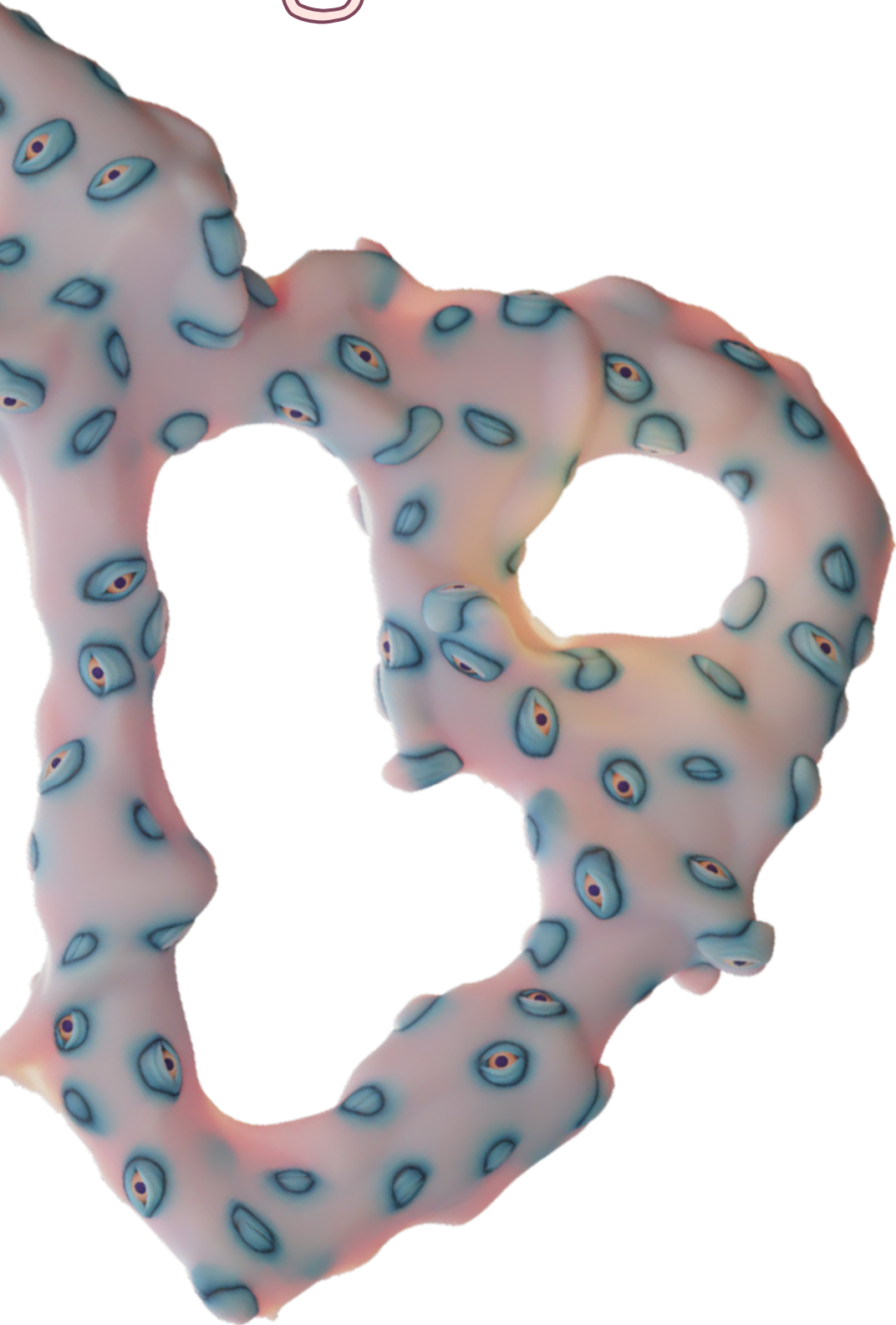


Fierce Togetherness



Kinship,
Gender and
Photography

FUTURES
Meet-up
Organised by
FOTODOK
At Centraal
Museum

FOTODOK

FUTURES

Creative
Europe



**CENTRAAL
MUSEUM**

FOTODOK x FUTURES are proud to present *Fierce Togetherness – Kinship, Gender and Photography*, a three-day conference at Utrecht's Centraal Museum, running from 1-3 November 2024.

Curated by Delphine Bedel and Daria Tuminas, this conference focuses on kinship, exploring possible forms of interconnectedness between actors in the local cultural scene. In their work, many of the guest participants strive to transform oppressive social structures, searching for ways to reclaim space for those who identify as women, trans, non-binary or gender-nonconforming. The programme introduces various strategies of this essential reclamation, from celebration and sharing food to protest and challenging institutions.

The conference's title refers to the writings of adrienne maree brown. In *Pleasure Activism: The Politics of Feeling Good*, brown states: "I love being of women who transform the brutal conditions we survive, who are upending rape culture, knowing we are inferior to no one, weaving our suffering into a fierce togetherness, into homes, chosen families, radical sisterhood, and Tomorrows." In the spirit of this statement, it is our hope that this conference generates lasting ties between participants, unveiling the potential of the power we collectively hold.

At a time when right wing rhetoric has become normalised - infiltrating the political mainstream in the Netherlands - our togetherness has to be fierce. We must be fierce in resistance. Fierce in our persistent research, and fierce in joy. We need to support one another, developing kinship between members of different communities to stand together against a dominant patriarchal culture of violence and discrimination.

