

Notes on Contributors

Erik Andersson is Lecturer, School of Global Studies, University of Gothenburg

Ricardo Basbaum is an artist based in Rio de Janeiro, Brazil.

Lindsay Brown is an artist-researcher based in Dundee. Her practice focuses on the wave systems of water and electromagnetism, which informs aspects of consciousness, space, acoustics or myth. For PhD, her thesis is a 'scientific' study of a shipwreck that questions the validation of verification systems, whilst highlighting a cultural need to create narratives that explain phenomena in a way that rational science alone cannot. Her exhibitions/publications include Spectropia, Riga (2008) and as editor on The Next Layer, a collaborative website that utilises Open Source methods in artistic research.

<http://www.lindsaybrown.wordpress.com>

<http://thenextlayer.org>

Kathrin Busch is Assistant Professor for Cultural Theory at Institut für Kulturtheorie, Kulturforschung und Künste, Leuphana Universität Lüneburg.

Jacqueline Donachie is one of Scotland's most respected contemporary artists, graduating from The Glasgow School of Art's influential Environmental Art department, which encouraged artists to place their work in a variety of public contexts out-with the gallery space. One of a group of artists who helped establish Glasgow in the 1990s as one of the world's most dynamic contemporary art communities, she is still based in the city and has forged an international reputation for a socially-engaged art practice, with a special interest in healthcare and bio-medical research. Donachie is currently lead artist for Inverness' new Centre for Health Science, creating a unique working environment by integrating art works into every aspect of the design of the building including landscaping, sign-posting, lighting and fabrics.

Jonathan Lahey Dronsfield is Reader in Theory and Philosophy of Art, University of Reading, UK, and sits on the Executive Committee of the Forum for European Philosophy, European Institute, London School of Economics, on the International Committee of L'Association Internationale des Critiques d'Art (AICA), Paris, and the Editorial Board of Art & Research. He is currently writing two books, Derrida and the Visual, and Headlessness (with Marcus Steinweg and Thomas Hirschhorn), and has published many articles on aesthetics and ethics. His three PhD students (all studentship-funded) are writing PhDs characterisable as theory as practice, writing as practice, in the field of continental philosophy and contemporary visual art.

Brendan Earley is an artist who lives and works in Dublin. After graduating from NCAD with first class honours he spent several years travelling before winning a Fulbright

<http://www.artandresearch.org.uk/v2n2/notes.html>

scholarship to attend Hunter College, New York City. Earley graduated with a Master in Fine Art in 1999 and returned to Dublin where he now exhibits regularly. Past exhibitions include “Scope 2”, Artists Space New York, “Prix Ars Electronica”, Austria; “Perspective” Ormeau Baths Gallery, Belfast; Eurojet Futures, Royal Hibernian Academy, Dublin; “Towards a large white building” Temple Bar Gallery and Studios. He is currently studying for a PhD at the National College of Art and Design, Dublin.

Mika Hannula has a PhD in Political Science and lives and works in Helsinki and Berlin as a curator, teacher and art critic. Since 2000 he is the director of the Helsinki Academy of Fine Arts, and since 2002 the chairman of KUNO, Nordic network of Art Academies. He has curated exhibitions in Helsinki, Trondheim, Berlin and Istanbul and from 1999 to 2001 was the reviews editor of NU: the Nordic Art Review. Hannula is the author of numerous articles on contemporary art and of several books, including *Why Do I Like Rock Music? - Theoretical Discourse on Contemporary Visual Art and Culture* (in Finnish, University of Trondheim 2000), *It's All or Nothing – Critical Theory, Contemporary Art and Visual Culture* (in Finnish, Kuvataideakatemia 2003), *Rock the Boat - Localized Ethics, the Situated Self, and Particularism in Contemporary Art* (with Tere Vadén, Salon Verlag 2003), *Misadventures of Contemporary Art – Communication processes outside the white cube* (in Finnish, Kuvataideakatemia 2004) and *Artistic Research – Theories, Methods and Practices* (with Juha Suoranta and Tere Vadén, Academy of Fine Arts, Helsinki, 2005).

Daniel Jewesbury graduated in Fine Art at NCAD in 1996, and subsequently completed his PhD in the Media Studies department of the University of Ulster in 2001. An artist and writer, Daniel is also co-editor of Variant magazine. He worked in the university system for 10 years until leaving in 2008 to spend more time with his family.

Jan Kaila is Professor of Artistic Research, Finnish Academy of Fine Arts, Helsinki, Finland. He is a visual artist who combines photography, moving image and different kinds of object-based montages. Kaila has exhibited in Finland and abroad since the early 1980s, most recently in South-Korea, Japan and various European countries. He has worked as a lecturer and professor in photography in Finland, Sweden and Estonia.

Grant Kester is Associate Professor, University of California, San Diego, USA.

