

ART AND  
POPULISM  
EVENT  
PROGRAMME  
11+12 JUNE



Claire Fontaine, *Left & Right*, 2023, Pescia Fiorentina. Courtesy the artist and Hypermaremma, photo credit Daniele Molajoli

**Amid intense instability in the art world – where protests, boycotts, and resignations have become commonplace – this two-day event brings together leading artists, curators, critics and scholars to examine one of the most urgent political forces of our time: populism.**

For over a decade, populism has dominated headlines and ignited debate across the political spectrum; few words give a more enticing, and murky, indication of the current, politically turbulent moment. Yet despite extensive analysis from the social political sciences – and the rapid rise of ‘populism studies’ – its impact on art, curating and cultural institutions remains unexplored. This event addresses that gap by convening an international group of leading thinkers, artists, critics and curators to consider how populism is reshaping the art world – and how the art world, in turn, is mobilising populism.

Moving beyond simple characterisations, speakers will approach populism as a contested tool, a mechanism of power, and a potential tool for radical democracy. Discussions will range from how artists and curators navigate the fault lines between ‘elite’ and ‘popular’ culture, to how populism shapes cultural governance and engenders the aestheticisation of politics. Participants will also reflect on what implications populism has for the ways we work, organise and collaborate today.

The first day, 11 June, will take the form of a day-long symposium at Wadham College, University of Oxford. On 12 June, participants will gather at The Courtauld Institute for a closed-door workshop. The project will culminate in an evening event, *Towards an Aesthetics of the Left*, hosted by the Research Forum. The event will begin with a screening of a specially edited version of *Comizi di non amore (Non-Love Meetings, 2004)* by Francesco Vezzoli, created for *Art and Populism*. Following the screening, speakers from the symposium will take part in a roundtable discussion exploring the central questions of left aesthetics. Drawing on the ideas, debates, and reflections that emerge over the two days, the conversation will consider the possibilities and challenges of developing new forms of collective cultural and political praxis. Participants across both days include TJ Demos, Sarah James, Dean Kissick, Angela Dimitrakaki, Clive Nwonka, Lars Bang Larsen, Luce deLire, Anthony Gardner, Claire Fontaine, Ana Dević (WHW), and the Otolith Group.

# SYMPOSIUM

11 June 2026  
Moser Lecture Theatre, Wadham College  
University of Oxford  
9:30–18:30

9:30 Marko Ilić & Sofia Gotti	REGISTRATION AND WELCOME
<b>10:00–12:30 SESSION 1</b>	<b>POPULISM IN CONTEXT</b>
10:00 Angela Dimitrakaki	Can the Dead (Communists) Speak?: The Kaisariani Massacre on eBay and Photography as ‘National Monument’
10:30 Anthony Gardner	Interventions
11:00 Anna Dević	Lessons from Partisan Art: Art, Resistance, and Political Imaginaries
11:30 Anjalika Sagar	On the WIDF, the Women’s International Democratic Federation
12:00	Discussion (moderated by Diva Gujral)
<b>12:30</b>	<b>LUNCH</b>
<b>13:30–15:30 SESSION 2</b>	<b>RESISTING DISASSOCIATION</b>
13:30 Fulvia Carnevale	How Do We Want to Be Seduced?
14:00 Clive Nwonka	Liminal Subjects: Opacity and the Black Popular
14:30 Luce deLire	Surrealism, Tyranny and Hyperpop
15:00	Discussion (moderated by Sarah Wilson)
<b>15:30</b>	<b>BREAK</b>
<b>16:00–18:30 SESSION 3</b>	<b>(TECHNO)POPULIST AESTHETICS</b>
16:00 Lars Bang Larsen	Revisiting Populism
16:30 Dean Kissick	Art Versus Popular Culture
17:00 Sarah James	Little Castles Everywhere and Revolutionary Larpers; Art After Market Populism, Techno Populism and End Times Fascism
17:30 TJ Demos	Tracks for a Left Technopopulism
18:00	Discussion (moderated by Klara Kemp-Welch)
<b>18:30</b>	<b>RECEPTION</b>

# WORKSHOP + EVENING PANEL

12 June 2026  
Courtauld Institute  
Vernon Square Campus  
12:00–19:30

12:00–16:00  
ROOM SR1

## CLOSED-DOOR WORKSHOP

For symposium participants only,  
with lunch and refreshments provided.