The conference takes shape as a FUTURES Meet-Up, connecting local participants with the broader European photographic community. The programme commences after the opening of the exhibition *ENERGY: Redistributing Power and Taming Consumption* on 31 October, featuring artists drawn from FUTURES' European network of members, selected through an open call by Robert Capa Contemporary Photography Center, PhotoIreland and FOTODOK. Throughout the conference, both artists and several FUTURES members will participate in workshops and lead exhibition tours; there will also be a performance by the interdisciplinary artist Hiền Hoàng.

CONTEXT

Fierce Togetherness – Kinship, Gender and Photography is the third edition in a series of FOTODOK conferences on gender and photography. It follows *The Female Perspective in Documentary Photography* (2019), and *(IN)VISIBILITIES, Gender and Photography in the Netherlands* (2022). In 2024, FOTODOK is delighted to extend this series under the FUTURES' framework, inviting thinkers and makers from across Europe to join the conversation.

CREDITS

- Curators: Delphine Bedel and Daria Tuminas
- Visual identity: Pleun Gremmen
- Typefaces: Wavy by Lucas Watteau, Julien Beyls. TorreFarfan by Estefanía González Sánchez. Dauphine Dings by Alexandre Leray, Charles Mazé, Coline Sunier & Stéphanie Vilayphiou.
- Editing: George H. King
- Organisational and hosting partner: Centraal Museum Utrecht
- Production: Delphine Bedel, Daria Tuminas, Eleonora Schianchi, the FOTODOK team and the Centraal Museum team.

With the support of FUTURES, the Creative Europe Programme of the European Union, the City of Utrecht, Mondriaan Fonds, and ENGAGEMENT ARTS NL.

PRACTICAL INFORMATION

- Language: English.
- Locations: *Day Programme*: 1-3 November: Centraal Museum, Tuinzaal - Nicolaasdwarsstraat 14, 3512 XA Utrecht
Evening Exhibition Tours: 1-2 November: FOTODOK, Lange Nieuwstraat 7, 3512 PA Utrecht
- Accessibility: please contact info@fotodok.org.
- The conference code of conduct will be available in the days running up to the event.
- Recording consent disclaimer: The conference will be recorded by FOTODOK for security and communication purposes. Conference updates will be published on FOTODOK's Instagram (@fotodok.nl).

TICKETS

3-DAY TICKETS:

Regular € 25

Student € 12,50

DAY TICKETS:

Regular € 10

Student € 5

We strive to make this event accessible, irrespective of financial means. To request a free admission ticket, please contact info@fotodok.org. Tickets can be purchased [here](#).

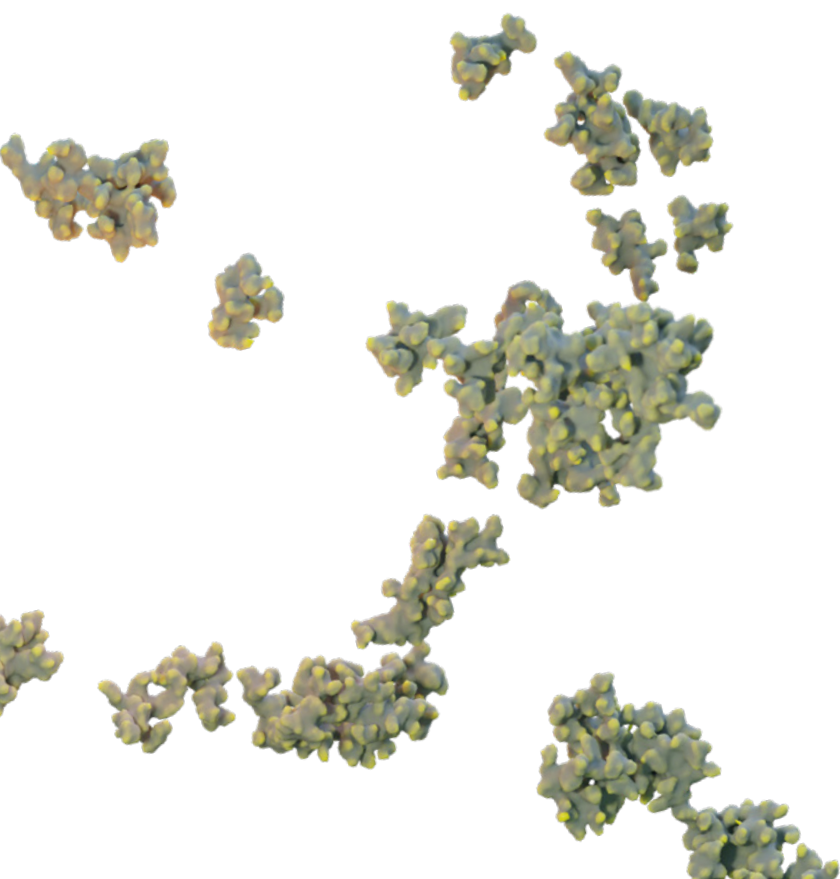


CONTACT & INFO

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A full press kit is available on request via info@fotodok.org.



Fierce Togetherness



Programme

Day 1 (1 November)

10:00 - 10:30 WALK IN & LIGHT BREAKFAST

*This event is by invitation only

10:30 - 13:00 WORKSHOP & LUNCH

ALPHABET SOUP SESSION

*This event is by invitation only

~ To kick off the conference, Cooking Something Up collective members Yusser al Obaidi, Julia Wilhelm and Carla Arcos Mathon invite visitors to their *Alphabet Soup Session*. During the workshop, participants will collectively explore the forms of kinship present among us. Through freewriting, discussion and communal cooking, participants' personal experiences surrounding gender, race and class are transformed into a shared vocabulary - to be added to our collective soup and digested over a shared lunch.

