

Contributors

Nancy Adajania is a cultural theorist and curator based in Bombay. Since the late 1990s, she has written consistently on the practices of four generations of Indian women artists. Her book, *The Thirteenth Place: Positionality as Critique in the Art of Najot Altaj* (The Guild Art Gallery, 2016), extends the field of art history by developing regional histories of Marxism, feminism and collaborative art practice in the context of postcolonial Indian art. She has proposed several new theoretical models through her extensive writings on media art, public art, the biennial culture, trans-cultural art practices, subaltern art, and the relationship of art to the public sphere. Adajania was Joint Artistic Director of the 9th *Gwangju Biennale* (2012). In 2013 and 2014, she taught the curatorial practice course at the Salzburg International Summer Academy of Fine Arts. She edited the recent issue of *Aroop* ('Some things that only art can do: A Lexicon of Affective Knowledge') with trans-disciplinary contributions from the fields of visual arts, music, architecture, dance and theatre (Raza Foundation, 2017).

Hoda Afshar is a Melbourne-based artist/photographer, researcher and educator. She has exhibited in Australia and internationally, and both her images and writing have been featured in online and print publications; currently finishing a PhD in Creative Arts at Curtin University of Technology and also lectures in photography. Through her research and art practice, she reflects on contemporary issues related to representation, displacement, mass migration and identity.

Bridget Crone is Lecturer in Visual Cultures at Goldsmiths, University of London and Visiting Scholar at CalArts School of Critical Studies, 2017-18. She works internationally as a curator, and has published widely in the field of contemporary art; has written extensively for artists and galleries including Monash University Museum of Art, Australian Centre for Contemporary Art, Museum of Contemporary Art, Vigo, and for the *Journal of Curatorial Studies*, *Moving Image Review and Art Journal (MIRAJ)*, *Journal of Visual Arts Practice*, *Eyeline*, and *Art and Australia*. Her book *The Sensible Stage: Staging and the Moving Image* is published in its second edition by Intellect/University of Chicago, 2017.

Alex Gawronski is a Sydney-based artist, writer, gallerist and academic; currently teaches at the Faculty of Architecture and Urban Planning, University of Sydney; lectured at Sydney College of the Arts 2005-16; has published critical essays on contemporary art in various journals since the mid-1990s; his interests frequently focusing on the institutional dynamics that underwrite and determine how we see and consume art. An anthology of his writing *Alex Gawronski, Words and Pictures, (projects and essays)*, Blair French (ed.) was published by Artspace, Sydney in 2014.

Paul Gladston is Professor of Contemporary Visual Cultures and Critical Theory and Director of the Centre for Contemporary East-Asian Cultural Studies at the 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*. He was Editor of the *Journal of Contemporary Chinese Art* (Intellect, 2014-16). His monograph *Contemporary Chinese Art: a Critical History* was awarded 'best publication' at the Art Awards China in 2015.

Salima Hashmi is an artist, curator and contemporary art historian; founding Dean of the Mariam Dawood School of Visual Art and Design, Beaconhouse National University, Lahore, Pakistan; Professor of Fine Art, National College of Arts [NCA] Lahore and Principal of the College; nominated by The Australian Council of Art and Design Schools (ACUADS) as Inaugural International Fellow, for distinguished service to art and design education in 2011; awarded an Honorary Doctorate by Bath Spa University in 2016; Council member of the Human Rights Commission of Pakistan.

Ray Langenbach is Professor of Performance Art and Theory, Live Art and Performance Studies Masters Program, University of the Arts Helsinki; his installations, video and performance art works have been presented in the USA, Europe and Asia-Pacific; he has written for *Performance Research*, *Oxford Dictionary of Performance*, Oxford University Press, 2003; *Mediating Malaysia: Media, Culture & Power in Malaysian Society*,

Routledge 2010; *Rigorous and Compassionate Listening, Dialogical Writing on Site-Specific Art*, Helsinki, 2010; *Contesting Performance: Emerging Sites of Research*, Palgrave 2009/2012.

Vali Mahlouji is a London-based curator, writer, critic; independent advisor to the British Museum and the Kaveh Golestan Estate; founder of the curatorial think tank Archaeology of the Final Decade, which identifies, investigates and re-circulates significant cultural and artistic materials that have remained obscure, under-exposed, endangered, removed or in some instances destroyed; his recent publications have appeared in *The Guardian*, *Encyclopaedia Iranica*, Asia Society Museum, Abraaj Group Art Prize, Darat al Funun, *Sharjah Biennial*, National Museum of Contemporary Art, Athens, Middle East Institute, and Delfina Foundation, London. His book *Festival of Arts, Shiraz-Persepolis* was published by Black Dog Publishing, London 2016

Charles Merewether is Curator of Contemporary Art Projects, National Art Museum, Tbilisi, Georgia; Curator, Research Institute, Getty Centre, Los Angeles 1994-2003; Artistic Director, *Biennale of Sydney* 2006; Deputy Director of the Cultural District, Saadiyat Island, Abu Dhabi 2007-08; Director, Institute of Contemporary Arts, Singapore, 2010-2013; Visiting Professor, Nanyang Technological University, Singapore 2014 and Baptist University, Hong Kong, 2015; recent book publications include *After Memory: The Art of Milenko Pracek*, 40 Years, Combinart Singapore 2013; co-editor *After the Event*, Manchester University Press, 2010; *Under Construction: Ai Weiwei*, University of New South Wales Press, 2008; and editor *Art, Anti-Art, Non-Art: Experimentations in the Public Sphere in Postwar Japan 1950-1970*, Getty Publications, 2007 and *The Archive*, MIT Press 2006.

Robin Peckham is a Shanghai-based curator and editor; currently Editor-in-chief, *LEAP*, the international art magazine of contemporary China; previously founded and operated the exhibition space Saamlung, Hong Kong; has organised exhibitions at Edouard Malingue Gallery, K11 Art Foundation, Goethe-Institut and M Woods Museum, all Hong Kong; City University of Hong Kong; Ullens Centre for Contemporary Art and Long March Space, Beijing.