



## Contributors

**Saul Anton** is a writer, scholar, and editor whose essays on contemporary art and culture have been published in magazines such as *Frieze*, *Afterall*, and *Artforum*. He is the author of *Lee Friedlander: The Little Screens* (MIT Press, 2015) and *Warhol's Dream* (JRP Ringier, 2007); he is also the translator of Jean-Luc Nancy's *Discourse of the Syncope: Logodaedalus* (Stanford University Press, 2007). Anton has served as senior editor at *BOMB* magazine and editor-at-large at *Cabinet* magazine. He teaches in the department of Humanities and Media Studies at Pratt Institute.

**Daniel A. Barber** is an architectural historian. He is the author of *Climatic Effects: Architecture, Media, and the Planetary Interior* (Princeton University Press, 2018) and *A House in the Sun: Modern Architecture and Solar Energy in the Cold War* (Oxford University Press, 2016). His essays have been published in periodicals such as *Grey Room*, *Technology and Culture*, and *Public Culture*. Barber is the recipient of fellowships from the Rachel Carson Center for Environment and Society, the Princeton Environmental Institute, and the Harvard University Center for the Environment. He is an associate professor of architecture at the University of Pennsylvania School of Design.

**Stefano Basilico** is a curator, writer, and advisor. He is the principal of Stefano Basilico Art Advisory and has been owner-director of Basilico Fine Arts, co-director at Sonnabend Gallery, adjunct curator of contemporary art at the Milwaukee Art Museum, and curator of The New School Art Collection. His articles on contemporary art have been published in a range of periodicals, including *BOMB* magazine, *Documents* magazine, and *Time Out New York*. He has been an associate professor at Parsons School of Design and continues to lecture in the education departments of Sotheby's and Christie's.

**Carol Becker** is a writer and scholar. She has published multiple books of cultural criticism, including *Thinking in Place: Art,*

*Action, and Cultural Production* (Paradigm Publishers, 2009), *Zones of Contention: Essays on Art, Institutions, Gender, and Anxiety* (SUNY, 1996), and *The Invisible Drama: Women and the Anxiety of Change* (Fulcrum Publishing, 1990), as well as a memoir, *Losing Helen: An Essay* (Red Hen Press, 2016). Becker works closely with the Cultural Leaders of the World Economic Forum and its Global Leadership Fellows Program. She is the dean of faculty and a professor of the arts at Columbia University School of the Arts.

**Naomi Beckwith** is the Marilyn and Larry Fields Curator at the Museum of Contemporary Art Chicago (MCA). Central to her curatorial practice are themes of identity and conceptual practices in contemporary art, the work of artists of African descent, and artists' professional development. Prior to joining the MCA, she was a fellow at the Institute of Contemporary Art in Philadelphia and associate curator at The Studio Museum in Harlem. She has curated numerous exhibitions, including *The Freedom Principle: Experiments in Art and Music, 1965 to Now* at the MCA (2015) and *30 Seconds off an Inch* at The Studio Museum in Harlem (2009). Beckwith is the recipient of a VIA Art Fund Curatorial Fellowship, multiple Andy Warhol Foundation Grants, and a Whitney Museum Independent Study Program Critical Studies Fellowship.

**Omar Berrada** is a writer, translator, and curator. He is the editor of *The Africans* (Kulte Editions, 2016) and co-editor of *Album—Cinéma-thèque de Tanger* (Librairie des Colonnnes, 2012) and *Expanded Translation—A Treason Treatise* (Sharjah Art Foundation, 2010). He has curated various exhibitions, including *Memory Games*, a group show within the Marrakech Biennale (2016); *Black Hands*, a solo M'barek Bouhchichi show at Kulte Gallery (2016); and *I want to possess in this world...*, a presentation of Ahmed Bouanani's archive at Witte de With Center for Contemporary Art (2016). Berrada has served as curator of public programs at the Centre Pompidou, director of the Tangier International Book Salon, and co-director of Dubai's Global Art Forum. He is the director of Dar al-Ma'mûn in Marrakech.