13:30 - 13:45 WELCOME SPEECH

~ Introduction to day 1 public programme by conference curators Delphine Bedel & Daria Tuminas.

13:45 - 15:45 OPENING KEYNOTE

Moving on the crossroads. Practices of Dutch Black, migrant and refugee feminists.

~ Researcher Nancy Jouwe

Moderator: Vivian Cintra

14:45 - 15:00 BREAK

15:00 - 16:00 FOCUS TALK

'mesmerizing...a warm and pleasant relationship with the Dutch Tax Administration Office.'

~ Artists Nadine Stijns and Batya Brown

Moderator: Nadine Ridder

16:00 - 16:30 BREAK

16:30 - 17:30 CLOSING KEYNOTE

The Daisies. Stories of Palestinian Women's Underground Resistance

~ Writer Umayya Abu-Hanna

Moderator: Wan Ing Que

17:30 DAY 1 PROGRAMME CONCLUDES AT CENTRAAL MUSEUM

18:30 - 19:30 EXHIBITION TOUR

ENERGY: Redistributing Power and Taming Consumption

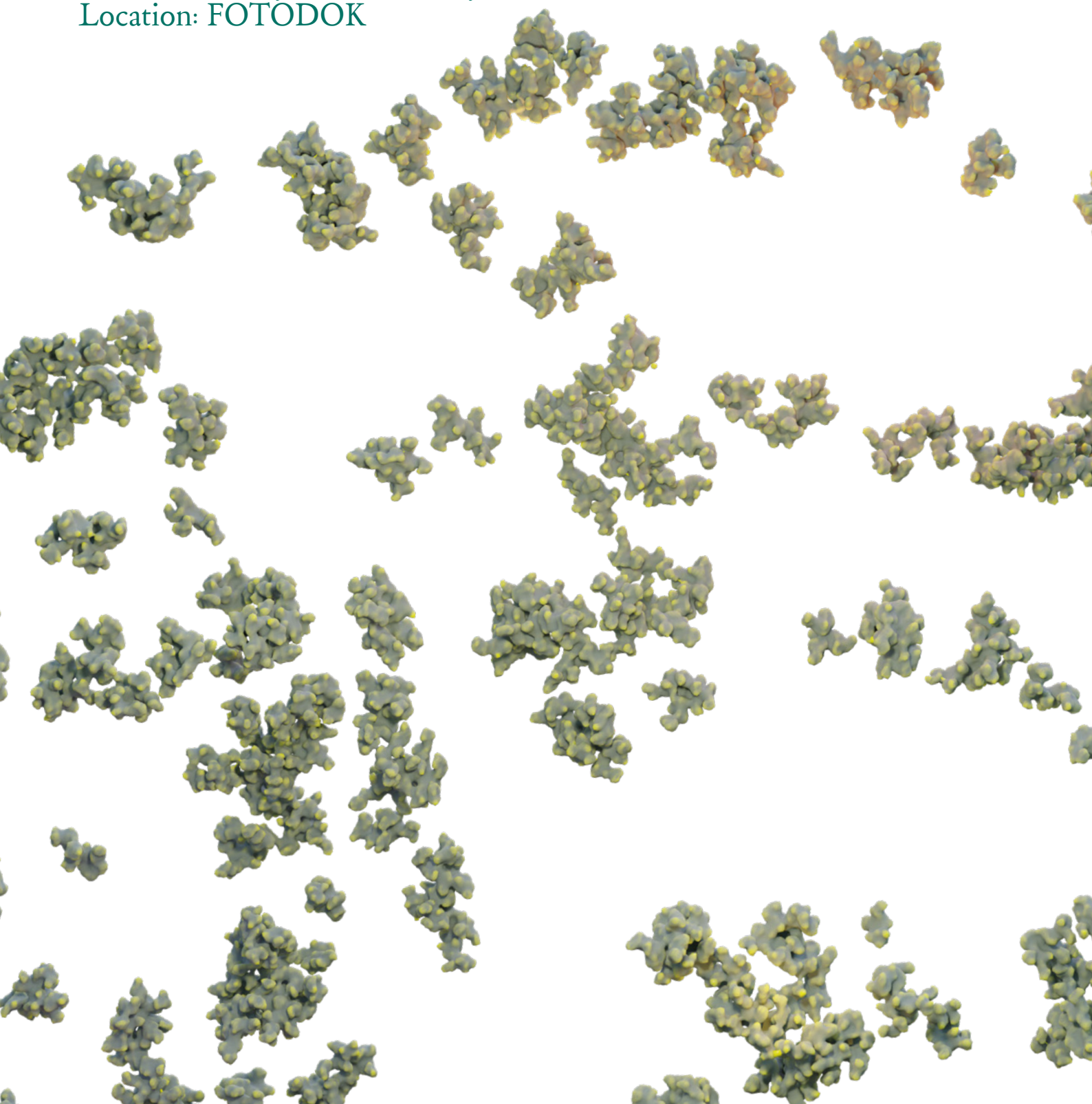
~^~ Curator Emese Mucsi (Robert Capa Contemporary Photography Center) interviews artists Tanja Engelberts, Antonio Guerra and Dávid Biró.

Location: FOTODOK

19:30 - 21:00 DINNER

*This event is by invitation only

Location: FOTODOK



Day 2 (2 November)

09:30 - 10:00 WALK IN & LIGHT BREAKFAST

*This event is by invitation only

10:00 - 12:30 WORKSHOP

QUEER COLLECTIVE BODY SPELL

*This event is by invitation only

~ Skinship_touch_based_place_for_Kinship Collective. Hosted by melanie bonajo (eeezzii) and Pawel Duduś (CHILL).