Irene Kopelman was born in Argentina and now lives and works in Amsterdam. She is currently a doctoral candidate at the Utrecht Graduate School of Visual Art and Design. She completed her BA and MA at the School of Arts, National University of Cordoba, Argentina. After finishing her studies she moved to Holland in 2000 to enrol in the programme at the Rijksakademie van Beeldende Kunsten, Amsterdam, NL. She has participated in various solo exhibitions such as *Logicas Desviadas* (2007) Buenos Aires; *Hydra* (2006); *Espacio Blanco* (2005) and *Reconstructing Time* (2005) all in Amsterdam. Among the most relevant group exhibitions are: *Manifesta 7* (2008), *A for Alibi* (2007) at De Appel Center for Contemporary Art, Amsterdam; *Levity'* (2007) at The Drawing Center, New York, *Alguns Llibres D'Artista* (2006) *ProjecteSD*, Barcelona; and *longitude* (2006) as part of the group show *fumus fugiens* at Smart project space, Amsterdam. In 2005 she developed the project *Uqbar* which aims to develop interdisciplinary projects within the arts and sciences. *Uqbar* was initiated in collaboration with the artist Mariana Castillo Deball and is currently developing a project for *Manifesta 7*.

Dieter Lesage is a philosopher, Lecturer and research coordinator at the Department Rits (Erasmushogeschool Brussel) and member of the Research Board of the Vrije Universiteit Brussel. He was a Visiting Professor at the Leuphana Universität Lüneburg during the summer semester 2007, with the support of the Eurolecture of the Alfred Toepfer Stiftung F.V.S. (Hamburg). He is a member of the Editorial Board of *Afterall. A Journal of Art, Context and Enquiry* and member of the International Advisory Board of *Art & Research*.

Matts Leiderstam is an artist based in Stockholm, Sweden.

Roberta Lima was born in 1974 in Manaus, Brazil. After graduating with a degree in Architecture in 2002, she moved to Europe where she now lives. In 2007, after earning a Master degree in Fine Arts, she began her PhD in Philosophy at the Academy of Fine Arts Vienna. She is currently Associate Researcher at GradCAM in Dublin.
<http://www.robortalima.com>

Peter McCaughey is an artist and lecturer in Sculpture and Environmental Art at Glasgow School of Art.

Ronan McCrea is a PhD candidate, University of Ulster, Belfast, UK.

Sarat Maharaj is Professor of Visual Art and Knowledge Systems, Malmo Art Academy, Malmo, Sweden.

Sarah Pierce, is a PhD candidate, Goldsmiths College, University of London, London, UK.

John Rajchman is Associate Professor Theory and Criticism, Columbia University, New York, USA.

Laurence Rassel is Director of Fundació Antoni Tàpies in Barcelona. Trained in the visual arts, Laurence Rassel has been a member of Constant, a not-for-profit association based in Brussels, since 1997. Constant explores theory, critical use of the new technologies, artistic behaviour and political questions on the Internet, as well as organising workshops, conferences and exhibitions in public spaces. The group's main concerns are: software and freeware, gender issues, copyleft (copyright) and seeking ways of sharing new understanding of the media. As a member of Constant, Laurence Rassel has organised a large number of events, launching both short- and long-term projects. These include: *Jonctions*, an international multimedia festival (9 editions) and *Digitales* (4 editions: <http://www.constantvzw.com/cyberf> or <http://www.digitales-online.org>); an artistic and social project developed at a women's training centre, now converted into women's workshops and free software (<http://samedi.collectifs.net>); and *Stitch & Split. Selves and Territories in Science Fiction*, an international project concerned with issues of race, gender and frontiers in science fiction.

Gertrud Sandqvist is Professor Theory and History of Ideas of Visual Art, Malmo Art Academy, Malmo, Sweden.

Simon Sheikh is a curator and critic. He is an Assistant Professor of Art Theory and a Coordinator of the Critical Studies Program, Malmö Art Academy in Sweden. He was director of Overgaden – Institute for Contemporary Art in Copenhagen, 1999-2002 and

Curator at NIFCA, Helsinki, 2003-2004. Editor of the magazine Øjeblikket 1996-2000, and a member of the project group GLOBE 1993-2000. Curatorial work includes exhibitions such as Exclusion, Consul, Århus, 1993, I Confess, Nikolaj – Copenhagen Contemporary Art Center, 1995, Escape Attempts in Christiania, Copenhagen, 1996 (with GLOBE), Do-It-Yourself – Mappings and Instructions, Bricks+Kicks, Vienna, 1997, Models of Resistance, Overgaden, Copenhagen 2000 (with GLOBE), Naust Øygarden, Bergen, Norway 2000, In My Room, Nordic Video, Musee d'Art Moderne de la Ville de Paris. Circa Berlin, Nikolaj – Copenhagen Contemporary Art Center, 2005 and Capital (It Fails Us Now) at UKS, Oslo, 2005 and Kunstihoone, Tallinn, 2006. Recent publications include the anthologies We are all Normal (with Katya Sander), Black Dog Publishing, London 2001, Knut Åsdam (monograph), Fine Arts Unternehmen, Zug, 2004, In the Place of the Public Sphere?, b_books, Berlin, 2005 and Capital (It Fails Us Now), b_books, Berlin, 2006. His writings can also be found in such periodicals as Afterall, AnArchitectur, Springerin and Texte zur Kunst. Lives in Berlin and Copenhagen.

