

Marzia Migliora was born in Alessandria in 1972. She lives and works in Turin. As an artist, she employs a wide range of languages, including photography, video, sound, performance, installation, and drawing, to create works that elevate the simplest human activities into moments capable of narrating fragments of collective history. Her recurring themes include memory as a tool for articulating the present and the analysis of labor as an affirmation of participation in the social sphere. The artist has also explored the human dynamics that have led to the capitalist paradoxes of industrial production as an extractive and divisive phenomenon for communities. Over thirty years of work, she has consistently sought to contribute to the reorganization of a more communal imaginary, focusing on minorities and their demands, and overturning social and political incongruities through multiple visual devices that emphasize the active participation of the viewer. In recent years, her works have embraced a multispecies dimension, incorporating animal and plant perspectives that contribute to new and necessary visions in times of global climate crisis.

The artist's work has been displayed at the Venice Biennale in 2015 and in shows and exhibitions in Italy and abroad including: MAGA [Museo Arte] Gallarate (2020), Ca' Rezzonico, Venice (2017), Museo d'Arte Contemporanea Castello di Rivoli (2012), MAXXI Rome (2012), Museo del Novecento in Milan (2011), Fondazione Merz in Turin (2006), FACT Liverpool (2005); MART in Rovereto (2004), Fondazione Sandretto Re Rebaudengo in Turin (2004). The artist's works form part of public and private collections in Italy and abroad: Madre Museum (Naples), Biedermann Museum (Donauesschingen), The National Museum of Women in the Arts (Washington), Fundació Sorigué (Lleida), Museo Castello di Rivoli (Turin), Museo del Novecento (Milan), Sandretto Re Rebaudengo (Turin), Fondazione Merz (Turin), La Triennale (Milan), Collezione ACACIA (Milan), Collezione La Gaia (Cuneo), Videoinsight collection (Turin).

Maja and Reuben Fowkes are art historians, curators and directors of the Postsocialist Art Centre (PACT) at the Institute of Advanced Studies, University College London. Their publications include *Art and Climate Change* (Thames & Hudson, 2022), *Ilona Németh: Eastern Sugar* (Sternberg Press, 2021) and *Maja's The Green Bloc: Neo-avant-garde Art and Ecology under Socialism* (CEU Press, 2015). Recent curatorial projects include the exhibitions *Colliding Epistemes* at Bozar Brussels (2022) and *Potential Agrarianism* at Kunsthalle Bratislava (2021). Their Horizon Europe research project into the Socialist Anthropocene in the Visual Arts (SAVA) is supported by UKRI and they are co-founders of the Translocal Institute for Contemporary Art.

Anna Cestelli Guidi is an art historian and curator based in Rome, where she lives and works. After completing her education in Rome, Siena, and Berlin, from the mid-1990s she works in Spanish institutions such as the Centro Galego de Arte Contemporanea (CGAC) in Santiago de Compostela, the Museu d'Art Contemporani de Barcelona (MACBA) and the Fundació Metrònom in Barcelona. Since 2005, she has led the Visual Arts Section at the Fondazione Musica per Roma, based in the Rome Auditorium, where she developed the projects like 'One Space / One Sound' and 'Sound Corner', linking sound with visual arts. Among her curated exhibitions are the sound projects *Italian Art To be Listened To* at the NCCA in Moscow, 2010; *Score. Between Image and Sound* at the MARCO Museum in Vigo (Spain), 2014; *Il corpo della voce* for the Palazzo delle Esposizioni in Rome, 2019.

Matteo Lucchetti is a curator, art historian, and writer born in 1984 in Sarzana, Italy, and based in Rome. He is currently curator for Contemporary Arts and Cultures at Museo delle Civiltà in Rome. Since 2011, he has been curating with Judith Wielander Visible, a research project and support for socially engaged artistic practices in a global context of Cittadellarte - Fondazione Pistoletto and Fondazione Zegna. He worked as curator of exhibitions and the public program at the BAK in Utrecht in 2016-2018 and was curator of the 16th Rome Quadrennial. Among the most important recent

curatorial projects: Pompei Commitment with Otobong Nkanga and Marzia Migliora, 2022; Climavore Italy with Cooking Sections, Palazzo delle Esposizioni, Roma, 2021; Marzia Migliora. The spectrum of Malthus, MA * GA, Gallarate; and Sammy Baloji. Other Tales, Lunds Konsthall and Kunsthall Aarhus, 2020. He has been a visiting professor at HISK, Ghent; Piet Zwart Institute, Rotterdam; Sint Lucas Antwerpen, Antwerp; and Brera Academy of Fine Arts, Milan.

Carolina Lio is a curator based in London. Since 2019, she has served as director of Looking Forward, a London-based nonprofit focusing on sustainable curatorial practices. She has collaborated with Visible as co-curator and project manager since 2020. From 2010 to 2019, she developed her career as an independent curator, collaborating with institutions such as the Museum of Contemporary Art in Barcelona (MACBA), the Italian Institute of Culture in Los Angeles, and the Hong Kong Arts Centre. She holds an MA in curating from the Royal College of Art in London, and she graduated from the post-master CuratorLab program at Konstfack University of Arts in Stockholm.