

## Contributors

**Stephanie Bailey** is Senior Editor of *Ibraaz*, a contributing editor for *Art Papers* and *LEAP*, Editor-at-Large *Ocula.com*, and a member of the Naked Punch Editorial Committee. She also writes regularly for *Artforum International*, and *Yishu Journal of Contemporary Chinese Art*, and is the curator of the Conversations and Salon Program, Art Basel in Hong Kong, where she was born and raised.

**Anthony Downey** is Professor of Visual Culture in the Middle East and North Africa, Faculty of Arts, Design and Media, Birmingham City University and Editor-in-Chief of *Ibraaz*; recent and upcoming publications include *Dissonant Archives: Contemporary Visual Culture and Contested Narratives in the Middle East* (2015); *Slavs and Tatars: Mirrors for Princes* (2015); *Art and Politics Now* (2014); *Uncommon Grounds: New Media and Critical Practice in North Africa and the Middle East* (2014); and *The Future of a Promise: Contemporary Art from the Arab World* (2011); member of the Advisory Board of *Third Text*.

**Paul Gladston** is Professor of Contemporary Visual Cultures and Critical Theory and Director of the Centre for Contemporary East-Asian Cultural Studies at the University of Nottingham. He has written extensively on the theory and practice of contemporary Chinese art for numerous journals and magazines including *Modern China Studies*, *Culture and Dialogue*, *Yishu*, *Leap*, *Art Review*, *Contemporary Art and Investment*, *Artworld*, *Wink*, *Contemporary Visual Art+Culture Broadsheet* and *Eyeline*. He was Editor of the *Journal of Contemporary Chinese Art* (Intellect, 2014-16). His monograph *Contemporary Chinese art: a Critical History* was awarded 'best publication' at the Art Awards China in 2015.

**Chari Larsson** has recently completed her PhD at the University of Queensland; her research area is the historiography, theory and philosophy of images. She is currently working towards a monograph on Georges Didi-Huberman.

**Vali Mahlouji** is a London-based curator, writer, critic; independent advisor to the British Museum and the Kaveh Golestan Estate; founder of the curatorial think tank Archaeology of the Final Decade, which identifies, investigates and re-circulates significant cultural and artistic materials that have remained obscure, under-exposed, endangered, removed or in some instances destroyed; his recent publications have appeared in *The Guardian*, *Encyclopaedia Iranica*, Asia Society Museum, Abraaj Group Art Prize, Darat al Funun, *Sharjah Biennial*, National Museum of Contemporary Art, Athens, Middle East Institute, and Delfina Foundation, London. His book, *Perspectives on the Festival of Arts, Shiraz-Persepolis* is due in 2016.

**Djon Mundine** OAM is a curator, writer, artist and activist. He worked as Art Advisor at Milingimbi, Maningrida and Ramingining in the Northern Territory 1979-95; was Senior Consultant and Curator of Indigenous Art, Queensland Art Gallery, Brisbane; has held curatorial positions at the National Museum of Australia, Canberra; Museum of Contemporary Art, Sydney and Art Gallery of New South Wales, Sydney. He was the concept artist of the *Aboriginal Memorial* at the National Gallery of Australia, 1988. In 1995 he was awarded the Order of Australia Medal for his services to the visual arts.

**Martin Suryajaya** is a Jakarta-based philosophy writer and an editor of *Jurnal Indoprogres*; author of *Alain Badiou and the Future of Marxism* (2011), a biannual journal on social and political theories. His most recently published book is *History of Aesthetics*, Gang Kabel and Indie Book Corner, (2016).

**Ermən Ata Uncu** is an Istanbul-based art writer and researcher; graduated from Mimar Sinan Fine Arts University's sociology department; has a Masters Degree Film Studies, University of Amsterdam; in-house editor and correspondent *Radikal* (Turkish daily) 2004-14; contributed to *Istanbul Art News*, *Art Unlimited* and *Milliyet Sanat*; researcher for the SALT exhibition *How Did We Get Here*, focusing on the 1980s Turkey political and cultural climate and its recent past through accumulating and displaying visual and written materials regarding popular culture and social movements of the post-1980 military coup.

**Souchou Yao** is a cultural anthropologist and writer based in Sydney and Port Dickson, Malaysia. His work deals with the anthropology of Chinese diaspora, and the relation between aesthetics and social and political theory. His most recent book is *The Malayan Emergency: Essays on a Small, Distant War* (2016).

**Ala Younis** is an artist, and trained as an architect in Amman. Research forms a major element of her practice, as does curating, collaboration, film and publishing projects. Her exhibitions include *Home Works 5* (2010), *Istanbul Biennial* (2011), *Gwangju Biennial* (2012) and *Plan for Greater Baghdad*, 56th *Venice Biennale All the World's Futures* (2015). Younis curated Kuwait's first national pavilion at 55th *Venice Biennale* (2013), and is a contributing editor at *Ibraaz*.