

## Contributors

### EDITORS

TIZIANA CAIANIELLO has worked as a research associate at the ZERO foundation in Düsseldorf since 2009. She studied humanities and specialized in art history at the University Federico II in Naples. She obtained a PhD from the Universität zu Köln (Cologne) with a dissertation on the kinetic light installation *Lichtraum (Homage à Fontana)* by Heinz Mack, Otto Piene, and Günther Uecker and the artists' disco Creamcheese. From 2007 to 2009, she led the research project *Materializing the Ephemeral: On the Conservation and Re-staging of Media Art Installations* at the Inter Media Art Institute in Düsseldorf. She co-edited the publication *The Artist as Curator: Collaborative Initiatives in the ZERO Movement, 1957–1967* (Ghent, 2015), and co-curated the exhibition *Zero ist gut für Dich* at the LVR-LandesMuseum Bonn in 2016.

BARBARA KÖNCHES studied economics, art history, history, and philosophy in Trier and Karlsruhe and received her PhD in philosophy from the Universität Karlsruhe (today KIT Karlsruhe Institute of Technology). From 1999 to 2006, she was a curator at the ZKM | Center for Art and Media, Karlsruhe; from 2007 to 2017, was head of the Department of Visual Arts at the Kunststiftung NRW, Düsseldorf, and since 2018 has been managing director of the ZERO foundation, Düsseldorf. Curator of *ZERO*, 2019–20, South Korea. More recent publications include "In Our Era, the Idealists Are the True Realists," in *Otto Piene: Alchemist and Stormer of the Skies* (Cologne, 2019); editor of *Licht sehen. Medium Fotografie in NRW* (Cologne, 2017); curator and editor of *25/25/25 – Jahre, KünstlerInnen, Museen* (Cologne, 2015).

### AUTHORS

CORNELIA ESCHER teaches the history and theory of architecture at the Kunstakademie Düsseldorf. Her research and publications focus on the architectural theory of the twentieth century, on transnational networks since the late nineteenth century, and on architecture's interrelation with art and science. She was a researcher at the Universität Konstanz and the ETH Zurich and a member of the editorial team of ARCH+. Her book *Zukunft entwerfen. Architektonische Konzepte des GEAM 1958–1963* was published in Zurich in 2017. She is on the curatorial team of the 2ième Biennale d'Architecture d'Orleans (2019) and is co-curator of *Negotiating Ungers: The Aesthetics of Sustainability* (with Lars Fischer, CIVA Brussels, 2019).

ZABET PATTERSON is an associate professor at Stony Brook University in the Department of Art. She specializes in the intersection of contemporary art and computational media in the postwar period. Her first book, *Peripheral Vision: Bell Labs, the S-C 4020, and the Origins of Computer Art* (Cambridge, MA, 2015) received the Anne Friedberg Innovative Scholarship Award from the Society of Cinema and Media Studies. Her work has appeared in journals including *Grey Room*, *Animation*, and *Media-N*, and in anthologies. She was recently awarded a grant from the Warhol Foundation / Arts Writers Program in support of her forthcoming book, *Metamorphose Yourself: USCO, Techno-Utopia and Technocracy*.

**SETH RISKIN:** As a graduate student at the MIT Center for Advanced Visual Studies under the direction of Otto Piene, Seth Riskin originated his Light Dance art form. He creates the body-mounted instruments that extend his body with light. In silent, space-defining performances, Riskin articulates architectural-scale light effects through his body movements. Riskin's research of light expression has led him to varied cultures including Hindu India, where, on a Fulbright Scholarship, he studied the values and rituals of light in a philosophical context. He also teaches about light as an art medium through his unique courses such as "The Architecture of Light" and "Light, Perception and Meaning." Currently, Riskin is manager of the Holography and Spatial Imaging Initiative at the MIT Museum, overseeing the world's largest and most significant collection of holograms, and is head of the MIT Museum Studio, a new program for art-science-engineering collaboration.

**JULIA ROBINSON** is an associate professor in the Department of Art History at New York University. Her work has been published in *Art Journal*, *Performance Research*, *October*, *Grey Room*, *Mousse*, and *Artforum*. She is the editor of the *October Files* volume *John Cage* (October/MIT Press, 2011), and has a forthcoming book on George Brecht under the same imprint. Exhibitions she has curated include: *George Brecht Events: A Heterospective* (Museum Ludwig, Cologne, 2005); *The Anarchy of Silence: John Cage and Experimental Art* (MACBA, Barcelona, 2009); *New Realisms, 1957–1962: Object Strategies Between Readymade and Spectacle* (Museo Nacional Centro de Arte Reina Sofía, Madrid, 2010); and *± 1961: Founding the Expanded Arts* (Museo Nacional Centro de Arte Reina Sofía, Madrid, 2013).

**MARGRIET SCHAVEMAKER** is artistic director of the Amsterdam Museum and professor of Media and Art in Museum Practice at the University of Amsterdam (a chair in collaboration with the Amsterdam Museum). From 2009 to 2019, Schavemaker worked at the Stedelijk Museum Amsterdam in various roles (head of Collection and Research, manager of Education, Interpretation

and Publications, and curator). Schavemaker writes about contemporary art, media, and theory, and organizes discursive events, such as the acclaimed lecture series *Right about Now: Art and Theory Since the 1990s* (2006–07), *Now is the Time: Art and Theory in the 21st Century* (2008–09), and *Facing Forward: Art and Theory from a Future Perspective* (2011–12). Her exhibitions include *ZERO: Together Let Us Explore the Stars* (2015) and *Jean Tinguely: Machine Spectacle* (2016–17).

**ULLI SEEGER** is a professor in the Department of Art History at Heinrich-Heine-Universität Düsseldorf. She specializes in art mediation and art management. From 1999 until 2001 she worked as press officer at the German Art Dealers' Association (BVDG) in Cologne. From 2001 until 2008 she was managing director of the Art Loss Register GmbH. In 2002 she received a PhD in art history from the Universität Stuttgart with a thesis on the *Aesthetics of Hermeticism in the 20th Century*. From 2005 until 2008 she was a visiting lecturer in art history at the Universität Bonn. From 2008 until 2012 she taught history and theory of art at the Kunsthochschule Kassel. From 2012 until 2017 she was a junior professor of art history at the Heinrich-Heine-Universität Düsseldorf.

**LUKE SKREBOWSKI** is a lecturer on contemporary art at the University of Manchester. He is co-editor of *Aesthetics and Contemporary Art* (Sternberg Press, 2011/2014) and is currently completing a book entitled *Contesting Conceptual Art: The Politics of Anti-Aesthetics*. His work has appeared in journals including *Amodern*, *Art History*, *Art Margins*, *Grey Room*, *Manifesta Journal*, *Tate Papers*, and *Third Text*, and he has written catalogue essays for the Generali Foundation's twenty-five-year anniversary show *Amazing! Clever! Linguistic! An Adventure in Conceptual Art* (2013) and the Tate's *Conceptual Art in Britain 1964–1979* (2016). His current research explores the relationship between art and literature after Conceptual Art and he is developing a new book provisionally entitled *Postconceptual Art and the Novel*.