Henk Slager is Dean, Utrecht Graduate School of Visual Art and Design, Utrecht. The Netherlands.

George Smith is Director Institute for Doctoral Studies of the Visual Arts, Portland, USA.

Bryndís Snæbjörnsdóttir is a lecturer and PhD candidate at Valand School of the Arts Gothenburg. She has collaborated with Mark Wilson since 2001. Their work, characteristically rooted in the north, explores issues of history, culture and the environment in relation to the individual and his/her sense of belonging or detachment. Recent projects use the relationship between humans and selected animals, as a springboard to posit questions on cultural and individual location between 'domesticity' and 'wilderness'. Their work is installation and process-based, utilizing photography and video.

<http://www.snaebjornsdottirwilson.com/>

Cornelia Sollfrank is an artist researcher at Duncan of Jordanstone College of Art and Design at Dundee University where she is investigating the increasingly conflicting relationship of copyright and art. Since the mid 90s, the hacker, cyberfeminist, conceptual and net.artist has been investigating world-wide communication networks and transferring subversive artistic strategies of the classical Avantgardes into the digital medium. Her special interest lies in experimenting with new models of authorship, in continuing various ways of artistic appropriation, and in deconstructing myths around genality and originality. In March 2009 the artist monograph Cornelia Sollfrank — EXPANDED ORIGINAL has been published by Hatje Cantz Verlag, Germany.

<http://artwarez.org>

alexandra p. spaulding is a doctoral candidate at Glasgow School of Art. The primary concern of her research is the generation and enhanced understanding of an ineffable experience through aural-led immersive installation art. Foremost among the concerns of her practice and research is the establishment of a dialogue and lexicon on the theoretical aspects of the ineffable, a concept, which has been and continues to be paramount in art making.

Jan Svenungsson was born in Lund, Sweden and is a visual artist currently based in Berlin. In his wide ranging visual work Svenungsson investigates questions of translation and copy

procedures. His work is organized in long term parallel projects such as the "Psycho-Mapping series", the "TEST painting series" and the "Chimney Project", which includes both large scale public sculptures and a wide range of two-dimensional images. Svenungsson is also active as a writer. His latest published work is "An Artist's Text Book", on artists' writing, published by The Finnish Academy of Fine Arts, where Svenungsson is currently professor at the Post-Graduate Department. For extensive documentation and texts, see

www.jansvenungsson.com

Felicitas Thun-Hohenstein is a curator, art historian and Professor of Fine Arts at the Academy of Fine Arts, Vienna.

Morten Torgersrud is a doctoral candidate, Bergen National Academy of the Arts, Bergen, Norway.

Mick Wilson is Dean, Graduate School of Creative Arts and Media, Dublin, Ireland.

Ina Wudtke is an artist, curator, editor of the NEID Magazina and DJ. She studied visual arts at the Academy of Fine Arts in Hamburg, with Bernhard Johannes Blume, Dörte Eißfeldt, H.J. Lenger, Clegg & Guttman a.o. She lives and works in Berlin since 1998. She received several grants (a.o. DAAD Stipendium New York 1995, Hoppe-Ritter Kunstförderung 1997, Auslandsstipendien Istanbul 2003 and London 2007 of the Senatsverwaltung für Wissenschaft, Forschung und Kultur, Berlin). She had solo exhibitions at AiR base/quartier21, MuseumsQuartier Wien 2007, Studio Voltaire, London 2007, Gallery Meerrettich in the Glaspavillon at the Volksbuehne, Berlin 2007, Gallery Liquidacion Total, Madrid 2004, ATA Center for Contemporary Art, Sofia 2002. Ina Wudtke participated in group exhibitions such as After the Light: Moving Image displayed at Night, Radialsystem V, Berlin 2008, Academy. Learning from Art, Museum of Contemporary Art (MuHKA), Antwerp 2006, Urbane Realitäten: Fokus Istanbul, Martin-Gropius-Bau, Berlin 2005, Vom Verschwinden. Weltverluste und Weltfluchten, Hartware MedienKunstverein, PHOENIX Halle, Dortmund 2005, 3. berlin biennial for contemporary art, Printed Matter Department, Berlin 2004. She curated several international group exhibitions, among which (with Christine Lang) Femmes 'R' Us, Radialsystem V, Berlin 2008, (with Dieter Lesage) A Portrait of the Artist as a Researcher 2.0, Beursschouwburg Brussels 2008 and A Portrait of the Artist as a Researcher, freiraum/quartier21 MuseumsQuartier Wien 2007, and <representin'>, Gallery im Parkhaus Berlin 2002. Ina Wudtke is also known as DJ T-INA Darling and is a founding member of the all female broken beats DJ MC collective Femmes With Fatal Breaks.

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Tamar Zinquer is Associate Professor, The Cooper Union, New York, USA.