

CONTRIBUTORS

Rana Anani is a writer and researcher of visual arts and culture based in Ramallah. She is an art professional who has occupied several positions in this field in Palestine, including the Head of Communications, Palestinian Museum 2013–16; Project Manager *Qalandiya International*; curator of the Institute of Palestinian Studies conference on culture, 2016; Associate Curator, Sharjah Biennial Ramallah Project *Shifting Grounds*, 2017; her articles have been published in *Alayyam*, *Ibraaz* and *Jadaliyya*; co-authored the book *Throne Village Architecture*, published by Riwaq Centre for Architectural Conservation (2003).

Dilpreet Bhullar is a writer-researcher based in New Delhi, India. She has an MPhil from the University of Delhi in Comparative Literature with a dissertation titled 'Mapping Colonial Gazing(s): A Study of The People of India: A series of Photographic Illustrations with Descriptive Letterpress of the Race and Tribes of Hindustan from 1868–75'. She has been co-editor of the books *Third Eye: Photography and Ways of Seeing* and *Voices and Images*. Her essays on visual ethnography, identity politics and refugee studies have been published in books and journals including *Voices and Images* (Penguin Random House), *South Asian Popular Culture* (Taylor and Francis), *Violent and Vulnerable Performances: Challenging the Gender Boundaries of Masculinities and Femininities* (Inter-Disciplinary Press), and *Indian Journal of Human Development* (Sage Publications). She is the associate editor of theme-based *Visual Arts Journal*, published by India Habitat Centre, New Delhi.

Adam Geczy is an artist and writer who teaches at Sydney College of the Arts, University of Sydney. His exhibitions across Australia and Europe have received considerable critical acclaim, and appears in numerous national collections including Queensland Art Gallery and the National Gallery of Australia. As a writer, Geczy has a longstanding reputation as a critic and theorist. With some 20 books (including those contracted) including from Bloomsbury, Routledge and Edinburgh University Press; considered one of the world's leading theorists in art-fashion crossover. Recent books include *The Artificial Body in Fashion and Art* (Bloomsbury, 2017) and *Transorientalism in Art, Fashion and Film: Inventions of Identity* (Bloomsbury, 2019). His latest book (with Vicki Karaminas) is *Gaga Aesthetics: Art, Fashion, Popular Culture and the Up-Ending of Tradition* (Bloomsbury, 2021). He is currently co-authoring a book

for Rutgers University Press on Literary Theory and Graphic Novels; founding editor of the journals *The Journal of Asia-Pacific Pop Culture*, and *ab-Original* (both Penn State University Press).

Doug Hall was director of the Queensland Art Gallery | Gallery of Modern Art, 1987–2007. Under his directorship the Gallery expanded its international focus, especially through his initiative the Asia-Pacific Triennial of Contemporary Art. He conceived the idea for the Gallery of Modern Art and oversaw its development. It opened on 1 December 2006. He was Commissioner for the Australian exhibitions at the 53rd Venice Biennale in 2009 and again for the 54th Venice Biennale in 2011. He has been appointed to a range of cultural organizations including a member of the Australia International Cultural Council (Department of Foreign Affairs), and an inaugural member of the Asia Art Council, Guggenheim Museum (New York). He served on the Executive Committee of the Australia-Thailand Institute and was later appointed to the board of the Australian Japan Foundation. Widely published in national and international newspapers, magazines and journals he wrote art criticism for the *Australian Financial Review* and contributed to *The Monthly*. In 2001 he was awarded a member of the Order of Australia, and in 2006 was made a Chevalier dans l'Ordre des Arts et Lettres by the Republic of France.

Charles Merewether is a writer and curator, having published most recently *In the Sphere of the Soviets* (2021) that looks at post-1991 art in Eastern Europe, notably Ukraine, Russia, Georgia and Central Asia. His publications are wide-ranging, including *After Memory: The Art of Milenko Prvacki* (2013) and *Under Construction: Ai Weiwei* (2008). He was co-editor of *After the Event* (2010), editor *Art, Anti-Art, Non-Art: Experimentations in the Public Sphere in Postwar Japan 1950-1970*, (2007) and *The Archive* (2006). He has taught widely at Universities and was Curator of Contemporary Art, National Art Museum in Tbilisi, Georgia (2016–19), Visiting Professor, Nanyang Technological University, Singapore (2014) and Baptist University, Hong Kong (2015); Director of the Institute of Contemporary Arts, Singapore (2010–13), Deputy Director of the Cultural District, Saadiyat Island, Abu Dhabi (2007), Artistic Director Sydney Biennale (2006), Curator, Research Institute, Getty Centre, Los Angeles (1994–2003) and Inaugural Curator for the Museo de Arte Contemporaneo de Monterrey, Mexico, (1991–94).

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.

Alia Swastika is currently Director of Biennale Jogja Foundation; since 2008 Program Director, Ark Galerie, Yogyakarta. With Suman Gopinath, co-curator Jogja Biennale XI, *Shadow Lines: Indonesia Meets India* (2011); co-artistic director Gwangju Biennale IX: *Roundtable* (2012); curator of a special exhibition of works by Indonesian artists for Art Dubai's Marker program (2012); recent curatorial projects include Europalia Arts Festival Indonesia for Contemporary Art Projects (2017); *Songs for the People*, Art Sonje, Seoul (2018); consultant curator *Contemporary Worlds: Indonesia*, National Gallery of Australia (2019); has written for *Frieze*, *Art Forum*, *Broadsheet* journal; worked with many Indonesian artists including Wimo Ambala Bayang, Jompet Kuswidananto, Eko Nugroho, Tintin Wulia and Iswanto Hartono; her book on Indonesian female artists during New Order was published in 2019.

Souchou Yao is a cultural anthropologist and writer based in Sydney and Malaysia. He has taught at universities in Adelaide, Singapore, and Sydney where he was senior lecturer at the Department of Anthropology. His work deals with the anthropology of Chinese diaspora, and the relation between aesthetics and social and political theory. His essays on art and aesthetic and the cultural politics of Malaysia and Singapore have appeared in *New Formation*, *Australian Journal of Anthropology*, *Australian Humanity Review*, *Current Anthropology*, and *positions: asia critique*. His research on contemporary Chinese art has resulted in monographs on the artists Xu Bing, Ai Weiwei and Shen Shaomin. Among his books are *Singapore: The State and the Culture of Excess* (2006), *Confucian Capitalism: Discourse, Practice and the Myth of Chinese Enterprise* (2015), *The Malayan Emergency: Essays on a Small, Distant War* (2016). His latest book *The Shop on High Street* (2020) is an auto-ethnography of growing up in Kuala Lumpur's Chinatown.