

## CONTRIBUTORS

**Tom Nicholson** is an artist who lives and works in Melbourne, Australia. His work has been included in a number of significant international exhibitions and biennials, including Animism at Extra City; MUHKA in Antwerp; To the Arts, Citizens! at the Serralves Museum in Porto; Zones of Contact; the 2006 Sydney Biennale; the 2010 Shanghai Biennale; and the 2012 Adelaide Biennial of Australian Art.

**Daniel R. Quiles** is an assistant professor in the Department of Art History, Theory, and Criticism at the School of the Art Institute of Chicago, where he teaches courses on the postwar art of the Americas. He is currently completing a book manuscript titled *Ghost Messages: Oscar Masotta and Argentine Conceptualism*. He is also an art critic who writes for *Artforum*, *Burlington Magazine*, and other magazines.

**Magda Radu** is a curator and art historian based in Bucharest. In 2013 she curated the exhibition Geta Brătescu: The Artist's Studios at the Museo de Arte Contemporáneo de Castilla y León (MUSAC). She is the editor of *André Cadere/Andrei Cădere* (2011). Together with the artist Alexandra Croitoru she runs the curatorial program "Salonul de proiecte," supported by the National Museum of Contemporary Art, Bucharest (MNAC).

**Stephanie Schwartz** is a lecturer in the History of Art Department at University College London. She is currently completing *Cuba Per Diem: Walker Evans and American Photographs*, a book-length study of Walker Evans's 1933 Cuba portfolio. Her study of the intersection of media and politics in the 1930s informs her research on contemporary Cuban art. Her writing on photography and mass media has appeared in *Third Text*, *Oxford Art Journal*, and *Philosophy of Photography*.

**Oswaldo de la Torre** is visiting assistant professor of Hispanic Studies at Austin College. His research focuses on the relation between poetry and politics in the Southern Cone, specifically in Chile's dictatorial and postdictatorial contexts. He has articles appearing or forthcoming in *Hispanófila*, *Confluencia*, *CR: The New Centennial Review*, and *Modernist Cultures*.

**Andrew Stefan Weiner** currently teaches in the Curatorial Practice M.A. Program at the California College of the Arts. He received his PhD in the Department of Rhetoric at UC Berkeley, where his dissertation concerned the relation between aesthetics and politics in West Germany and Austria circa 1968, focusing on the category of the event. He has contributed essays on contemporary art to publications including *Grey Room*, *Texte zur Kunst*, *Afterall*, and *Parkett* and is currently editing a collection of essays on the emergence of the "discursive exhibition."