What does it mean to summon a queer collective body to create a spell? How do we recognise the voice of our collective body and our individual voice inside it? And to which collective future do our bodies say YES?

Speaking from a collective body, we speak of unity, empathy, and shared purpose. As we grow as individuals, we also cultivate a sense of belonging to the collective body. Recognising that our strength lies in our togetherness, we breathe life into this shared entity, sculpting its form with care and intention. *Collective Body Spells* is a workshop about honouring individual needs while weaving them into the fabric of togetherness, creating a harmonious dance of interconnectedness. Picture a swarm of (queer) bodies moving as one, with each person at the centre having their needs met - that's the essence of a collective body prayer, a sculptural parkour through space, where every step resonates with purpose and solidarity, fostering genuine connections and shared moments of joy. The human body is the most basic connection to our planet and our future.

Through movement, deep listening, empathetic understanding and inner inquiry, we sculpt a space where every voice is heard, every story is honoured and every contribution is valued, weaving together the intricate threads of our collective identity into a powerful tapestry of resilience, solidarity and hope.

Bring comfortable clothes.

12:30 - 13:30 LUNCH

13:30 - 13:45 WELCOME SPEECH

~ Introduction to day 2 public programme by conference curators Delphine Bedel & Daria Tuminas.

14:00 - 15:00 KEYNOTE TALK
EMBODIED CONSENT AND (S)KINSHIP

^~^ Artist melanie bonajo
Moderator: Delphine Bedel

15:00 - 15:30 BREAK

15:30 - 17:00 PANEL
Claiming Space

~ Curator Manique Hendricks (Frans Hals Museum)

~ Curator Miki Gebrelul (Fotogaleriet)

~ Artist Bete van Meeuwen

Moderator: Mounir Samuel

17:00 DAY 2 PROGRAMME CONCLUDES AT CENTRAAL MUSEUM

18:00 - 18:30 PERFORMANCE

Scent from Heaven: Ritual of Dreamers

~~ Artist Hiên Hoàng

Location: FOTODOK

18:30 - 19:30 EXHIBITION TOUR

ENERGY: Redistributing Power and Taming Consumption

^~ Editor Tom Viaene (FOMU, Trigger Magazine) interviews artists Yana Wernicke, Yana Kononova and Umberto Diecinove.

Location: FOTODOK

19:30 - 21:00 DINNER

*This event is by invitation only

Location: FOTODOK



Day 3 (3 November)

10:00 - 10:30 WALK IN & LIGHT BREAKFAST

*This event is by invitation only

10:30 - 11:00 EXHIBITION TOUR

Welkom thuis, lieverd

~ Artist Anna Aagaard Jensen leads a tour through her exhibition at Centraal Museum.

11:15 - 11:30 WELCOME SPEECH

~ Introduction to day 3 public programme by conference curators Delphine Bedel & Daria Tuminas.

11:30 - 13:00 PANEL

Notes on Collecting Photography

~ Collector and Gallery Director Narda van 't Veer (The Ravestijn Gallery)

~ Curator Guinevere Ras (The Netherlands Photo Museum)

~ Curator Valeria Posada Villada (The Photography Collection, Wereldmuseum)