**Gregg Bordowitz** is an artist and writer and the director of the Low-Residency Master of Fine Arts program at the School of the Art Institute of Chicago. A recipient of the Frank Jewett Mather Award for art journalism from the College Art Association in 2006, he is the author of *Glenn Ligon: Untitled (I Am a Man)* (Afterall Books, 2018), *General Idea: Imagevirus* (Afterall Books, 2010), and *The AIDS Crisis Is Ridiculous and Other Writings, 1985–2003* (MIT Press, 2004). Bordowitz was a member of the groundbreaking AIDS activist group ACT UP and is on the faculty of the Whitney Museum Independent Study Program at the Whitney Museum of American Art in New York.

**Tisa Bryant**'s mixed-genre writing has been presented in a range of publications, including *Lana Turner*, *Flesh*, *LitHub*, and *Letters to the Future: Black WOMEN/Radical WRITING*. She is the author of *Residual* (Nightboat Books, 2019), a nonfiction work on grief and archival research; and *Unexplained Presence* (Leon Works, 2007), a collection of hybrid essays. She is also the co-editor of *The Encyclopedia Project*, a cross-referenced literary/arts series. She is the program director of the MFA in Creative Writing at the California Institute of the Arts.

**Holland Cotter** is a senior writer and co-chief art critic of the *New York Times*. Cotter has been the recipient of a Pulitzer Prize for Criticism and an American Academy of Arts and Sciences Fellowship. Currently, he is working on a study of contemporary Indian art.

**Mónica de la Torre** is the author of five poetry collections, including *The Happy End/All Welcome* (Ugly Duckling Presse, 2017), *Public Domain* (Roof Books, 2008), and *Talk Shows* (Switchback, 2007). She writes about visual art; has translated an array of Latin American poets, including, most recently, the Chilean modernist Omar Cáceres; and has co-edited several multilingual anthologies, most notably *Reversible Monuments: Contemporary Mexican Poetry* (Copper Canyon Press, 2002). She was the senior editor at *BOMB* magazine for nearly ten years and is now an assistant professor of the practice of literary arts at Brown University.

José Clemente Orozco and assistant  
Lois Wilcox at work on *Call to  
Revolution and Table of Universal  
Brotherhood (Struggle in the  
Orient)*, 1930–31.



**Aruna D'Souza** is a writer whose work focuses on art, race, feminism, and museums. She is the author, most recently, of *White-walling: Art, Race & Protest in 3 Acts* (Badlands Unlimited, 2018). She has co-edited several volumes, including *Making It Modern*, a volume of Linda Nochlin's collected essays on modernism (Thames & Hudson, 2019), and *Art History in the Wake of the Global Turn* (Clark Art Institute, 2014). D'Souza's writing on contemporary art has appeared in publications including the *Wall Street Journal*, *ArtNews*, *Momus*, *Art in America*, and *Garage*. She is a member of the editorial advisory board at *4Columns*, to which she is also a regular contributor.

**Elizabeth Ellsworth** is a scholar and media artist. She co-founded Smudge Studio, a nonprofit media arts organization, and is the author of *Making the Geologic Now: Responses to Material Conditions of Contemporary Life* (Punctum Books, 2012), *Places of Learning: Media, Architecture, Pedagogy* (Routledge Publishing, 2004), and *Teaching Positions: Difference, Pedagogy and the Power of Address* (Teachers College Press, 1997). Ellsworth is the recipient of a Research Council of Norway Grant, two Provost Faculty Development Grants from The New School, and a Distinguished Lecturer Award from Columbia University's Teachers College. She is a professor of media studies at the Schools of Public Engagement at The New School.

**Julia L. Foulkes** is the author of *A Place for Us: West Side Story and New York* (University of Chicago Press, 2016), *To the City: Urban Photographs of the New Deal* (Temple University Press, 2010), and *Modern Bodies: Dance and American Modernism from Martha Graham to Alvin Ailey* (The University of North Carolina Press, 2002). Foulkes also curated the exhibition *Voice of My City: Jerome Robbins and New York*, held at the New York Public Library/Lincoln Center (September 2018–March 2019). She is a professor of history at The New School.

