

Contributors

SHAINA ANAND is an artist, filmmaker, and new media practitioner. Born in Mumbai, she travelled to the US to pursue an MFA in Film and Media Arts at Temple University. Anand explores the ideas of localized media distribution in relation to notions of access and participation. Her work has been included in the exhibitions “Broadcast Yourself” at Cornerhouse, Manchester (2008), and the “Asia Triennial” in Manchester (2008). She lives in Mumbai.

EGLE BUDVYTYTE was born in 1981 in Lithuania. At the root of her video art practice is an interest in the construction and negotiation of private and public spaces. Her work has been included in exhibitions such as “Transmedial 08: CONSPIRE...” at the Haus der Kulturen der Welt in Berlin (2008), “The Joy is Not Mentioned” at the Contemporary Art Center Vilnius in Lithuania (2007), and “Whenever It Starts It is the Right Time: Strategies for a discontinuous future” at Frankfurter Kunstverein (2007). Budvytyte received her MFA at the Piet Zwart Institute in 2006. She lives in Rotterdam.

CARLOS BASUALDO is the Curator of Contemporary Art at The Philadelphia Museum of Art. He was a co-commissioner, with Michael R. Taylor, for the US Pavilion at the 53rd Venice Biennale (2009), where they presented an exhibition with Bruce Nauman. Basualdo was one of the curators of Documenta11 in 2002 and one of the curators of the 50th Venice Biennale. Previously, he was Chief Curator of Exhibitions at the Wexner Center for the Arts. Basualdo has written extensively for scholarly journals and art publications, including *Artforum*, *ArtNews*, *The Art Newspaper* and *Flash Art*, among others.

SIMON CRITCHLEY is Chair and Professor of Philosophy at the New School for Social Research in New York and is also currently a part-time Professor of Philosophy at the University of Tilburg in The Netherlands. He works in continental philosophy, history of philosophy, literature, ethics, and politics. Recent works include *On Heidegger's Being and Time* (Routledge, 2008), *The Book of Dead Philosophers* (Granta Books, 2008), *Infinitely Demanding* (Verso, 2007), and *Things Merely Are* (Routledge, 2005).

KAJSA DAHLBERG was born in Gothenburg, Sweden in 1973. In 2003 Dahlberg graduated from the Malmö Art Academy and is currently participating in the Whitney Independent Study Program in New York. Through video, text and sound the artist explores the relationship between constructed narratives and film, questioning notions of community, history, nationalisms, and political representation. Dahlberg's work has been exhibited internationally including at the “1st Athens Biennial” (2007), “Prague Biennial 3” (2007), “Momentum Nordic Biennial for Contemporary Art” in Moss (2006), “Sala Rekalde” in Bilbao (2006), and “Swedish Hearts” at the Moderna Muséet in Stockholm (2004). In 2007, Stockholm's Index gallery presented Dahlberg's solo exhibition “A Room of One's Own/A Thousand Libraries” and related artist's book. Dahlberg lives in Malmö and New York.

JON DAVIES is a writer and curator based in Toronto. His writing has appeared in *C Magazine*, *Canadian Art*, *GLQ*, *Cinema Scope* and *Xtra!*, as well as in books on filmmaker Todd Haynes and on artists Daniel Barrow, Candice Breitz and Luis Jacob. He has curated numerous screenings for the artists' film and video exhibitor Pleasure Dome, and for various galleries and festivals in Toronto and internationally. He most recently curated the travelling retrospective “People Like Us: The Gossip of Colin Campbell” for Oakville Galleries, Ontario, and wrote a book on Paul Morrissey's 1970 film *Trash* (Arsenal Pulp Press, 2009). He is currently the Assistant Curator of Public Programs at The Power Plant, Toronto.

HADLEY+MAXWELL are a multi-media Vancouver-based artist duo, working collaboratively to examine the nature of representation, and looking at issues of the historical construction of taste. Born in 1973 and 1966 respectively, the two have collaborated and exhibited their work across Canada and internationally since 1998. Hadley+Maxwell often extend their collaborations to involve individuals and communities. In 2005 they received the prestigious VIVA award, an annual prize of \$10,000 awarded to two mid-career artists who show great creative potential and a strong dedication to their practice. They are represented by Jessica Bradley Art + Projects, Toronto, and their work has been shown at Kunsterhaus Bethanien, Berlin (2007) and the Contemporary Art Gallery in Vancouver (2006).

BRIAN HOLMES is a cultural critic, based in Paris and Chicago, working with artistic and political practices, moving restlessly around the world. He holds a doctorate in Romance Languages from the University of California at Berkeley, and is the author of *Hieroglyphs of the Future: Art and Politics in a Networked Era* (WHW, 2002) and *Unleashing the Collective Phantoms: Essays in Reverse Imagineering* (Autonomedia, 2008).

LUIS JACOB is an artist and writer based in Toronto. Recent exhibitions include: “7 Pictures of Nothing Repeated Four Times, in Gratitude,” at Städtisches Museum Abteiberg (Mönchengladbach, Germany); “The Order of Things,” Museum van Hedendaagse Kunst Antwerpen (Antwerp, Belgium); “Martian Museum of Terrestrial Art,” Barbican Art Gallery (London, UK); “Luis Jacob: Habitat,” Kunstverein in Hamburg (Hamburg, Germany); and Documenta12 (Kassel, Germany). Opening in March 2010, he will participate in the exhibition “Haunted: Contemporary Photography/Video/Performance,” at the Solomon R. Guggenheim Museum (New York). Jacob is represented by Birch Libralato, Toronto.

