

Contributors

Evangelina Margiolakis holds a PhD in Social Sciences from the University of Buenos Aires. She is Director of the UBACYT Project ‘Communication and Cultural Policies During the Dictatorship and Post-Dictatorship: an Overview of Practices and their Conceptual Frameworks’ at the Gino Germani Research Institute (UBA) and Adjunct Professor of ‘Media and Culture Theory’ (Faculty of Philosophy and Letters, UBA) and ‘Communication Didactics’ (Faculty of Social Sciences, UBA). She is the author of the book *Constelaciones subte: prensa contracultural en dictadura y transición* (1976-1990) (Subway Constellations: Countercultural Press in Dictatorship and Transition [1976-1990]), Buenos Aires, Tren en Movimiento Ediciones (2024).

Inés Molina holds a PhD from the Autonomous University of Madrid (2025) with a thesis dedicated to the phenomenon of the marginal press in post-Franco Spain (1975-1980). She is currently the recipient of one of the Spanish Ministry of Culture’s Creation Grants — Tabacalera Centro de Arte (2025-2026), with which she is developing a marginal press library at La Casa Invisible in Málaga; and is the editorial coordinator of TEA Tenerife Space for the Arts. She is a research associate with the Decentralised Modernities platform (Université Toulouse II-Jean Jaurès), and has been a visiting scholar at New York University, the Institute of Social History in Amsterdam, or the Gino Germani Research Institute (University of Buenos Aires). She is a member of the European Network for Periodical Research (ESPRit).

Juliane Debeusscher is a Ramón y Cajal researcher in the Department of Art History at the Universidad Nacional de Educación a Distancia (UNED) in Madrid. Her research focuses on exhibitions and artistic circulations during the second half of the 20th century, with a particular focus on interactions across Cold War and post-Cold War Europe. Her work has resulted in several publications, including a monograph currently in preparation, contributions to academic journals and collective volumes, and exhibition catalogues. She has held contracts and fellowships from the Centre for Modern Art & Theory at Masaryk University in Brno (2024), the Universidad Autónoma de Madrid (2022-2024), the Bibliotheca Hertziana in Rome (2021), and the Centre Allemand d’Histoire de l’Art in Paris (2021). She is a member of the Spanish Research Network on Central and Eastern Europe (REIECO).

Lola Visglerio-Gómez has a BA in Fine Arts (Universidad de Sevilla, 2014), a Master’s degree in Contemporary Art History and Visual Culture (Universidad Autónoma de Madrid, Universidad Complutense de Madrid, and Museo Reina Sofía,

2018), and a PhD in Art History (Universidad Autónoma de Madrid, 2023). Her research interests focus on the relationships between art, politics, and social movements in Spain from the 1970s. She has carried out research residencies at the Universidade Nova de Lisboa, the University of Leeds, and New York University. Since January 2024 she has held the Banco de España Fellowship at the Museo Reina Sofía Studies Directorship (Madrid).

Márcia Oliveira is an Assistant Researcher at the Centre for Humanistic Studies at the University of Minho and a member of the Gender, Arts and Postcolonial Studies (GAPS) research group. She was co-PI of the research project ‘Women, Arts and Dictatorship. Portugal, Brazil and Portuguese-Speaking African Countries (2018–2021)’ and visiting scholar at Rutgers University, USA (2016). She holds a degree in Journalism from the University of Coimbra and a master’s degree in Aesthetics from FCSH — Universidade Nova de Lisboa. She completed her PhD at the University of Minho in 2013 with a thesis on art and feminism in Portugal in the post-revolution context, published in book form by Húmus in 2015.

María Gómez López is currently a postdoctoral research fellow at Universidad Autónoma de Madrid. She earned her PhD in Art History from the Complutense University of Madrid with a thesis titled ‘Maps of Inhabiting. Cartographic Subversions and Reinventions in Contemporary Art from the Arab world’. Her research explores the intersection of art and cartography in contemporary Arab world production, particularly focusing on territorial narratives shaped by personal experience. Her current research is focused in analysing how images, imageries, and territories have been dialectically constructed within the historical and cultural relationships between Spain and Morocco.

Marie Boivent is Professor of Visual Arts at Rennes 2 University in France and co-director of the ‘Practices and Theories of Contemporary Art’ laboratory (PTAC). Her research focuses on artists’ publications, in particular those inspired by popular forms such as calendars, postcards, and periodicals. She is the author of the monograph *La Revue d’artiste. Enjeux et spécificités d’une pratique artistique* (Incertain Sens, 2015) and has published and coedited issues in numerous books and journals, including the *Journal of European Periodical Studies*, *Cuadernos del Centro de Estudios de Diseño y Comunicación* and *Boletín de Arte*.

Mela Dávila Freire is an author, curator, and translator. Her research focuses primarily on the feminist reappraisal of the history of artist publications and on the theoretical and practical intersections between archives and art collections and the

ideological biases inherent in archival structures. Her most recent publications include the books *Mission and Commission. Documenta and the Art Market, 1955–1968* (Barcelona: Polígrafa, 2022) and *Off-Register: Publishing Experiments by Women Artists in Latin America, 1960–1990* (New York: Center for Book Arts, 2023).

Myriam Dalal is a multilingual Arab writer and researcher. She holds a PhD in Arts and Sciences of Art from Sorbonne University in France. Following a postdoctoral fellowship in public history, co-production, and participatory practices at the University of Luxembourg, Dalal worked as an international outreach and research consultant in public history and community archiving for the Center for Contemporary and Digital History in Luxembourg. She recently joined the Migrant Futures Institute at Goldsmiths, University of London, where she is developing her project *The Virtual House of the Rejected*. Dalal received the AFAC grant for critical and creative writing in 2023 for her monograph *The Image and the Regime* (Arabic, forthcoming 2026).

Paula Guerra is an Associate Professor of Sociology and a Researcher at the Institute of Sociology, both at the University of Porto (Portugal). She is also an Adjunct Associate Professor at the Griffith Centre for Social and Cultural Research (Australia). She founded and coordinates KISMIF (kismifconference.com) and co-coordinates the Research Network on the Sociology of Art of ESA. Guerra is editor-in-chief of the SAGE journal *DIY, Alternative Cultures and Society*, and the Bloomsbury Academic Series *Critical Studies in Do-it Yourself*.