18:00–19:30  
LECTURE THEATRE 2

## PANEL DISCUSSION:

*Towards An Aesthetics of the Left*  
Moderated by Sofia Gotti and Marko Ilić

Featuring a screening of an edited cut  
of Francesco Vezzoli's *Comizi di non  
amore (Non-Love Meetings)*, 2004. Video  
Installation, colour, sound, 63:50 min.  
Courtesy Fondazione Prada, Milan,  
specially made for *Art and Populism*.

19:30

RECEPTION

# ABSTRACTS + BIOGRAPHIES

## **Can the Dead (Communists) Speak?: The Kaisariani Massacre on eBay and Photography as 'National Monument'** **Angela Dimitrakaki**

In 2026, a Belgian collector specialising in Third Reich memorabilia put an auction up on eBay: a batch of photographs from the 1940s. Taken by a Wehrmacht Sergeant in Nazi-occupied Athens, the photographs were a souvenir of 'war tourism,' and included the visual record of a war crime: the execution of two hundred Greek communists by a Nazi firing squad in the Kaisariani district of Athens. The attempted auction on eBay sparked an outcry among the Greek left, evident in the affect-laden social media, where the photographs occasionally appeared AI-enhanced. The country's Ministry of Culture, serving under an 'old school' right-wing government, swiftly moved to acquire the photographs. Declared a 'national monument,' the photographs are now a heritage that belongs to the people and exemplify patriotism.

This paper addresses the discourses that shaped and are shaping the discovery and reception of the photographs in the complexity of the 2020s, where competing meanings of 'populism' (a term that already defined Greek and European politics in the austerity-heavy 2010s) and articulations of 'the people' encounter the need for a politics of memory. Encompassing suppression, disavowal, incorporation, expulsion, celebration, joy and fear, this politics of memory encounters the nation (and the nation-state), class struggle, capital's geopolitics and the shaping of antifascism in the Second World War and today.

**Angela Dimitrakaki** is Professor of Contemporary Art History and Theory at the University of Edinburgh. Angela's academic research focuses on feminism and Marxism in art history and the humanities; art and curating in relation to labour, production and social reproduction; art institutions; globalisation, imperialism and colonialism; participatory and socially engaged art paradigms, film and photography; contemporary democracy, class politics, and antifascism. Angela's authored monographs include *Feminism. Art. Capitalism* (Pluto Press, 2025), while she is also the co-editor of volumes such as *Depression Era: A Collective Lens in the Age of Crisis*, (K8, 2025), and *ECONOMY* (Liverpool University Press, 2015). She serves on the editorial board of *Third Text* and is a Corresponding Editor for *Historical Materialism*. She is presently the recipient of a Leverhulme Research Fellowship to research how the idea of 'family' has functioned as metaphor in art and photography since the 1950s.

## **Interventions** **Anthony Gardner**

In 2007, Australia's right-wing federal government, struggling in the polls with an election imminent, introduced the Northern Territory National Emergency Response (NTNER) Act into Parliament. The Act's stated goal was to use Australian military and police forces to 'clean up' First Nations communities, especially those in remote regions of the Australian desert and on traditional lands (or Country), amid concerns about pornography, alcohol abuse and child sex trafficking. The NTNER quickly became known as the Intervention because in practice, and as many First Nations elders had feared, the Act radically transformed power away from First Nations autonomy and self-determination and back to settler colonial control of First Nations land, people and daily lives. Personal movement through townships and on Country became blocked,

racialised, through new road signs and barriers, curfews and military presence; escalated policing led to indiscriminate arrests and a renewed culture of fear and fearmongering, and a withering of First Nations custodianship of Country.