HASSAN KHAN is an artist, composer and writer who works with image, sound, text, space and situation. His work is inspired by the city of Cairo and has been presented internationally in exhibitions such as “Transmediale 08: CONSPIRE...” at Haus der Kulturen der Welt in Berlin (2008), the “1st Thessaloniki Biennale of Contemporary Art” (2007), the Biennale of Sydney (2006) and “Summer Screen” at Space in Exeter (2008). Recent solo exhibitions include “KOMPRESSOR” at Gasworks in London (2006) and “Hassan Kahn” at the Baltic Art Center in Visby (2006). Khan lives in Cairo.

REINALDO LADDAGA (Rosario, Argentina, 1963) is a writer and critic. He teaches in the Department of Romance Languages at the University of Pennsylvania. His last books are *Aesthetics of Emergency. The formation of a culture of the arts* (Adriana Hidalgo, 2006), *Reality Shows* (Beatriz Viterbo, 2007), and *Three secret lives. John D. Rockefeller, Walt Disney, Osama bin Laden* (Adriana Hidalgo, 2008).

SAARA LIINAMAA’s research addresses contemporary art as an experimental platform for urban research. She is a member of Public Access, the editorial collective that produces the art/culture/ideas journal *Public*, and a researcher for the Visible City Project + Archive (York University), a project devoted to the study of art practices and networks in different cities. She is currently teaching part-time at Acadia University, Wolfville, Nova Scotia.

MARIA LIND is Director of the Graduate Program, Center for Curatorial Studies, Bard College. She has worked as Director of Iaspis, Stockholm (2005–2007), Kunstverein München (2002–2004), and Moderna Museet, Stockholm (1997–2001). She has contributed widely to magazines, catalogues and other publications. She is the co-editor of *Curating with Light Luggage and Collected Newsletter* (Revolver Archiv für aktuelle Kunst, 2004), *Taking the Matter into Common Hands: Collaborative Practices in Contemporary Art* (Blackdog Publishing, 2007), as well as the report *European Cultural Policies 2015* (Iaspis

and eipcp, 2005) and *The Greenroom: Reconsidering the Documentary and Contemporary Art* (Sternberg Press, 2008). She is the 2009 recipient of the Walter Hopps Award for Curatorial Achievement.

NINA MÖNTMANN is a curator and writer. She is Professor and Head of Department of Art Theory and the History of Ideas at the Royal University College of Fine Arts in Stockholm. In 2009 she curated “The Jerusalem Show: Jerusalem Syndrome” (with Jack Persekian), and was curator at NIFCA (The Nordic Institute for Contemporary Art) in Helsinki (2003–2006). Recent publications include: Rana Dasgupta, Nina Möntmann, Avi Pitchon (eds.) *Manifesta 7, Companion Reader* (Silvana Editoriale, 2008); Nina Möntmann (ed.) *Art and its Institutions* (Black Dog Publishing, 2006). She frequently writes for *Artforum*, *Le Monde Diplomatique* and *Frieze*, and has published essays on Martha Rosler’s *If you lived here...* in *e-flux journal* (2009), on “Redefinitions of Citizenship and Belonging in a Contested Society of Immigration” for the publication *Be(com)ing Dutch* (Van Abbemuseum, 2009), and on national identity in Israel and Palestine in the reader *Liminal Spaces* (2009).

NIKOS PAPASTERGIADIS is Professor at the School of Culture and Communication at the University of Melbourne. His current research focuses on the investigation of the historical transformation of contemporary art and cultural institutions by digital technology. His publications include *Modernity as Exile: The Stranger in John Berger’s Writing* (Manchester University Press, 1993), *Dialogues in the Diaspora: Essays and Conversations on Cultural Identity* (Rivers Oram Press, 1998), *The Turbulence of Migration: Globalization, Deterritorialization and Hybridity* (Polity Press/Blackwell Publishers Ltd., 2000), *Metaphor and Tension: On Collaboration and its Discontent* (Artspace, 2004) *Spatial Aesthetics: Art Place and the Everyday* (Rivers Oram Press, 2006).

RAQS MEDIA COLLECTIVE was formed in 1992 by independent media practitioners Jeebesh Bagchi, Monica Narula and Shuddhabrata Sengupta. Based in Delhi, India, the collective has been variously described as artists, media practitioners, curators, researchers, editors and catalysts of cultural processes. Their work, which has been exhibited widely in major international spaces and events, locates them at the intersections of contemporary art, historical enquiry, philosophical speculation, research and theory, often taking the form of installations, online and offline media objects, performances and encounters. They were co-curators, in 2008, of the Manifesta 7 Biennale.

EMILY ROYSDON is a New York and Stockholm based interdisciplinary artist and writer. Her work is invested in language, memory, collectivity and the processes of history and she uses video, photography, text, and performance to that aim. She is editor and co-founder of the queer feminist journal and artist collective, *LTTR*. Roysdon’s work has been shown at Participant, Inc. (New York); Generali Foundation (Vienna); New Museum (New York); The Power Plant (Toronto); and Studio Voltaire (London). Her writings have been published in numerous books and magazines, including *Cabinet Magazine*, the *Journal of Aesthetics and Protest*, and *Women & Performance: a Journal of Feminist Theory*.

HAEGUE YANG was born in Seoul in 1971. She attended the Seoul National University and the Städelschule in Frankfurt am Main, Germany. Yang’s practice is rooted in exploring the possibility of a community made up of individuals who do not identify with any community. Yang has exhibited internationally including shows such as “Whose History” at Hamburger Kunstverein in Germany (2008), “Life on Mars” at the 2008 Carnegie International in Pittsburgh and the 2007 Prague Biennale. Yang’s solo exhibitions include “Asymmetric Equality” at REDCAT in Los Angeles (2008), “Remote Room” at Gallery Barbara Wien in Berlin (2007), and “Les Indepliables” at Gallery Collet Park, Paris (2006). Yang lives and works in Berlin and Seoul.