

CONTRIBUTORS

Hera Chan is a curator and writer based in Kowloon, Hong Kong. Currently, she works as the associate public programs curator at Tai Kwun Contemporary; ongoing work involves building a global contemporary art pageant through Miss Ruthless International. She was the co-founder of Atelier Céladon in Montreal and otherwise, has staged projects at Para Site and Spring Workshop, Hong Kong; UCCA Center for Contemporary Art, Beijing; SBC Gallery of Contemporary Art, Montreal; SAVVY Contemporary, Berlin and Artista x Artista, Havana. Her writing has appeared in *Artforum*, *ArtAsiaPacific*, *ArtReview Asia*, *Frieze*, *Ocula*, *Spike Art Quarterly* and *TAKE*.

Paul Gladson 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.

Reuben Keehan is Curator, Contemporary Asian Art at Queensland Art Gallery | Gallery of Modern Art, Brisbane; has worked on the 2012, 2015 and 2018 editions of the *Asia Pacific Triennial of Contemporary 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.

Elly Kent is a Visiting Fellow, Centre for Art History and Art Theory, College of Arts and Social Sciences, Australian National University, Canberra; a visual artist, writer, translator and researcher with a personal and professional history in Indonesia; currently the Academic Program Officer for the Creative Art and Design Professional Practicum at the Australian Consortium for In-Country Indonesian Studies; writes broadly on artists and art practice/ has worked extensively as a translator for arts organisations, in Indonesia.

Susie Lingham is a writer, educator, curator and interdisciplinary maker in the arts. Appointed Creative Director 2016 *Singapore Biennale An Atlas of Mirrors*; was Director Singapore Art Museum 2013 to 2016, shaping its new vision/ mission, curatorial direction and acquisition strategy, and oversaw the development, organisation and curating of exhibitions including *After Utopia: Revisiting the Ideal in Asian Contemporary Art*, 2015 and *5 Stars: Art Reflects on Peace, Justice, Equality, Democracy and Progress*, 2015-16; prior, she was Assistant Professor, National Institute of Education/NTU, Singapore 2009 to 2013. Conferred the Distinguished Alumni Medal 2014 by the Nanyang Academy of Fine Arts, has a DPhil in Literature, Religion and Philosophy, University of Sussex, and has taught at universities and art colleges in Australia, Singapore and the UK.

Melanie Pocock is Curator at Ikon Gallery, Birmingham, UK. From 2014 to 2019, she was Assistant Curator at the Institute of Contemporary Arts Singapore, where she curated and organised more than sixty exhibitions with Southeast Asian and international artists, including *Dissolving Margins* (2018-19), *Native Revisions* (2017) and *Countershadows (tactics in evasion)* (2014), a trilogy of group exhibitions exploring paradoxical aesthetics in contemporary art; her essays and articles have focused on the work of artists Song-Ming Ang, Heman Chong, Camille Henrot, Michael Lee, Shooshie Sulaiman, Anup Mathew Thomas, Tromarama, Boedi Widjaja, Tomoko Yoneda and Ken + Julia Yonetani, among others; her writing has been published in *Art-Agenda*, *ArtAsiaPacific*, *Eyeline*, *Frieze*, *Kaleidoscope*, *LEAP*, *Ocula*, *Journal of Curatorial Studies* and *Third Text*, artists' monographs and exhibition catalogues. She is the editor and co-author of the first monograph on the work of Malaysian artist Shooshie Sulaiman, Kerber Verlag, (2014).

Shubigi Rao is a Singapore-based artist and writer. Since 2014 she has been visiting public and private collections, libraries and archives globally for 'Pulp: A Short Biography of the Banished Book', a decade-long film, book and visual art project about the history of book destruction; her work has been exhibited in the *Kochi Biennale 2018*, *Pune Biennale 2017*, *Taipei Biennale 2016*, *Singapore Biennale 2008*; her

publications include *Pulp II: A Visual Bibliography of the Banished Book* (2018), *Written in the Margins* (2017), *Pulp: A Short Biography of the Banished Book* (2016); her publication *History's Malcontents: The Life and Times of S. Raoul* (2013), chronicled 10 years of artwork and writing under the pseudonym S. Raoul. She is the Curator of the 2020 *Kochi-Muziris Biennale*.

David Teh is a writer, curator and Associate Professor, National University of Singapore; curatorial projects include *Gwangju Biennale, 2018*, *Misfits: Pages from a Loose-leaf Modernity*, Haus der Kulturen der Welt, Berlin, 2017, *Transmission*, Jim Thompson Art Center, Bangkok, 2014, *Video Vortex #7*, Yogyakarta, 2011; his essays have appeared in *Third Text*, *Afterall*, *Artforum*, *Theory Culture & Society*, and *ARTMargins*. His book *Thai Art: Currencies of the Contemporary* was published by MIT Press (2017), and was co-editor (with David Morris) of *Artist-to-Artist: Independent Art Festivals in Chiang Mai 1992-98* (2018), for *Afterall's Exhibition Histories* series.

Tim Riley Walsh is Brisbane-based Desk Editor for *ArtAsiaPacific*, Hong Kong, and an MPhil Candidate, School of Communication and Arts, University of Queensland; has written widely for publications including *ArtAsiaPacific*, *Frieze*, *Art Monthly Australasia*, *Art+Australia*, *Eyeline*, *Apollo*, *Runway* and *Artlink*. He has previously worked in gallery management, communications, and programming at Milani Gallery, Brisbane; Camden Arts Centre, London and the Queensland Art Gallery | Gallery of Modern Art, Brisbane.

Souchou Yao is a writer and critic based in Port Dickson, Malaysia and Sydney, Australia. He has a PhD in anthropology, and is a former staff member at the Department of Anthropology, University of Sydney. His work deals with the anthropology of Chinese diaspora, and the relation between aesthetics and social and political theory; some previous books are *The Malayan Emergency: Essays on a Small, Distant War* (2016); *Confucian Capitalism: Discourse, Practice and the Myth of Chinese Enterprise* (2015) and *Singapore: The State and the Culture of Excess* (2006). His latest book *The Shop on High Street: at home with petite capitalism* is forthcoming with Macmillan, Shanghai.