

## CONTRIBUTORS

**Stephanie Bailey** is London/Hong Kong-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

**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* and has been interviewed about Chinese urbanism for the Australian Broadcasting Corporation

**Patrick Flores** is Manila-based Professor, Department of Art Studies, University of the Philippines and Curator of the Vargas Museum; curated *South by Southeast*, Philippine Pavilion, *Venice Biennale*, 2015; co-curator *Under Construction: New Dimensions in Asian Art, 2000 and Gwangju Biennale (Position Papers)*, 2008; among his publications are *Remarkable Collection: Art, History, and the National Museum, 2006* and *Past Peripheral: Curation in Southeast Asia, 2008*; member of the Guggenheim Museum's Asian Art Council, 2011 & 2014; co-edited with Joan Kee the Southeast Asian issue for *Third Text*, 2011; Guest Scholar Getty Research Institute, Los Angeles, 2014; Artistic Director 2019 *Singapore Biennale: Every Step in the Right Direction*

**Ryan Inouye** is a curator at the Sharjah Art Foundation; organised the solo exhibition, *Ala Younis: Steps Toward the Impossible 2018-19*; associate curator, 2014 *Sharjah Biennial*, assistant curator/curatorial assistant, New Museum New York, 2012 *New Museum Triennial: The Ungovernables*, and Museum as Hub initiative, an international partnership of art organisations in Cairo, Eindhoven, Mexico City, New York and Seoul, 2010-13; curatorial assistant REDCAT, Los Angeles, 2006-10; has written on the work of Abraham Cruzvillegas, Iman Issa, Steffani Jemison, Rayyane Tabet and Apichatpong Weerasethakul; holds an MRes in Curatorial/Knowledge, Department of Visual Cultures at Goldsmiths, University of London

**Ian McLean** is the Hugh Ramsay Chair of Australian Art History, University of Melbourne; has published extensively on Australian art and particularly indigenous art, including *Indigenous Archives The making and Unmaking of Aboriginal Art* (with Darren Jorgensen), UWA Publishing, 2017; *Rattling Spears A History of Indigenous Australian Art*, Reaktion Books, 2016; *Double Desire: Transculturation and Indigenous Contemporary Art*, Cambridge Scholars Publishing, 2014; *How Aborigines Invented the Idea of Contemporary Art: White Aborigines Identity Politics in Australian Art*, Power Publications, 2011 and *The Art of Gordon Bennett*, Craftsman House, 1996

**Morad Montazami** is an art historian, publisher and curator. As a director of Zamân Books & Curating, he is committed to transnational studies of Arab, Asian and African modernities; has published several essays on artists such as Zineb Sedira, Walid Raad, Latif al-Ani, Bahman Mohassess, Michael Rakowitz, Hamed Abdalla, Jeremy Deller, Francis Alÿs and Éric Baudelaire; curator *Volumes Fugitifs: Faouzi Laataris et l'institut national des beaux-arts de Tétouan*, Musée Mohamed VI d'art moderne et contemporain, Rabat, 2016; *Baghdad Mon Amour*, Institut des cultures d'Islam, Paris, 2018; and *Mohamed Melehi and the Casablanca Art School*, The Mosaic Rooms, London, 2019

**Andrew Renton** is Professor of Curating, Goldsmiths, University of London; has curated many international exhibitions, including the first *Manifesta*, Rotterdam 1996, *Browser* in Vancouver 1997 and Tate London 1998, *Total Object Complete with Missing Parts*, Glasgow, 2001, *Stay Forever and Ever and Ever*, South London Gallery, 2007, *Come, Come, Come into my World*, Lisbon, 2007 and the first *ArtTLV Biennial* in Tel Aviv, 2008; founding Director of Marlborough Contemporary Gallery, London, 2012-17; author and editor of articles, books and monographs on art; jury member 2006 *Turner Prize*; trustee of several arts organisations such as Showroom and Drawing Room; has advised numerous European collections, museums and institutions, including the British Government Art Collection; most recently he has been involved in the establishment of Goldsmiths Centre for Contemporary Art

**Todd Reisz** is an Amsterdam-based architect and writer, whose work focuses on the cities of the Arabian Peninsula, from both historical and contemporary perspectives. Since 2012 he has been a regularly visiting faculty member at Yale School of Architecture; most recently as the Louis I. Kahn Visiting Assistant Professor in Design. In 2020 his book *Showpiece: How Architecture Made Dubai* will be published by Stanford University Press; he is co-editing a book with Sultan Sooud Al Qassemi about Sharjah's modern architecture and the cultural landscape in which it is rooted; his work has been featured in several *Venice Architecture Biennales*, *Sharjah Biennial 13* and publications such as *The Guardian*, *Perspecta*, *Log*, *Jadaliyya*, *Journal of Urban History*, *International Journal of Middle East Studies*, *Architectural Design*, *Artforum*, *Volume* and *ARCH+*

**Anca Rujoiu** is a curator and editor based in Singapore and Timișoara, Romania; exhibitions curator and head of publications NTU Centre for Contemporary Art Singapore, 2013-18; co-editor of *Place. Labour. Capital* (NTU CCA Singapore and Mousse Publishing), 2018; since 2010 member of the curatorial initiative FormContent; co-curator of *Collective Fictions*, one of the selected projects in *Nouvelles Vagues 2013*, a program by Palais de Tokyo, Paris, dedicated to young curators; with Maria Lind, co-curator of the *Art Encounters Biennial*, Timișoara, 2019

**Ala Younis** is a research-based artist and curator from Amman, Jordan who trained as an architect. Younis initiates journeys in archives and narratives, and reinterprets collective experiences that have collapsed into personal ones. Through research, she builds collections of objects, images, information, narratives, and notes on why/how people tell their stories. Her practice is based on found material, and on creating materials when they cannot be found or when they do not exist. 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; curated Kuwait's first national pavilion at 55th *Venice Biennale* (2013), and is a contributing editor at *Ibraaz*. Her exhibition *Ala Younis: Steps Towards the Impossible* was presented by the Sharjah Art Foundation, 2018-19