

## CONTRIBUTORS

**Karen Benezra** teaches in the Department of Latin American and Iberian Cultures at Columbia University. An *ARTMargins* editor, she is currently completing a manuscript that studies the notion of dematerialization in Latin American art and industrial design.

**Heidi Ellison** is a Paris-based writer, editor, and translator. She is the founder of ParisUpdate.com.

**Alex Kitnick** is Brant Foundation Fellow in Contemporary Arts at Bard College. Kitnick's writing has appeared in publications that include *Artforum*, *May*, *October*, and *Texte zur Kunst*. He is currently preparing a book about Marshall McLuhan and his relationship to the arts.

**Faride Mereb** is a graphic artist and researcher from Venezuela. She has been the recipient of an art scholarship at the Universidad Arturo Michelena. Mereb conducts archival research on design, poetry, and typography, which has resulted in self-published books and art installations. She is currently the art director and editor at *Ediciones Letra Muerta*.

**Maryam Mohajer** is an animator-director based in London. Born and raised in Tehran, she received her MA in animation at the Royal College of Art in 2007. Her published translations include *Iranian Cinema Uncensored* by Dr. Shiva Rahbaran (I. B. Tauris, 2016) and *Dear Enemy* by Jane Webster (Jica, 2016).

**Morad Montazami** is an adjunct curator for the Middle East and North Africa at Tate Modern (London). He has co-curated *Unedited History: IRAN 1960–2014* at the Musée d'Art Moderne de la Ville de Paris and at MAXXI (Rome). Montazami is the director of Zamaan Books and editor of the journal *Zamân*, a French-language visual studies journal exploring Arab, African, and Asian artistic genealogies.

**Benjamin Murphy** is a PhD candidate in the Department of Art and Archaeology at Princeton University. His dissertation considers the emergence of video art in several Latin American countries in relation to developments in the social sciences. His research focuses on intersections between art and technology within a transnational postwar context and on how these intersections can contribute to alternative intellectual histories.

**Christopher Schmidt** teaches English at LaGuardia Community College, City University of New York (CUNY), and in the Master of Liberal Studies program at the Graduate Center, CUNY. He is the author of *The Poetics of Waste: Queer Excess in Stein, Ashbery, Schuyler, and Goldsmith* (Palgrave Macmillan, 2014) and a book of poems, *The Next in Line* (Slope Editions, 2008). He is currently working on a creative-critical project about the Brazilian landscape artist Roberto Burle Marx.