**Andrea Geyer** is a multidisciplinary artist. Recent exhibitions of her work include *If I Told Her* at Hales Gallery, London (2018), *To Those Who Have Eyes to See* at the San Francisco Museum of Modern Art (2017), *Revolt, They Said* at The Museum of Modern Art, New York (2015), and *Time Tenderness* at the Whitney Museum of American Art (2015). Geyer is the recipient of a MoMA

Research Fellowship, a New York Foundation for the Arts Artist Fellowship, a Creative Time Global Residency, and other awards and honors. She is an associate professor of new genres at Parsons School of Design.

**Kathleen Goncharov** is senior curator at the Boca Raton Museum of Art. She has served as curator of The New School Art Collection, public art curator at the MIT List Visual Arts Center, and adjunct curator of contemporary art at the Duke University Nasher Museum of Art. Her honors include being appointed commissioner of the U.S. Pavilion at the 50th Venice Biennale (2003).

**Jennifer A. González** is a writer. Her essays appear in various scholarly journals and art magazines, including *Diacritics*, *Art Journal*, and *BOMB* magazine. She is the author of *Pepón Osorio* (University of Minnesota Press, 2013) and *Subject to Display: Reframing Race in Contemporary Installation Art* (MIT Press, 2008). González is the recipient of fellowships from the Ford Foundation, the American Association of University Women, and the American Council of Learned Societies. She is a professor in the History of Art and Visual Culture Department at the University of California, Santa Cruz, and a faculty member of the Whitney Museum Independent Study Program.

**Michele Greet** is associate professor of art history at George Mason University. She is the author of *Transatlantic Encounters: Latin American Artists in Paris Between the Wars* (Yale University Press, 2018) and *Beyond National Identity: Pictorial Indigenism as a Modernist Strategy in Andean Art, 1920–1960* (Penn State University Press, 2009). Greet is the recipient of fellowships from the Phillips Collection and the National Endowment for the Humanities. She is currently curating a major traveling exhibition on Latin American artists in Paris between the wars with the American Federation of Arts. Her next research project will focus on the emergence of abstraction in the Andes.

**Randall Griffey** is curator of modern and contemporary art at The Metropolitan Museum of Art, New York. At The Met, he has co-curated *Marsden Hartley's Maine* (2017), *Thomas Hart Benton's America Today Mural Rediscovered* (2014), and other exhibitions. His essays have appeared in periodicals and exhibition catalogs; they include “Reconsidering ‘The Soil’: The Stieglitz Circle,

Regionalism, and Cultural Eugenics in the 1920s” (Brooklyn Museum, 2011) and “Marsden Hartley’s Aryanism: Eugenics in a Finnish-Yankee Sauna” (*American Art*, 2008). Griffey’s honors include two publication awards from the Association of Art Museum Curators.

**Victoria Hattam** is a political scientist working on questions of inequality and politics in the United States and the global economy. She is the author of *Political Creativity: Reconfiguring Institutional Order and Change* (University of Pennsylvania Press, 2013); *In the Shadow of Race: Jews, Latinos, and Immigrant Politics in the United States* (University of Chicago Press, 2007), which won the Ralph Bunche Award from the American Political Science Association; and *Labor Visions and State Power: The Origins of Business Unionism in the United States* (Princeton University Press, 1993). Hattam has been named a fellow at the Institute for Advanced Study at Princeton University and a visiting scholar by the Russell Sage Foundation. She is co-director of the Mellon Foundation–funded “Sawyer Seminar on Imagined Mobilities,” which bridges art and design with social research. She is a professor of politics at The New School for Social Research.

**Pablo Helguera** is an artist and educator. His artwork has been presented at a range of international venues, including the Museo Nacional Centro de Arte Reina Sofía, MoMA PS1, and the Royal College of Art in London. He is the author of *Education for Socially Engaged Art: A Materials and Techniques Handbook* (Jorge Pinto Books, 2011). Helguera is the recipient of grants from the Creative Capital Foundation and the Franklin Furnace Fund, as well as a John Simon Guggenheim Fellowship. He is the director of Adult and Education Programs at The Museum of Modern Art in New York.

