinking, curatorial research and education. He holds a french-italian PhD in Aesthetics and Theory of Art, obtained in international co-tutoring at Université de Bourgogne – Dijon and Università Degli Studi di Palermo (2011). He's currently Chair of Aesthetics and Visual Culture at ESAD - Fine Arts and Design Academy in Grenoble (FR), where he founded



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with Katia Schneller the Research Unit “Hospitalité artistique et Activisme Visuel” (2015 - ongoing). From 2013 to 2017 he has been artistic director of Viafarini – Non profit Organization for Contemporary Artistic Research (Milan, IT). He currently co-directs Live Works – Free School of Performance, a residential platform for research and production in performance founded in 2013 at Centrale Fies (Trento, IT). Since 2014 he co- directs the nomadic curatorial training A Natural Oasis? A transnational Research Programme organized for BJCEM - Biennale de la Jeune Création Européenne et de la Méditerranée. In 2016 one of the ten curator of XVI Quadriennale of Rome, where he presented the curatorial project “Orestiade italiana” dedicated to the amnesia of Italian colonialism. In 2018 he was guest curator at Museion – Museum of Modern and Contemporary Art of Bozen (IT) where he organized the multidimensional project “Somatechnics. Transparent Travelers and Obscure nobodies”. From 2020 to 2021 he was one of the senior curator of “School of Waters – Mediterranea19”; in 2021 one of the tutors of the research program VERSO at Fondazione Sandretto Re Rebaudengo and in 2022 on of the nominators of MAXXI BVLGARI PRIZE (Winner with Alessandra Ferrini). He recently published with Lucrezia Cippitelli the anthology “Colonialità e Culture Visuali in Italia” (Mimesis, 2021). In his academic, curatorial and pedagogical work he questions, through the filter of artistic and visual practices, how the "bodies that we are" struggle for self-determination by negotiating with spaces of privilege and spaces of subordination. From a methodological point of view, particular attention is paid to the normative attributions of gender, race and class in an intersectional perspective. The thematic axes of Frangi’s research are the use of theory as a form of direct action, visual studies as a place of critical struggle, the political function of cultural research and the expansion of the operability of art criticism to social criticism.

**Marie-Nour Hechaime** works as a curator at the Sursock Museum in Beirut since 2020. She is interested and invested in projects and productions at the intersection of arts, activism and societal issues that strive to articulate and exercise points of interrelation between disciplines, as well as alternative modes of generating knowledge and collaboration.



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**Marie Hervé** is a visual artist and writer, living and working between Torino (and Marseille. Her work crosses photography and literature, through installation and editorial practices. She is the co-founder of MYTO Publishing and is currently developing projects within the Mediterranean area.

**Katerina Kallivrousi** (she/her) is a researcher, editor and art mediator based in Leiden, The Netherlands and in Athens, Greece.

Her research interests lie in the domains of contemporary art and politics. The frameworks that are dominant in Katerina's analyses include - but are not limited to - feminist and queer theory, post- /de-colonial theory and critical race studies, as well as critical posthumanism. Intersectionality is key to Katerina's approach as it enables a better understanding of the correlations between art and contemporary sociopolitical issues. As a young art professional Katerina is very much interested in conscious curatorial practices, institutional critique, and artistic activism.

Her current research focuses on Greekness in contemporary art through a critical perspective, which examines the Greek national identity in relation to antiquity, whiteness, (crypto-)colonialism and Europeanness.

**Klodiana Millona** is a spatial practitioner, researcher and educator, currently based in Rotterdam. Her work focuses on the politics of invisibility in space and invisibilized spatial practices within dominant narratives of the built environment, interrogating through entangled readings spatial ecologies of ruptures.

**Svetlana Racanović** is art historian, contemporary art critic and curator from Montenegro. She holds Ph.D. in Transdisciplinary Studies of Modern arts and Media. Since 1996, she has been active as art critic and as curator of number of art exhibitions in Montenegro and abroad including two presentations of Montenegro at the Venice Biennale in 2005 and 2011. She published two books, one that relates Marina Abramovic's oeuvre (*Marina Abramović – Od reza do šava* (2019) Beograd, the other that relates Montenegrin art scene around 2000 (*Milenijumski bag?! – Crnogorska umjetnička scena oko 2000:* (2009) Podgorica. She was Fulbright Scholarship Grantee (Research Scholar) in New York City in 2014.



