

Statecraft Contributors

Victoria Ivanova is a curator, writer and consultant living in London. She is the recipient of the collaborative PhD research position between the Serpentine Galleries and London South Bank University (2018–2021). Her focus is on systemic and infrastructural conditions that shape socio-economic, political and institutional realities. To this extent, Ivanova develops (i.e. researches, writes about, curates programmes, does public talks and consults on) innovative approaches to policy, finance and rights in the sphere of contemporary art and beyond.

Dr. des. Friederike Landau is a Lecturer in Urban Sociology and Associate Research Fellow at the Center for Metropolitan Studies in Berlin. Her research revolves around new actors and activism in Berlin's cultural field. Her dissertation (2015–2017) examined the conflictual relationships between Berlin's cultural and administrative protagonists and unpacked their mutual temporary legitimations in a new governance constellation. Understanding such 'conflictual collaboration' as articulated from and via conflict, rather than consensus, Friederike mobilizes new understandings of urban (cultural) politics and the political in times of democratic and legitimacy crises.

Suhail Malik is Co-Director of the MFA Fine Art, Goldsmiths, London, where he holds a Readership in Critical Studies, and was 2012–15 Visiting Faculty at CCS Bard, New York. Recent and forthcoming publications include, as author, *On the Necessity of Art's Exit From Contemporary Art* (forthcoming), 'Contra-Contemporary' in *The Future of the New* (2018), and 'The Ontology of Finance' in *Collapse 8: Casino Real* (2015); and, as co-editor, *Realism Materialism Art* (2015), *Genealogies of Speculation* (2016), and *The Flood of Rights* (2016).

Renzo Martens studied political science and art. He gained international recognition with the films *Episode I*, and *Episode III: Enjoy Poverty*, which was televised in more than 23 countries. In 2012, Martens established the Institute for Human Activities (IHA) and its Gentrification Program in DR Congo. Together with the plantation workers of Cercle d'Art des Travailleurs de Plantation Congolaise (CATPC) he uses artistic critique to redress economic inequality – not symbolically, but in material terms. Consequently, they opened an OMA-designed White Cube on a former Unilever plantation in 2017. The work of the CATPC has recently been shown in a solo exhibition in SculptureCenter New York and the 21st Biennale of Sydney.

Marion von Osten is a curator, artist and writer who lives and works in Berlin. Together with Grant Watson

she has been working as a curator and artistic director of *bauhaus imaginista* (2018–2019). Previous research and exhibition projects include *Viet Nam Discourse* (2016–2018) at Württembergischer Kunstverein Stuttgart and Tensta Konsthall Stockholm, *Aesthetics of Decolonization* (with ZHDK Zurich/Center for Post-colonial Knowledge and Culture (CPKC) in Berlin); *Model House—Mapping Transcultural Modernisms* at the Academy of Fine Arts, Vienna, and the CPKC, Berlin (2010–2013); *In the Desert of Modernity – Colonial Planning and After* at Les Abattoirs de Casablanca (2009); and at Haus der Kulturen der Welt in Berlin (2008); as well as *Projekt Migration* in Cologne, initiated by the German Federal Cultural Foundation (2002–2006); and *TRANSIT MIGRATION* in Zürich, Frankfurt and Cologne (2003–2005).

Kristel Raesaar is an artist based in Tallinn working with photography, text and varying performative and collaborative approaches. She is a co-founder of the artist-led platform Neanderthal Cave School and a member and employee of Tuleva*, a cooperative fintech and civil initiative aiming to shift the power dynamics of Estonia's financial landscape from within. From 2012 to 2016, she was the artistic leader of Tallinn Photomonth and continues as a member of the biennial's advisory board.

Rachel Rosenfelt is the Vice President and publisher for *The New Republic* magazine. She comes from being the founder, publisher, and president of the influential online magazine *The New Inquiry*. She is also the associate director of the Creative Publishing and Critical Journalism MA Program at the New School for Social Research—where she led graduate-level core curriculum as a founding member of the program in collaboration with its director, James Miller—and the creative director for Verso Books. Rosenfelt has been named one of "The 100 Most Influential People in Brooklyn Culture" by *Brooklyn Magazine* and one of the "Top 30 Young People in Digital Media" by *The Guardian*, and has given guest lectures at major institutions such as Harvard University and Parsons School of Design. She is currently a grant recipient from the Brown Institute for Media Innovation at Columbia University's Graduate School of Journalism, as well as a member of NEW INC, the first museum-led incubator in the areas of art, design, and technology, founded by the New Museum.

