

Notes on Contributors

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NOTES ON CONTRIBUTORS

JONATHAN CARSON AND ROSIE MILLER form the collaborative partnership Carson & Miller; they use play and the game in their work, exploring dialogue and exchange. In 2009 Carson & Miller curated *The Story of Things* for Manchester Metropolitan University Special Collections. Their 2015 exhibition *Archive Games* was at the Scottish National Gallery of Modern Art in Edinburgh. Other work has featured in exhibitions in the U.K. and internationally. They have given presentations about their work in Belgium, Canada, Cyprus, the U.S., and the U.K. and their essays and texts appear in the journal *Image [&] Narrative* (2011), in the book *Not a Day Without a Line: Understanding Artists' Writings* (Academia Press, 2013), and in the *Journal of Writing in Creative Practice* (2014). Their latest publication is *system, chance*, published by National Galleries Scotland in 2016. Jonathan Carson is also Associate Dean of Student Experience & Enhancement at Central Saint Martins, University of the Arts London, U.K. Rosie Miller serves as Director of Art & Design in the School of Arts & Media, University of Salford, U.K. More about their collaborative work is available at <http://carsonandmiller.co.uk>.

ANDREI CODRESCU is a poet, novelist, and essayist currently based in New York City. From 1984 to 2009 he taught English at Louisiana State University, and for many years he was a commentator for National Public Radio's *All Things Considered*. He has published over forty books, including *The Disappearance of the Outside* (1990), *An Involuntary Genius in America's Shoes (and What Happened Afterwards)* (2001), *The Posthuman Dada Guide* (2009), *Bibliodeath* (2012), and *The Art of Forgetting* (2016).

DAFNE CRUZ PORCHINI received her PhD with honors in Art History from the Universidad Nacional Autónoma de México (UNAM). She served as Deputy of Curatorial Affairs at the Museo Nacional de Arte, INBA (2007-2011). She has published in numerous catalogues and journals and has presented her research in the U.S., Spain, Japan, Argentina, and Chile. In 2010 she served as the curator of *Imágenes del mexicano* (Palais de Beaux-Arts, Brussels) and *Dessins mexicains du XXme siècle* (Mexican Cultural Institute, Paris). She was a 2015 Getty International Program Fellow and received a Terra Foundation for American Art/Research Travel Fellowship. She was awarded the Genaro Estrada Prize for the Best PhD dissertation in the History of Foreign Affairs Policies (Secretaría de Relaciones Exteriores, Mexico).

HAZEL DONKIN teaches History of Art at Durham University in the U.K. Dr. Donkin is a member of the Steering Committee of CVAC (the Centre for Visual Arts and Culture) and publishes regularly on surrealism, most recently contributing a chapter entitled “Screams: Women in Post-war Surrealist Journals” to [*Intersections: Women Artists/Surrealism/Modernism*](#), ed. Patricia Allmer (Manchester University Press, 2016).

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 twentieth-century German art and art exhibitions. She has written extensively on the periodic exhibition *documenta*. Her current research focuses on the mediation of exhibitions in catalogues, photographs, and films. Recent essays appear in the journals *On-Curating* and *Seismopolite* and in volumes on *Images of the Art Museum* (Troelenberg and Savino, 2017) and *Exhibiting the German Past: Museums, Film, and Musealization* (McIsaac and Mueller, 2015). Her in-progress book manuscript explores photographs of Wilhelm Lehmbruck’s sculpture *Die Kniende* (1911) made at German and American exhibitions between 1912 and 1955. She is also at work on a project that explores peripheral histories of Dada and Surrealism.

KERRY GREAVES received her PhD from the City University of New York Graduate Center and is currently Novo Nordisk Foundation Mads Øvlisen Postdoctoral Researcher at the Department of Arts and Cultural Studies, University of Copenhagen, Denmark. She is writing a book on twentieth-century artist groups in Denmark, and is finishing a book on the artists’ collective Helhesten. Her articles appear in *The Cultural History of the Avant-Garde in the Nordic Countries: 1925-1950*, *Kunst og Kultur*, *Oxford Art Journal*, and the catalogue *Asger Jorn: Artistic Dialogues* (Museum Jorn, 2014). She is the curator of *War Horses: Helhesten and the Danish Avant-Garde During World War II* organized by the NSU Art Museum, Fort Lauderdale, and the Carl-Henning Pedersen & Else Alfelts Museum, Herning, Denmark.

