

Contributors

Basia Sliwinska is an art historian and theorist. She works as a Researcher and Editor-in-Chief of *Revista de História de Arte* at the Art History Institute of NOVA FCSH, Portugal. Her work is situated within feminist art history, theory and practice, focusing on visual activism and activism within transnational global frameworks. Basia is an Associate Research Fellow at the Valand Academy (University of Gothenburg, Sweden), and a Member of the Editorial Board of *Third Text*. She was a Visiting Professor at the Art Academy of Latvia (Riga) in 2022, and at the Eugeniusz Geppert Academy of Art and Design in Wrocław, Poland in 2021. Between 2018 and 2022 she was on the Research Team of the Arts and Humanities Research Council funded project *VASDiV: Visual Activism and Sexual Diversity in Vietnam*. In 2023 she joined the Humanities Research Centre at the Australian National University as 2023 Visiting Fellow.

Afonso Dias Ramos is a Researcher at the Art History Institute (NOVA FCSH / IN2PAST), an Associate Editor of *Revista de História da Arte*, and a Guest Lecturer in the Department of Art History at NOVA FCSH. He was a Guest Lecturer at Coimbra University, a Visiting Scholar at the Calouste Gulbenkian Museum, and an Art Histories Fellow at the Forum Transregionale Studien in Berlin, affiliated with Freie Universität Berlin. He holds an MA and received his PhD in the History of Art from University College London. He recently co-edited the books *Ernesto de Sousa 1921-2021: uma criação consciente de situações, uma situação consciente de criações* (IHA, 2023), *Photography in Portuguese Colonial Africa, 1860-1975* (Palgrave, 2023), *Activism: Documents of Contemporary Art* (MIT Press, 2023), and edited *The Surrealist Castle of Mário Cesariny* (Documenta, 2023).

Camilla Salvaneschi is a postdoctoral fellow at the Università Ca' Foscari di Venezia. She is currently researching the afterlife of contemporary art periodicals by examining what strategies they employ to survive their own cessation and transform from ephemera to permanent documents. She completed her PhD in Visual Culture from the University of Aberdeen in 2021 with a thesis dedicated to the magazines published by biennial exhibitions. She is co-editor of *OBOE Journal: On Biennials and Other Exhibitions*.

Beatriz Madaleno Alves is a researcher of Eastern African material culture. Her academic work has involved object biography, specifically applied to Yaawo beadwork pieces archived in European ethnographic institutions. The presence of these artefacts in Dutch, English, and Portuguese museums was the subject of her master's thesis in African Studies (Leiden University) entitled *Out of Reach: In Search of Yaawo Beadwork in European Ethnographic Museums*. Currently, Alves is a digital editor in the platform H-Net: Humanities and Social Sciences Online.

Hagar Ophir is a Berlin-based Jewish multidisciplinary artist. Trained as a historian, stage designer, and dancer, her works establish history as a space for action and imagination of possible presents beyond separations of time, nation states, and ideologies. Having recently held a solo exhibition *Bound With The Living* (Soma Art Berlin: 2023), she was a fellow artist in *Laba Berlin 2023* and her works as an independent artist and a member of *Public Movement* (2008-2019) have been shown around the world, including at the *Fundació-Tàpies*, Barcelona; *Kunsthall 3.14*, Bergen; *Jewish Museum*, Frankfurt am Main; the *Asian Art Biennial*, Taipei; and the *Santarcangelo festival*. In 2020 she co-founded the Berlin-based collective *mitkollektiv* and co-directed their project *Reimagine Jetzt!*

Marcella Legrand Marer is a curator and PhD candidate of Cultural Analysis at the University of Zurich. She has two master's degrees, one in Arts and Languages from *École des Hautes Études en Sciences Sociales*, with a dissertation offering a decolonised perspective of the history of Brazilian photojournalism, and another in Social Responsibility from UFRJ, where she studied the 'Escola de Fotógrafos Populares' in the Maré favela, including a participant observation as a student of the same course.

Martim Ramos is a visual artist and PhD candidate in Performative Arts and Moving Image at the Faculty of Fine Arts (Lisbon University). He has an MA in Photography (RCA, London) and a degree in History of Art (NOVA FCSH). His work uses photography, video, and performance, and addresses the thresholds between reality and fiction, and issues such as memory and the archive.

His work is represented in the MAAT art collection, he has published the book *melancholia* and co-directed the documentary *Othon*.

Zofia Reznik is an interdisciplinary art historian, researcher, scholar, curator, creator, and activist. Her main areas of interest are the art of the 20th and 21st centuries in Central and Eastern Europe, especially its oral histories and herstories, feminist and queer theory, and artistic research. She is a PhD candidate in art history at the University of Wrocław, with research focusing on the micronarratives of women artists active in Wrocław in the 1970s. She teaches at the Eugeniusz Geppert Academy of Art and Design in Wrocław and explores the creative and change-making potential of informal collective practices. She is a co-founder of the Caryatid Collective, a group of information activists improving Polish Wikipedia with knowledge of women in the arts.

Marija Griniuk holds a PhD from The University of Lapland in Finland. She is the director at Sámi Center for Contemporary Art in Karasjok, Norway. She is a Lithuanian artist and has a background in visual arts, performance art, and performance pedagogy.