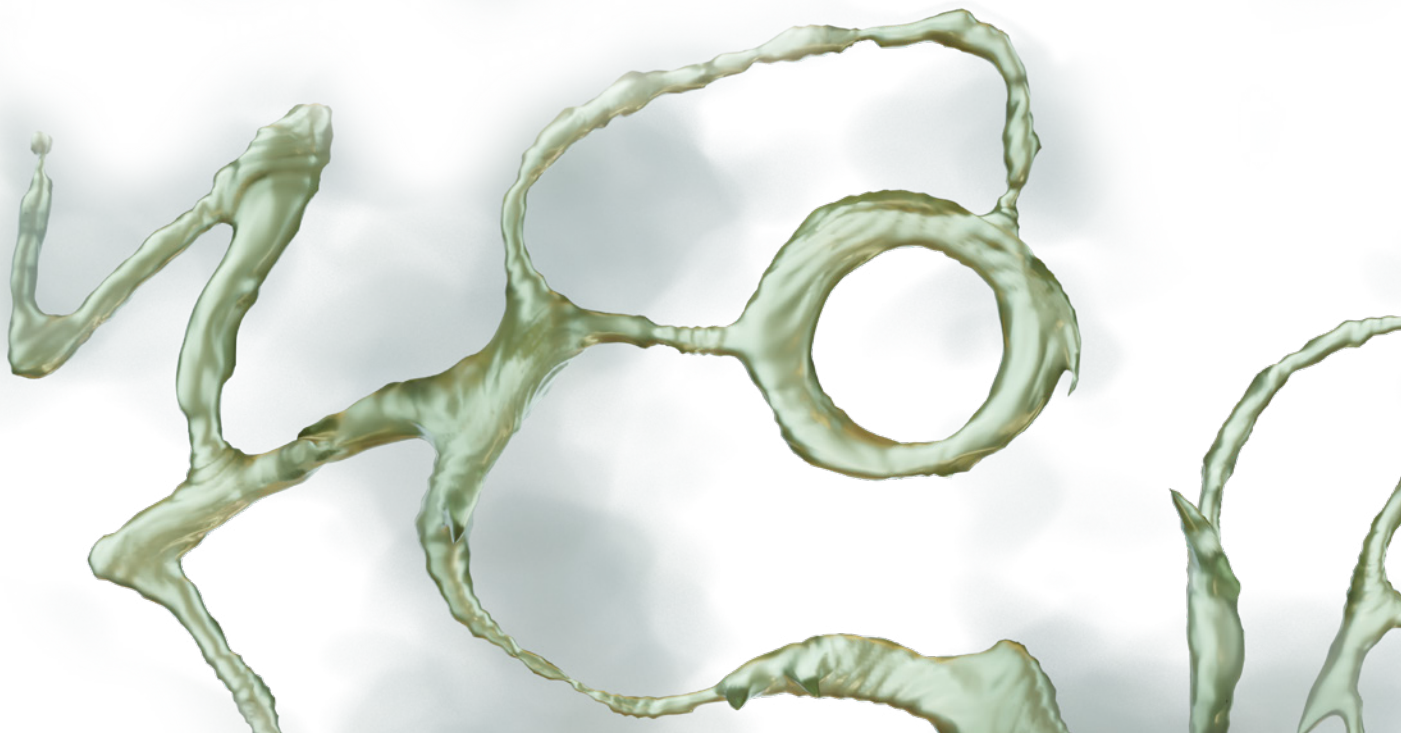
Moderator: Rubiah Balsem

13:00 - 14:00 LUNCH

14:00 - 14:40 SPOKEN COLUMN

~ Journalist Hasna el Maroudi

15:00 CONFERENCE PROGRAMME CONCLUDES



BIOGRAPHIES

Anna Aagaard Jensen (she/her/hers), is a Danish artist, designer and educator, currently working as head of designLAB at Amsterdam's Gerrit Rietveld Academy. She graduated cum laude from Design Academy Eindhoven in 2018. Known for her figurative shapes and women-only chairs, Aagaard Jensen creates objects as alternative representations of societal archetypes, using hyper-feminine, expressive shapes that evoke the female body. These figurative and ambiguous objects challenge traditional perceptions and invite new engagement with design, encouraging re-examination of design and our environment.

Batya Brown (she/her/hers) is a visual artist and self-taught creative professional. She is inspired by her faith, an interest in people and a love of nature. Combining professionalism with warmth in both business and creative environments, Brown regularly performs as a spoken word artist and participates in the organisation of multicultural events. She also leads Stichting Justify - a Rotterdam-based organisation committed to the wellbeing of people in the Netherlands. The foundation was established with the aim of supporting people where necessary, forming a bridge between citizens and the government.

Bete van Meeuwen (they/them/theirs) is an Amsterdam-based photographer whose work combines a keen eye for socio-political issues with strong imagery, culminating in a distinct sense of visual activism. Through this lens, they constantly bridge the gap between representation and questions of gender, sexuality and Black joy. For Van Meeuwen, it is important to approach topics that are considered taboo such as sex and sexuality, as well as feminism and discrimination. Their clients include the Rijksmuseum, The Black Archives, Stadsarchief Amsterdam, Amsterdam Museum, Beeld en Geluid, Eye Film Museum, Queer Amsterdam, VPRO, Netflix, Volkskrant and Hilton.

Cooking Something Up is a project in which Carla Arcos Mathon, Yusser al Obaidi, Freeke van der Sterren, Thao Tong, Julia Wilhelm work to cook up other ways of relating to knowledge and study, through practices of care. The project grew out of weekly dinners, hosted in each other's homes. Through the act of cooking and eating together, discussions arose about the politics of reproductive labor, intimacy, and the role of study within the context of domestic work and lived experiences. Similar to the way cooking isn't deemed real labor, the vast knowledges produced in the kitchen have barely been recognized as such. Thus, they reclaim cooking

up together, as a nourishing strategy for creating alternative ways of living, learning, and relating to one another. During the conference, the project will be represented by: **Julia Wilhelm** (she/her/hers) – an artist and organiser based in Rotterdam. She is co-hosting the experimental reading group Reading Rhythms Club, working towards more just cities in a collaboration with the transnational group Urban Front, and doing a residency in the cultural space Roodkapje in Rotterdam. **Carla Arcos Mathon** (she/her/hers) – a multidisciplinary artist, graphic designer, activist and organizer. A lot of her work is and has been devoted to SPIN, an artist and justice collective with a passion for publishing. **Yusser al Obaidi** (she/her/hers) – a decolonial feminist writer, organizer and graphic designer who seeks to acknowledge and enable the radical potential of intimate relational spaces. She was a member of the Promiscuous Infrastructures study group funded by the Willem de Kooning Academie Research center; and is part of a forthcoming collective Outwards as Inwards. Currently she is working as a curator at Gemaal op Zuid and as the Head of Talent at FOTODOK.

Emese Mucsi (she/her/hers) is an arts writer, editor and – since 2018 – a curator at the Robert Capa Contemporary Photography Center in Budapest. She is currently pursuing a PhD through the Film, Media, and Contemporary Culture programme at Eötvös Loránd University. Mucsi founded DOXA exhibition space and editorial den in 2022. She has served as a guest lecturer at both the Moholy-Nagy University of Art and Design (2023) and the University of Szeged (2024).

Guinevere Ras (she/her/hers) is a curator at the Nederlands Fotomuseum in Rotterdam. She focuses on decolonising the narrative space with exhibitions that question and complement the dominant Western narrative. Ras was involved in the creation of the permanent display Gallery of Honour of Dutch Photography (2021), *Imagination* (2022) and *I wish there was colour, I wish there was sound* (2024). Since 2024, she has chaired the board of Alien Mag, an online magazine about and for self-acceptance and female empowerment. Ras regularly serves as a jury member for awards such as the Dutch Photographic Portrait Prize (2022), De Zilveren Camera (2023) and the Keep an Eye Photography Stipendium (2024).

