

# INDIGENOUS VISITORS

PROGRAM 2024

10AM – 6PM

Centro Culturale Don  
Orione Artigianelli, Venice



The seminar Indigenous Visions is an opportunity to promote and support a collaborative network that from the grassroots of Indigenous ways of being expands within the space of the institutional. The forum has been curated by Professor Brook Andrew; initiated through conversation and ideas between Stephanie Rosenthal, Simon Mordant and Rose Hiscock and participants of the forum.

Throughout a daily programme of conversations and performances organized for April 16th, 2024, in parallel to the opening days of the 60th International Art Exhibition – La Biennale di Venezia, we aim to share how practitioners, supporters, and communities understand and support Indigenous art practices and globally vocalise their importance amongst humanity and the natural and spiritual environments.

BLAK C.O.R.E. Museums and Collections, and Guggenheim Abu Dhabi strive to centre Indigenous and First Peoples cultures and perspectives in their visions, collaborating with international partners, artists, communities, and curators to vocalise and testify to the power of Indigenous cultures as a central part of global art and life.

Indigenous Visions is presented by BLAK C.O.R.E., University of Melbourne (Museums and Collections Department), in collaboration with Guggenheim Abu Dhabi. BLAK C.O.R.E. is supported by the Mordant Family.

# SEMINAR TIMES

10:00AM – 10:40AM

Morning tea at Centro Culturale Don Orione  
Artigianelli

10:40AM – 11.20AM

Opening performance by Katy'taya Catitu  
Tayassu, Introduced by Elena Sorokina  
(Initiative of Practices and visions of Radical Care)

11:20AM – 12:40PM

*What is Indigenous?*

Kimberley Moulton, Léuli Eshrāghi, Wanda  
Nanibush, Nicholas Galanin and Rushdi  
Anwar, in conversation with Megan Tamati-  
Quennell

12:40PM – 1:00PM

*Why empower and focus Indigenous arts  
and culture in a global context, restitution,  
representation, grass roots, and healing.*

An introduction led by Brook Andrew with  
Stephanie Rosenthal and Rose Hiscock  
(Guggenheim Abu Dhabi, and University of  
Melbourne)

1:20PM – 1:50PM

Ahmed Umar on his work in the 2024 Venice  
Biennale

1:50PM – 2:20PM

Denilson Baniwa on his work in The  
Hãhãwpuá Pavilion (Brazilian Pavilion)

2:30PM – 3.30PM

*Collaboration, Perception and Tradition*

Hoor al Qasimi and Abdullah Al Saadi (United Arab Emirates Pavilion, and book launch), and Paschal Daantos Berry on Latai Taumoepeau, Mayunkiki and Bhenji Ra, in conversation with Kimberley Moulton

3:30PM – 4.30PM

*Tension, Ceremony, Care and Making Space*

Natalia Papaeva with Iaroslav Volovod, on creating work from Natalia's Buryatia Indigenous lands of the Buryat people, Southern Siberia. Nicholas Galanin in conversation with Michelangelo Corsaro

4.30PM – 5.30PM

*Mapping the Indigenous through Museums, Art Movements and Collections*

Gregor Muir on Shuvinai Ashoona, Raphael Fomscea on building Indigenous Latin American Art collections, Brook Andrew on the Guggenheim Abu Dhabi Indigenous strategy in conversation with Stephanie Rosenthal

5.30PM – 6.00PM

Pedro Wonaeamirri in conversation with Will Heathcote, and introduction of the Mordant Family BLAK C.O.R.E. Fellowships by Simon Mordant.

6:00PM

End

# SEMINAR PARTICIPANTS



**ABDULLAH AL SAADI**  
Artist, UAE

Abdullah Al Saadi is an Emirati artist who lives and works in Khor Fakkan and is one of the “Pioneer Five” conceptual artists, who, in the 1980s, bolstered the contemporary art scene in the UAE and influenced a generation of artists in the region.

