

CONTRIBUTORS

Greg Burris teaches at the American University of Beirut and is the author of *The Palestinian Idea: Film, Media, and the Radical Imagination* (2019). His other writings on film, culture, and politics have appeared in such publications as *Bright Lights Film Journal*, *CineAction*, *Cinema Journal*, *Film International*, *The Guardian*, *Jadaliyya*, *Journal of Islamic and Muslim Studies*, *Quarterly Review of Film and Video*, and the anthologies *Futures of Black Radicalism* (2017) and *Global Raciality: Empire, PostColoniality, and DeColoniality* (2018).

Dora García is an artist and teacher based in Oslo. Her films include *The Deviant Majority* (2010), *The Joycean Society* (2013), and *Segunda Vez* (2018). Her most recent publications are *Love with Obstacles* (2020) and *If I Could Wish for Something* (2021), both of which are part of the research project *Amor Rojo* (2018–22), on the legacy of the Marxist feminist Alexandra Kollontai.

Tom Holert is an independent scholar of contemporary visual cultures and a curator. He has authored and co-authored various books and organized exhibitions—such as *Neolithic Childhood. Art in a False Present*, c. 1930 (with Anselm Franke), and *Education Shock. Learning, Politics and Architecture in the 1960s and 1970s*, both at Haus der Kulturen der Welt, Berlin. In 2015, he co-founded the Harun Farocki Institut in Berlin. Recent book publications include *Knowledge Beside Itself. Contemporary Art's Epistemic Politics* (2020), *Politics of Learning, Politics of Space. Architecture and the Education Shock of the 1960s and 1970s* (2021) and *ca. 1972. Gewalt—Umwelt—Identität—Methode* (2022).

Sándor Hornyik is an art historian at the Institute for Art History of the Research Centre for the Humanities in Budapest. His research concerns the history and theory of avant-garde and neo-avant-garde art as well as theoretical issues of contemporary art and visual culture studies. He published a book on the relationship of avant-garde art and modern natural sciences, and co-edited *Beyond Doublespeak: Art in Hungary 1956–1980* (2018). His latest book deals with the interpretation of realism and surrealism in Hungary between 1945 and 1990.

Branislav Jakovljević teaches in the Department of the Humanities at Stanford University, where he teaches in the department of Theater and Performance Studies. He is the author of *Alienation Effects: Performance and Self-Management in Yugoslavia 1945–1991* (2016), which received the Joe A. Callaway Prize for the Best Book on Drama or Theater for 2016–17. Jakovljević co-translated and edited Radomir Konstantinović's book *The Philosophy of Parochialism* (2021).

Pujan Karambeigi is a PhD candidate in art history at Columbia University. His research has been supported by the DAAD as well as by the German National Merit Foundation, and he was the 2018/2019 Miriam & Ira D. Wallach Curatorial Fellow. He is an editorial contributor at *Jacobin Magazine* and has published art criticism in *Art in America*, *Artforum*, *Texte zur Kunst*, *Mousse Magazine*, and *Frieze*, among others.

Annette Krauss is an artist, educator, and writer. Krauss has (co-)initiated various long-term collaborative practices, including *Hidden Curriculum*, *Sites for Unlearning*, *Read-in*, *ASK!*, *Read the Masks*, *Tradition Is Not Given*, and *School of Temporalities*. Krauss lives and works in Utrecht and Vienna. **Ferdiansyah Thajib** is a member of KUNCI Study Forum & Collective, based in Yogyakarta, Indonesia. Thajib recently finished his PhD at the Institute for Social and Cultural Anthropology, Freie Universität Berlin. **Krauss and Thajib** have co-organized several workshops on inhabiting multiple institutional lives, and they co-ran a course on sonic archival practice at HKU.

Mary A. Nicholas teaches in the Department of Modern Languages and Literatures at Lehigh University. Her work explores the art and literature of the Soviet period, with particular emphasis on Moscow Conceptualism. She is the author of *Writers at Work: Russian Production Novels and the Construction of Soviet Culture* (2010).

Tim Ridlen teaches in the Department of Film, Animation, and New Media at the University of Tampa. He has taught courses in the history, theory, and production of media art at the City College of New York, Al Quds Bard Honors College in East Jerusalem, and the University of California San Diego. His research looks at intermedia art from the post-war period to the present, especially where it involves artistic research and pedagogy.

Judith Rodenbeck teaches in the Department of Media and Cultural Studies at the University of California Riverside. She has written extensively on intermedia and performance for scholarly exhibitions in the United States and in Europe, most recently on Francis Alys, Carolee Schneemann, and the subversive social documentary of the San Diego school of photography. Past Editor-in-Chief of *Art Journal*, her critical work has also appeared in journals such as *Grey Room* and *October*. She is author of *Radical Prototypes: Allan Kaprow and the Invention of Happenings* (2011).

Adair Rounthwaite teaches contemporary art at the University of Washington in Seattle. She is the author of *Asking the Audience: Participatory Art in 1980s New York* (2017) and has contributed to journals such as *TDR*, *Art Journal*, and *Third Text*. She is currently at work on a book on art and public space in 1970s and 1980s Zagreb.

Sven Spieker teaches in the Department of Germanic and Slavic Studies and the Comparative Literature Program at the University of California, Santa Barbara. He specializes in modern and contemporary art, aesthetic and critical theory, and transnational art, with an emphasis on Eastern Europe. Spieker is a co-founder of the Working Group on Cultures of World Socialism, and a founding editor of *ARTMargins*. His latest book publication is an edited volume devoted to the relationship between art and destruction (*Destruction*, 2017) and *Art as Demonstration. A Revolutionary Recasting of Knowledge* (2024).