

Biographies

Gurminder K Bhambra is Professor of Postcolonial and Decolonial Studies in the Department of International Relations in the School of Global Studies, University of Sussex. Previously, she was Professor of Sociology at the University of Warwick, and Guest Professor of Sociology and History at the Centre for Concurrences in Colonial and Postcolonial Studies, Linnaeus University, Sweden (2016-18). Bhambra has held visiting professorships at EHESS, Paris (2017); in the Department of Sociology, Princeton University and at the Institute for Advanced Study, Princeton (2015) at the Department of Sociology, University of Brasilia, Brazil.

Céline Condorelli is an artist living and working in London and Lisbon. Recent exhibitions and projects include King's Cross Projects, London, UK (2018), Onassis Cultural Centre, Athens (2018), Museum of Contemporary Art Leipzig, Germany (2017), and IMA Brisbane, Australia (2017); and Chisenhale Gallery (London, 2014). Her work has been included in group exhibitions in the Gwangju Biennale, South Korea (2016); Liverpool Biennial, UK (2016); 20th Sidney Biennale (2016); HangarBicocca (Milan, 2015); and Van Abbemuseum (Eindhoven, 2014), among others. Condorelli is currently preparing a solo exhibition at Kunsthaus Pasquart, Switzerland in 2019.

Tina Camp is Claire Tow and Ann Whitney Olin Professor of Africana and Women's Gender and Sexuality Studies and Director of the Barnard Center for Research on Women at Barnard. She is the author of three monographs, *Other Germans: Black Germans and the Politics of Race, Gender and Memory in the Third Reich* (University of Michigan Press, 2004), *Image Matters: Archive, Photography and the African Diaspora in Europe* (Duke University Press, 2012), and *Listening to Images* (Duke University Press, 2017). Camp has edited special issues of *Feminist Review*, *Callaloo* and *Small Axe*, and together with Paul Gilroy, co-edited *Der Black Atlantik* (Haus der Kulturen der Welt, 2004).

Elvira Dyangani Ose was recently appointed Director of The Showroom. Dyangani

Ose was Senior Curator at Creative Time, a New York-based non-profit public arts organisation. Currently Lecturer in Visual Cultures at Goldsmiths, Dyangani Ose is a member of the Thought Council at the Fondazione Prada and is an independent curator. She was Curator of the eighth edition of the Göteborg International Biennial for Contemporary art (GIBCA 2015) and Curator, International Art at Tate Modern (2011 – 2014). She also recently joined Tate Modern's Advisory Council.

Anselm Franke has been Head of Visual Arts and Film at Haus der Kulturen der Welt since 2013. At HKW he initiated and curated the exhibitions Parapolitics: Cultural Freedom and the Cold War (2017); 2 or 3 Tigers (2017); Nervous Systems (2016); Ape Culture (2015); Forensis (2014); The Whole Earth and After Year Zero (both 2013). He previously worked as a curator at KW Berlin and as director of the Extra City Kunsthall in Antwerp. In 2005 he and Stefanie Schulte Strathaus founded the Forum Expanded for the Berlin International Film Festival of which he has been co-curator since. He was the chief curator of the Taipei Biennial in 2012 and of the Shanghai Biennale in 2014.

Quinsy Gario is a visual and performance artist from the Dutch Caribbean. He has an academic background in gender studies and postcolonial studies and is a graduate of the Master Artistic Research program at the Royal Academy of Art, The Hague. In 2017 he received a Humanity in Action Detroit Fellowship. Gario is a board member of De Appel, Keti Koti Table, and The One Minutes, a member of the pan-African artist collective State of L3 and is a recurring participant of the Black Europe Body Politics biannual conference series.

Nora Sternfeld is an educator and curator. She is a documenta Professor at the Kunsthochschule Kassel and a Professor of Curating and Mediating Art at Aalto University in Helsinki. She is a co-director of the ecm (educating/curating/managing) Master Programme in exhibition theory and practice at the University of Applied Arts Vienna. With Ines Garnitschnig, Renate Höllwart, and Elke Smodics, she is part of trafo.K, Office for Art, Education and Critical Knowledge Production in Vienna. With Irit Rogoff, Stefano Harney, Adrian Heathfield, Mao Mollona, and

Louis Moreno, she is part of freethought, a platform for research, education, and production in London. She publishes on contemporary art, exhibition theory, education, politics of history, and anti-racism.

Carolina Rito is Head of Public Programmes and Research at Nottingham Contemporary, Board Member of the Midlands Higher Education Culture Forum, and Research Fellow in the Institute for Contemporary History at Nova University of Lisbon. She is a researcher and curator with a PhD in Curatorial/Knowledge in the Visual Cultures Department at Goldsmiths, University of London, where she taught from 2014 to 2016. Rito is the executive editor of The Contemporary Journal, publishes in international journals, and supervises doctoral studies in the University of Nottingham and Nottingham Trent University in Art and Humanities and Art and Design.

Sam Thorne is a writer and museum director. He has been the Director of Nottingham Contemporary, one of the largest centres for contemporary art in the UK, since 2016. In 2019 he is curating two major exhibitions at the Contemporary including Elizabeth Price: FELT TIPP in collaboration with The Walker Art Centre, Minneapolis, and the Whitworth Art Gallery, Manchester; and Still Undead, co-curated with Grant Wilson as part of bauhaus imaginista. He is also the author of School: A Recent History of Self-Organized Art Education (Sternberg Press, 2017).