



Curriculum Vitae



Andrea Lissoni, PhD, is Senior Curator, International Art (Film) at Tate Modern since 2014.

He has a background in art history, holds a degree in Modern Art history (University of Pavia) and obtained a PhD from the University of Udine/ Université Paris 1.

Lissoni taught History of Contemporary Art at the Academy of Fine Arts of Brera, Milan (2001–13), and at Bocconi University, Milan in 2007–13, sits on the Board of Film London and is Board Member of the EYE Prize, Amsterdam.

His research concerns the expansion of images within the field of contemporary art and includes liveness, cinematic aspects in time-based artworks, the perception of time and forms of sharing. He explores these through transdisciplinary approaches to exhibition-making, focusing on artistic contexts across non-dominant cultures and subcultures, and music in particular.

Formerly curator at HangarBicocca, Milan, the co-founder of the independent network Xing and co-director of the international festival *Netmage* in Bologna (Live Arts Week since 2011), in 2012 he co-founded the online cinema *Vdrome*.

At HangarBicocca Lissoni curated survey exhibitions of Angela Ricci Lucchi&Yervant Gianikian, Wilfredo Prieto, Tomas Saraceno (2012), Apichatpong Weerasethakul, Mike Kelley, (2013), Micol Assael, Joan Jonas (2014), Celine Condorelli, Philippe Parreno (2016).

At Tate Modern he launched in 2016 a yearly Cinema Programme conceived as an exhibition unfolding throughout the year, the 2017 and 2018 BMW *Live*

Exhibition, and curated the Hyundai Turbine Hall Commission 2016 *Anywhen* by Philippe Parreno as well as the expanded exhibition Joan Jonas (2018) and various projects in the Tanks (notably with artists Lawrence Abu Hamdan, 2018 and Pan Daijing, 2019). He recently co-curated the Biennale de l'Image en Mouvement *The Sound of Screens imploding*, Centre d'Art Contemporain Genève/OGR Torino (2018-19), and the solo show of Saodat Ismailova *Qo'rg'on Chiroq*, the opening exhibition of the new Center for Contemporary Art, Tashkent (2019).