

Notes on Contributors

Dorothy Barenscoff is a postgraduate student in the Department of Art History, Visual Art, and Theory at the University of British Columbia, Canada. The title of her thesis is “Spatial Politics and the Crisis of Modern Bodies: Founding and Finding Modern Hungary in Fin de Siècle Budapest.” Her work has appeared in journals such as *Postmodern Culture Journal* and *Left History* and in exhibition catalogues. As well as presenting papers at international conferences, she has also designed web-based course materials for the English department at the University of British Columbia.

Liam Dee is a postgraduate student at the Department of Critical and Cultural Studies, Macquarie University, Australia. His thesis is a critical genealogy of the concept of aesthetics and an analysis of the design of contemporary lifestyle commodities. His other research interests include the intersection of politics and mysticism, sport, and indolence.

Julian Haladyn is a video artist who lives in Peterborough, Ontario. He has taught at Trent University there and at Goddard College, Plainfield, Vermont. His work has been screened at the Third International Film and Video Festival, Detroit, in 2005, and prior to that in Barcelona and El Salvador, and articles and reviews have appeared in a number of journals.

Jennifer Kehoe is Associate Professor of English and Director of the Learning Center at Roberts Wesleyan College at Rochester, NY. She has a PhD from the State University of New York at Buffalo. Her poetry has appeared in a Rochester poets’ anthology and several literary journals, while her academic work on pedagogy has been presented at numerous conferences and published in *Academic Exchange Quarterly*.

Jean-Paul Martinon is a lecturer in Museum Studies and Curatorial Theory in the Department of Visual Cultures at Goldsmiths College, University of London. As the co-founder and curator of Rear Window (1991-1998), he curated a number of exhibitions and conferences in temporary sites across London. He is currently the Chair of the Board of Trustees of The Showroom Gallery, a public art gallery in London. He is a member of RePublicArt (www.republicart.net) and is currently writing his second book, *Future Translations*, which comprises a series of essays on the notion of futurity in recent French philosophy. An essay titled “Museum and Restlessness” will appear in Hugh Genoways’ *Museum Philosophy for the 21st Century*, Alta Mira Press, 2006.

Marc Schuster teaches in the English department of Montgomery County Community College in Blue Bell, Pennsylvania. He took his PhD, titled “Practical Ambivalence: Don DeLillo and the Political Economy of the Sign,” at Temple University, Philadelphia. His work is published in journals such as the *Don DeLillo Society Newsletter* and *Schuylkill*. He has won several awards for outstanding teaching.

Allan Siegel lectures in the Intermedia Department at the Hungarian Academy of Fine Arts, Budapest. Previously he held academic posts at the Art Institute of Chicago, the University of Illinois, and Northwestern University, and he was director of the Third World Newsreel Film/Video Production Workshop from 1977-1987. He has won awards for his filmmaking, as director and writer. His long list of credits ranges from full-length feature documentaries such as the 1991 films *Intrigue in the Middle East* on the build-up to the first Gulf War, including interviews with Edward Said and Noam Chomsky, and *The Bombing of Hiroshima and Nagasaki*, an examination of the decision to use nuclear weapons. In 1994 he wrote and directed the feature film *A Clean, Well-lighted Place*, an adaptation of a story by Hemingway. His documentary film in 2000 about tap dance, *Juba*, was broadcast nationally in the USA, and he is working currently on a feature-length documentary film about contemporary Roma music from central Europe. Other recent credits include several video and photographic contributions to mixed-media exhibitions which have been seen internationally. His work forms part of the permanent collections at the Guggenheim Museum, New York, the Museum of Contemporary Art, Chicago, and the Whitney Museum, New York. Previous work in Hungary includes the photography installation and exhibition *We're Not in Kansas Anymore*, at the Miro Gallery, Budapest, in 2002. An interview with him is included in Scott MacDonald's *A Critical Cinema: Three Interviews with Independent Filmmakers* (University of California Press, 1998), and his essays appear in a number of publications, including *ArtMargins* for "The Social Spaces of Culture."

Warmi (Susie Goulder) lives and works in London, and also in Paris and Peru. She grew up in Cuzco but has been principally based in Europe since 1977. After gaining a BA in Latin American Cultural Studies at King's College, University of London, UK, she started in 1990 to make her first *chuwás*, handmade earthenware pots. She studied ceramics at Edith Sachs College in Lima, and later in London, and undertook postgraduate study at Birkbeck College, University of London. Since 1996 her work has formed part of the permanent collection at the University of Essex Collection of Latin American Art. Her pot-sculptures have been exhibited in Paris, London, and Norwich, UK, and an exhibition in Peru is planned.