Al Saadi’s work ranges from painting, drawing, and the creation of lengthy artists’ notebooks to the collection and systematic categorisation of found objects and the invention of new alphabets. A great affinity with nature and rural life informs the artist’s practice, which explores local environments as well as intersections of personal and cultural history.

In 2021, his work was included in the permanent Public Art Programme of Expo 2020 Dubai. He also participated in a number of group and solo exhibitions, including the Sharjah Biennale 12 & 13 (2015, 2017); The 54th and 56th International Art Exhibitions of La Biennale di Venezia (2011, 2015); *Here and Elsewhere*, New Museum, New York (2014); *Al-Toubay*, the Sharjah Art Foundation (2014); *Emirati Expressions: Realised*, Manarat Al Saadiyat, Abu Dhabi (2013); *Languages of the Desert*, Kunstmuseum Bonn, (2005); Sao Paolo Biennale (2004); and *The Art of the Five from the United Arab Emirates*, Ludwig Forum for International Art, Aachen, Germany (2002).

\*Abdullah Al Saadi is the featured artist of the National Pavilion UAE’s exhibition at the 60<sup>th</sup> International Art Exhibition at La Biennale di Venezia.



**AHMED UMAR**  
Artist, SDN/NOR

Ahmed Umar (b. 1988, Sudan) is a cross-disciplinary artist living and working in Oslo. He received his MFA degree in medium- and material-based art from the Oslo National Academy of the Arts in 2016. Ahmed Umar is exhibiting in the 2024 Venice Biennale

Umar highlights questions regarding identity, religion, and cultural values through different modes of artistic expression. He uses personal experiences as tools to convey narratives not only about suppression and alienation, but also about liberation and owning one’s own history. Umar works within a broad range of media – sculpture, textiles, ceramics, printmaking, jewelry, photography and performance – and with materials and techniques that are as multi-faceted as the stories they relate.

His works have been exhibited at several institutions in Norway and abroad.



**BROOK ANDREW**

Director, Reimagining Museums and Collections, and Enterprise Professor VCA, University of Melbourne, AUS; Adjunct Curator Indigenous Art, Guggenheim Abu Dhabi, UAE

Brook Andrew's matrilineal kinship is Wiradjuri, and Ngunnawal on his mother's father's line, and paternally he is Celtic. He is an artist, writer and scholar who is driven by the collisions of intertwined narratives, often emerging from the mess of what he has coined *The Colonial Wuba (Hole)*. His practice, research and curatorial projects challenge the limitations imposed by colonial power structures, historical amnesia, stereotyping and complicity to centre Indigenous perspectives. Brook Andrew was artistic director of the groundbreaking First Nations and artist-led "NIRIN," the 22nd Biennale of Sydney, 2020, recent projects include: co-curator of *We Are Not All Just Human After All: Care, Repair, Healing* scheduled to open in September 2022 at the Martin-Gropius-Bau, Berlin; International advisor to the Sámi Pavilion at the 59th International Art Exhibition of La Biennale di Venezia 2022; Enterprise Professor, The University of Melbourne, Associate Researcher, Pitt Rivers Museum, Oxford, UK; ARC (Australia Research Council grant) with Dr Brian Martin: ARC Special Research Initiative for Australian Society, History and Culture: 'More than a guulany (tree): Aboriginal knowledge systems'. The Director Reimagining Museums & Collections role with the University of Melbourne is a part time position enabling Brook to continue his artistic practice and other commitments.



**DENILSON BANIWA**

Activist, Artist, BRA

Denilson Baniwa is an Amazonian native of the Baniwa nation, serving as a basis for research work on the appearances and disappearances of indigenous people in the Official History of Brazil, at the same time in search of indigenous cosmologies and their artistic representations, a possible method of sharing ancestral knowledge and at the same time, create a data bank with these cosmologies as a way to safeguard them.



