

CONTRIBUTORS

Gwen L. Allen teaches art history in the School of Art at San Francisco State University. She is the author of *Artists' Magazines: An Alternative Space for Art* (MIT Press, 2011) and recently edited the anthology *The Magazine* in the Documents of Contemporary Art series (MIT Press and the Whitechapel Gallery, 2016).

Nikola Dedić teaches art history at the University of the Arts in Belgrade. His books include *Utopian Spaces of Art and Theory after 1960* (2009), *Less Than Human: Srdan Đile Marković and Underground Figuration* (2011), and *A Painting in the Age of Media: Dragomir Ugren* (2011).

Octavian Eșanu teaches in the Department of Fine Art and Art History at the American University of Beirut (AUB). He is curator of the AUB Art Galleries. Among his publications are *What Does "Why" Mean?* (J&L Books, 2007), *Transition in Post-Soviet Art: The "Collective Actions" Group before and after 1989* (CEU Press, 2012), and "Moscow Conceptualism" in *The Encyclopedia of Aesthetics* (Oxford UP, 2014).

Nida Ghouse is a writer and curator. Her ongoing project, Emotional Architecture with Malak Helmy, has released two publications: *No Fantasy without Protest* (2015) and *We Started by Calling It a Summer of Two Fires and a Landslide* (2014). Her latest texts

include "The Loss of Tokyo" in *Dreams and Music: Hassan Khan* (Revolver, 2016) and "On Listening In" in *Rapture 03* (Office for Contemporary Art Norway, 2016). She is currently director of Mumbai Art Room.

Catherine Hansen researches, translates, and writes on Western and Eastern European avant-garde and modernist literature and art. Her work has appeared in *ARTMargins*, *Dada/Surrealism*, *Cabinet*, *L'Esprit Créateur*, *Hyperion*, *The American Reader*, and *Umelec*.

Angela Harutyunyan is head of the Art History program at the American University of Beirut. Her research interests include theories of art history; late Soviet and post-Soviet art; and the intersections between art and labor. Her recent curatorial work includes *This Is the Time/This Is the Record of the Time* at Stedelijk Museum Bureau Amsterdam and AUB Galleries (with Nat Muller); and her book *The Political Aesthetics of the Armenian Avant-Garde: The Journey of the "Painterly Real"* is forthcoming from Manchester University Press (2017).

Vid Simoniti is the Jeffrey Rubinoff Junior Research Fellow at Churchill College, University of Cambridge. He is working on a postdoctoral book project entitled *Artist as a Thinker: From Conceptual Art to Artistic Research*.