Contributors to this issue:

SHANNON JACKSON is Hadidi Chair in the Humanities at the University of California, Berkeley, where she is Professor of Rhetoric and of Theater, Dance, and Performance Studies, as well as Director of the Arts Research Center. Other publications include _The Builders Association_ (2015), _Social Works_ (2011), _Professing Performance_ (2004), and the forthcoming online anthology of keywords, _In Terms of Performance_, co-edited with Paula Marincola and the Pew Center for Arts & Heritage.

JULIA BRYAN-WILSON is Associate Professor of Modern and Contemporary Art in the Department of History of Art at the University of California, Berkeley. She is the author of _Art Workers: Radical Practice in the Vietnam War Era_ (2009), _Art in the Making: Artists and Their Materials from the Studio to Crowdsourcing_ (2016), and _Fray: Art and Textile Politics_, forthcoming from the University of Chicago Press.

BOJANA CVEJIĆ is a performance and dance scholar, a philosopher, and a performance maker. She is the author of several books, most recently _Choreographing Problems: Expressive Concepts in European Contemporary Dance and Performance_ (Palgrave, 2015) and _Public Sphere by Performance_ cowritten with Ana Vujanović (b_books, 2015, second edition).

ANDREA GIUNTA is an art historian, curator, and writer specializing in Latin American art and modern and contemporary art from the post-WWII era to the present. She received her PhD from the University of Buenos Aires, Argentina, where she is currently Professor of Latin American Art. She is Principal Researcher at the National Scientific and Technical Research Council (CONICET), Argentina; cocurator of _Radical Women: Latin American Art, 1960–1985_, Hammer Museum, 2017; and Tinker Visiting Professor at Columbia University, New York, Spring 2017.

GU YI is Assistant Professor of Modern and Contemporary Chinese Art at the University of Toronto, Scarborough. She recently finished a book manuscript on the ocular turn in modern Chinese art, and her current research focuses on Cold War visuality and cultural exchanges within the socialist bloc.

ANDRÉ LEPECKI is Associate Professor in Performance Studies at New York University, an independent curator, and an essayist. He is the editor of several anthologies on dance and performance theory and author of _Exhausting Dance: Performance and the Politics of Movement_ (2006) and _Singularities: Dance in the Age of Performance_ (2016), both published by Routledge.

REBECCA SCHNEIDER is Professor of Theatre Arts and Performance Studies at Brown University. She is the author of _The Explicit Body in Performance_ (1997); _Performing Remains: Art and War in Times of Theatrical Reenactment_ (2011), and _Theatre & History_ (2014) and editor and author of many anthologies, essays, journal special issues, and book series.

WANG JING is Associate Professor in the College of Media and International Culture at Zhejiang University, China, and a sound events curator in the Chinese cities of Hangzhou and Shanghai.
WEIHONG BAO is Associate Professor in the Departments of Film and Media and East Asian Languages and Cultures, at the University of California, Berkeley. She is the author of *Fiery Cinema: The Emergence of an Affective Medium in China* (University of Minnesota Press, 2015), which is shortlisted for the 2016 Modernist Studies Association Book Prize. She is currently working on a new book that examines set-design theory and practice in relation to the rise of environmental thinking in early twentieth-century China.

NATALIA BRIZUELA is Associate Professor in the Spanish and Portuguese Department at the University of California, Berkeley, where she teaches courses on Latin American art, film, and literature. She is the author of *Fotografia e imperio* and *Depois da fotografia* as well as numerous essays.

ALLAN DESOUZA is an artist working predominantly with photography, text, and performance. He is Chair of the Department of Art Practice at the University of California, Berkeley, and is working on a book, *How Art Can Be Thought: A Handbook for Decolonizing Art and Pedagogy*.

SUZANNE GUERLAC is Professor of Modern French Studies at the University of California, Berkeley.

SANSAN KWAN is an Associate Professor in the Department of Theater, Dance, and Performance Studies at the University of California, Berkeley. Her most recent article is “Even as We Keep Trying: An Ethics of Interculturalism in Jérôme Bel’s Pichet Klunchun and Myself,” published in the May 2014 issue of *Theatre Survey*. She is currently working on a longer version of this *Representations* article.

ANNEKA LENSEN is Assistant Professor of Global Modern Art at the University of California, Berkeley. She is currently working on a book manuscript, *Being Mobilized*, which examines the intersection of painting and popular politics in Syria.

ANGELA MARINO is an Assistant Professor in the Department of Theater, Dance, and Performance Studies at the University of California, Berkeley. She is currently writing a book on populism and performance (forthcoming from Northwestern University Press).

JEFFREY SKOLLER is a writer and filmmaker. His works in film, video, and photography have been exhibited internationally, and his writings on experimental and documentary film and video have appeared in numerous books, journals, and artist catalogs. He is the author of *Shadows, Specters, Shards: Making History in Avant-Garde Film* (University of Minnesota Press, 2005) and currently Associate Professor of Film and Media at the University of California, Berkeley.

WINNIE WONG is a historian of modern and contemporary art and visual culture, with a special interest in fakes, forgeries, frauds, copies, counterfeits, and other nonart challenges to authorship and originality. She is currently an Assistant Professor in Rhetoric at the University of California, Berkeley.