

Nancy Adajania is a cultural theorist and independent curator. In 2013 and 2014, she taught the curatorial practice course at the Salzburg International Summer Academy of Fine Arts, Salzburg. In 2012 she was Joint Artistic Director of the 9th Gwangju Biennale, Gwangju. She has written extensively on art and the public sphere and transcultural art practices, and lectured on these areas at venues such as: Documenta 11, Kassel; ZKM, Karlsruhe; Transmediale, Berlin; Calouste Gulbenkian Foundation, Lisbon; and the 3rd FORMER WEST Research Congress: *Beyond What Was Contemporary Art*, Part One, Academy of Fine Arts Vienna and Secession, Vienna. Her essays appear in numerous books, anthologies, and journals including: *Seminar Magazine*, no. 659 (2014); *Sweet Sixties: Specters and Spirits of a Parallel Avant-Garde* (2014); *Western Artists and India: Creative Inspirations in Art and Design* (2013); *Vernacular in the Contemporary: Part 2* (2011); *On Horizons: A Critical Reader in Contemporary Art* (2011); and *Art and Visual Culture in India: 1857–2007* (2009). Adajania lives and works in Mumbai.

Ariella Azoulay is a theorist, writer, filmmaker, and curator. She is currently Assistant Professor of Comparative Literature and Modern Culture and Media at Brown University, Providence. In addition to publishing in various journals, her recent books include: *Civil Imagination: A Political Ontology of Photography* (2012); *The One State Condition: Occupation and Democracy between the Sea and the River* (2012) (with Adi Ophir); *From Palestine to Israel: A Photographic Record of Destruction and State Formation, 1947–1950* (2011); and *The Civil Contract of Photography* (2008). She has curated numerous exhibitions, including: *Potential History*, STUK Kunstcentrum, Leuven, 2012; *Untaken Photographs*, Moderna Galerija, Ljubljana and Zochrot, Tel Aviv, 2010; and *Architecture of Destruction*, Zochrot, Tel Aviv, 2008. As a filmmaker, she has directed: *Civil Alliances, Palestine, 47–48* (2012); *I Also Dwell Among Your Own People: Conversations with Azmi Bishara* (2005); and *The Food Chain* (2004). Azoulay lives and works in Providence.

Contributors

Amelia Barikin is an art historian and writer whose research primarily focuses on contemporary art and philosophies of time. She has taught art history and curatorship at the University of Melbourne, Melbourne; The Royal Melbourne Institute of Technology, Melbourne; and the University of Queensland, Brisbane. Currently, she is researching the intersection of art and science fiction as a Postdoctoral Research Fellow in the School of English, Media Studies and Art History at the University of Queensland, Brisbane. Barikin is an editorial advisory board member of the Australian art history journals *emaj* and *Discipline*, and has also worked as a curator, both independently and in collaboration with cultural organizations such as Liquid Architecture Festival of Sound Arts, Bus Projects, Art Center Nabi, and the Australian Centre for the Moving Image. Recent publications include the co-edited anthology *Making Worlds: Art and Science Fiction* (2013) (with Helen Hughes) and *Parallel Presents: The Art of Pierre Huyghe* (2012). Barikin lives and works in Brisbane.

Bassam El Baroni is a curator, writer, and theory tutor at the MFA program of the Dutch Art Institute, Arnhem. Between 2006–2012, he served as director of the non-profit art space Alexandria Contemporary Arts Forum, Alexandria. He is currently undertaking a PhD in Curatorial/Knowledge at Goldsmiths College, University of London, London. His recent curatorial projects include: Eva International–Ireland's Biennial, Limerick, 2014; the Lofoten International Art Festival, Lofoten, 2013 (with Anne Szefer Karlsen and Eva González-Sancho); and *When It Stops Dripping from the Ceiling (an Exhibition That Thinks about Edification)*, Kadist Art Foundation, Paris, 2012. In 2010, he was co-curator of Manifesta 8: The European Biennial of Contemporary Art, Murcia. El Baroni lives and works in Alexandria.

Manuel Beltrán is an artist, activist, and researcher. His artworks have been featured in museums and galleries in the Netherlands, Spain, Turkey, Germany, Serbia, Italy, and the United Kingdom. His publications can be found at venues such as Tate Modern, London; The Bauhaus, Weimar; Museu d'Art Contemporani de Barcelona, Barcelona; and Prado Museum, Madrid. He researches and lectures on art, activism, contemporary social movements, post-digital culture, and new media. As an activist, he was heavily involved in the Communications Commission during the Indignados movement in Spain, the Gezi Park protests in Turkey, and several forms of independent activism and cyber-activism in Europe and beyond. In 2012 he co-founded the art collective Plastic Crowds and since 2013, he is head and co-founder of the Alternative Learning Tank. Beltrán lives and works in The Hague.