**GREGOR MUIR**

Director, Collections for International Art, Tate, UK

Gregor Muir is responsible for the acquisition of international art works post-1900 for the Tate's National Collection. He is responsible for guiding the Tate collecting strategy, as well as working across a range of funding sources, such as Tate's international regional acquisition committees where funds are allocated toward the acquisition of new art from around the world. Gregor also works on Tate exhibitions, having curated the 2019 Andy Warhol exhibition at Tate Modern. Prior to 2017, he was the Executive Director of the Institute of Contemporary Arts on The Mall. Between 2004 – 2011, Muir worked at the commercial gallery Hauser & Wirth. Between 2001 and 2004, he was the Kramlich Curator of Contemporary Art at Tate. From 1997, Muir ran the not-for-profit Lux Gallery in Hoxton Square, London.



**HOOR AL QASIMI**

President and Director, Sharjah  
Art Foundation, UAE



**IAROSLAV VOLOVOD**

Curator, Guggenheim Abu  
Dhabi, UAE



**KATY'TAYA CATITU TAYASSU**

Animist Artist, BRA/FR

Sharjah Art Foundation is an independent public arts organisation which Hoor Al Qasimi established in 2009 as a catalyst and advocate for the arts, not only in Sharjah, UAE, but also in the region and around the world. She has curated major exhibitions for the Foundation and other international institutions, including the critically acclaimed Sharjah Biennial 15: Thinking Historically in the Present (2023). In addition to her role at the Foundation, Al Qasimi also serves as President of the International Biennial Association, President of The Africa Institute and President and Director of the Sharjah Architecture Triennial.

Iaroslav Volovod is a Curator at the Guggenheim Abu Dhabi. In 2023 he was a contributing curator at the Dhaka Art Summit, Bangladesh. Between 2017–22 Volovod was a Curator at the Garage Museum of Contemporary art where he directed *Space 1520* (2020–21), a post-colonial artistic research laboratory. He has co-organized numerous exhibitions including *As Though We Hid the Sun in a Sea of Stories. Fragments for a Geopoetics of North Eurasia* (2023; *Rasheed Araeen. A Retrospective* (2019); and *The Fabric of Felicity* (2018). Volovod holds a BA in Asian and African Studies from St. Petersburg State University, an MA in Curatorial Studies from Bard College, and trained at the Central Institute of Hindi, New Delhi and Heidelberg University.

I was born on a sunny April 14th, despite a hostile year during the dictatorial period in Brazil. The cultural blindness, economic stakes and nationalist policies of the time forged various forms of exclusion - racial, social and ethnic - throughout South America's colonial and post-colonial history. They call me Katy'taya Catitu Tayassu, and forging new links with the cultures and languages of the last "first peoples" is undoubtedly my second nature. My first nature? It's my strong sensitivity to animism and my conscious link with immanence. That may be why I ended up leaving an academic career in the Social Sciences. I've lived in a woman's body ever since, whose wild soul is that of Katy'taya Catitu Tayassu. She is my heteronym: the inescapable experience of my otherness, and I crossed my exile in Europe with her. Animist art is archaic; it has shaped me profoundly, heightened my extra-sensory sensitivity, changed my perceptions, and transformed my memory. Over time, I've been able to explore and create an artistic and therapeutic language: a "metaphysics of sound, colour and light". This metaphysics is at the origin of the various soundscapes composed between 2016 and 2022, and in 2023, I pushed my artistic language further to create my first audiovisual landscapes.



