

CONTRIBUTORS

Heba Y Amin is a Berlin-based multi-media artist, researcher and educator who works with political themes and archival history, using mediums including film, photography, archival material, lecture performance and installation. Her works and interventions have been covered by *The New York Times*, *The Guardian*, *Intercept* and CNN among others; recent solo exhibitions have been held at The Mosaic Rooms, London (2021), Center for Persecuted Arts, Solingen (2019), *10th Berlin Biennale* (2018), *15th Istanbul Biennale* (2017) and *12th Dak'Art Biennale*, Senegal (2016). Amin is the 2021 Spring Audain Visual Artist in Residence at Simon Fraser University, a 2019 Field of Vision fellow, cofounder of the Black Athena Collective and currently sits on the editorial board of the *Journal of Digital War*. Amin is one of the artists behind the subversive graffiti action on the set of the television series *Homeland*, which received worldwide media attention.

Stephanie Bailey is editor-in-chief of *Ocula Magazine*, contributing editor to *ART PAPERS*, managing editor of *Podium*, the online journal for M+ in Hong Kong, editorial advisory board member of *d'ivan*, *A Journal of Accounts*, and part of the *Naked Punch* editorial collective. Formerly senior editor of *Ibraaz*, she also writes for *ArtMonthly*, *Canvas* and *Yishu Journal of Contemporary Chinese Art*, and since 2015 has curated the Conversations program for Art Basel Hong Kong; essays have appeared in *Navigating the Planetary: A guide to the planetary art world—its past, present, and potentials* (eds. Hildegund Amanshauser and Kimberly Bradley, VfmK, 2020); *Germaine Kruij: Works 1999-2017* (ed. Krist Gruijthuijsen, Koenig Books, 2018); *Future Imperfect: Contemporary Art Practices and Cultural Institutions in the Middle East* (ed. Anthony Downey, Sternberg Press, 2016); *The future is already here—it's just not evenly distributed*, 20th Biennale of Sydney catalogue (ed. Stephanie Rosenthal, 2016); *Armenity*, the catalogue for the Armenian Pavilion at the 56th Venice Biennale (ed. Adelina von Furstenburg, Skira, 2015); *Happy Hypocrite #8: FRESH HELL* (ed. Sophia Al-Maria, Book Works, 2015); *Hybridize or Disappear* (ed. Joao Laia, Mousse Publishing, 2015); and *You Are Here: Art After the Internet* (ed. Omar Kholeif, Space/Cornerhouse, 2014).

Ariana Chaivaranon is a Kansas City-based Thai-born artist and an Interpretive Planner at the Nelson-Atkins Museum of Art; graduated from Harvard in 2018 in Visual and Environmental Studies. Her research examines how states construct and consolidate national identity through the porous field of fine art. Chaivaranon's interpretive work dethrones hegemonic narratives in museums, including the National Gallery of Art, Hirshhorn Museum, Harvard Art Museums, and Frick Collection. Chaivaranon creates art that intersects with activism, through

collaborations with Rirkrit Tirivaniya, Tania Bruguera, and Lee Mingwei. She is a Schwarzman Scholar, a member of the College Art Association Podcast Committee, 2017 Harvard College recipient of the Fitzie Foundation grant, and 2017–2018 Art Editor of the *Harvard Advocate*.

Blair French is CEO of Carriageworks in Sydney. Previous roles include Director, Curatorial and Digital, Museum of Contemporary Art Australia (MCA) and Executive Director of Artspace, Sydney; has published widely on contemporary art and photography and has curated exhibitions and performances with artists from Aotearoa New Zealand, Australia and around the world. He was curatorial convenor of the 6th and curator of the 7th iterations of SCAPE Public Art: Christchurch Biennial, and one of the initiators and co-curators of the first edition of *The National: New Australian Art* presented at Art Gallery of New South Wales, Carriageworks and MCA, Sydney.