David Graeber is an anthropologist currently teaching at the London School of Economics and Political Science, London, having previously taught at Yale University, New Haven and Goldsmiths College, University of London, London. He has written on a variety of topics, including value theory, narrative, manners, direct action and anarchism, debt, and democracy. Graeber is currently working on a book about bureaucracy and, with archeologist David Wengrow, on the origins of social inequality. He has also been involved in a variety of activist projects, starting with his involvement in the Direct Action Network and other elements of the Global Justice Movement from 2000, and continuing to his involvement in Occupy Wall Street. His publications include: *The Utopia of Rules: On Technology, Stupidity, and the Secret Joys of Bureaucracy* (2015); *Debt: The First 5000 Years* (2011); *Direct Action: An Ethnography* (2009); *Lost People: Magic and the Legacy of Slavery in Madagascar* (2007); and *Possibilities: Essays on Hierarchy, Rebellion, and Desire* (2007). Graeber lives and works in London.

Tom Holert is an art historian and critic. A former editor of *Texte zur Kunst* and *Spex*, he is also a founding member of the Academy of the Arts of the World, Cologne. His current research focuses on questions of contemporary art and knowledge politics with two book manuscripts in preparation on the place of research and pedagogy in artistic and curatorial practices since the 1950s. He regularly publishes essays and studies in publications such as *Artforum*, *Bidoun*, *Camera Austria*, *e-flux journal*, *Jungle World*, *Literaturen*, *taz*, *Texte zur Kunst*, and *Süddeutsche Zeitung*. His recent book-length publications include: *Übergriffe. Zustände und Zuständigkeiten der Gegenwartskunst* (2014), the co-edited volume *Troubling Research: Performing Knowledge in the Arts* (2014) (with Carola Dertnig, Diedrich Diederichsen, et al.); and *Deadwood* (2013). Holert lives and works in Berlin.

Brian Holmes is an art and cultural critic with a taste for on-the-ground intervention. While living in Paris from 1990 to 2009, he collaborated with political art groups such as Ne Pas Plier, Bureau d'Etudes, Public Netbase, Hackitectura, and Makrolab. Currently, he teaches at the University of Illinois at Chicago, Chicago, where he is a member of the Compass Group. His essays revolve around art, free cooperation, the network society, political economy, and grassroots resistance and he has published in *Brumaria*, *Multitudes*, and *Springerin*. With Claire Pentecost and the 16 Beaver Group he co-organized the *Continental Drift* seminars. His books include *Escape the Overcode: Activist Art in the Control Society* (2009) and *Unleashing the Collective Phantoms: Essays in Reverse Imagineering* (2008). Holmes lives and works in Chicago.

Geert Lovink is a media theorist and Internet critic. Since 2004, he has been researcher in the School for Communication and Media Design at the Amsterdam University of Applied Sciences, Amsterdam, where he is founding director of the Institute of Network Cultures. He is also professor of media theory at the European Graduate School, Saas-Fee and an associated member of the Centre for Digital Cultures at Leuphana University, Lüneberg. From 2004–2013, Lovink taught in the MA program in Media Studies at the University of Amsterdam. His institute has organized conferences and research networks around topics such as the politics and aesthetics of online video, urban screens, Wikipedia, the culture of search, internet revenue models, digital publishing strategies, and alternatives in social media. A regular contributor to *nettime*, *Eurozine*, and *e-flux journal*, his books include *Networks Without a Cause: A Critique of Social Media* (2012); *Zero Comments: Blogging and Critical Internet Culture* (2007); *My First Recession: Critical Internet Culture in Transition* (2003); and *Dark Fiber: Tracking Critical Internet Culture* (2002). Lovink lives and works in Amsterdam.

Michelle Kuo is the Editor in Chief of *Artforum*. She has lectured widely on modern and contemporary art at institutions including the Centre Georges Pompidou, Paris and the Central Academy of Fine Arts, Beijing. In 2012, she delivered the International Association of Art Critics' Distinguished Lecture at The New School, New York. She is the author of numerous publications, including essays on the works of Robert Rauschenberg, Fluxus, Otto Piene, and Jeff Koons and contributes regularly to journals such as *The Art Bulletin*, *Bookforum*, and *October*. Kuo is also a PhD candidate at Harvard University in the History of Art and Architecture, writing a dissertation on the group Experiments in Art and Technology (EAT). From 2005–2007, she was the Wyeth Predoctoral Fellow at the Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington DC. Kuo lives and works in New York.

[Elżbieta Matynia](#) is Professor of Sociology and Liberal Studies at The New School for Social Research, New York, where she also directs the Transregional Center for Democratic Studies. Her research in the sociology of arts and politics focuses on democratic transitions in Eastern Europe and beyond, on the concept of borderlands in the new shared Europe, and more recently, on the challenges faced by emerging democracies with a legacy of violence. Her two recent books bring together the theater of politics, performance art, and citizens' agency. *An Uncanny Era* (2014) presents post-revolutionary conversations between Europe's most emblematic former dissidents: Czech playwright and president Václav Havel and Polish political thinker Adam Michnik. Her book *Performative Democracy* (2009) explores a potential in political life that easily escapes theorists: the indigenously inspired enacting of democracy by citizens. Written by one who experienced an emerging public sphere within pre-1989 Poland, it seeks to identify the conditions for performativity in public life. Matynia lives and works in New York.

