

## CONTRIBUTORS

**Brook Andrew** is a Melbourne-based Wiradjuri/Celtic artist whose interdisciplinary practice examines dominant narratives, often relating to colonialism and modernity. Through museum interventions and curatorial projects, he aims to make forgotten stories visible and offer alternative choices for interpreting history in the world today; major exhibitions include *A Solid Memory of the Forgotten Plains of our Trash and Obsessions*, Museo Nacional Centro de Arte Reina Sofia, Spain (2014), *Ahy-kon-uh-klas-tik*, Van Abbemuseum, Netherlands (2017) and *The Right to Offend is Sacred*, National Gallery of Victoria, Australia (2017); this year, exhibiting in *A toi appartient le regard et (...) la liaison infinie entre les choses*, Musée du Quai Branly, Paris, and next year will be resident in the Rockefeller Foundation Bellagio Center, Italy; DPhil candidate, Ruskin School of Art, University of Oxford, Associate Professor of Fine Art, Monash University, Enterprise Professor in Interdisciplinary Practice, University of Melbourne; Artistic Director, *NIRIN*, 2020 Biennale of Sydney.

**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 Gruijthuisen, 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).

**Diana Campbell Betancourt** is an American curator working in South and Southeast Asia, primarily Bangladesh and the Philippines. Currently she is the Artistic Director of Dhaka-based Samdani Art Foundation and Chief Curator of the Dhaka Art Summit. Formerly based in Mumbai for six years, she facilitated inter-regional South Asia dialogue through

her exhibitions and public programs; from 2016 to 2018, Founding Artistic Director, Bellas Artes Projects, a production based residency program and exhibition space in Bagac, Bataan and Manila, Philippines.

**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.

**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.

**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.

**Genevieve Trail** is a PhD Candidate in Art History, University of Melbourne; her doctoral research focuses on contemporary art of Hong Kong, particularly as it relates to conditions of precarity; has contributed to a range of Australian journals, including *Art+Australia*, *Art Monthly Australasia* and *Photofile*.

**Murtaza Vali** is a critic, curator and art historian based in Brooklyn and Sharjah. His ongoing research interests include materialist art histories, ex-centric minimalisms, ghosts and other figures of liminal subjectivities and repressed histories, and the weight of colour. A recipient of a 2011 Creative Capital | Warhol Foundation Arts Writers Grant for Short-Form Writing, he contributes regularly to various art periodicals and publications for non-profit institutions and commercial galleries; Adjunct Curator, Jameel Arts Centre, Dubai, where he curated the widely acclaimed inaugural group exhibition *Crude*, which explored the relationship between oil and modernity across West Asia; currently curating a series of exhibitions about "intimate infrastructures" in the Gulf at Warehouse421, Abu Dhabi and is part of the Artistic Team for the 2nd FRONT Triennial, Cleveland in 2022; Visiting Instructor, Pratt Institute, Brooklyn, he is also a Lead Tutor of Campus Art Dubai and a Lead Mentor for the Hayy: Learning Curatorial Fellowship.

**Andrew Wood** is an art writer, independent art historian, curator and critic, translator, and cultural mercenary based in Ōtautahi-Christchurch, Aotearoa-New Zealand.

**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.