

CONTRIBUTORS

Rana Anani is a freelance writer and researcher of visual arts and culture; her articles have been published in *Alayyam*, *Ibraaz* and *Jadaliyya*, co-authored the book *Throne Village Architecture*, published by Riwaq Centre for Architectural Conservation which looks at feudal mansions and castles from eleven throne villages built in the late Ottoman period; associate curator, *Sharjah Biennale, Ramallah Project 'Shifting Grounds'*, 2017; curator of the Institute of Palestinian Studies conference on culture, 2016; Head of Communications, Palestinian Museum 2013-16; currently Project Manager, *Qalandiya International*, works and lives in Ramallah.

Stephanie Bailey is London-based 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.

Colin Siyuan Chinnery is a Beijing-based artist and curator; graduated in Chinese Language and Civilisation at London University's School of Oriental and African Studies, 1997; worked at the British Library's International Dunhuang Project, a project dedicated to facilitating international research of the voluminous collection of ancient manuscripts discovered in Dunhuang, established the project's Beijing office at the National Library of China 1998-2002; Director *SbContemporary Art Fair*, Shanghai, 2009-10; Deputy Director and Chief Curator, Ullens Center for Contemporary Art, Beijing 2006-08; Arts Manager, British Council, Beijing, 2003-06, initiated major projects in experimental theatre, live art, sound art and visual arts, bringing a wider public into contact with experimental practice; writes regularly about contemporary art and is contributing editor for *Frieze* magazine.

Patrick Flores is Manila-based Professor, Department of Art Studies, University of the Philippines and Curator of the Vargas Museum; co-curator *Under Construction: New Dimensions in Asian Art*, 2000 and *Gwangju Biennale (Position Papers)*, 2008;

among his publications are *Painting History: Revisions in Philippine Colonial Art*, 1999, *Remarkable Collection: Art, History, and the National Museum*, 2006, and *Past Peripheral: Curation in Southeast Asia*, 2008; member of the Advisory Board of *The Global Contemporary: Art Worlds After 1989*, 2011, Center for Art and Media, Karlsruhe; member of the Guggenheim Museum's Asian Art Council, 2011 and 2014; co-edited the Southeast Asian issue with Joan Kee for *Third Text*, 2011; Guest Scholar Getty Research Institute, Los Angeles, 2014; curated *South by Southeast*, Philippine Pavilion, *Venice Biennale*, 2015.

Paul Gladston is the Judith Neilson Chair in Contemporary Art, University of New South Wales Art & Design, Sydney; previously Professor of Contemporary Visual Cultures and Critical Theory and Director of the Centre for Contemporary East-Asian Cultural Studies, University of Nottingham; 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*; 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.

Reuben Keehan is a curator and writer based in Brisbane, where he is Curator, Contemporary Asian Art at Queensland Art Gallery | Gallery of Modern Art. With a long history in the public, non-profit and artist-driven art sectors, he was previously Curator at ArtSpace, Sydney 2006-11 and editor of its journal *Column* 2008-11; his work focuses on critical intersections of art and the public sphere, with an emphasis on the Asia-Pacific. In addition to working on the 2012, 2015 and 2018 editions of the *Asia-Pacific Triennial of Contemporary Art*, his recent exhibitions include *Yayoi Kusama: Life is the heart of a rainbow*, 2017, *Time of others*, 2015-16, *We can make another future: Japanese art after 1989*, 2014, and *Out of Doubt*, the 2013 edition of the Mori Art Museum's *Roppongi Crossing* survey of Japanese art.

Nat Muller is an Amsterdam-based independent curator and writer; her main interests are the politics of representation, contemporary art from the Middle East, and food; has taught at universities and academies in the Netherlands and the Middle East and has curated exhibitions and screening programs internationally. Recent exhibitions include *Spectral Imprints* for the *Abraaj Group Art Prize*, Art Dubai 2012; *This is the Time. This is the Record of the Time*, Stedelijk Museum Bureau Amsterdam & American University of Beirut Gallery 2014-15; *Pattern Recognition*, A.M. Qattan 2016 Young Artist of the Year Award, *Qalandiya International*, Ramallah and Mosaic Rooms, London; editor of Sadik Kwaish Alfraji's monograph (Schilt Publishing, 2015) and Nancy Atakan's monograph *Passing On* (Kehrer Verlag, 2016).

Mary Pelletier is a London and Istanbul-based art historian and writer who specialises in the history of photography and photographic archival methodology across the Middle East. After four years managing the historical photography program at James Hyman Gallery, London, she spent two years independently researching late nineteenth and early twentieth century photographic archival preservation in Jerusalem, Bethlehem and Ramallah, and reported on stories related to art and culture from the region for a variety of international publications.

Emily Wakeling is a Brisbane-based independent curator and educator working across Japan and Australia. She is a former editor of the Japanese art and design website *Tokyo Art Beat*, and a contributor to *ArtAsiaPacific*, *Artforum*, *Eyeline* and *Art Monthly*. Her book, *Art & Society* was published by Nan'un-do Publishers in 2015. She is currently researching Japanese women artists who work abroad for a PhD program starting in 2018.

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).