

Susana Lourenço Marques is Associate Professor at the Faculty of Fine Arts, University of Porto since 2024. She graduated in Communication Design from the same Faculty in 1999. In 2007, she completed a master's degree in Contemporary Culture and New Technologies, Communication Sciences, at the Faculty of Social and Human Sciences, Nova University of Lisbon. In 2016, she earned a Ph.D. in Communication Sciences, specializing in Art and Communication, from the Faculty of Social and Human Sciences, Nova University of Lisbon. In 2010-2011, she participated in the Recherches Doctorales Libres program at the École des Hautes Études en Sciences Sociales.

From 2016 to 2021, she was an integrated member of the Institute of Art History at the Faculty of Social and Human Sciences, Nova University of Lisbon. In 2021, she became an integrated member of the Research Institute in Art, Design, and Society [I2ADS] at the Faculty of Fine Arts, University of Porto. At IHA, she coordinated, as the principal investigator, the research project "Photography Books in Portugal, 1860-1910 [UID/PAM/00417/2017]" from 2017 to 2019 and participated in other research projects. At I2ADS, she was part of the research project "Bioimages: production of images and their capture devices through ecological processes," coordinated by Tiago Assis.

She is the author of several books, including "Ether/a Photography and History Laboratory" (Dafne, 2018) and "Pó, cinza, nevoeiro - um ensaio sobre a ausência" (Prisma, 2018). She co-edited books like "Photography Books in Portugal, from revolution to the Present" (Ghost, PLF, STET, 2023) and "Lágrimas de Crocodilo, fotografia e crítica em Portugal (1980-2000)" (Pierrot le Fou, 2022).

She has presented conferences and published articles in specialized journals and participated in various curated exhibitions and artistic projects. Notable among her works are "O grão da montanha notas sobre fotografia e extrativismo" (chapter in the book "Uccellacci e Uccellini: A Leste da Cidade," 2023), "Images postcoloniales: de la révolution des Œillets aux processus d'indépendance. Ouvrages de propagande, de résistance et de liberté (1974-1984)" (article in PERSPECTIVE/2021, Paris, Institut National d'Histoire de l'Art), "Imagens Fugazes e triunfais, fotografias e filmes da primeira viagem presidencial às colónias 1938/39: leitura comparativa" (chapter in the book "Projectos Editoriais da República ao Estado Novo," Lisbon, ICS, 2020), "Accattone/Pierrot le Fou, an improbable script" (chapter in the book "Publications d'artistes: de l'atelier à la bibliothèque et vice-versa," Centre Pompidou, 2019), "Ensaio sobre a ausência" (chapter in the book "Morte e espectralidade nas artes e na literatura," Humus, 2019), or "A insubmissão da pequena escala — auto-edição e micro-edição fotográfica em Portugal" (Serralves, 2019).

Curating and publishing artist's books are the areas of artistic production where his most recent work has been centred: Plano Geral, Grande Plano (Casa da Memória, 2013), Quem te ensinou? -Nobody, by Elvira Leite (Pavilhão de Exposições, FBA. UP, 2016), curated by Galeria Portátil PLF (Criatório, 2018), Pedagogy of the streets, Porto 1977 (Mishkin Gallery, New York, 2019), Imagem/Técnica, os inventários de Emílio Biel (Bienal 19' de Fotografia do Porto, 2019), Opacidade da Água (Bienal 21' de Fotografia do Porto, 2021), Eternal Youth (Bienal 23' de Fotografia do Porto, 2023) and No tempo dos dias lentos (Fundação Eugénio de Almeida, 2023).

She co-founded the collective Pierrot le Fou in 2014, where she develops curatorial and publication projects in the fields of art, architecture, and photography, showcasing visual essays by Portuguese authors.

She currently serves on the Executive Council of FBAUP and is a member of the Scientific Council and she is member of the Scientific Council of FBAUP. Susana is the coordinator of the Multimedia scientific section of the Department of Fine Arts, since January 2019.