

## CONTRIBUTORS

**Maibritt Borgen** is a doctoral candidate in the Department of History of Art at Yale University and an alumna of the Whitney Independent Study Program. She has worked as a curator and a critic in Denmark and elsewhere, and currently lives in New York.

**Pedro Erber** teaches in the Department of Romance Studies at Cornell University. He is the author of *Breaching the Frame: The Rise of Contemporary Art in Brazil and Japan* (2015), *Política e Verdade no Pensamento de Martin Heidegger* (2004), and articles on art and aesthetics, literature, philosophy, and political thought.

**Jaimey Hamilton Faris** teaches contemporary critical theory, art history, and visual culture at the University of Hawai'i, Mānoa. She has written articles for *Art Journal*, *October*, and *Invisible Culture*, and essays for collections published by the Centre Pompidou and Oxford University Press. Her recent book *Uncommon Goods: Global Dimensions of the Readymade* (2013) explores contemporary art practices responding to expanding definitions of the commodity since the 1990s.

**Stephanie Syjuco** is a visual artist and faculty member at the University of California, Berkeley. Born in the Philippines, she received her MFA from Stanford and has been the recipient of a 2014 Guggenheim Fellowship. Working primarily in sculpture and installation, she creates large-scale spectacles with an active public component. She has exhibited at New York's MoMA and Whitney Museum of American Art, San Francisco MoMA, the Havana Biennale, and other venues.

**Andrew Stefan Weiner** teaches art theory and criticism in the Department of Art and Art Professions at New York University–Steinhardt. He writes regularly on contemporary art for publications including *Afterall*, *Journal of Visual Culture*, and *Texte zur Kunst*. His current research involves aesthetics and politics in West Germany and Austria during the 1960s.