

CONTRIBUTORS

Ivana Bago is an art historian, writer, and curator based in Zagreb and Durham. She is the co-founder (with Antonia Majaca) of Delve | Institute for Duration, Location and Variables (www.delve.hr), dedicated to the intersections of academic, artistic, and curatorial practice. She has published extensively on contemporary art, including Conceptual art; the history of exhibitions; curating; performance; feminism; (post)Yugoslav art; and post-1989 art historiographies. Her curatorial projects include: *Moving Forwards, Counting Backwards*, Mexico City, 2012; *The Orange Dog and Other Tales*, Zagreb, 2009; and *Stalking with Stories*, New York, 2007.

Marko Ilić is a Leverhulme Early Career Fellow at University College London's School of Slavonic and East European Studies. His current research project explores the intersections between contemporary art and politics in postsocialist societies, focusing on the post-Yugoslav context. Recent publications include an article in *Third Text* and a chapter in *Collaboration and Its Discontents* (Courtauld Books Online, 2017). He is also currently working on a monograph entitled *Self-Management: The New Art Practice in Yugoslavia, 1966–1989*.

Lidia Klein is an Assistant Professor of Architectural History at the School of Architecture at UNC-Charlotte, where she specializes in global contemporary architecture. Her current research centers on the political dimensions of postmodern architecture outside the Global North, specifically in South America and Eastern Europe.

Romana Schmalisch studied fine art at the Berlin University of the Arts. She has been an artist-in-residence at many institutions, including the Jan Van Eyck Academy in Maastricht, Studio Voltaire in London, and Les Laboratoires d'Aubervilliers. **Robert Schlicht** studied philosophy at Humboldt University in Berlin. Together, Schmalisch and Schlicht work at the interface of film and theory to grapple with how historical processes and societal structures can be reproduced in film. Their research has taken them inside such places as employment agencies and training centers. Their works include the 2013–14 screening and performance series “The Choreography of Labour” at Les Laboratoires d'Aubervilliers; the play *All the Best from Labour Power Plant* at *La Commune—Centre Dramatique National* in Aubervilliers (2017); and the exhibitions *Titre de Travail* at FRAC Grand Large—Hauts-de-France in Dunkerque, and *Humanity at Work* at Haus der Kulturen der Welt, Berlin (both 2018).

Māra Traumane is an art historian and curator working in Berlin and Riga. Between 2014 and 2017 she was a research fellow at the SNF research project “Art and Literature on Trial: Focus Eastern Europe” (*Kunst und Literatur vor Gericht: Fokus Osteuropa*) at the University of Zurich. Her research focuses on the comparative study of art in Eastern Europe after World War II; histories of the neo-avant-garde; feminist art history; and the political contexts of artistic practices. From 2005 to 2011 she was responsible for research at the archive of the artists' group Workshop for the Restoration of Unfelt Feelings. She is a co-editor of the book *Kunst vor Gericht: Ästhetische Debatten im Gerichtssaal* (2018).