Hasna El Maroudi (she/her/hers) is a journalist, columnist, cultural programmer and chairwoman. Her work has appeared in NRC Handelsblad, de Volkskrant, Trouw, Elle Magazine and Vogue. She is a co-founder of the feminist platform Lilith Magazine and Lilith Agency. El Maroudi regularly chairs a range of programmes, spanning political discussions, cultural events and award shows.

Manique Hendricks (she/her/hers) is a Dutch-Peranakan Chinese art historian. She works as contemporary art curator at the Frans Hals Museum and was guest curator of the exhibition *To Dance is To be Free: Club Culture in Amsterdam from 1980 until now* at the Stadsarchief Amsterdam. In her work, Hendricks specialises in contemporary (media) art and visual and digital culture, exploring and highlighting themes around identity, representation, the body, drag and club culture. She is also a board member at Nieuwe Vide and a juror for the Amsterdam Prize for the Arts.

Miki Gebrelul (they/them/theirs) is a curator and Head of Exhibitions at Fotogalleriet. Meanwhile, they also serve on Art and Culture Norway's committee for government grants (exhibition spaces), and as a curator for a project with KORO - Public Art in Norway. Gebrelul holds a master's degree in Gender Studies from the University of Oslo. In late 2023, they participated in KORO's Curatorial Practice - Art in Public Space programme. They often work within intersections of queerness and post-colonialism, exploring how art can enable possibilities that are normally restrained by social inequalities.

Mounir Samuel (he/him/his) is a multidisciplinary artist, journalist, author, documentary filmmaker, museum curator and cultural entrepreneur working at the cutting edge of climate, politics, media, culture, art, language, gender, religion and geography.

Nadine Ridder (she/her/hers) is dedicated to empowering organisations to navigate the realms of diversity, inclusion and equity with confidence. Through strategic counsel, workshops and lectures, she equips businesses to embrace diversity as a catalyst for individual and collective growth. Ridder actively contributes to the public discourse on equality and justice through opinion pieces in newspapers like NRC Handelsblad, Het Parool and De Volkskrant, as well as platforms such as Oneworld and Lilith Magazine. She is a popular guest on various radio and TV programs, including NPO1 Radio's *This is the day and* the television programme *Op1*.

Nadine Stijns (she/her/hers) is a Dutch visual artist who works on long-term projects fuelled by her curiosity for socio-economic and/or political situations. Questions of labour migration in a global economic system, diaspora communities and national identity in post-colonial regions fascinate her, informing many of her projects. In recent years, Stijns' work has reached a larger audience through exhibitions at The Stedelijk Museum Amsterdam, Kunsthal Rotterdam, The Empty Quarter Gallery in Dubai, Format Photography Festival in Derby and CONTACT Photo Festival

Toronto. Alongside giving lectures, her work has featured in several newspapers and international publications, such as the British Journal of Photography, Metropolis M and GIDA Magazine.

Nancy Jouwe (she/her/hers) is a cultural historian, and currently works as a freelance researcher and writer. Before, Jouwe worked in management positions within the NGO sector for 20 years and sat in several (supervisory) boards and committees. Her interests lie in cultural heritage, arts and culture, transnational women's movements, colonial history, slavery and its afterlife and social and cultural diasporic movements. She has co-edited several books, including *Gendered Empire* (Verloren, 2020), and *Caleidoscopic Visions. The Black, Migrant and Refugee women's movement in the Netherlands* (forthcoming). Jouwe is now writing her PhD thesis, is a 2022-2025 fellow at the University of the Arts Utrecht and a crown member of the Dutch Council for Culture.

Narda van't Veer (she/her/hers) has been working with photography since the age of 22, both in the commercial sector (at the helm of her own photography agency for 36 years) and in the art world. Over the years, she has also built an impressive personal photography collection. With her extensive expertise and experience, van't Veer has become a recognised authority in the field. In 2012, she co-founded The Ravestijn Gallery with Jasper Bode. The gallery focuses on contemporary, groundbreaking photography, showcasing a mix of emerging and established artists. It has gained a reputation for exhibitions that are both visually striking and conceptually thought-provoking.

Rubiah Balsem (she/her/hers), a social architect and the founder of Studio Balsem, focuses on the vital role that art and culture can play in shaping our future society. She explores new pathways in cultural dialogues to cultivate curiosity and collaboration within the art ecosystem. In her various roles - whether as an intermediary, a strategic advisor, a moderator, a curator or a chair of boards, Balsem guides institutions like Buro Stedelijk, Centraal Museum, GLUE, OSCAM and Amsterdam Art. She advocates for putting the art and artist at the forefront, while also including diverse perspectives on art and culture.

SKINSHIP is a touch-based collective for queer, trans, non-binary, gender-fluid, agender, gender-expansive and femme communities. It centres on restructuring and re-prioritising the body as a vehicle for connection and safety, cultivating touch, pleasure, sexuality, playfulness, consent, boundaries and friendship as forms of activism. By moving intimacy beyond

the bedroom, SKINSHIP offers a variety of touch tutorials, games and workshops that help participants reconnect with their own and each other's skin, fostering a sense of kinship. Co-founder Paweł Duduś (they/them/theirs) (CHILL) is a queer non-binary feminist whose artistic work explores the intersections of sexuality and identity. They focus on building connections through touch and have trained in Sexological Bodywork and Somatic Sexual Education with a specialism in disability access and rights. Co-founder melanie bonajo (eeeezzii) (they/them/theirs) is a non-binary artist and filmmaker who critiques the erosion of intimacy in a capitalist society. Their multimedia works address themes of alienation and advocate for reconnection through community and body politics, creating spaces that expand the possibilities of human connection and intimacy in an increasingly disconnected world informed by social justice.