**Jamer Hunt** is the founding director of the MFA Transdisciplinary Design program at Parsons School of Design and co-curator, with Paola Antonelli, of an online curatorial experiment, *Design and Violence* (Museum of Modern Art, 2013–15). Hunt and Antonelli also collaborated on “Headspace: On Scent as Design” (2010) and “MIND08: The Design and Elastic Mind Symposium” (2008). Hunt is the co-author, with Meredith Davis, of *Visual Communication Design* (Bloomsbury Visual Arts, 2017); he is a design blogger for *Fast Company*; and his writing

has been featured in the *Huffington Post*. He is vice provost for Transdisciplinary Initiatives at The New School.

**Anna Indych-López** is an art historian. She is the author of *Judith F. Baca* (UCLA Chicano Studies Research Center and University of Minnesota Press, 2018) and *Muralism without Walls: Rivera, Orozco, and Siqueiros in the United States, 1927–1940* (University of Pittsburgh Press, 2009), and co-author of *Diego Rivera: Murals for The Museum of Modern Art* (Museum of Modern Art, 2011). She is the recipient of a Wyeth Foundation for American Art Grant and is an associate professor of art history at The City College of New York and at The Graduate Center, CUNY.

**Luis Jaramillo** is the author of *The Doctor's Wife* (Dzanc Books, 2012), which received the Dzanc Books Short Story Collection Prize and was included on NPR's Best Books of 2012 List; he has published in literary journals including *Literary Hub*, *Tin House* magazine, and *H.O.W. Journal*. He is the director of the School of Writing at the Schools of Public Engagement at The New School.

**Jeffrey Kastner** is a writer and critic and the senior editor of *Cabinet* magazine. He is the editor of *Nature* (MIT Press, 2012) and *Land and Environmental Art* (Phaidon Press, 1998), and co-author, with Claire Lehmann, of *Artists Who Make Books* (Phaidon Press, 2017). His writing on contemporary art has appeared in publications including *Artforum*, *The Economist*, and the *New York Times*, and he has published monographic essays in exhibition catalogs on artists including Doug Aitken, David Altmejd, Michaël Borremans, Ragnar Kjartansson, Tomás Saraceno, and Sarah Sze.

**Robert Kirkbride** is an architectural scholar-practitioner. He is the co-designer, with Anthony Cohn, of the Morbid Anatomy Museum, and author-designer of *Architecture and Memory* (Columbia University Press, 2008), an award-winning multimedia online book. His design and research projects have been featured in a range of periodicals, including the *Financial Times*, the National Academy of Sciences, Engineering, and Medicine's *Issues in Science and Technology* magazine, and the *New York Times*. Dr. Kirkbride is a founding trustee and spokesperson of PreservationWorks and the director of studio 'patafisico. He is the dean of the School of Constructed

Environments and associate professor of architecture and product design at Parsons School of Design.

**Lynda Klich** is an art historian and curator. She is the author of *The Noisemakers: Estridentismo, Vanguardism, and Social Action in Postrevolutionary Mexico* (University of California Press, 2018), which received the University of Maryland/Phillips Collection Book Prize. Klich is assistant professor of art history at Hunter College, CUNY, and curator of the Leonard A. Lauder Postcard Collection.

**Carin Kuoni** is a curator and writer and a founding member of the artist collective REPOhistory. She has edited and co-edited several anthologies, including *Assuming Boycott: Resistance, Agency, and Cultural Production* (OR Books, 2017), *Entry Points: The Vera List Center Field Guide to Art and Social Justice* (Duke University Press, 2015), *Take Care: A Curator's Vademecum* (ICI, 2001), and *Energy Plan for the Western Man: Joseph Beuys in America* (Four Walls Eight Windows, 1990). She has curated numerous transdisciplinary exhibitions, including *OURS: Democracy in the Age of Branding* at Parsons School of Design (2008), *The Puppet Show* at the Institute of Contemporary Art, Philadelphia (2008), and *Red River Crossings* at the Swiss Institute (1996). Kuoni is the director and chief curator of the Vera List Center for Art and Politics at The New School.