**KIMBERLEY MOULTON**

Adjunct Curator Indigenous/  
First Nations Art, Tate Modern  
and Senior Curator, RISING  
Festival Melbourne, AUS

Kimberley Moulton is a Yorta Yorta woman based in Melbourne. She is an accomplished Senior Curator and writer and the Adjunct Curator Indigenous/First Nations Art, Hyundai Transnational Research Centre Tate Modern and Senior Curator at RISING, Melbourne's international arts festival. Kimberley previously held curatorial roles at Museums Victoria (2009-2023) and was the Senior Curator Southeastern First Peoples collection at Museums Victoria (2016-2023). Her practice works with histories, Ancestral memory and futures at the intersection of historical collections and contemporary art. Her work is located within the rethinking global art histories, expanding on what inclusion, exhibitions and research in and out of institutions can be for First Peoples communities and artists. She is currently a PhD candidate in curatorial practice with the Wominjeka Djeembana Indigenous Research Lab Monash University, Deputy Chair of the Board Shepparton Art Museum and member of the board for the Adam Briggs Foundation. In 2025 she is curator of the Tarrawarra Biennale.



**LÉULI ESHRĀGHI**

Artist and Curator, WSM/AUS

Léuli Eshrāghi, b. 1986 in Yuwi Country, belongs to the Seumanutafa and Tautua clans of the Sāmoan archipelago, and lives and works in Tiohtià:ke / Mooniyaang / Montréal. Their artistic and curatorial practice prioritizes global Indigenous, Asian and Black visibility, sensual and spoken languages, and ceremonial-political practices. Eshrāghi was Curator of TarraWarra Biennial 2023: ua ususi fa'ava'asavili from 2021-23, Curatorial Researcher at Large at the University of Queensland Art Museum from 2021-24 where they co-curated Oceanic Thinking: Season Two(2022), Mare Amoris | Sea of Love (2023-24), and How we remember tomorrow (2024), as well as contributing writer or editor to numerous publications. They have curated or contributed to various juries and to realising exhibitions in contemporary art centres and art museums in Canada, France, Australia and Aotearoa / New Zealand. Eshrāghi serves as Curator of Indigenous Arts at the Musée des beaux-arts de Montréal, mentor for the Inuit Futures in Arts Leadership: The Pilimmaksarniq / Pijariuqsarniq Project, and member of the Conseil des arts de Montréal's Indigenous Arts and Visual Arts committees.



**MEGAN TAMATI-QUENNELL**  
Curator, Sharjah Biennial,  
Writer, NZ/UAE

Megan Tamati-Quennell is one of the five curators for the Sharjah Biennial to open February 2025 and is co-curating the first major survey project of Senior Maori painter Emily Karaka, with President and Director of the Sharjah Art Foundation Hoor Al Qasimi to open at the Sharjah Art Foundation, September 2024.

A writer and curator with a specialist focus in the field of modern and contemporary Māori and Indigenous art, Tamati-Quennell is one of the most established curators in this field. She has a 33-year curatorial practice and has held positions at the Museum of New Zealand Te Papa Tongarewa and at the Govett Brewster Art Gallery in New Zealand.

Of Te Ātiawa, Ngāi Tahu and Kāti Māmoe Māori descent, Tamati-Quennell has an extensive exhibition history that is anchored strongly in New Zealand, curating and writing about modern and contemporary Māori art. She also has expertise in transnational contemporary First Nations art, working on projects internationally in Australia, Canada, the UK, South Africa and for Documenta 15.

Her research interests include Māori modernism, contemporary Māori art, Māori women artists 1930 to today, international First Nations art; First Nations and non-western art in transnational contexts and First Nations art curatorial praxis.



**MICHAELANGELO CORSARO**  
Associate Curator, Commissions  
and Exhibitions, Guggenheim  
Abu Dhabi, UAE

In 2022–2023 Michaelangelo Corsaro co-curated *Indigo Waves and Other Stories* at Zeitz MOCAA, Cape Town, Gropius Bau, Berlin, and SAVVY Contemporary, Berlin. In 2019–2021 was associate curator of the 13th Gwangju Biennale, *Minds Rising, Spirits Tuning*, directed by Define Ayas and Natasha Ginwala. As part of the curatorial team of documenta 14, *Learning from Athens* he assisted the conception and production of several artistic projects in Athens as well as in Kassel. He was twice fellow curator at the Schwarz Foundation in 2013 and 2014, collaborating on Slavs and Tatars's *Long Legged Linguistics* and Nevin Aladağ's *Borderline* at the Art Space Pythagorion, Samos. From 2013 to 2015 he was curator at Kunsthalle Athena where he contributed to developing a programme of exhibitions and live events.



