

Notes on Contributors

Marie-Aude Baronian is Assistant Professor at the Department of Media Studies at the University of Amsterdam. She has extensively lectured and published on (ethical and aesthetical) issues of testimony, archive, representation and on the work of filmmaker and visual artist Atom Egoyan. Together with Sophie Berrebi and Julia Noordegraaf, she is in charge of ASCA's project 'Photography, Film, and Displacement'.

Sophie Berrebi is Assistant Professor in the History and Theory of Photography, at the University of Amsterdam. Her research concerns notions of document and documentary in current artistic and other cultural practices. Her publications include 'Jeff Wall and Thoughts on Photography', *History of Photography* 30/3 (Autumn 2006), and 'Paris Circus New York Junk', *Art History* (February 2006). She curated *Documentary Evidence*, Galerie Chez Valentin, Paris (2004).

Jonathan Lahey Dronsfield is Reader in Theory & Philosophy of Art at the University of Reading and sits on the executive of the Forum for European Philosophy at the London School of Economics, and on the board of AICA (Association Internationale des Critiques d'Art). He has published various papers in the area of continental philosophy, on art and on ethics especially. Currently he is writing two books: one on Derrida and the visual and another on Heidegger's Philosophy of Art. He was a researcher at the theory department of Jan van Eyck Academie from 2004 until 2006.

Gregory Elliott is a Visiting Fellow at Newcastle University and the author, most recently, of *Althusser: The Detour of Theory* (Brill, 2nd edition, 2006) and *Ends in Sight* (Pluto 2008). His translations include Luc Boltanski & Eve Chiapello, *The New Spirit of Capitalism* (Verso, 2005) Pascale Casanova, *Samuel Beckett: Anatomy of a Literary Revolution* (Verso 2006) and Jacques Rancière, *The Future of the Image* (Verso 2007).

Chris Evans is an artist based in Berlin, his recent projects include the film, *The Freedom of Negative Expression*, a co-commission with Chapter, Cardiff and Gasworks, London (2006), *Militant Bourgeois: An Existentialist Retreat*, International Projects Space, Birmingham (2007) and the publication *Magnetic Promenade (and other sculpture parks)* published by Studio Voltaire (2006).

Jörg Heiser is co-editor of *frieze* magazine, writes for the national daily *Süddeutsche Zeitung*, and is a frequent contributor to art catalogues and publications. He curated the exhibitions 'Romantic Conceptualism' (2007, Kunsthalle Nürnberg, BAWAG Foundation Vienna) and 'Funky Lessons' (2004/2005, BüroFriedrich Berlin, BAWAG Foundation Vienna). He is the author of *All of a Sudden: Things that Matter in Contemporary Art* (Sternberg Press, Berlin and New York, 2008)

Dan Kidner is Director of City Projects, London. He also writes regularly for contemporary art magazines including *Untitled*, *Frieze* and *Exit Express*. With City Projects he has recently worked with artists Nils Norman, Graham Fagen, Mark & Stephen Beasley, Stephen Willats and Knut Åsdam.

Michael Rakowitz is Associate Professor, Art Theory and Practice, Northwestern University, Evanston IL. Well known for his *para SITE* inflatable homeless shelters projects in Boston and Cambridge, Mass. (1998). Born in New York in 1973, his recent works have focused on Iraq, the country of his mother's family, and include *Return* (2006) and *The Invisible Enemy Should Not Exist* (2007), exhibited at Lombard-Freid Projects in New York and the 8th Sharjah Biennial (2007).

Jacques Rancière was born in Algiers in 1940. He is Emeritus Professor of Aesthetics and Politics at the University of Paris VIII, where he taught from 1969 to 2000. He has written numerous books on politics, aesthetics, cinema, and literature including, *The Nights of Labour: The Workers' Dream in Nineteenth-Century France* (Temple University Press, 1989), *The Names of History: On the Poetics of Knowledge* (University of Minnesota, 1994) and *Disagreement: Politics and Philosophy* (University of Minnesota, 1999). He also writes regularly on cinema for the journals *Trafic* and *Les Cahiers du cinema*. His recent books include *Malaise dans l'esthétique*, 2004 and *La Haine de la démocratie*, 2005. His latest books translated into English are *The Politics of Aesthetics* (Continuum, 2005), *Film Fables* (Berg, 2006) and *The Future of the Image* (Verso 2007).