**Sarah E. Lawrence** is an art historian and curator. She has curated multiple exhibitions, including *Crafting a Jewish Style: The Art of Bezalel, 1906–1996* at the Jewish Museum in New York and *Piranesi as Designer* at the Cooper-Hewitt, National Design Museum (now Cooper Hewitt, Smithsonian Design Museum), in collaboration with the Rijksmuseum in Amsterdam. Her scholarship has received funding from the Getty, Kress, and other foundations. She is the dean of the School of Art and Design History and Theory and an associate professor of art history at Parsons School of Design.

**Tan Lin** is a writer and artist. He is the author of thirteen books, including *Insomnia and the Aunt* (Kenning Editions, 2011) and *Seven Controlled Vocabularies and Obituary 2004. The Joy of Cooking* (Wesleyan University Press, 2010). His video, theater, and LCD

work has been exhibited at Artists Space, the Yale University Art Gallery, and the Ontological-Hysteric Theater; his work was the subject of a solo show at Treize Gallery in Paris in 2017. His writing has appeared in *Artforum*, the *New York Times Book Review*, and *Triple Canopy*. Lin is the recipient of grants from the Foundation for Contemporary Arts, the Getty Foundation, and the Andy Warhol Foundation. He is a professor of creative writing at New Jersey City University.

**Lucy R. Lippard** is a writer, activist, and sometime curator. She is the author of twenty-four books, including *Undermining: A Wild Ride Through Land Use, Politics, and Art in the Changing West* (The New Press, 2014), *Mixed Blessings: New Art in a Multicultural America* (The New Press, 2000), and *Six Years: The Dematerialization of the Art Object* (University of California Press, 1997). She co-founded a number of pathbreaking organizations and publications, including the Art Workers Coalition, Printed Matter, and *Heresies* journal. Lippard has received numerous honors and awards, including a Guggenheim Fellowship, the Frank Jewett Mather Award for Criticism from the College Art Association, and a Creative Capital Grant. She lives in Galisteo, New Mexico, where she is active in her community.

**Laura Y. Liu** is an associate professor of global studies and geography at The New School. Her research focuses on community organizing, labor, migration, urban development, and design. Her essays have appeared in a range of academic journals, including *Anthropology Now*; *Women's Studies Quarterly* (WSQ); *Urban Geography*; *Gender, Place, and Culture*; and *Social and Cultural Geography*. She has contributed to the Situated Technologies Pamphlets Series with *From Mobile Playgrounds to Sweatshop City* (Architectural League of NY, 2010), and to the edited volumes *Anne Wilson: Wind/Rewind/Weave* (Knoxville Museum of Art, 2011) and *Indefensible Space: The Architecture of the National Insecurity State* (Routledge Publishing, 2008). She is writing a book, *Sweatshop City*, that looks at the continuing relevance of the sweatshop in New York City and other post-Fordist, globalized contexts.

**Reinhold Martin** is an architectural historian and theorist. He is the author of *The Urban Apparatus: Mediapolitics and the City* (University of Minnesota Press, 2016),

*Utopia's Ghost: Architecture and Post-modernism, Again* (University of Minnesota Press, 2010), and *The Organizational Complex: Architecture, Media, and Corporate Space* (MIT Press, 2003). Martin is a professor of architecture at the Columbia University Graduate School of Architecture, Planning, and Preservation, where he directs the Temple Hoyne Buell Center for the Study of American Architecture.

**Shannon Mattern** is an associate professor of media studies at the Schools of Public Engagement at The New School. She is the author of *Code and Clay*, *Data and Dirt: Five Thousand Years of Urban Media* (University of Minnesota Press, 2017), *Deep Mapping the Media City* (University of Minnesota Press, 2015), and *The New Downtown Library: Designing with Communities* (University of Minnesota Press, 2007). She contributes a regular long-form column about urban data and mediated infrastructures to *Places* journal. Mattern is the recipient of fellowships from the Finnish Cultural Institute, the Bauhaus-Universität Weimar, and the Graduate Institute for Design, Ethnography, and Social Thought (GIDEST) at The New School.

