

Note on Contributors

Hannah Black is a writer and artist. She lives and works in the south of France and New York.

Tobias Dias is an intellectual historian and art historian, theorist and cultural producer. His research focuses on modern and contemporary art, as well as aesthetic theory from 1700 to the present. He is particularly interested in the “politics of knowledge” and art’s relation to labor, value, science, and race. His work (singly- and co-authored) has been published in journals and magazines such as *e-flux journal*, *Texte zur Kunst*, *kritische berichte*, and *New German Critique* (forthcoming). He also co-edited the anti-capitalist handbook *En anden økologi*, published by Antipyrine in the Spring of 2025. His first monograph *Elements of the Revolution* is forthcoming from Minor Composition. Alongside his employment as a postdoctoral researcher at Aarhus University (funded by New Carlsberg Foundation in a collaboration with the Museum Jorn), and editor of *The Nordic Journal of Aesthetics*, he is also a Lecturer at Jutland Art Academy and a member of the extradisciplinary collective Organ for the Autonomous Sciences. Last but not least, he runs the exhibition space Æsken in Aarhus, Denmark, with friends.

Tobias Ertl’s work is situated at the intersection of modern and contemporary art history and materialist social theory. He is currently a postdoctoral researcher in the SNSF project “Real Abstractions: Reconsidering Realism’s Role for the Present” at the University of Fribourg, Switzerland. His first book, forthcoming with Diaphanes in 2026, explores the critique of political economy as a filmic method in the work of Melanie Gilligan. He is currently working on a second book on communist art practice and materialist aesthetics in late Weimar Germany.

E.C. Feiss is a writer and art historian. Her work addresses modern and contemporary art through its involvements with the state, labor, and value. She studies claims for art’s social utility: its revolutionary potential, or as added value in processes of reform, movement work, or procedures of justice. She also

writes broadly about art after 1960. Recent writing has been published in the *Radical History Review* and *The Routledge Companion to Marxism in Art History*. She is an assistant professor of art history at Providence College in Providence, Rhode Island, USA.

Jackqueline Frost is a historian of twentieth-century political thought and a theorist working in the field of political aesthetics. She teaches International Politics at the University of London Institute in Paris. Her monograph, *The Past of Future Life: Anticolonial, Antifascism and the Poetics of Historical Time*, is forthcoming from Columbia University Press. Her articles and essays have appeared in publications such as *Historical Materialism*, *Third Text*, *Small Axe*, *Radical Philosophy*, *Contretemps*, *The Global South*, *Social Text*, *Continents manuscripts* and others. With Jorge Lefevre Tavárez, she is editing a volume of Haitian Marxist theory for the Historical Materialism book series. Jackqueline is a faculty member of the CUNY Institute for the Radical Imagination's Marxist Summer School in Kasos, Greece and a member of the teaching college of the Stockholm-based Institute of Advanced Studies in Political Aesthetics.

Seb B. Grossmann is a PhD student in the Department of English at Carleton University in Ottawa, Canada. His thesis, "The Communist-Literary Conjunction," accounts for the convergence of communist theorizing and communist literary production since the global economic crisis of 2007-08. He has writing forthcoming in *Endnotes* and a keyword on "abolition" in *Keywords for Value and Culture*, a special issue of *CLCWeb*.

Rose-Anne Gush is an art historian and theorist, and sporadic artist and curator. Her research critically investigates "global art" discourses, feminist Marxist theories, and the politics of artistic labour, focusing on the body, geographies of extraction and liberation, the connections between antifascism and anticolonialism, and the central question of form. She is currently Assistant Professor at IZK—Institute for Contemporary Art at TU Graz, Austria. Her recent articles are published in *Camera Austria*, *Berlin Review*, *FKW // Zeitschrift für Geschlechterforschung und visuelle Kultur*, and *Brand-New-Life Magazine*. Her first monograph, *Artistic Labour of the Body* (Brill) was published in 2025.

Louis Hartnoll studied aesthetics, art theory, philosophy, and visual cultures at the University of the Arts London, Goldsmiths, the Humboldt-Universität zu Berlin, and the Centre for Research in Modern European Philosophy, Kingston University London. With support from the Leverhulme Trust, he currently works as a Postdoctoral Researcher in the Kunstgeschiedenis department at the Universiteit van Amsterdam and further serves as a member of the Editorial Board of *Historical Materialism*. With Andreas Selg, he is completing a monograph on Peter Weiss's *The Aesthetics of Resistance*.

Angela Harutyunyan is an art historian and curator. She is Professor of Contemporary Art History and Theory at the University of the Arts in Berlin. Previously she taught at the American University in Beirut. She is a founding member of the Ashot Johannissyan Research Institute in the Humanities in Yerevan and the Beirut Institute of Critical Analysis and Research (BICAR) in Lebanon. She is also a founding editor of the journal *ARTMargins*. Her monograph *The Political Aesthetics of the Armenian Avant-garde: The Journey of the 'Painterly Real'* was published by Manchester University Press in 2017. She has been appointed to curate the 17th Sharjah Biennial in 2027.

