

Simon Anderson is a British-born-and-educated cultural historian whose art-school exposure to fluxus helped to mold a diverse career. In 1988 he gained a Ph.D from the Royal College of Art in London, writing a dissertation which tracked and probed the 1972 'Fluxshoe' exhibition from inception to archive. He has worked at the School of the Art Institute of Chicago since 1993, teaching a range of seminars and lecture classes on modern and contemporary art and anti-art. He has in the past served as co-chair of the Faculty Senate; the Chair of the department of Art history, theory and criticism; and Divisional Head of Academic Programs. As well as sporadically making art and art-events, he has acted as a gallery dealer in, and private consultant on, the art and artifacts of the twentieth century. In addition to organizing exhibitions, designing, writing and publishing catalogues, he has written exhibition commentaries, magazine criticism, and book chapters on Fluxus, Mail-art, and conceptual photography. 2007 recipient of SAIC Faculty Enrichment grant, 2008 recipient of Grainger Award.

Most recent publications include *Arhus at the centre of the world: Reflections on Mail-art and William Louis Sorensen*, in *Data*. Published by forlaget politisk revy, Copenhagen 2006; a short essay *Introduction to A Conversation* in *The Open Book. A History of the photographic book from 1878 to the present*. Edited by Andrew Roth. Published by Hasselblad Center, Goteborg. Another essay, on the artist Al Hansen, is due to be published Summer 2008 to accompany a retrospective exhibition at the Kunsthall Charlottenborg in Copenhagen.