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**Marietta Radomska**, PhD, is an Assistant Professor of Environmental Humanities at Linköping University (Unit Gender Studies), SE; founding director of [The Eco- and Bioart Lab](#); research team member of [The Posthumanities Hub](#); co-founder of [Queer Death Studies Network](#) and member of Bioart Society. She works at the intersection of posthumanities, environmental humanities, continental philosophy, feminist theory, queer death studies, visual culture and contemporary art. In years 2017-22 she led two research projects on ecologies of death, environmental violence and contemporary art (funded by Swedish research councils: VR, FORMAS and MISTRA), and since 2022 has been the PI of the research project 'Ecological Grief, Crisis Imaginaries and Resilience in Nordic Lights' (2022-26), funded by FORMAS Research Council for Sustainable Development. Radomska is the author of *Uncontainable Life: A Biophilosophy of Bioart* (2016); co-editor of the book series 'Focus on More-than-human Humanities' at Routledge (with Cecilia Åsberg); and has published in *Australian Feminist Studies*; *Somatechnics*; *Women, Gender & Research*, *Artnodes*, *Environment and Planning E*, among others. Web: [www.mariettaradomska.com](http://www.mariettaradomska.com)

**Federico Rudari** (Verona 1996) is a doctoral researcher in Culture Studies at The Lisbon Consortium (Research Centre for Communication and Culture - UCP Lisbon). His project focuses on the phenomenological understanding of contemporary cultural production, exhibition spaces and their perception by individuals and collective audiences. Due to his interest in the relationship between cultural practices and social change, he contributed to different initiatives and projects around Europe. He was part of the 4Cs: from Conflict to Conviviality through Creativity and Culture project (Lisbon) as editor, curator and assistant project manager and worked in research and project management at the Cities Programme of the UNESCO World Heritage Centre (Paris) addressing issues of participation, sustainable practices and housing in the urban frame.

**Anna Santomauro** is curator and researcher in micropolitics and situated ecological practices. She joined Arts Catalyst (Sheffield, UK) in 2017 as Curator, and was recently appointed Senior Research Fellow at Sheffield Hallam University. She is co-founder of Vessel in Bari (Southern Italy), a non-profit arts organisation dedicated to public programming in relation to contemporary social, political, and economic issues. Anna previously worked as ESP and Public Programmer at Eastside



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Projects (Birmingham), and in 2018 she was Curator in Residence at Grand Union (Birmingham). In 2013, she was one of the recipients of ICI/Dedalus Research Award. She has lectured, given talks, tutored and led workshops in several institutions, including: CCS Bard College (NYC), Piet Zwart Institute (Rotterdam), Newcastle University, Salt Galata (Istanbul), University of Cambridge, La Casa Encendida (Madrid). She is PhD candidate at the University of Wolverhampton (UK).

**Hoyee Tse.** Trained as a social art historian at UCL and University of Amsterdam, I am interested in the social role that the cultural institutions play in producing the meanings of art and cultural objects. I earned a postgraduate degree (with Distinction) at UCL Institute of Education with my dissertation focusing on contemporary museum collecting practices in relation to art, history, and design collections. I received the 2022 Design Trust Curatorial Fellowship at the Royal College of Art, London, to continue my research in the field. My project is probing into the potential use of digital platforms as a community-engaged space for co-curating and collecting contemporary design objects.

**Evagoras Vanezis** is an independent curator, researcher, and writer based in Nicosia. His practice incorporates a strong interest in rethinking processes of relationality to the world, working along poetic and fluid materialisms. He organizes various exhibitions, programs, and publishing projects. Recent projects include “Anachoresis: Upon Inhabiting Distances”, the Cyprus Pavilion at the 17th International Architecture Exhibition, Venice Biennale (co-curator, 2021) and “Formworks,” Thkio Ppalies Project Space (2019 – 2022).