

## CONTRIBUTORS

**Ana Alenso** is a Venezuelan artist based in Berlin, Germany. Working across sculpture, photography, installation, sound, and video, her current work aims to expose the dire risks in the global oil industry and financial world. She holds an MFA in Art in Context from the Berlin University of the Arts (2015), an MFA in Media Art & Design at the Bauhaus University Weimar (2012) and a Diploma from Armando Reveron Arts University in Venezuela (2004). Her works have been exhibited at Sixty Eight Art Institute (DK), Museo de Porreiros (ES), Kinderhook & Caracas (DE), Neues Museum Weimar (DE) and in many other venues.

**Alessandro Balteo-Yazbeck** has developed a hybrid practice since the mid-nineties that incorporates the activities of a researcher, archivist, historian, and curator. His productions formally resemble or incorporate the works of others, stressing notions of authorship and cultural authority. His entangled narratives are motivated by sociopolitical questions involving gaps in collective knowledge or misrepresentations in the public record, often focusing on the importance of propaganda as a political strategy. Born in 1972, Balteo-Yazbeck earned a degree in Fine Arts in his native city, Caracas, Venezuela, where he has exhibited his work. In 2000, he moved his practice to New York and later, in 2010, to Berlin.

**Colby Chamberlain** is a Lecturer in the Department of Art History and Archaeology at Columbia University. His research and criticism has appeared in publications including *Artforum*, *Art Journal*, *Art in America*, *Cabinet*, *Parkett*, and *Triple Canopy*. He is currently writing a monograph on the Fluxus artist George Maciunas and a history of art and illegality in the 1970s.

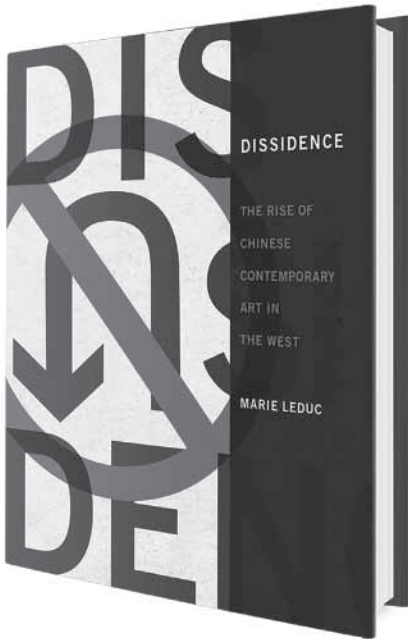
**Claire F. Fox** is Professor and Chair of English at the University of Iowa. She is the author of *Making Art Panamerican: Cultural Policy and the Cold War* (University of Minnesota Press, 2013), which has been published in Spanish as *Arte panamericano: Culturas políticas y guerra fría*, trans. Sebastián Jatz Rawicz (ed. Metales Pesados, 2017).

**Ignacio M. Sánchez Prado** is Professor of Spanish and Latin American Studies at Washington University in Saint Louis. His research focuses on the relationship between aesthetics, ideology, and cultural institutions in Mexico, with a particular focus on literature and cinema. He is the author of *El canon y sus formas. La reinención de Harold Bloom y sus lecturas hispanoamericanas* (2002); *Naciones intelectuales. Las fundaciones de la modernidad literaria mexicana (1917-1959)* (2009); winner of the LASA Mexico 2010 Humanities Book Award; *Intermitencias americanistas. Ensayos académicos y literarios (2004-2009)* (2012); *Screening Neoliberalism: Transforming Mexican Cinema 1988-2012* (2014); and two books forthcoming in 2018: *Intermitencias alfonsinas. Estudios y otros textos (2004-2018)* and *Strategic Occidentalism; On Mexican Fiction, The Neoliberal Book Market and the Question of World Literature*.

**Irene V. Small** is Assistant Professor in the Department of Art and Archaeology and Harold Willis Dodds Presidential Preceptor at Princeton University, where she is affiliated with the Programs in Latin American Studies, Media & Modernity, and the Department of Spanish & Portuguese. She is the author of *Hélio Oiticica: Folding the Frame* (University of Chicago Press, 2016).



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