

CONTRIBUTORS

Johan Frederik Hartle teaches political aesthetics at the Hochschule für Gestaltung in Karlsruhe, Germany; philosophy of art and culture at the University of Amsterdam; and philosophy at the China Academy of Art, Hangzhou, China. He is currently finishing a book on the visual politics of Red Vienna.

Terry Smith is Andrew W. Mellon Professor of Contemporary Art History and Theory in the Department of the History of Art and Architecture at the University of Pittsburgh, and Professor in the Division of Philosophy, Art, and Critical Thought at the European Graduate School. Recent books include *What Is Contemporary Art?* (2009), *Contemporary Art: World Currents* (2011), *Thinking Contemporary Curating* (2012), and *Talking Contemporary Curating* (2015).

Sven Spieker teaches in the Comparative Literature Program at the University of California, Santa Barbara. Specializing in modern and contemporary art and cultural history, he has lectured and published on topics ranging from the historical avant-garde in Russia and central Europe to 20th- and 21st-century art and literature. His book *The Big Archive* focuses on the archive as a crucible of European modernism (2008). An edited volume on *Destruction* in contemporary art is forthcoming in 2017. Spieker is a founding editor of *ARTMargins* Print and *ARTMargins Online*.

David Teh is a researcher and curator based at the National University of Singapore. He is the author of *Thai Art: Currencies of the Contemporary* (MIT Press, forthcoming 2017), and his curatorial projects have

included *Unreal Asia*, 55 (Internationale Kurzfilmtage, Oberhausen, 2009), *Video Vortex #7* (Yogyakarta, Indonesia, 2011), and *TRANSMISSION* (Jim Thompson Art Center, Bangkok, 2014).

Rachel Weiss is a writer, lapsed curator, and current Professor of Arts Administration and Policy at the School of the Art Institute of Chicago. Her publications include *Making Art Global: The Third Havana Biennial* (Afterall Books, 2012), *To and From Utopia in the New Cuban Art* (University of Minnesota Press, 2010), and *On Art, Artists, Latin America, and Other Utopias* (University of Texas Press, 2009, ed.). Curatorial projects include *Global Conceptualism: Points of Origin, 1950s–1980s* (Queens Museum of Art, New York, with Luis Camnitzer and Jane Farver) and *Ante América* (Biblioteca Luis Ángel Arango, Bogotá, with Gerardo Mosquera and Carolina Ponce de León).

Nathan Witt is a British artist and graduate from the Royal College of Art, London. He has been a resident with Delfina Foundation in London; Ashkal Alwan's Home Workspace Program in Beirut; and Decolonizing Architecture in Beit Sahour. Witt has been nominated for a Paul Hamlyn Award for Visual Art and is a current recipient of a Foundation for Art Initiatives research grant. Recent exhibitions have included *PARSE Biennale on Time*, University of Gothenburg, Sweden (2015); *Concerning the Bodyguard*, The Tetley, Leeds (2014); *NOA (Not Only Arabic)* Research Week at 98 Weeks, Beirut (2013); and *Points of Departure*, Al Mahatta Gallery, Ramallah (2013).