Tom Viaene (he/him/his) is a philosopher based in Brussels. After years of exhibition-making, he is currently focused on mentoring students, authors and artists. His interest lies in decolonial practices, futurity, dissidence, critical theories and global approaches in photography. Today, Viaene works as a programmer, editor and lecturer, teaching critical and intercultural philosophy and esthetics at Sint Lucas Antwerpen School of Arts (Karel de Grote hogeschool). He is part of the Sint Lucas Antwerpen Research Group (SLARG), for which he organises artistic research events. As an editor, Viaene coordinates *Trigger*, a publication platform in English on photography and critique, published by FOMU - Museum of Photography Antwerp. He is also an editor of *Grounds*, a research journal on artistic research by Sint Lucas Antwerpen.

Umayya Abu-Hanna (she/her/hers) is a Palestinian author born in Israel. She graduated from Aalto University in Helsinki, where she also served as a member of the Helsinki City Council, a member of the Arts Council Finland, head of the Media department at the Helsinki University of Applied Sciences, and a journalist at The Finnish Public Service Media Company. In Amsterdam, Abu-Hanna is both a member of the board of Aralez and co-founder of the Hummus Academy.

Valeria Posada-Villada (she/her/hers) is a historian and curator specialising in photography and arts from Abya Yala (Latin America). She is currently responsible for managing the photography collection at the World Museum in The Netherlands. Prior, Posada-Villada worked as Curator of Public Practice at Foam and Curator of Modern and Contemporary Art at the National Museum of Colombia, supporting the work of emerging and established talents alike through exhibitions and public programs.

Vivian Cintra (she/her/hers) has over 15 years experience combining legal practice, academia and art. Her areas of interests include the epistemology of truth and ethics, exploring how socialisation, (work) environments and media consumption shape our constructs of morality and belief systems. Elsewhere, Vivian co-runs Engagement Arts NL, a non-profit advocating for safer working environments in the Dutch artistic sector. Cintra-van der Hoek holds a Master of Laws (LL.M) from Leiden University, a Bachelor of Laws (LL.B) from The Faculty of Law of Sorocaba, and a Bachelor of Fine Arts (BFA) from Amsterdam's Gerrit Rietveld Academy.

Wan Ing Que, or Ying, (she/her/hers) is an anthropologist, cultural worker and facilitator based in Rotterdam. She trained in facilitation and moderation with a focus on consensus-based decision making and anti-oppression, as part of her organising within anarchist, feminist and anti-racist social movements. Her cultural work manifests mostly in social and collective practice, with storytelling and radio among her preferred mediums. Since 2017, her personal research has dealt with anti-colonial pedagogies and the women's movement in Indonesia post-independence and during Dutch colonial times. To grapple with colonial patterns and cycles of violence found within archives and oral histories, she experiments with critical fabulation. Currently she is curator of Happenings and Anarchive at the Roodkapje cultural centre in Rotterdam, as well as a guide for Traces of Slavery in Utrecht.

CURATORS

Daria Tuminas (she/her/hers) is an independent curator. Since 2019, she has curated regularly for FOTODOK, Utrecht, as well as developing exhibitions at the likes of Foam Museum Amsterdam, Les Rencontres d'Arles and GALLERI IMAGE. Between 2017 and 2019, Tuminas headed Unseen Book Market at Unseen Amsterdam, and has contributed to several photobook-related reflections as a writer, an editor or a curator. She co-curated the symposium *The Moving Page* for Amsterdam's Stedelijk Museum, contributed a chapter to *How We See: Photobooks by Women* (10x10 Photo-books, 2018), guest-edited *The PhotoBook Review #12* (Aperture, 2017), and has curated a number of exhibitions in connection to printed matter. In 2022, Tuminas co-founded Growing Pains - a foundation that publishes photobooks made with children in mind, supporting women and non-binary artists.

Delphine Bedel (she/her/theirs) is a feminist artist, writer, curator and publisher. She works with leading cultural institutions, museums, photography festivals and art and design academies. A longtime advocate of a more inclusive environment in the arts, they are cofounder of both The Roadmap for Equality in the Arts and Engagement Arts NL. Bedel was a previous participant at Amsterdam's Rijksakademie van Beeldende Kunsten. They write regularly for books and magazines, and their former platform *Meta/books* was dedicated to emerging practices in photography, design and experimental publishing. As a keynote speaker on these topics, her research has contributed to the emergence of a new generation of artists using publishing as a medium.

VISUAL IDENTITY

Pleun Gremmen (they/them/theirs) is a designer and artist with an interdisciplinary practice, working to unravel how the intertwined realms of the virtual and physical come together to shape and reflect the cultural and political fabric of our world. Pleun engages in storytelling in exhibitions, theater, through design matter, and through world-building in multimedia installations using digital landscapes in virtual worlds, video, performance and (graphic) design. Pleun holds a Master's degree in Experimental Publishing from the Piet Zwart Institute in Rotterdam and a Bachelor's degree in Graphic Design from ArtEZ Hogeschool voor de Kunsten in Arnhem.

FOTODOK

FOTODOK, Utrecht is a space for expanded documentary or artistic practices that ask socially relevant questions. The distinctive position of FOTODOK's programming lies in its continuous approach. FOTODOK's program is based upon four pillars: exhibitions, public programming, talent development projects and education.

FUTURES

FUTURES is the European Photography Platform, bringing together the global photography community to support and nurture the professional development of emerging artists. Established in 2017, FUTURES aims to add long term value by empowering early and mid-career photographers - launching initiatives to promote their work and granting them access to an unprecedented network of professionals, markets and audiences. FUTURES is co-funded by the Creative Europe Programme of the European Union.