The Intervention presented a distinct mode of populism, its racism driven not by fears of migration or of 'losing' national autonomy but by (re)taking the lands and autonomy of others, done in the interests of what Jean Bricmont, Jennifer Biddle and others have called 'humanitarian imperialism.' That is only part of the story, though, for the Intervention also coincided with a new mode of artistic activism and practice for those living on affected Country. Within a few years, both in the Central Desert and on Yolŋu Country, the physical detritus of Intervention started becoming the supports for artworks engraved onto metal sheeting and road signs, etched with the designs of custodianship and sovereignty unceded for over 65,000 years. The interventions made on the markers of Intervention are the main focus of this paper and how First Nations artists have responded to the dehumanising drives of populism through the reclamation of objects and authority.

**Anthony Gardner** is Professor of Contemporary Art History at the University of Oxford, where he is also the Director of Graduate Studies at the Ruskin School of Art and a Fellow of The Queen's College. His publications include the books *Mapping South: Journeys in South-South Cultural Relations* (Melbourne, 2013), *Politically Unbecoming: Postsocialist Art against Democracy* (MIT Press, 2015), *Neue Slowenische Kunst: From Kapital to Capital* (with Zdenka Badovinac and Eda Čufer, MIT Press, 2015) and *Biennials, Triennials and documenta: The exhibitions that created contemporary art* (with Charles Green, Wiley-Blackwell, 2016).

### **Lessons from Partisan Art: Art, Resistance, and Political Imaginaries** **Ana Dević/WHW**

In response to the symposium's focus on art and populism, my presentation examines these themes through the concept of partisanship as both a historical and a contemporary phenomenon. I approach partisan art not only as a specific episode in the history of the Yugoslav People's Liberation Struggle during the Second World War, but also as a conceptual framework that remains relevant today. The Yugoslav Antifascist Partisan Movement was at once a political and social revolution, in which the active participation of artists played a vital role. Their work did not merely reflect the struggle, but also contributed to reshaping the relationship between art, society, and political action.

Building on this legacy, I consider populism as a potential form of resistance, one that, despite its ambiguities, can play a crucial role in processes of broader social transformation, particularly in the context of contemporary polycrises. Drawing on Jonas Staal's notion of emancipatory propaganda (Staal, 2019), I approach partisan art as a collective practice that participates in the production of political imaginaries and the construction of alternative social realities. I draw on both historical and contemporary examples, including artistic practices and exhibitions, as key points of reference. In what ways can we engage today in building broader antifascist fronts?

**Ana Dević** is a curator, educator, and writer based in Zagreb. She is a PhD candidate at the University of Zadar, where her research focuses on antifascist and partisan art. She is a member of the curatorial collective *What, How & for Whom/WHW*, founded in Zagreb in 1999 by Ivet Ćurlin, Ana Dević, Nataša Ilić, Sabina Sabolović, and Dejan Kršić. WHW has developed projects across diverse geographical and cultural contexts and at multiple institutional scales, from the artistic directorship of *Kunsthalle Wien* to the forthcoming edition of *Skulptur Projekte Münster*, drawing on queer-feminist, antifascist, and decolonial perspectives. From 2026, WHW will once again run the city-owned gallery space *NovaNova* in Zagreb.



**On the WIDF, the Women's International Democratic Federation  
Anjalika Sagar/The Otolith Group**

**The Otolith Group** was founded in London by Anjalika Sagar and Kodwo Eshun in 2002. The collective has researched and produced densely textured moving-image works, installations, photographs, murals, and performances that frequently reference the trajectories of the Non-Aligned Movement and the transnational legacies of the global majority and its diasporas. Their works have been commissioned and presented by museums, galleries, biennials, and foundations worldwide. Recent monographic exhibitions include: *MASCON A Massive Concentration of Black Experiential Energy* and *MASCON A Massive Concentration of Black Interscalar Energy* across Chicago as part of *Project A Black Planet* at the ART INSTITUTE OF CHICAGO and the NEUBAUER COLLEGIUM, at the Fondazione Sandretto Re Rebaudengo in Turin, Italy (2024); *Secession* in Vienna (2022); and the Irish Museum of Modern Art in Dublin (2022).

