

CONTRIBUTORS

Mario Asef's videos, photographs, sound installations, and public-space interventions address architectonic as well as sociopolitical questions. His work has been exhibited most recently at Quartier 21 (Vienna), Kühlhaus Berlin, Kasa Galerie (Istanbul), Abandoned Gallery (Malmö, Sweden), SSamzie Space (Seoul), and Nouvel Organon (Paris).

Izabel Galliera teaches in the Department of Art and Art History at McDaniel College in Maryland, where she recently curated the exhibit *Alternative Cartographies: Artists Claiming Public Space* (November–December 2015) at the Rice Gallery. Her article in this issue is based on a chapter of her forthcoming book *Socially Engaged Art after 1989: Art and Civil Society in Central and Eastern Europe* (I.B. Tauris).

Sofia Gotti holds an AHRC Collaborative PhD Studentship with Tate Research and the Chelsea College of Art and Design in London. She is the 2015–16 Hilla Rebay Curatorial Fellow at the Guggenheim Museums in New York, Bilbao, and Venice. Previous translations include an interview conducted with artist Teresinha Soares.

Adele Nelson teaches in the Department of Art History at Temple University. She is the author of *Jac Leirner in Conversation with/en*

conversación con Adele Nelson (2011). Her writings have appeared in *Art Journal*, the anthology *Mário Pedrosa: Primary Documents* (2015), and museum catalogs. Her current book project examines how abstract art developed in mid-20th-century Brazil in close relation to newly formed modern art institutions.

Ileana L. Selean is the Linda Wyatt Gruber Curatorial Fellow in Photography at the Davis Museum at Wellesley College, where she recently curated the exhibition *Measuring the World: Photography, Geography, and Description*. Her work focuses on war and documentary practices at the intersection of aesthetics, ethics, and protest in photography and art. She previously taught at New York University's Parsons New School for Design and West University in Timișoara, Romania.

Bojana Videkanić teaches in the Art History and Visual Culture program at the University of Waterloo in Ontario, Canada. Her research explores connections between art, various modes of visual representation, and politics. Specializing in Yugoslav visual art and state identity, she is currently writing a book examining Yugoslav non-aligned socialist modernism. Her analysis of Tito's visual representations appears in *Remembering Utopias: The Culture of Everyday Life in Socialist Yugoslavia*.