Judith Naeff is Assistant Professor Cultural Studies of the Middle East at Leiden University, the Netherlands; her research focuses on contemporary Arab visual arts and literature and brings together approaches from urban studies, memory studies and cultural analysis. Publications include *Precarious Imaginaries of Beirut: A City's Suspended Now* (London: Palgrave Macmillan, 2008) and the volume *Visualizing the Street: New Practices of Documenting, Navigating and Imagining the City*, co-edited with Pedram Dibazar (Amsterdam: Amsterdam University Press, Cities & Cultures series, 2018). Her current research project focuses on memories of twentieth century contentious politics in the Arab world in contemporary video art.

Robin Peckham is a curator and editor currently living in Taiwan, where he is Co-Director of Taipei Dangdai; previously Editor-in-chief of *LEAP*, the international art magazine of contemporary China, founded the Hong Kong exhibition space Saamlung, and organized exhibitions for Ullens Center for Contemporary Art, Fosun Foundation, K11 Art Foundation, M Woods Museum, and City University of Hong Kong. He was named to *Apollo Magazine's* 'Thinkers' list on 40 Under 40 Asia in 2016, and had his exhibition *Art Post-Internet* listed by *Artnews* as one of the twenty most important art exhibitions of the 2010s.

Jim Quilty is a Beirut-based Canadian writer, journalist, film critic and editor who has written about the arts, cultural production and politics of the Middle East and North Africa. More recently he's been living the fever dream of print journalism in Lebanon, editing and otherwise contributing to the arts and culture pages of *The Daily Star*; has published political and cultural journalism in sundry magazines, most recently *Canvas*. Before recent events in Beirut he was preparing a nonfiction study on the work of filmmaker Kamal Aljafari.

Una Rey is a lecturer in art history at the University of Newcastle; prior she worked in the Indigenous arts sector in the Northern Territory for over a decade. Her research and industry experience has generated curatorial projects including *Speaking in Colour* (2011) and the critically acclaimed exhibition *Black White & Restive: cross-cultural initiatives in Australian contemporary art*, both at Newcastle Art Gallery in 2016. She has published biographies, art criticism and critical essays on Australian contemporary art in journals, news media and exhibition catalogues for Australia's leading public institutions; won in 2017 the *Australian and New Zealand Journal of Art's* annual art writing award; her forthcoming chapter 'Bardon's legacy: paintings, stories and Indigenous Australian art', will appear in *Mediating Modernism: Indigenous Artists, Modernist Mediators, Global Networks* published by Duke University Press.

Frank Vigneron is chairperson of the Department of Fine Arts at the Chinese University of Hong Kong. He received a Ph.D. in Chinese Art History from the Paris VII University, a Ph.D. in Comparative Literature from the Paris IV Sorbonne University and a Doctorate of Fine Arts from the Royal Melbourne Institute of Technology. He has lived in Hong Kong since 1990 and joined CUHK in 2004; his research focus is on the history of Chinese painting from the 18th century onwards and on different aspects of contemporary Chinese art seen in a global context. He is a member of the International Association of Art Critics Hong Kong and a Museum Expert Adviser for the Leisure and Cultural Services Department of the Hong Kong SAR. As a practicing artist he has held several solo exhibitions in Hong Kong and has taken part in local and international exhibitions. His publications include: *Hong Kong Soft Power. Art Practices in the Special Administrative Region 2005-2014* (Hong Kong: The Chinese University Press, 2018); *I Like Hong Kong... Art and Deterritorialization* (Hong Kong: The Chinese University Press, 2010); and *Académiciens et Lettrés. Analyse comparative de la théorie picturale du 18e siècle en Chine et en Europe* (Paris: Editions You Feng, 2010).

Tim Riley Walsh is an art historian and Curator in Residence, Gertrude Contemporary, Melbourne; previously worked in gallery management, communications, and programming roles at Milani Gallery, Brisbane; Camden Arts Centre, London; and the Queensland Art Gallery | Gallery of Modern Art, Brisbane. Recent projects include the exhibition and publication *On Fire: Climate and Crisis* (2021, Institute of Modern Art) and editing *Gordon Bennett: Selected Writings* (2020, Power Publications and Griffith University Art Museum); he is the Australia Desk Editor for *ArtAsiaPacific*, Hong Kong, and a previous contributor to *Frieze*, *OSMOS*, *Apollo*, *Art Monthly Australasia* and *Art+Australia*.