**How Do We Want to Be Seduced?  
Fulvia Carnevale/Claire Fontaine**

This will be a presentation of Claire Fontaine's research as a way of fighting, by both visual and theoretical means, the difficulty of making sense of the present, grappling with the contradictions from a contradictory standpoint, which is the position of the contemporary artist, imprisoned between an abstract freedom and a practical participation to the toxicity of the commercial landscape. I will consider populism's extraction of dignity and the loss of a shared reality. I will tackle identity as a battlefield, and not a safe ground, and human strike as the only way of resisting disassociation.

**Claire Fontaine** is a Paris-based collective artist founded in 2004. After adopting her name from a popular brand of school notebooks, Claire Fontaine declared herself a 'readymade artist' and began to elaborate a version of neo-conceptual art that often resembles the work of others. Working across neon, video, sculpture, painting, and text, her practice can be described as an ongoing interrogation of political impotence and the crisis of singularity that seem to define contemporary art and life today. Claire Fontaine uses her freshness and youth to fashion herself as a whatever-singularity and an existential terrorist in search of subjective emancipation.

**Surrealism, Tyranny and Hyperpop  
Luce deLire**

In this talk, I suggest 'surrealism' as both an analytic category and a political strategy for the present. In the first part, I show that the tyrants of the world are objectively surreal and ridiculous (and have been in the past), which helps them to navigate social media environments and devastated political landscapes. Cis-Hetero-Extremism is a big part of this. In a second part, I argue that hyperpop artists are the closest we get to an aesthetically independent progressive populist aesthetics in recent memory. The utopian dimension of hyperpop is the 21<sup>st</sup> century version of the revolutionary underpinnings of past surrealisms.

**Luce deLire** is a ship with eight sails and lies by the quay. She holds a PhD in philosophy and teaches and publishes on the metaphysics of infinity, political philosophy, art and culture, and trans and queer themes. She is currently preparing two books: *Spinoza on Sex, Gender and Sexuality* and *EUPHORIA: A Treatise on Capitalism's Techno Tyrants (Notably the BABY) and Hospitable Trans Lesbian Utopias*. Her most recent publication is 'Critique Is Over, Morality Is Dead and Surreal Utopias Are Where It's At' (*e-flux journal*). For more information, see [www.getaphilosopher.com](http://www.getaphilosopher.com) and Instagram: @luce\_delire.

## **Liminal Subjects: Opacity and the Black Popular** **Clive Chijioke Nwonka**

This paper identifies the spatial, spectatorial and interpretative disassembling of the imperviousness of Black texts as part of the continuum of the negation of Black identities from the claimed liminality of the Black existence and humanity, and in extension, an interpretive liminality of Black art and visual culture, as part of the resistant technologies of Black precarity and fugitivity. In the overexposure of the Black text as a necessary practice of racial inclusivity in assuring its valorisation within popular contexts, what mechanisms of defence, displacement, and opacity withholding are identifiable when Black visual culture and moving image is divorced from very Black identities, communities and environments in which it is born, constituted and made available and valuable?

**Clive Chijioke Nwonka** is Associate Professor in Film, Culture and Society within UCL's Faculty of the Arts and Humanities, and Professor in Practice at the British Film Institute. Nwonka's scholarship broadly centres on race and the humanities. He is the author of the books *Black Boys: The Social Aesthetics of British Urban Film* (2023), *Black Arsenal* (2024) co-author of the book *Race and Racism in the Creative and Cultural Industries* (2026) and the forthcoming book *Amalgamations of Black Visuality* (2027). He is UCL Academic-in-Residence for the V&A East Museum.