EMILY HAGE is an Associate Professor at Saint Joseph's University. She specializes in twentieth-century European and American art with an emphasis on magazines, print media, and dialogues between texts and images. She has published on Dada art journals as well as Dadazines, mail art, and punk zines from the 1970s. Her article “Dissemination: The Dada and Surrealist Journals” is included in David Hopkins’s 2016 *A Companion to Dada and Surrealism*. Her recent article in *Art Journal* analyzes Romare Bearden’s 1968 covers for *Time* and *Fortune* magazines. Her current book projects are *Dada Magazines: The Making of a Movement* and *Fortune Magazine: The “Most Beautiful” Magazine in America*.

KATHARINA HOINS is an art historian and Assistant Director at the Hamburger Kunsthalle. Earlier in her career, Dr. Hoins worked for the Staatliche Kunstsammlungen Dresden, the Bucerius Kunstforum, and the Warburg-Haus in Hamburg. Hoins holds a doctorate in art history from the University of Hamburg, and published her research in *Zeitungen: Medien als Material der Kunst* (2015), a book on newspapers as a material in art. Her recent work focuses on the interrelation of art, media, and the public realm. In 2015 she co-edited a volume on power, knowledge, and participation in museums entitled *Macht, Wissen, Teilhabe: Sammlungsinstitutionen im 21. Jahrhundert*.

PAUL INGRAM is studying for a PhD in English Literature at Birkbeck College, University of London. His doctoral thesis is about the figure of the philistine in the work of Theodor Adorno and in Dada. He has published poetry, reviews, and articles on topics including iconoclasm.

ADRIANA ORTEGA OROZCO holds a PhD in History from the Institut des Hautes Études de l'Amérique latine of the Université Paris 3-Sorbonne Nouvelle. Her thesis is entitled "Exhibitions of Mexican art in the Transnational Space: Circulations, Mediations and Receptions (1938-1952-2000)." Her publications deal with early twentieth-century Mexican art, the reception of the First World War by Mexican elites, and Mexican cinema. She is a contributor to the *Catálogo razonado de las colecciones del Museo Nacional de Arte, Siglo XX* (2013), was a Research Associate at the History Section at MIT (2015), and is a member of the Centre de Recherche et Documentation sur les Amériques (CREDA). She has also worked in several diplomatic missions in Paris and for the Directorate of Education of the OECD.

HERVÉ PICHERIT is an assistant professor at the University of Texas at Austin whose work on Proust and film has appeared in *French Studies*, *Poétique*, *Poetics Today*, and *Camera Obscura*. He has articles on film and the avant-garde forthcoming in *Modernism/Modernity* and *Modern Language Notes*. His book entitled *Le livre des écorchés: Proust, Céline et la Grande Guerre* was published by CNRS Éditions in 2016.

WOOD ROBERDEAU is a lecturer in Visual Cultures at Goldsmiths, University of London. His work focuses on art theory and practice within the wider environmental humanities. Past research has investigated the tenets of the American and European neo-avant-gardes and explored contemporary art's remobilization of everyday poetics by locating corresponding tensions within sociology, phenomenology, and metaphysics. Questions concerning human subjectivity and agency, as well as the ontology of objects and materiality, have since led to a focus on Geopoetics, critical ecologies, and the activation of visual art within philosophical posthumanism.

SUSAN ROSENBAUM is an Associate Professor of English at the University of Georgia. She is the author of *Professing Sincerity: Modern Lyric Poetry, Commercial Culture, and the Crisis in Reading* (2007) and of a forthcoming book titled *Imaginary Museums: Surrealism, American Poetry, and the Visual Arts, 1920-1970*. Portions of the book have been published in *Genre, New York School Collaborations, The Oxford Handbook of Modern and Contemporary American Poetry, and Journal of Modern Literature*. With Nell Andrew she co-directs UGA's Interdisciplinary Modernism(s) Workshop, and she is a founder with Suzanne Churchill (Davidson College) and Linda Kinnahan (Duquesne University) of *Digital Mina Loy*.