[Nikos Papastergiadis](#) is Director of the Research Unit in Public Cultures and Professor at the School of Culture and Communication at the University of Melbourne, Melbourne. He is a Fellow of both the Australian Academy of the Humanities and the Cambridge Commonwealth Trust, and serves as co-chair of the Greek Centre for Contemporary Culture, Melbourne. His current research focuses on the investigation of the historical transformation of contemporary art and cultural institutions by digital technology. His recent publications include *Ambient Perspectives* (2013); *Cosmopolitanism and Culture* (2012); *Spatial Aesthetics: Art, Place and the Everyday* (2006); *Metaphor and Tension* (2004); and *The Turbulence of Migration* (2000). He has also edited over 10 books and authored numerous essays which have been translated into over a dozen languages and appeared in major catalogs such as the biennials of Sydney, Liverpool, Istanbul, Gwanju, Taipei, Lyon, Thessaloniki, and Documenta 13. Papastergiadis lives and works in Melbourne.

[Simon Sheikh](#) is a curator and writer who researches practices of exhibition-making and political imaginaries. He is Senior Lecturer and MFA Program Director in Curating at Goldsmiths College, University of London, London. His recent curatorial work includes: *Reading / Capital (for Althusser)*, DEPO, Istanbul, 2014; *Unauthorized*, Inter Arts Lab, Malmö, 2012; *All That Fits: The Aesthetics of Journalism*, QUAD, Derby, 2011 (with Alfredo Cramerotti); *Do You Remember the Future?*, TOK / Project Loft Etagi, Saint Petersburg, 2011; and *Vectors of the Possible*, BAK, basis voor actuele kunst, Utrecht, 2010. Sheikh's writings can be found in *Afterall*, *an architecture*, *Open*, *Springerin*, and *Texte zur Kunst*. Recent edited and authored publications include: *On Horizons: A Critical Reader on Contemporary Art* (with Maria Hlavajova and Jill Winder) (2011); *Capital (it fails us now)* (2006); *In the Place of the Public Sphere?* (2005); *Knut Åsdam* (monograph) (2004); and *We are all Normal* (with Katya Sander) (2001). He is also co-editor of the forthcoming FORMER WEST publication. Sheikh lives and works in Berlin and London.

[Jonas Staal](#) is an artist and PhD researcher in art and contemporary propaganda at the University of Leiden, whose work includes interventions in public space, exhibitions, lectures, and publications and focuses on the relationship between art, politics, and ideology. Staal is the founder of both the artistic and political organization New World Summit and, together with BAK, *New World Academy*. His work has been exhibited internationally, including at the 31st São Paulo Biennial, São Paulo, 2014; the 7th Berlin Biennale, Berlin, 2012; *Enacting Populism*, Kadist Art Foundation, Paris, 2012; *1:1 Hans van Houwelingen & Jonas Staal*, Extra City Kunsthall Antwerpen, Antwerp, 2011–2012; *Tricksters Tricked—(un)covering identity*, Van Abbemuseum, Eindhoven, 2010; and *History of Art, the*, David Roberts Art Foundation, London, 2010. He regularly publishes in newspapers and magazines such as *e-flux journal*, *de Groene Amsterdammer*, *Art Papers*, *Metropolis M*, and *NRC Handelsblad*. Staal lives and works in Rotterdam.

Joanna Warsza is a researcher, writer, and curator in the fields of visual and performing arts and architecture. She works mostly in the public realm, examining social and political agendas such as the legacy of post-Soviet architecture in Caucasus, the invisibility of the Vietnamese community in Warsaw, and with Public Movement in 2009, the phenomenon of the Israeli youth delegations in Poland. In 2006, she founded the Laura Palmer Foundation, which she ran until 2011. Warsza was Head of Public Programs at Manifesta 10: The European Biennial of Contemporary Art, Saint Petersburg, 2014 and curator of the Georgian Pavilion, 55th Venice Biennale, Venice, 2013. Other projects include the Göteborg Biennial, Göteborg, 2013 and, as associate curator, the 7th Berlin Biennale, Berlin, 2012. She is the editor of *Art in Times of Grey Democracy* (2014); *Ministry of Highways: A Guide to the Performative Architecture of Tbilisi* (2013); *Forget Fear* (2012); and *Stadium X – A Place That Never Was* (2009). Warsza lives and works in Berlin and Warsaw.

Stephen Wright is a theorist, art writer, and curator who teaches the practice of theory at the European School of Visual Arts, Angoulême/Poitiers. His writing has focused primarily on the politics of usership, particularly in contexts of collaborative, extradisciplinary practices with variable coefficients of art. His current research examines the ongoing usological turn in art and society in terms of contemporary escapological theory and practice. His curated projects include: *Situation Z*, Art-cade, Marseille, 2012; *Recomposing Desire*, Masrah al-Madina, Beirut, 2008 (with Natasa Ilic); and *Dataesthetics*, Gallery Nova, Zagreb, 2008. Wright is currently preparing *Unsupported Documents* as part of a series of exhibitions examining art practices with deliberately impaired coefficients of artistic visibility, which raise the prospect of art without artworks, authorship, or spectatorship. Wright lives and works in Paris.