## **Revisiting Populism** **Lars Bang Larsen**

Curated by Cristina Ricupero, Nicholas Schafhausen, and myself, and presenting work by around 45 artists and groups, the Populism exhibition took place at four venues simultaneously during the summer of 2005: Contemporary Art Centre, Vilnius; Frankfurter Kunstverein; National Museum of Art, Oslo; and Stedelijk Museum, Amsterdam.

The Populism project might be relevant today in so far as it's criticisable: How did its refusal to separate populist politics from the political imagination of visual art unfold? How has the field of art changed since then – and how have political populisms changed? Looking back, were we barking slightly up the wrong tree, considering neoliberalism's replacement of homo politicus by homo oeconomicus?

**Lars Bang Larsen** is a writer, curator, and art historian. He has researched the histories of art and politics as they have played out in exhibition-making and between craft, technology and countercultures in the 19<sup>th</sup> and 20<sup>th</sup> centuries. Lars' PhD was on psychedelic concepts in neo-avant-garde art (2011), and he has (co-)curated exhibitions such as *documenta: Politik und Kunst* (2021) and *Chronoplasticity* (2019/20). His books include *The Model* (2010), *Networks* (2015) and *Arte y Norma* (2016). He has been affiliated with institutions such as Moderna Museet, Stockholm, Haute École d'Art et de Design – Genève, and the Bienal de São Paulo.

## **Art Versus Popular Culture** **Dean Kissick**

Artists, in various 19<sup>th</sup> and 20<sup>th</sup> century modernist and avant-garde formations, were once conceived of as existing on the fringes of society – and often sought to challenge or undermine social norms – but are now commonly thought of as having a role at the centre of society, upholding consensus reality and promoting good values that are harmonious with those of liberal elites. The art crowd, then, is part of the class that populists explicitly are opposed to. Contemporary art (us) and populism (them) stand in opposition to one another. Neither side seems particularly interested in engaging with, or provoking, the other. Remember, for instance, how Young British Artists used to provoke the tabloid press. When contemporary culture enrages the populist right it usually happens by accident, resulting from the mutual misunderstanding between the two worlds: Nigel Farage denouncing Balenciaga as satanic from the back of a chauffeured car.



Over the past decade the art establishment has welcomed world folk art and outsider art into the galleries, where they had previously been excluded. However, over that same period, the contemporary folk art of internet culture and digital media has generally been excluded. This is where the new high/low boundary has been drawn. Contemporary art, then, has been reshaped in response to populism by being distanced from that which is closely associated with today's technological populism: digital production, social media, new technology, AI in particular. These very contemporary forms are widely disregarded. High art exists in tacit opposition to the popular culture of the day (social media and streaming) – more so than has been the case for probably 70 years, since the first stirrings of Pop Art. There are solid political, philosophical and aesthetic reasons for this, and financial reasons too. Populist leaders and agitators, in turn, do not seem to see the 2020s contemporary art world as an important stage for culture wars or other interventions.

**Dean Kisslick** is a writer and a contributing editor of *Spike Art Magazine*. He has published cultural criticism in *Harper's*, the *New York Times Magazine*, and the *Drift*, and short fiction in *Civilization* and *Heavy Traffic*. He has also given talks, read, and performed around the world. He lives in Paris and London, after a decade in New York.

### **Little Castles Everywhere and Revolutionary Larpers: Art After Market Populism, Techno Populisms and End Times Fascism** **Sarah Edith James**

My presentation focuses on recent projects by the British-born Egyptian artist Hassan Khan, and the collaborative works of Canadian-Iranian artist, writer and film maker Bahar Noorizadeh. I explore their work in relation to the cultural and visual worlds of extreme capitalism and market populism – the creed that identifies the free market with what is good for 'the people,' and seeks to protect the market from external interference. With the emergence of new forms of digital, post-Internet computational extractive capitalism, generative AI, and technofeudalism, increasingly violent forms of techno-populism have emerged – as seen in the political logic, far-right anti-establishment rhetoric, and nihilism of what Quinn Slobodian has called 'Muskism'.

