

Héctor Bialostozky Jusidman (Mexico City, 1970). He studied a degree in Visual Arts at The New School for Social Research/Parsons School of Design in New York, and upon completion, worked as a contemporary ephemeral artist doing mainly installations. He exhibited in the legitimized art spaces of the nineties such as the Museo Ex Teresa Arte Actual, the Antiguo Colegio de San Idelfonso, the Museo Universitario del Chopo and the Centro Cultural de Arte Contemporáneo. However, after realizing the growing relationship between contemporary art and the neoliberal market, he decided to abandon his promising career and became an anonymous multidisciplinary researcher. He traveled and studied various corporal, therapeutic, acting and artistic disciplines, in addition to researching different areas of knowledge, including a master's degree in Contemporary History at the University of Havana, Cuba. His thesis *El performance como instrumento de protesta* is published in the book *Arte para la convivencia y educación para la paz* by Fondo de Cultura Económica/Conaculta. He has taught at several institutions of higher education such as the Universidad Iberoamericana and Centro, and contemporary art workshops at the Museo Tamayo, Saps, UNAM, Casa Vecina and Gimnasio del Arte, conceiving teaching as a performative piece. His premise has always been to transform his daily life into a creative experience and to understand himself, his life and his society as a sculpture that can be modified.