FUTURES ARTISTS

Antonio Guerra (he/him/his) is a Spanish visual artist. His practice reflects on systems of construction in the contemporary landscape, the role of nature and its processes of transformation, and tensions between man and the environment. Guerra's work has been exhibited at institutions such as the Robert Capa Center, Budapest (Hungary); Domus Artium Museum, Salamanca (Spain); Centro Niemeyer, Avilés (Spain); Círculo de Bellas Artes, Madrid (Spain); CAzM Museum, Madrid (Spain); ParisPhoto (France); Encontros da Imagem, Braga (Portugal); and in several editions of the international photography festival PHotoESPAÑA, Madrid (Spain). He has received various awards and grants - from a MUSAC Artistic Grant to the Pilar Juncosa & Sotheby's Award from the Miró Foundation - whilst his work is found in several public and private collections.

Dávid Biró (he/him/his) is a Hungarian photographer and visual artist, currently based in Budapest. His work is characterised by critical examinations of technology; through mapping the technological environment that defines our daily lives, he aims to uncover its social and political effects. In so doing, he seeks to turn up healthier and more conscious attitudes to ubiquitous digital devices and the challenges they create. Biró holds a BA in Photography from the University of Kaposvár, and an MA in Photography from the Moholy-Nagy University of Arts - where he later worked as a lecturer. His works are regularly featured in festivals and museum exhi-

bitions both domestically and internationally, including those at Ludwig Museum, MODEM, Q Contemporary, Capa Center and Mai Manó Ház. In 2018, Biró was a finalist of the ING Unseen Talent Award, whilst in 2022, he was the winner of the MODEM award. He received a József Pécsi creative scholarship in 2021 and 2022.

Hiền Hoàng (she/her/hers) is a Vietnamese interdisciplinary artist based in Germany. Specialising in photography, installation, performance, film, VR and object art, her work explores cultural narratives, human-nature relationships and the complexities of identity. Her ongoing *Scent from Heaven* project delves into perceptions of Agarwood – a revered Vietnamese wood known for its healing properties and extraordinary perfume – reflecting on human interactions with nature and notions of exoticism. Hoàng has received several awards and grants from institutions such as Les Rencontres de la Photographie d'Arles and the European Commission, as well as showcasing her work at numerous international venues, from Budapest's Robert Capa Contemporary Photography Center to Madrid's Centro Cibeles.

Umberto Diecinove (he/him/his) is an artist and author, based in Turin. With a background in literature, philosophy and poetry, he works simultaneously as a documentary photographer and video maker, co-creating a range of multimedia projects. His past works include *P A R I S N E S S* (Paris, 2015), *HAIKU* (Rome, 2011) and *Silencio* (Munich, 2021). In recent years, whilst following a Master's programme with PHotoESPAÑA in Madrid, Diecinove has focused his efforts on several personal photography projects. His *I N S C T S* series observes the varied possibilities of insect farming worldwide. Nominated to the FUTURES Photography platform by PHotoESPAÑA in 2024, *I N S C T S* was also exhibited in a solo show at Santa Barbara's Glass Box Gallery, California.

Tanja Engelberts (she/her/hers) lives and works in The Hague, the Netherlands. In her work, she investigates how to document landscapes that are no longer visible: spanning artificial islands, disappearing oil and gas platforms, or the endless North Sea, these territories are often related to the fossil fuel industry. Throughout these projects, Engelberts gives new form to the landscape in films, prints, sounds and texts, as well as exploring changing attitudes to industry and its long-term consequences. In 2021, Engelberts completed a two-year residency at Amsterdam's Rijksakademie van Beeldende Kunsten. She has participated in further residency programmes at The Banff Center for Arts and Creativity (CA), The Ucross Foundation (USA), IK Foundation (NL) and Öro Residence (FI). Exhibited and published internationally, Engelberts' works are also included in the col-

lections of De Nederlandsche Bank (NL), De Brauw (NL) and Clifford Chance (UK). She is represented by Caroline O'Brien Gallery, Amsterdam.

Yana Kononova (she/her/hers) has an academic background in social sciences, and holds a PhD in sociology. She was born on Pirallahi island in the Caspian Sea, Azerbaijan - a region shaped by oil and gas extraction. During the First Nagorno-Karabakh War, her family emigrated to Ukraine. Centred on “weird ecologies and geographies”, Kononova's work consists of ecocritical investigations that position the landscape as protagonist rather than just a backdrop for human activity. She graduated from the Photoschool of Viktor Marushchenko before following a photography course organised by the Image Threads Collective (USA). In 2019, Kononova won the Bird in Flight Prize in emerging Photography, and in 2022 was the recipient of the Hariban Award, presented by Benrido. Her works have been widely exhibited in Ukraine and abroad.

Yana Wernicke (she/her/hers) is a German photographer whose work examines the photographic representation of animals, as well as the relationship between humans, nature and other living beings. Published by Edition Patrick Frey in 2021, Wernicke's *Zenker* project - made in collaboration with photographer Jonas Feige - studied the history and repercussions of German colonialism in Cameroon. In 2023, she published another book, *Companions*, with the French-British publisher Loose Joints. The project portrays the relationship between two young women and a series of so-called farm animals, examining the idea of 'species loneliness': a human longing for contact with the more-than-human world. Featured in several exhibitions, *Companions* was nominated for the Prix du Livre at Les Rencontres d'Arles in 2023. In 2024, Wernicke received a grant from the US Culture & Animals Foundation to create new work, for which her research is ongoing.