

Roberto Tejada is the author of art histories that include *National Camera: Photography and Mexico's Image Environment* (Minnesota, 2009) and *Celia Alvarez Muñoz* (Minnesota, 2009), as well as of catalog essays in *Now Dig This!: Art and Black Los Angeles, 1960-1980* (Hammer Museum, 2011) and *Allora & Calzadilla: Specters of Noon* (The Menil Collection; Yale, 2021). His poetry has appeared in several full-length volumes, including *Why the Assembly Disbanded* (Fordham, 2022), *Full Foreground* (Arizona, 2012), *Exposition Park* (Wesleyan, 2010), *Mirrors for Gold* (Krupskaya, 2006), selected poems in Spanish translation, *Todo en el ahora* (Libros Magenta, 2015), along with a Latinx poetics of the Americas, *Still Nowhere in an Empty Vastness* (Noemi, 2019). He founded and co-edited the journal *Mandorla: New Writing from the Americas*, a multilingual annual of poetry and translation (1991-2014). A translator, editor, and cultural critic, Tejada's writing addresses the political imagination and impurity of time in shared image environments; configurations of art, life, and language inclined to the future. He was awarded The John Simon Guggenheim Memorial Foundation Fellowship in Poetry (2021) and is the Hugh Roy and Lillie Cranz Cullen Distinguished Professor at the University of Houston where he teaches Creative Writing and Art History.