Christopher Roth is a filmmaker and artist. His films *Legislating Architecture* and *Property Drama* (with architect Arno Brandhuber) have been shown at the architecture biennials of Venice and Chicago. Part three – *Architecting after Politics* – is due autumn

2018. His feature film *Baader* won the Alfred Bauer Prize at the Berlin Film Festival 2002. *Hyperstition* is a film addressing left accelerationism with Armen Avanessian; *80*81 What Happened?* was a two-year research project with j Georg Diez, leading to 13 books and 30 theater pieces and performances worldwide. Roth is represented by Esther Schipper and lectures at ETH Zurich. In March 2018, three collaborative web TV channels were launched as *space-time.tv* Featuring *Realty-v* (with Tirdad Zolghadr of the Kunst-Werke), *S+* (with Arno Brandhuber's chair at ETH) and *42* with Fahrereitschaft, Lichtenberg. christopherroth.org

Christopher Kulendran Thomas is an artist whose work manipulates some of the processes by which art produces reality. His work has been included in the 7th Bi-City Biennale, Shenzhen (2017), the 11th Gwangju Biennale (2016), the 9th Berlin Biennale (2016) and the 3rd Dhaka Art Summit (2016). Recent exhibitions include *New Eelam: Tensta*, Tensta konsthall, Stockholm (2017), *Christopher Kulendran Thomas*, New Galerie, Paris (2017), *moving is in every direction*, Hamburger Bahnhof – Museum für Gegenwart, Berlin (2017), *Bread and Roses*, Museum of Modern Art in Warsaw (2016), *Co-Workers: Network As Artist*, Musée d'Art Moderne de la Ville de Paris (2015) and *Art Turning Left: How Values Changed Making*, Tate Liverpool (2013). Thomas' work is currently on view at the Museum of Contemporary Art (Chicago) as part of the exhibition *I was raised on the internet*.

Daniela Brahm and **Les Schliesser** initiated the project ExRotaprint in Wedding, Berlin in 2004. ExRotaprint is an urban development model that rules out profit from ownership, and creates a heterogeneous, open space for all social groups. www.exrotaprint.de

Les Schliesser is a visual artist based in Berlin. He was director of the project space Kunsttitel e.V. in Stuttgart. His exhibitions in Germany and abroad include: the Tirana Biennale, AL (2001); *Ideal City – Invisible Cities*, Zamosc, PL and Potsdam, DE (2006); Postmoscow Berlin (2008); Gallery du Bellay Rouen, FR (2008); 0047 Oslo, NOR (2014); and Casino Luxembourg (2014). In 2007 he was the co-founder and managing partner of ExRotaprint gGmbH, and has since been part of the ExRotaprint planning team. Schliesser advises similar charitable urban development projects. www.lesschliesser.de

Daniela Brahm is a visual artist based in Berlin. Her exhibitions in Germany and abroad include: Künstlerhaus Bethanien Berlin (2005); Museo Tamayo Mexico City (2006); *Ideal City – Invisible Cities*, Zamosc, PL and Potsdam, DE (2006); Kitchener-Waterloo Art Gallery, CA (2009); Museum of Modern Art in Warsaw, PL (2009 and 2017); 0047 Oslo, NOR (2014); Casino Luxembourg (2014); and Urbane Künste Ruhr (2015). In 2007 she was the

co-founder and managing partner of ExRotaprint gGmbH, and has since been part of the ExRotaprint planning team. Brahm is active in the Initiative Stadt Neudenken (Rethinking the City Initiative) and a member of the Runder Tisch zur Neuausrichtung der Berliner Liegenschaftspolitik (Round Table on the Restructuring of Berlin Property Policy). 2018–19 she is guest professor for “Spatial Strategies” at the Weissensee Kunsthochschule Berlin. www.danielabrahm.de

Tirdad Zolghadr is a curator and writer. He is associate curator at KW Institute for Contemporary Art Berlin and artistic director of the Summer Academy Paul Klee Bern. Curatorial work includes biennial settings as well as numerous long-term, research-driven projects. The role of art & culture in urban development has been a key concern throughout, from the film *Tehran 1380* (2001, with Solmaz Shahbazi) to the novel *Softcore* (Saqi Books 2005, KiWi 2008), to his collaboration with RIWAQ Palestine (2014–15). Zolghadr's most recent publication is *Traction*, Sternberg Press 2016