**Lydia Matthews** is a writer, curator, and educator. She has curated multiple exhibitions, including the U.S. contribution to Artisterium International Art Exhibition (2017, 2014, 2012, 2010, and 2008) and the Batumi Backyards Stories Project (2013 and 2012). She is the recipient of grants from the U.S. Embassy, the Lower Manhattan Cultural Council, CEC Artslink, the Fulbright Foundation, and the Open Society Foundation. She is a professor of visual culture and the founding director of the Curatorial Design Research Lab at Parsons School of Design.

**Maggie Nelson** is a writer and scholar. She has written five nonfiction books, including *The Argonauts* (Graywolf Press, 2015), winner of the National Book Critics Circle Award; *The Art of Cruelty: A Reckoning* (Norton, 2011), named a Notable Book of the Year by the *New York Times*; and *Bluets* (Wave, 2009), named one of the ten best books of the past twenty years by *Book-forum*. She is also the author of four poetry collections, including *Something Bright, Then Holes* (2007), and *Jane: A Murder* (2005). Nelson is the recipient of fellowships and grants from the MacArthur Foundation, the Guggenheim Foundation, Creative

Capital, and the National Endowment for the Arts. She is a professor of English at the University of Southern California.

**Olu Oguibe** is an artist, writer, and curator.

**G. E. Patterson** is a poet, critic, and translator. His recent work includes two public art commissions, *CREATE: The Community Meal* (on food access and food justice) and *The Plume Project* (on energy awareness and sustainability). He is the author of two poetry collections, *To and From* (Ahsahta Press, 2008) and *Tug* (Graywolf Press, 1999), which won the Minnesota Book Award. Patterson has been a featured poet-performer in New York's Panasonic Village Jazz Festival and is the recipient of awards and honors including fellowships from Cave Canem, the Djerassi Foundation, the MacDowell Colony, and New York City's Fund for Poetry.

**Hugh Raffles** is a writer and anthropologist. His essays appear in a range of periodicals, including *Granta*, *Cultural Anthropology*, and the *New York Times*. He is the author of *Insectopedia* (Pantheon Books, 2010) and *In Amazonia: A Natural History* (Princeton University Press, 2002). Raffles is the recipient of a Whiting Writers Award and a Victor Turner Prize for Ethnographic Writing. He is a professor of anthropology and director of the Graduate Institute for Design, Ethnography, and Social Thought (GIDEST) at The New School.

**Claudia Rankine** is a poet, playwright, and essayist. She is the author of five collections of poetry, including *Citizen: An American Lyric* (Graywolf Press, 2014), winner of the PEN Open Book Award, the PEN Literary Award, the NAACP Award, and the National Book Critics Circle Award for Poetry. She has also written two plays, scripted numerous video collaborations, and edited several anthologies. Rankine is the recipient of fellowships from the MacArthur Foundation, the Academy of American Poets, United States Artists, and the Guggenheim Foundation. She is the Frederick Iseman Professor of Poetry at Yale University. In 2016, she co-founded The Racial Imaginary Institute (TRII).

**Jasmine Rault** is an assistant professor of cultural studies at the University of Toronto. Their research focuses on mediations of gender, race, and sexuality in architecture and design, digital cultures and economies, and arts and social movements. They is

the author of *Eileen Gray and the Design of Sapphic Modernity: Staying In* (Ashgate Publishing, 2011). Currently Rault is at work on the Digital Research Ethics Collaboratory (DREC) and a book provisionally titled *Open Secrets: Technologies of Opacity for Queerly Surviving the Transparency Epoch*.

**Heather Reyes** is a writer and curator. Her master's thesis, *Camilo Egas in New York: 1927–1962*, was completed in 2018, and she was co-organizer of *Bronx Calling: The Fourth AIM Biennial* (Bronx Museum of the Arts, 2017). Reyes has served as executive projects manager at Friends of the High Line and as assistant to the executive director at Art21. She was recently the exhibitions and collection manager at the Bronx Museum of the Arts.