**NATALIA PAPAeva**  
Visual/Performance Artist,  
RUS/NLD

Natalia Papaeva (1989) is a visual/performance artist born and raised in Buryatia (North Asia). She graduated from the Royal Academy of Art in 2018 with the video work *Yokhor*, winning the department prize for the best video work and the TENT Academy Award. In 2019 Natalia was shortlisted for the Sybren Hellinga Art Prize. She recently participated in the group exhibition in HKW “As Though We Hid the Sun in a Sea of Stories, Fragments for a Geopoetics of North Eurasia (2023).” She is currently a resident at the Rijksakademie van Beeldende Kunsten. Natalia works with the themes of language, memory, and power dynamics.



**NICHOLAS GALANIN**  
Artist, USA



**PEDRO WONAEAMIRRI**  
Artist, AU



**PASCHAL DAANTOS BERRY**  
Performance Maker, Curator,  
Writer, Dramaturg, AUS



**RAPHAEL FONSECA**  
Curator, USA

Nicholas Galanin's work engages contemporary culture from his perspective rooted in connection to land. He embeds incisive observation into his work, investigating intersections of culture and concept in form, image and sound. Galanin's works embody critical thought as vessels of knowledge, culture and technology - inherently political, generous, unflinching, and poetic.

Galanin engages past, present and future to expose intentionally obscured collective memory and barriers to the acquisition of knowledge. His works critique commodification of culture, while contributing to the continuum of Tlingit art. Galanin employs materials and processes that expand dialogue on Indigenous artistic production, and how culture can be carried. His work is in numerous public and private collections and exhibited worldwide. Galanin apprenticed with master carvers, earned his BFA at London Guildhall University, and his MFA at Massey University, he lives and works with his family in Sitka, Alaska.

Pedro Wonaeamirri grew up in Pirlangimpi (Pularumpi) on Melville Island. He was educated in Darwin and returned to the Tiwi Islands in 1989, where he moved to Milikapiti and joined Jilamara Arts. He has been exhibiting since this time and his artworks are in many national, state and private collections Australia-wide and overseas. He was Young Australian of the Year in 2000 and received a Telstra NATSIA Award in 2021. Alongside his esteemed visual art career he has also published many essays on Tiwi art, culture and ceremony as well as a long standing governance leader on both the board at Jilamara Arts and a director at ANKA, Tiwi Land Council and Tiwi College.

Paschal Daantos Berry is a performance maker, curator, writer and dramaturg whose practice is focused on interdisciplinary, cross cultural, collaborative and socially engaged processes. With Miranda Carroll, he is the Co-Director of BANG-ON Collective. He is a creator of award-winning performance works, an artist mentor, and has contributed works for The Australian Choreographic Centre, Canberra Youth Theatre, QL2, Performance Space, Urban Theatre Project, Radio National, Belvoir Street Theatre and Blacktown Arts amongst others. In 2022, he was in the curatorium of *Rivus*, the 23<sup>rd</sup> Biennale of Sydney, as well as the curator of programs for Brook Andrew's internationally acclaimed NIRIN, the 22<sup>nd</sup> Biennale of Sydney. He has led the programs and education teams of Blacktown Arts, the Biennale of Sydney and the Art Gallery of New South Wales.

Raphael Fonseca is a curator of modern and contemporary Latin American art at the Denver Art Museum. He specializes in the relations between art, visual culture, and history in their various conceptions. He is the chief curator of the 14th Mercosur Biennial, to happen this September in Brazil. Besides that, he curated the 22nd SESC\_Videobrasil Biennale, along with Renée Akitelek Mboya and Solange Farkas.



