

CONTRIBUTORS

Marina Bedran teaches in the Department of Modern Languages and Literatures at Johns Hopkins University and is a faculty affiliate of the Center for Advanced Media Studies and the Program in Latin American, Caribbean, and Latinx Studies.

Vladislav Beronja teaches in the Department of Slavic & Eurasian Studies at the University of Texas at Austin. He is a coeditor (with Stijn Vervaeke) of *Post-Yugoslav Constellations: Archive, Memory, and Trauma in Contemporary Bosnian, Croatian, and Serbian Literature and Culture* (2016), and has published widely on literary and visual culture in the former Yugoslavia.

Amelia Jones teaches at the Roski School of Art & Design at the University of Southern California. Recent publications include *Seeing Differently: A History and Theory of Identification and the Visual Arts* (2012), *Otherwise: Imagining Queer Feminist Art Histories* (2016, coedited with Erin Silver), *Queer Communion: Ron Athey* (2020, coedited with Andy Campbell), and *In Between Subjects: A Critical Genealogy of Queer Performance* (2021).

Kathy Yim King Mak teaches at the Department of Chinese Culture of the Hong Kong Polytechnic University. Her research focuses on the artistic representation of Chinese socialist landscape in the People's Republic of China in the context of national and environmental imaginations after 1949. Moreover, she investigates the works of postwar modern artists in Hong Kong with regard to cross-mediality and liminality.

Sandra Skurvida teaches in the Department of History of Art at the Fashion Institute of Technology, State University of New York. Her writings have appeared in *Art Journal*, *Art Papers*, *Art Practical*, *Ibraaz*, *Interventions*, *Mousse*, *Dailé*, and *The International Journal of Islamic Art and Architecture*. In 2015, she convened the international symposium Iran: Art and Discourse at the Asia Society in New York City, and since 2010, she has curated numerous screenings worldwide of video art from Iran.

Sean Smuda lives and works in Berlin. He operates community-based galleries in Minneapolis and Berlin; served as Cultural Liaison to Tours, France; and initiated Blown Derivatives, a four-year collaboration of international artists. Recently, his work has been exhibited at Résidence du Cap, Dakar, Senegal; BLACKOUT, Frankfurt (Oder); and MdW, Chicago. He was the recipient of a Neustart Kultur-Stipendium from the German Federal Government in 2022. His work can be found in major collections, including the Walker Art Center.

Megan A. Sullivan teaches in the Department of Art History at the University of Chicago, where she focuses on practices and theories of modernism from Latin America. She is the author of *Radical Form: Modernist Abstraction in South America* (2022) and a coeditor of *A Companion to Modern and Contemporary Latin American and Latina/o Art* (2022).

Roundtable

Monica Juneja teaches art history at the Heidelberg University (Germany).

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