

## FROM THE EDITORS

This issue is guest-edited by Luke Skrebowski, a member of the ARTMargins editorial board. Raising questions pertaining to translation, the issue addresses a problem familiar to many scholars of postwar art: how, or indeed whether, it is possible to research the international circulation of art forms that are usually described with seemingly neutral terms—Minimalism, Pop, Conceptual art, and so forth—without either endorsing the primacy of these terms’ origins in the North Atlantic region or reifying their destinations as an alternative set of origins. By developing an analytical approach centered around the concept of “untranslatability,” Skrebowski makes generative connections with recent debates in comparative literature and poststructuralist theory that have yet to receive sustained attention from scholars of modern and contemporary art.

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Luke Skrebowski is Lecturer in Contemporary Art at the University of Manchester. His research focuses on the theoretical character and critical implications of Conceptual and Postconceptual art. Skrebowski’s articles have appeared in journals including *Amodern*, *Art History*, *Grey Room*, *Manifesta Journal*, *Tate Papers*, and *Third Text*, and he wrote catalogue essays for the Generali Foundation’s *Amazing! Clever! Linguistic! An Adventure in Conceptual Art* (2013) and the Tate’s *Conceptual Art in Britain: 1964–79* (2016). Skrebowski is co-editor of *Aesthetics* and *Contemporary Art* (Sternberg Press, 2011) and is currently completing a book entitled *Contesting Conceptual Art: The Politics of Anti-Aesthetics*.