**ROSE HISCOCK**

Director Museums and  
Collections, University of  
Melbourne, AUS

Rose Hiscock has held national leadership roles within the Australian cultural sector and her positions demonstrate a strong focus on the intersection of art and science. She is currently responsible for the University of Melbourne's major galleries including Science Gallery Melbourne, the Ian Potter Museums of Art, Buxton Contemporary, the Grainger Museum, Old Quad and M-Pavilion Parkville. Prior to joining the University Rose was Director of the Museum of Applied Arts and Sciences (Powerhouse Museum), Sydney

Rose was previously Executive Director, Arts Development at the Australia Council of the Arts and her career includes roles at Museums Victoria.

Rose is committed to building an accessible, inclusive and thriving arts sector. She is a Board member of Back to Back Theatre, Chunky Move and the Melbourne Art Fair and Chair of Science Gallery International.



**RUSHDI ANWAR**

Artist, IRQ/AUS

Rushdi Anwar was born in Halabja, Kurdistan (Kurdistan-Iraq). His work reflects on the socio-political issues that continue to mire West Asia's geopolitics (historically known as 'The Middle East'). Drawing on his personal experiences of displacement, conflict, and trauma endured under Iraq's colonial and ideological regimes, Anwar's art references and generates discourse concerning the status of social equity—exploring its political, social, and religious complexity via study of form and its materiality. Embracing installation, sculpture, painting, photography, and video, his practice recalls the everyday plight of the thousands displaced currently suffering discrimination and persecution, questioning the possibility of redemption and collective necessity to attend with empathy as a social imperative.

Rushdi earned his Ph.D. in Art from RMIT University, Melbourne, and is currently a Senior Lecturer in, the Painting Division, Faculty of Fine Arts at Chiang Mai University, Thailand.



**WANDA NANIBUSH**

Curator, CAN

Wanda Nanibush is an Anishinaabe-kwe image and word warrior, curator and community organizer from Beausoleil First Nation. Currently Nanibush is the inaugural curator of Indigenous art and co-head of the Indigenous + Canadian Art department at Art Gallery of Ontario (AGO). Her current AGO exhibition, Rebecca Belmore *Facing the Monumental* is touring internationally as well as two independent projects *Nanabozho's sisters* (Dalhousie) and *Sovereign Acts* (JMB). Nanibush has a Masters of Visual Studies from University of Toronto where she has taught graduate courses. On top of many catalogue essays Nanibush has published widely on Indigenous art, politics, history and feminism and sexuality.



**WILL HEATHCOTE**  
Jilamara Arts and Crafts  
Association, AUS

Will Heathcote is the current Coordinator of the indigenous owned and governed arts organisation Jilamara Arts and Crafts Association on the Tiwi Islands in Northern Australia. For 5 years at Jilamara, he has worked with Tiwi artists to develop their art careers, publish written material on art and culture, produce multimedia works and help manage the gallery, museum, painting and carving studios in Milikapiti. Originally from Tasmania, he has a Bachelor of Arts in Art History, a Bachelor of Fine Arts Honours and a Masters of Fine Art from the University of Melbourne. As an artist he has shown throughout Australia in gallery exhibitions, public sculptural commissions, collaborative projects and studio residency programs. Will has worked professionally in fine art, photography and film studios as well as coordinating woodwork, foundry, ceramic and metal workshops at the Victorian College of the Arts and as a free-lance contractor. He has also taught as a sessional academic at Royal Melbourne Institute of Technology, the University of Tasmania and the University of Melbourne.



**PROFESSOR CAV. SIMON  
MORDANT AO**  
Executive Co Chairman and  
founder of Luminis Partners  
in affiliation with Evercore,  
AUS/ITA

Simon Mordant is a passionate collector of contemporary art with a long history of benefaction to the Arts. In 2007 he was appointed Chairman of the Museum of Contemporary Art Foundation which was re-established to raise funds for the \$53 million capital campaign for its redevelopment. For 10 years until 2020 Simon was Chairman of the Board of the MCA Australia and was then appointed the Inaugural International Ambassador.