Eunsong Kim is an Associate Professor in the Department of English at Northeastern University. Her writings have appeared in: *Lateral: Journal of the Cultural Studies Association*, *Journal of Critical Library and Information Studies*, and in the book anthologies, *Deep Fakes* from the *Algorithm's & Society* series, *Poetics of Social Engagement* and *Reading Modernism with Machines*. Her poetry has appeared in the *Brooklyn Magazine*, *The Iowa Review*, *Minnesota Review* amongst others. She is the author of *gospel of regicide* (Noemi 2017), and with Sung Gi Kim she translated Kim Eon Hee's poetic text *Have You Been Feeling Blue These Days?* published in 2019. Her academic monograph, *The Politics of Collecting: Race & the Aestheticization of Property* (Duke 2024) materializes the histories of immaterialism by examining the rise of US museums, avant-garde forms, digitization, and neoliberal aesthetics, to consider how race and property become foundational to modern artistic institutions. She is the recipient of the Ford Foundation Fellowship, a grant from the Andy Warhol Art Writers Program, and Yale's Poynter Fellowship. In 2021 she co-founded offshoot, an arts space for transnational activist conversations.

Mikkel Bolt Rasmussen is Professor of Political Aesthetics at the Department of Arts and Cultural Studies, University of Copenhagen. He is the author of *After the Great Refusal* (Zero 2018; French translation 2019; Italian translation 2021); *Trump's Counter-Revolution* (Zero 2019; French translation 2019; Italian translation 2019; Greek translation 2020); *Late Capitalist Fascism* (Polity 2022; Spanish translation 2023; Italian translation 2024; Korean translation 2024) and *The Refusalist International: A Theory of the New Protest Cycle* (Polity 2025) as well as a number of books in Danish, most recently *Dialog med de døde* (Antipyrine 2024). He has edited and co-edited a number of volumes, most recently *Aesthetic Protest Cultures* (Minor Compositions 2024).

Dominique Routhier is an Assistant Professor at the Department of Communication and Arts at Roskilde University, and a Visiting Professor at the University of Toronto in 2025. He is a co-founder of the Danish Society of Marxist Studies and a co-editor of the present issue of the *NJA* on "Marxist Aesthetics." His writing has appeared in *Historical Materialism*, *LARB*, *New*

Left Review-Sidecar, *e-flux*, and other publications. His debut book, *With and Against*, was published by Verso in 2023. His essay, “Bruegel in Watts,” is forthcoming in *October*.

Daniel Spaulding is Assistant Professor of Modern and Contemporary Art at the University of Wisconsin–Madison. Previously he worked in the curatorial department of the Getty Research Institute and taught at California State University Long Beach and ArtCenter College of Design. His book *Joseph Beuys and History* will be published by Princeton University Press in 2026. Articles of his have appeared in *Film-Philosophy*, the *Journal of Art Historiography*, *October*, *Res: Anthropology and Aesthetics*, and *Zeitschrift für Kunstgeschichte*. He is a founding editor of *Selva: A Journal of the History of Art*.

Kerstin Stakemeier is a writer and an educator at the Academy of Fine Arts Nuremberg, who curated *Illiberal Arts/Lives* (Haus der Kulturen der Welt Berlin/Ludwigforum Aachen 2021/23) with Anselm Franke and wrote *Universal Receptivity* (2021) with Bill Dietz and *Reproducing Autonomy* (2016) with Marina Vishmidt. She wrote *Entgrenzter Formalismus. Verfahren einer anti-modernen Ästhetik* (bbooks) alone in 2017. Currently Devin Fore and her are writing a joined essay and a series of introductions for their series of conversations on “Fantasies of the People” for *e-flux*.

Josefine Wikström is a Senior Lecturer at the Academy of Music and Drama, University of Gothenburg. Until recently, she served as a Senior Lecturer in Aesthetics at Södertörn University in Stockholm. She holds her PhD from the CRMEP at Kingston University in London. Her research has primarily focused on dance and performance within contemporary art, approached from historical materialist and art-philosophical perspectives. More recently her work has shifted towards broader questions of the social form of art’s autonomy, progressive cultural policy, and the aesthetic elements of pedagogy and education. She is the author of *Practices of Relations in Task-Dance and the Event-Score: A Critique of Performance* (Routledge 2021); *Objects of Feminism* (2017, University of the Arts Helsinki, with Maija Timonen); *Kritik av konstens frihet* (2022, 121_Press with Gustav Strandberg and Kim West); and *Autonomins Sken: Om Kalliasbrevet och frågan om estetikens politik hos Friedrich Schiller* (Södertörn Publishing 2024, with Gustav Strandberg and Kim West). Wikström has published in journals such as *Third Text*, *Radical Philosophy* and *Glänta*. She is a dance critic for the Swedish newspaper *Dagens Nyheter* and serves as one of the editors of the experimental philosophy- and art platform *SITE Zones*.