

CONTRIBUTORS

Brook Andrew is a Melbourne-based multimedia and installation artist. His work examines dominant Western narratives, particularly colonialism, placing Australia at the center of a global inquisition. Drawing inspiration from vernacular objects and the archive, Andrew works in neon, photo-media, performance, and video. He has recently exhibited at the Museo Nacional Centro de Arte Reina Sofia (Madrid) and Tate Britain (London).

Jessica Gerschultz teaches in the Department of African and African-American Studies at the University of Kansas. She has published articles in *Critical Interventions: Journal of African Art History and Visual Culture* and *The International Journal of Islamic Architecture*. She is writing a book, *Decorative Arts of the Tunisian École*, with support from the American Council of Learned Societies, the American Philosophical Society, the Forum Transregionale Studien of the Max Weber Foundation, and the University of Kansas.

Ksenya Gurshtein is an academic and curator whose research focuses on unofficial art and culture in postwar Eastern Europe. She is a 2015–16 NEH fellow and has held positions as a lecturer at the University of Virginia and a Mellon Curatorial Fellow at the National Gallery of Art in Washington, DC, where she co-curated the 2014 film series *Artists, Amateurs, Alternative Spaces: Experimental Cinema in Eastern Europe, 1960–1990*. She recently coedited a special

issue of *Studies in Eastern European Cinema* on experimental cinema in Eastern Europe (2016).

Camila Maroja teaches in the Department of History of Art and Architecture at Brown University. She received a PhD in art history from Duke in 2015 and specializes in modern and contemporary art with an emphasis on Latin America. Her current book project, *Framing Latin American Art*, investigates how artists, curators, and institutions constructed strategies and a corpus they would define as Latin American art.

Elizabeth Miller teaches at Whitman College in Walla Walla, Washington. Previously a member of the Department of Art History, Theory, and Criticism at the Maryland Institute College of Art, she holds a DPhil from the University of Oxford. In 2014, she curated the exhibition *Classicism and Exile: The Life and Work of Marcel Salinas (1913–2010)* at the Queensborough Community College Art Gallery.

Sarah-Neel Smith teaches in the Art History Department at the Maryland Institute College of Art. She has published art criticism in *Frieze* and *Bidoun* and is book reviews editor for the Association for Modern and Contemporary Art of the Arab World, Iran, and Turkey. Her research interests include Turkish and Middle East art history; globalization and contemporary art; Orientalism and visual culture; and histories of museums, exhibitions, and display.