Simon is the Vice Chair of MOMA PS1 in New York, a Trustee of the American Academy in Rome, a Trustee on the Council of Marlborough College (UK), Vice Chair of the Tate International Council and a member of the International Council of The Museum of Modern Art in New York. He was Australian Commissioner for the 2013 & 2015 Venice Biennale, a director of the Australian Broadcasting Corporation 2012-2017, Deputy President of Takeover Panel 2000-2010, and a board member of Opera Australia, Sydney Theatre Company, and Bundanon Trust.

In 2021, Simon was appointed Honorary Consul for the Republic of San Marino in Australia.

In 2020, Simon was knighted in Italy and awarded the Order of the Star of Italy (Cavaliere dell' Ordine della Stella d'Italia) and was awarded an AO being made an Officer in the General Division of the order of Australia for Distinguished service to the visual arts at a national and international level, to emerging artists, and to philanthropy.

Also in 2020, Simon was appointed Enterprise Professor at the University of Melbourne's Centre of Visual Arts and as an Adjunct Professor at Universita Cattolica in Milan and Rome.



**STEPHANIE ROSENTHAL**  
Director,  
Guggenheim Abu Dhabi, UAE

Dr. Stephanie Rosenthal serves as Director for the Guggenheim Abu Dhabi project, appointed by the Solomon R. Guggenheim Foundation. Prior to joining the Guggenheim Abu Dhabi in 2022, she held the position of Director at the Gropius Bau in Berlin starting from 2018. Notably, she was the first woman to lead the institution and is widely recognized for revitalizing the museum's curatorial program and bolstering its international reputation.

Rosenthal brings with her a decade of experience as the Chief Curator of the contemporary exhibition hall Hayward Gallery in London. She has also served as curator at the Haus der Kunst in Munich, Artistic Director of the 20th Biennial of Sydney in 2016 and has been a jury member for numerous international art prizes. She chaired the jury for the 58th International Art Exhibition, La Biennale di Venezia, in 2019.

Over the years, Rosenthal has curated significant exhibitions featuring contemporary artists such as Lee Bul, Lee Mingwei, Otobong Nkanga, Zheng Bo, and Dayanita Sing, as well as pioneering thematic exhibitions, often with a specific emphasis on performative practices, including "Move: Choreographing You" (2010), "Art of Change: New Directions from China" (2012), and "Garden of Earthly Delights" (2019). She holds a PhD in the History of Art from the University of Cologne.



**ELENA SOROKINA**  
Curator, Art historian, FRA

Elena Sorokina is a Paris-based exhibition curator and art historian, she was the artistic director of the HISK (High Institute of Fine Arts, Belgium) in 2017-2018 and has been a member of the curatorial team of the documenta 14, in Athens and Kassel.

Among her most recent exhibitions were Resistance of Matter, Zhanna Kadyrova, at the Galleria Continua, les Moulins; Psycho-Vertical, in the Kunsthalle Bratislava; Mystic Properties, an artistic project of Art Brussels, Variations on Vulnerability, at BOZAR, Brussels; Museum (Science) Fictions, at the Centre Pompidou; Forms of Togetherness (and Separation), at WIELS, Brussels; Spaces of Exception, a special project for the Moscow Biennale; Agnes Varda. Temps Trituré, at the espace LVMH Brussels; Qu'est-ce qu'une exhibition postcoloniale?, at the Stedelijk Museum in Amsterdam. Her other projects include Laws of Relativity, at the Fondazione Sandretto Re Rebaudengo, Turin, Italy; On Traders' Dilemmas, at the YBCA, San Francisco; and Etats de l'Artifice, at the Musée d'Art Moderne in Paris. She has written texts for many catalogues and writes for the magazines Artforum, Flash Art, Cabinett Magazine, Manifesta Journal, Moscow Art Magazine, and many others.