**Frances Richard** is the author of *Gordon Matta-Clark: Physical Poetics* (University of California Press, 2019) and co-author, with Jeffrey Kastner and Sina Najafi, of *Odd Lots: Revisiting Gordon Matta-Clark's "Fake Estates"* (Cabinet Books, 2005). She is the editor of *Joan Jonas is on our mind*, a volume of essays on the artist (Wattis Institute, 2017). Her books of poems include *Anarch*. (Futurepoem, 2012), *The Phonemes* (Les Figes Press, 2012), and *See Through* (Four Way Books, 2003). Richard is the recipient of a Creative Capital/Warhol Foundation Arts Writers Grant. She is associate editor of *Places* journal and teaches at the California College of the Arts in San Francisco.

**Silvia Rocciolo** is director and chief curator of The New School Art Collection. Previously she served as a specialist in American art at Phillips, de Pury & Luxembourg; an art advisor curating modern American and European works of art for private and corporate collections with Guggenheim Asher Associates; and director of Von Lintel and Nusser Gallery, a Munich-based gallery for midcareer and emerging artists.

**Carl Hancock Rux** is a writer, performer, recording artist, and theater director. He is the author of three novels, including *Asphalt* (Simon & Schuster, 2004); nineteen plays, including the Obie Award-winning *Talk* (TCG, 2003); two collections of poetry, including *Pagan Operetta* (Fly by Night Press, 1998); and the librettos for four operas, including *Makandal* (performed at the Harlem Stage, in the Guggenheim Museum Opera Series, and at Art Basel). His plays and performance works for theater

have been produced at the Joseph Papp Public Theater, the Penumbra Theatre, Lincoln Center Theater, and the BAM Harvey Theater. Rux is the recipient of numerous awards, including the New York Foundation for the Arts Prize, the CINE Golden Eagle Film and Video Award, the Village Voice Literary Prize, and the Herb Alpert Prize in the Arts.

**Luc Sante** is a writer. He is a frequent contributor to the *New York Review of Books*, and his books include *The Other Paris* (Farrar, Straus and Giroux, 2015), *Kill All Your Darlings: Pieces 1990–2005* (Yeti Publishing, 2007), and *Low Life: Lures and Snares of Old New York* (Farrar, Straus and Giroux, 2003). Sante is the recipient of awards from the Whiting Foundation, the American Academy of Arts and Letters, and the GRAMMY Foundation (for album notes).

**Mira Schor** is a painter and writer. Recent exhibitions of her work include *Mira Schor: Unseen Dick Paintings (1988–1993)* at Frieze, New York (2018), with Lyles & King Gallery; *Mira Schor: The Red Tie Paintings* at Lyles & King gallery (2016); and *War Frieze (1991–1994) and "Power" Frieze (2016)* at CB1 Gallery (2016). She is the author of *A Decade of Negative Thinking: Essays on Art, Politics, and Daily Life* (Duke University Press, 2009) and *Wet: On Painting, Feminism, and Art Culture* (Duke University Press, 1997). Schor is the recipient of awards from the Guggenheim Foundation, the Rockefeller Foundation, and the Pollock-Krasner Foundation. She is an associate teaching professor in the MFA Fine Arts program at Parsons School of Design.

**Eric Stark** was curator of The New School Art Collection from 2004 to 2018. From 1989 to 2005, he owned and directed Stark Gallery; in 1995, he founded Crosby Street Project, a nonprofit exhibition space dedicated to international installation-based projects. Throughout his curatorial career, he has managed Eric Stark Design Associates, specializing in interior design and art advisory services.

**Radhika Subramaniam** is a curator, editor, and writer. She is the recipient of an international visiting curatorship at Artspace, Sydney; a SEED Foundation Teaching Fellowship in Urban Studies at the San Francisco Art Institute; and artist/writer residencies at Banff Centre for Arts and Creativity in Canada and the Hambidge

Center for the Creative Arts & Sciences. She is an assistant professor of visual culture at Parsons School of Design, where from 2009 to 2017 she also served as the first director and chief curator of the Sheila C. Johnson Design Center.

