

NOTES ON CONTRIBUTORS

KURT BEALS is associate professor in the Department of Germanic Languages and Literatures at Washington University in St. Louis. His book *Wireless Dada: Telegraphic Poetics in the Avant-Garde* was published by Northwestern University Press in 2019. His scholarship has appeared in journals including *New German Critique*, *German Quarterly*, *Configurations*, and *Translation Studies*. He has translated books by Anja Utler, Regina Ullmann, Reiner Stach, and Jenny Erpenbeck.

TIMOTHY O. BENSON is Curator of the Robert Gore Rifkind Center for German Expressionist Studies at the Los Angeles County Museum of Art, where he has curated more than forty exhibitions including *Expressionist Utopias* (1993), *Emil Nolde: The Painter's Prints* (1994), *Central European Avant-Gardes: 1910-1930* (2002), *Expressionism in Germany and France: From Van Gogh to Kandinsky* (2013), and *Hans Richter: Encounters* (2014). His publications include *Raoul Hausmann et les Avant-Gardes*, *Between Worlds: A Sourcebook of Central European Avant-Gardes* (with Éva Forgács), *Raoul Hausmann and Berlin Dada*, and articles for scholarly journals including "Malevich and Richter: An Indeterminate Encounter," (with Aleksandra Shatskikh) in *October* (2013). He has received the German Order of Merit and awards from the Society of Architectural Historians, the International Association of Art Critics, and the American Association of Museums, and research grants from the Humboldt Foundation, the DAAD, and the Kress Foundation. He is preparing an exhibition on World War I for 2022.

JENNIFER BUCKLEY is Associate Professor of English and Theatre Arts at the University of Iowa. She is the author of *Beyond Text: Theater and Performance in Print after 1900* (University of Michigan Press, 2019).

KATHRYN FLOYD is an Associate Professor of Art History at Auburn University. She has a PhD from the University of Iowa (2006), where her research focused on the history of Dada and on twentieth-century German art and art exhibitions, in particular the exhibition series *documenta* (Kassel, Germany). Her current research focuses on the mediation of exhibitions in photographs, films, and exhibition catalogues. Recent publications include "Exhibition Views: Toward a Typology of the Installation Shot" (*Revista de História da Arte* 14, 2019, pp. 93-109) and "Writing the Histories of Dada and Surrealist Exhibitions: Problems and Possibilities" (*Dada/Surrealism* 21, 2017).

DALIA JUDOVITZ is National Endowment for the Humanities Professor Emerita of French at Emory University. She is the author of *Unpacking Duchamp: Art in Transit* (University of California Press, 1995) and *Drawing on Art: Duchamp and Company* (University of Minnesota Press, 2010). She has also published books on questions of subjectivity and representation in the early modern period, including more recently *Georges de La Tour and the Enigma of the Visible* (Fordham University Press, 2018).

JED RASULA (University of Georgia) is the author of numerous books on modern literature and the arts, including a history of Dada, *Destruction Was My Beatrice* (Basic Books, 2015), and a two-volume revisionist account of modernism, *History of a Shiver: The Sublime Impudence of Modernism* (Oxford University Press, 2016, recipient of the Matei Calinescu Prize from the Modern Language Association), and *Acrobatic Modernism from the Avant-Garde to Prehistory* (Oxford, 2020). Forthcoming are a book on contemporary poetry, *Wreathing: A Potential Intelligence* (Alabama) and *Lower Frequencies: Genre and Extravagance in the Novel* (Oxford).

ROGER ROTHMAN is Professor of Art History at Bucknell University. He is the author of *Tiny Surrealism: Salvador Dali and the Aesthetics of the Small* (2013) and co-editor, with Pamela Fraser, of *Beyond Critique: Contemporary Art in Theory, Practice and Instruction* (2017). He has published articles on cubism, Dada, surrealism, and Fluxus in journals including *Aesthetics and Art Criticism*, *Modernism/Modernity*, *Culture, Theory and Critique*, and *Symplokē*. He is currently serving as the Visual Arts Editor of the *Routledge Encyclopedia of Modernism*. His current projects include a special edition of *Modernism/Modernity* devoted to anarchism (Fall 2020) and a manuscript on Fluxus and the post-critical.

TIMOTHY SHIPE is Curator of the International Dada Archive at the University of Iowa and editor of *Dada/Surrealism*.

JOYCE TSAI is Chief Curator of the University of Iowa Stanley Museum of Art, Director of the Intermedia Research Initiative, and Associate Professor of Practice in the School of Art and Art History, University of Iowa. She has published widely on art and technology, politics, and in the field of technical art history in *Leonardo*, *Artforum*, *Journal of the Art Institute for Conservation*, *American Art*, and other journals. She is author of *László Moholy-Nagy: Painting after Photography* (2018), winner of the UC Press/Phillips Collection book prize. Select curatorial projects include *The Disasters of War* (2019) and *Dada Futures* (2018) at the Stanley Museum of Art, as well as *László Moholy-Nagy: Shape of Things to Come* (2015) at the Santa Barbara Museum of Art for which she also edited the accompanying catalog.