Though different in their approaches, both Khan and Noorizadeh appropriate and occupy the aesthetics and forms of market, techno- and cultural populisms, simultaneously mobilising materialist critiques of neoliberalism, global hyper-capitalism's far-right turn, and its catastrophic, contrary, colonising logic. Each occupy the vernacular meta-structures of digital capitalism by turning the medium – as message – against itself, revealing the racial violence and colonial logic endemic to it. In different ways, Khan and Noorizadeh critique liberalism's cultural and political passivity and complicity in the face of the ascendant fascisms nihilistically transforming our present and colonising our future. I argue that each also repurposes the languages and forms of progressive popular culture and mass entertainment, past and present (theatre, opera, Pop music, TV, video gaming) – regrounding them in the realities not only of the culture wars, but the class and race war presently mounted by the hyper capitalist class. Khan and Noorizadeh each ask how art can continue to be meaningfully political today. In so doing, their attempts to generate counter models of criticality, social relation, collectivity and affect deserve to be taken seriously.

**Sarah Edith James** is Professor of Visual Culture at Manchester School of Art, MMU. Her monographs include *Paper Revolutions: An Invisible Avant-Garde* (The MIT Press, 2022), and *Common Ground: German Photographic Cultures Across the Iron Curtain* (Yale University Press, 2013). Her new book *Art & the Ends of Capitalism: Practising Politics* is forthcoming with Manchester University Press. She is founding editor of the book series 'Tomorrow's Art School,' the first volume of which she is co-editing with Dr Vera Mey. Titled *Against Imperialism: Imagining A Post-Capitalist World*, this is forthcoming with Sternberg/MIT in Spring 2027. Her current research project 'Art in an Age of Disaster, Adventures in Unworlding' explores Cold War and contemporary disasters through the lens of art and its chronopolitical journeys. For over 20 years she has written regularly for *Art Monthly*.

## Tracks for a Left Technopopulism TJ Demos

This presentation explores the possibility of a contemporary artistic left technopopulism that asks whether technological systems can be reorganized around collective human needs rather than capitalist accumulation. The stakes of this struggle are increasingly visible in contemporary AI 'slopaganda' wars, where synthetic images, hallucinated media, and misinformation, bidding for hegemony, circulate at overwhelming speed, outpacing the slower work of critique, verification, and political work. Through recent artistic engagements with and anticipatory of AI virality – including projects by Daniel Felstead, Jenn Leung, Forensic Architecture, and Arthur Jafa – the talk examines emergent forms of and interventions within insurgent technopopulist aesthetics, arguing that digital culture becomes politically transformative only when it generates collective institutions and material forms of organization capable of contesting power beyond the screen.

**TJ Demos** is Professor and Chair in the Department of the History of Art and Visual Culture, at University of California, Santa Cruz, and founding Director of its Center for Creative Ecologies. He is also Distinguished Visiting Professor in the VIAD Research Centre at the University of Johannesburg, and a research associate both at NICHE Centre for Environmental Humanities at Università Ca' Foscari Venezia and Freie Universität Berlin. Demos writes about contemporary art, social movement aesthetics, global politics, and political ecology, and is the author of numerous books, including *Against the Anthropocene: Visual Culture and Environment Today* (Sternberg Press, 2017); *Decolonizing Nature: Contemporary Art and the Politics of Ecology* (Sternberg Press, 2016); and *The Migrant Image: The Art and Politics of Documentary During Global Crisis* (Duke University Press, 2013); and *Radical Futurisms: Ecologies of Collapse, Chronopolitics, and Justice-to-Come* (Sternberg Press, 2023). He is currently working on a new book for MIT Press, provisionally entitled: *Art After Justice: Contemporary Artists Respond to Environmental Violence*.

### ***Comizi di non amore (Non-Love Meetings), 2004*** **Francesco Vezzoli**

Originally a video installation (colour, sound, 63 min 50 sec; courtesy of Fondazione Prada, Milan) *Comizi di non amore (Non-Love Meetings, 2004)* reworks Pier Paolo Pasolini's *Love Meetings* (1964) while satirising the long-running Italian dating programme *Men and Women* (1996–present). The film stars Catherine Deneuve and Marianne Faithfull in leading roles, with a cameo appearance by Jeanne Moreau.