**Edward J. Sullivan** is the Helen Gould Sheppard Professor at the Institute of Fine Arts of New York University, where he is also deputy director. His recent publications include *Making the Americas Modern: Hemispheric Art, 1910–1960* (Laurence King Publishing, 2018), *The Americas Observed: Collecting Colonial and Modern Latin American Art in the United States* (Pennsylvania State University Press, 2018), *From San Juan to Paris and Back: Francisco Oller and Caribbean Art in the Era of Impressionism* (Yale University Press, 2014), and *The Language of Objects in the Art of the Americas* (Yale University Press, 2007). Exhibitions he has recently organized include *Roberto Juarez: Processing: Paintings & Prints, 2008–2018* at the Boulder Museum of Contemporary Art in Colorado (2018); *Impressionism and the Caribbean: Francisco Oller and His Transatlantic World* at the Brooklyn Museum (2015–16), and *Observed: Milagros de la Torre* at the Museo de Arte de Lima (2012). Sullivan is the recipient of a Guggenheim Fellowship and an American Society for Hispanic Art Historical Studies Award.

**Roberto Tejada** is a writer and art historian. He is the author of the poetry collections *Full Foreground* (University of Arizona Press, 2012), *Exposition Park* (Wesleyan University Press, 2010), and *Mirrors for Gold* (Krupskaya, 2006), as well as the critical studies *National Camera: Photography and Mexico's Image Environment* (University of Minnesota Press, 2009) and *Celia Alvarez Muñoz* (Chicano Studies Research Center, UCLA, 2009). Tejada founded and co-edited the journal *Mandorla: New Writing from the Americas* (1991–2013). He is the Hugh Roy and Lillie Cranz Cullen Distinguished Professor at the University of Houston.

**Otto von Busch** is a designer and critic. He is the co-founder of roomservices and founder of Selfpassage, two research institutions for design research and practice. His essays have been published in a range of academic journals, including *Critical Studies in Fashion and Beauty*, *Organizational Aesthetics*, and *Creative Industries Journal*; he has also contributed chapters

to edited volumes, among them *Fashion Studies: Research Methods, Sites and Practices* (Bloomsbury Publishing, 2016), *The Routledge Companion to Design Research* (Routledge Publishing, 2015), and *Design as Future-Making* (Bloomsbury Publishing, 2014). Von Busch is an associate professor of integrated design at Parsons School of Design.

**Wendy S. Walters** is the author of the essay collection *Multiply/Divide: On the American Real and Surreal* (Sarabande Books, 2015) and two poetry collections, *Troy, Michigan* (Futurepoem, 2014) and *Longer I Wait, More You Love Me* (Palm Press, 2009). Walters is the recipient of awards and honors including fellowships from New York Foundation for the Arts, the Ford Foundation, and the Smithsonian Institution. She is associate dean of the School of Art and Design History and Theory at Parsons School of Design and an associate professor at Eugene Lang College of Liberal Arts.

**Jennifer Wilson** is a mathematician. Her research has been published in a range of scholarly journals, including *Mathematical Social Sciences*, *College Math Journal*, and *Art, Design and Communication in Higher Education*. Wilson is the recipient of awards and honors including a Provost Professional Development Grant. She is an associate professor of mathematics at Eugene Lang College of Liberal Arts and a member of the Visualizing Finance Lab at Parsons School of Design

**Mabel O. Wilson** is an architectural designer and scholar. She is the founder of Studio &, a collaborative transdisciplinary practice, and a founding member of Who Builds Your Architecture? (WBYA?), an advocacy project. Her projects and design research have been exhibited at the Art Institute of Chicago, Istanbul Design Biennial, and the Cooper Hewitt Design Triennial. She is the author of *Negro Building: Black Americans in the World of Fairs and Museums* (University of California Press, 2012). Wilson is the recipient of awards and fellowships from the Getty Research Institute, the New York State Council for the Arts, and the Center for Advanced Study in the Visual Arts (CASVA) at the National Gallery of Art. She is a professor in Columbia University's Graduate School of Architecture, Planning and Preservation.