Mireille Rosello is a professor and Academic Director at the Amsterdam School of Cultural Analysis, University of Amsterdam. Her research focus has been on comparative and interdisciplinary cultural studies of contemporary objects and visual or textual narratives (20th and 21st-century literatures, popular culture, cinema, television and new media), and more specifically on two areas of inquiry: Diasporic Studies (especially European, North African and Caribbean voices) and Gender constructions (queer theories and performativity). She is the author of *France and the Maghreb: Performative Encounters* (University Press of Florida, 2005).

Sarah-Neel Smith is a free-lance writer and research fellow in art history at the École Normale Supérieure, Paris. She has contributed to *Art Monthly*, *frieze*, *Nafas. Art Magazine*, and *Whitehot Magazine of Contemporary Art*.

Andrew Sunley Smith is an artist who has recently returned to the UK from Australia where he conducted practice-based PhD research at the College of Fine Arts, the University of New South Wales, Sydney. His large scale series of works *Migratory Projects* and *The Drive Out Cinema* was most recently exhibited at Kunsthallen Brandts, Denmark (2006), CCA Glasgow (2007), and PICA, Perth, Australia (2007-08). www.sunleymith.com

Sean Snyder is an artist who lives and works in Berlin and Kiev. His works present the material evidence of systematic research into intrinsic codes of technologically produced and processed imagery. Recent solo exhibits include *Optics. Compression. Propaganda.*, Lisson Gallery, London, *Schema (Television)*, Stedelijk Museum CS, Amsterdam, and *Sean Snyder*, National Museum of Contemporary Art, Bucharest (all 2007). He is represented by the Lisson Gallery, London.

Clara Ursitti is a Glasgow-based artist and lecturer in the Department of Sculpture and Environmental Art at Glasgow School of Art and Visiting Lecturer at Valand School of the Arts, Gothenburg. Her recent exhibitions include *Transit*, British School at Rome (2007), *Unheimlich*, Leeds Metropolitan Gallery, *Machinic Alliances*, Danielle Arnaud, London and *Odour Limits*, Esther M Klein Gallery, Philadelphia, (all 2008). In 2007 she was awarded the Arts Council England Helen Chadwick Fellow for a project which involved periods of research at the British School in Rome and at the Crossmodal Research Laboratory in the Department of Experimental Psychology at University of Oxford. www.claraursitti.com

Stephen Wright is a Paris-based art theorist, research fellow at the Institut National d'Histoire de l'Art, and Editorial Director of the Biennale de Paris. He has curated *The Future of the Reciprocal Readymade*, Apexart, New York (2004), *In Absentia*, Passerelle, Brest (2005) and *Rumour as Media*, Aksanat, Istanbul, and *Dataesthetics*, WHW, Zagreb (2006), and is currently preparing, amongst other projects, *Withdrawal: The Performative Document* (New York & Tunis) as part of a series of exhibitions examining art practices with low coefficients of artistic visibility, which raise the prospect of art without artworks, authorship or spectatorship. A former programme director at the Collège international de philosophie (2000-2007), and corresponding editor of *Parachute* magazine (1999-2005), he is currently on the editorial advisory committee of the journal *Third Text*. Born in 1963 in Vancouver, Canada, he lives and works in Paris.

Audronė Žukauskaitė is a philosopher and Senior Research Associate at the Lithuanian Institute of Culture, Philosophy and Art. She teaches at the Philosophy faculty of Vilnius University. Among her research interests are psychoanalysis, contemporary ethics and postmodern philosophy. Her texts include 'The Trauma of Postmodernism and its Symptoms' (2002), 'Transgression in a sentimental style' (2003) and 'Vanishing Identities in Contemporary Lithuanian Art' (2006).

Brian O'Connell is an artist who lives and works in New York. His sculpture, photography and drawing often rely on formal similarity as a means of combining aspects of research among various disciplines. He has been included in exhibitions internationally at de Appel, Amsterdam, K21, Düsseldorf and the Abteiberg Museum, Mönchengladbach, Germany. He has also produced a permanent installation at the Central Library of the University of Leuven, Belgium. His work has been shown at Laure Genillard, London, Adamski Gallery, Berlin and Andrew Kreps Gallery, New York. www.boconnell.org