**Francesco Vezzoli** (b. Brescia, 1971) lives and works in Milan. One of the most successful Italian artists in the world today, his work can be described as a series of strong allegories about contemporary culture with a rich subtext of elaborate references involving video installations, petit-point embroideries, photography, live performances, media experiments and – most recently – classical sculpture. Vezzoli has exhibited widely in major museums and biennials internationally. His latest major exhibitions, *VITA DVLCIS: fear and desire in the Roman Empire* at Palazzo delle Esposizioni in Rome and *Museums of Tears* at Museo Correr in Venice, allowed him to relate his recent artworks, respectively, to Roman archaeological masterpieces and Italian historical paintings.



# MODERATORS

**Diva Gujral's** research focuses on lens-based media in postcolonial India in dialogue with the country's transnational political coordinates. She is currently a Leverhulme Early Career Fellow at the Ruskin School of Art and an Extraordinary Junior Research Fellow in the History of Art at Queen's College at the University of Oxford. There, she has begun a new project on Indian contemporary art and its historiographical interventions into how the early postcolonial state is archived and memorialised. Prior to this she was a Fellow in Twentieth-Century Indian and Global Imperial History at the LSE, and she completed her PhD at UCL.

**Sarah Wilson** is Professor of Modern and Contemporary Art at the Courtauld Institute, University of London. She co-curated *Paris, Capital of the Arts, 1900–1968* (Royal Academy, London, 2002) and published *The Visual World of French Theory, vol. 1: Figurations* (2010; French edition, 2018) and *Picasso, Marx and Socialist Realism in France* (2013). She received the international AICA Prize for Art Criticism in 2015. In 2011, she launched the MA special option 'Global Conceptualism: The Last Avant-Garde or a New Beginning?,' and supervises research on conceptual and post-conceptual art from the Cold War period to the present. She gave a keynote lecture on 'Crowds Power and the Rape of the Masses' at the University of Vienna in 2017 and published on 'Crowds and Power,' focusing on artists Marcyn Dudek and Eva Axelrad for the AICA Congress, Berlin, 2019.

**Klara Kemp-Welch** is Professor of Modern and Contemporary Art History and Head of Research Degrees (2025–28) at the Courtauld Institute. Her research focuses on modern and contemporary art from Eastern Europe. She was educated at the School of Slavonic and East European Studies and University College London. She is the author of *Antipolitics in Central European Art: Reticence as Dissidence under Post-Totalitarian Rule, 1956–1989* (I.B. Tauris, 2014) and *Networking the Bloc: Experimental Art in Eastern Europe, 1965–1981* (MIT Press, 2019), and co-editor, with Beata Hock and Jonathan Owen, of *A Reader in East-Central European Modernism, 1918–1956* (Courtauld Books Online, 2019). She is currently completing a monograph titled *Free Movement? Documenting Migration and Mobility in Eastern Europe*.

# CONVENORS

**Sofia Gotti** is an art historian and curator specialising in modern and contemporary art with a focus on South America. Her work broadly examines the intersections of radical politics, art, and popular culture. She has worked on exhibitions at institutions of varying scales, and in commercial galleries internationally. In 2024, she was part of the curatorial team of *Stranieri Ovunque – Foreigners Everywhere*, the 60th International Art Exhibition La Biennale di Venezia. She currently co-leads the MA Curating at the Courtauld Institute and previously was a Leverhulme Early Career Fellow at the University of Cambridge. Her first monograph *Pop Countercultures* is forthcoming with Liverpool University Press.

**Marko Ilić** is an Associate Professor in Contemporary Art History at the University of Oxford. His first book, *A Slow Burning Fire: The Rise of the New Art Practice in Yugoslavia*, was published by the MIT Press in 2021. Alongside Sofia Gotti, he is currently working on a project that examines the intersections between art and populism.