

CONTRIBUTORS

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.

Gökcan Demirkazık is a Beirut-based writer; received his BA in History of Art and Architecture from Harvard College in 2014 with a focus on modern and contemporary art; undertook various curatorial and editorial roles at Alt Art Space (Istanbul), and SALT (Istanbul and Ankara), a non-profit research institution. During his time at SALT, he organized *Slavs and Tatars: Mouth to Mouth* (SALT Galata) and worked on a comprehensive exhibition of Aydan Murtezaoğlu and Bülent Şangar's work, *Continuity Error* (SALT Beyoğlu). In July 2018, Demirkazık completed the Ashkal Alwan Home Workspace Program as a Writer-in-Residence; his writing has appeared in *ArtAsiaPacific*, *Artforum*, *Art Unlimited*, *Even*, *Frieze* and *m-est.org*.

Zoe de Luca is a PhD Candidate, Art History and Communication Studies, McGill University, Montreal, Canada; her doctoral research focuses on the exhibition culture of large-scale biennials, and the circulation of critical artistic knowledge and Indigenous networks through global art worlds; previously worked as artist liaison, Milani Gallery, and researcher in museum governance and international art at the Queensland Art Gallery | Gallery of Modern Art, both Brisbane. She maintains an independent writing practice, publishing art criticism in Canadian and Australian venues; is co-editor with Ellie Buttrose, of Richard Bell's *Embassy: Interviews with Collaborators* (forthcoming).

Jacob Dreyer is a writer and editor based in Shanghai; having been educated at the University of London and New York University, he is employed by Palgrave as the senior editor for politics and economics in East Asia. He's recently written for the *New York Times* and *Modern Weekly* 周末画报 and has been interviewed about Chinese urbanism for the Australian Broadcasting Corporation.

Tarek El-Ariss is Associate Professor and Chair of Middle Eastern Studies at Dartmouth College, USA; author of *Trials of Arab Modernity: Literary Affects and the New Political* (2013) and *Leaks, Hacks, and Scandals: Arab Culture in the Digital Age* (2018), and editor of *The Arab Renaissance: A Bilingual Anthology of the Nahda* (2018).

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*; Editor of the *Journal of Contemporary Chinese Art* (Intellect, 2014-16).

Lynne Howarth-Gladston is an artist, curator and independent scholar with a PhD in critical theory from the University of Nottingham; was lead curator of the exhibition *New China/New Art Contemporary Video from Shanghai and Hangzhou*, which was staged at the University of Nottingham's Djanogly Gallery (2015); also an expert contributor to the BBC4 documentary, *Kew's Forgotten Queen: The Life of Marianne North* (2016).

Lee Weng Choy is an independent art critic and consultant based in Kuala Lumpur; he does project work with various arts organisations, including Ilham Gallery and A+ Works of Art, both Kuala Lumpur, the NTU Centre for Contemporary Art Singapore, and National Gallery Singapore. His essays, which discuss contemporary art and culture in Southeast Asia and Singapore, have appeared in such journals and anthologies as: *Afterall*, *Art & Intimate Publics: Art in the Asia-Pacific* (Routledge); *Broadsheet*; *Forum On Contemporary Art & Society*; *Modern and Contemporary Southeast Asian Art* (Cornell); *Over Here: International Perspectives on Art and Culture* (MIT); and *Theory in Contemporary Art since 1985* (Blackwell).

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 Kwaihs Alfraji's monograph (Schilt Publishing, 2015) and Nancy Atakan's monograph *Passing On* (Kehrer Verlag, 2016).

Basak Senova is a Vienna-based curator and designer; has been writing on art, technology and media, initiating and developing projects and curating exhibitions since 1995; has lectured in various universities in Turkey; curator, Pavilion of Turkey, *53rd Venice Biennale* (2009); co-curator, *UNCOVERED* (Cyprus) and the *2nd Biennial of Contemporary Art, D-0 ARK Underground* (Bosnia and Herzegovina); Art Gallery Chair of SIGGRAPH 2014, Vancouver; curator of *Helsinki Photography Biennial* and *The Jerusalem Show VII: Fractures* (both 2014); Pavilion of Republic of Macedonia, *56th Venice Biennale* (2015), *Lines of Passage (in medias res)*, Lesvos (2016) and *The Discord*, Jerusalem (2017). Since the beginning of 2017, she has been working on a long-term research-based art project *CrossSections* in Vienna, Helsinki, and Stockholm.

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); some of his previous books are *Confucian Capitalism: Discourse, Practice and the Myth of Chinese Enterprise* (2015), *Singapore: The State and the Culture of Excess* (2006) and *House of Glass: Culture, Modernity, and the State in Southeast Asia* (2001).