

CONTRIBUTORS

Brynn Hatton teaches global contemporary art at Colgate University. Her research examines transnational visual cultures of protest, Conceptual art, and the formation of leftist political discourse in the 1960s and 1970s around the subject of the Vietnam-American War. Hatton's writings have been published recently in the *Journal of Visual Culture*, *Marges*, *Al-Raida*, and *Artforum*, as well as in the interdisciplinary volume of essays *Imprints of Revolution: Visual Representations of Resistance* (2016).

Michaëla de Lacaze Mohrmann is an art historian and curator of modern and contemporary art with a specialization in Latin America. Her writing has appeared in *Artforum*, *ArtAsiaPacific*, *MoMA Post*, *ICAA Documents Project Working Papers*, and *MoMA Museum Research Consortium Dossier 5*, among other publications.

Roger Nelson is an art historian and a curator at National Gallery Singapore. He is the author of *Modern Art of Southeast Asia: Introductions from A to Z* (2019) and the translator of Suon Sorin's 1961 Khmer novel *A New Sun Rises over the Old Land* (2013). He is co-founding co-editor of *Southeast of Now: Directions in Contemporary and Modern Art in Asia*, a journal published by National University of Singapore Press.

Sophia Powers teaches in the Department of Art History at the University of Auckland. She is a specialist in modern and contemporary art and photography across Asian and postcolonial contexts, with a focus on South Asia. She is currently working on a book manuscript exploring photographic practice in contemporary India, marked by intimate, long-term engagement between artists and subjects.

Terry Smith teaches in the Department of the History of Art and Architecture at the University of Pittsburgh and in the Division of Philosophy, Art and Critical Thought at the European Graduate School. He also lectures in the Curatorial Program at the School of Visual Arts in New York. He has written *Making the Modern: Industry, Art and Design in America* (1993), *Transformations in Australian Art* (2002), *The Architecture of Aftermath* (2006), *What Is Contemporary Art?* (2009), *Contemporary Art: World Currents* (2011), *Thinking Contemporary Curating* (2012), *Talking Contemporary Curating* (2015), *The Contemporary Composition* (2016), *One and Five Ideas: On Conceptual Art and Conceptualism* (2017), and *Art to Come: Histories of Contemporary Art* (2019). See www.terryesmith.net/web/.

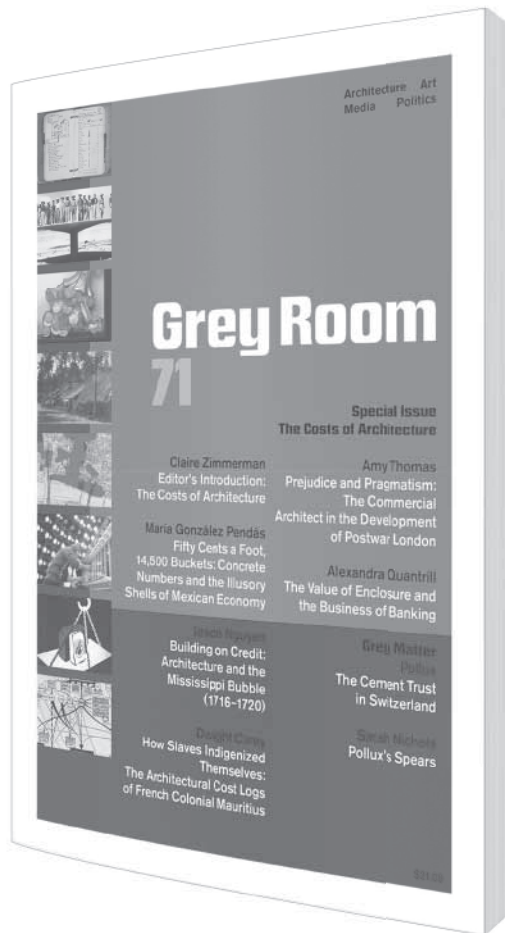
Vadim Zakharov was born in Dushanbe in 1959. He is an artist, editor, and archivist of the Moscow Conceptual art scene, and a collector. Since 1978 he has participated in exhibitions of unofficial art and collaborated with artists such as V. Skersis, S. Anufriev, A. Monastyrski, and Y. Leiderman. In 1982–84, he participated in a show at the AptArt Gallery, Moscow. Since 1992, he has published *Pastor* magazine and founded the *Pastor Zond Edition*. He is a creator of the *Adorno Monument* in Frankfurt am Main (2003). His retrospective exhibition *25 Years on One Page* was held at the Tretyakov Gallery in 2006, and he represented Russia at the Venice Biennale in 2013 with the project *Danaë*. Since 2016 he has organized the FREEHOME open art space in his apartment in Berlin.

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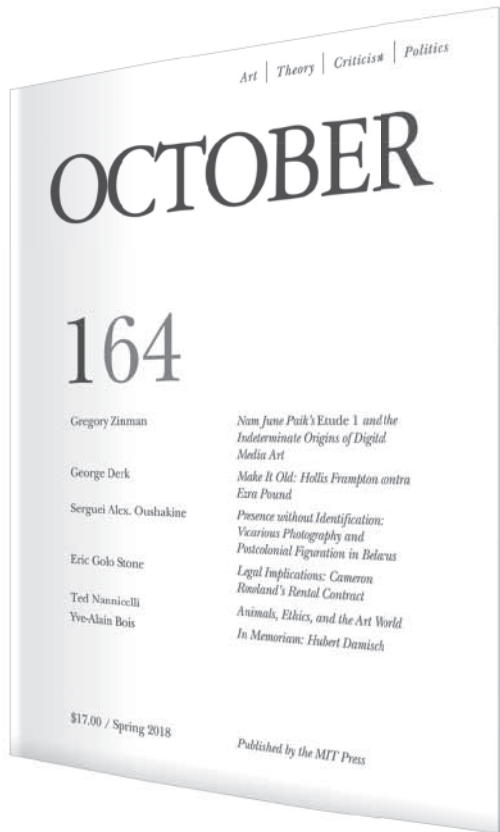
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