

CONTRIBUTORS

Nancy Adajania is a cultural theorist and curator based in Bombay; has written since the late 1990s on the practices of four generations of Indian women artists. Her book, *The Thirteenth Place: Positionality as Critique in the Art of Navjot Attaf* (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; joint Artistic-Director 9th *Gwangju Biennale* (2012); taught curatorial practice course at the Salzburg International Summer Academy of Fine Arts 2013 and 2014; edited the issue 'Some things that only art can do: A Lexicon of Affective Knowledge', *Aroop* (New Delhi, 2017) with trans-disciplinary contributions from the fields of visual arts, music, architecture, dance and theatre.

Stephanie Bailey is London-based Senior Editor of *Ibraaz*, a contributing editor for *Art Papers* and *LEAP*, Editor-at-Large *Ocula.com*, and a member of the *Naked Punch* Editorial Committee. She also writes regularly for *Artforum International*, and *Yishu Journal of Contemporary Chinese Art*, and is the curator of the Conversations and Salon Program, Art Basel in Hong Kong, where she was born and raised.

Adam Geczy is an artist and writer who teaches at Sydney College of the Arts University of Sydney. He has published over fifteen books, including *The Artificial Body in Fashion and Art* (Bloomsbury, 2017), and is editor of two journals, the *Journal of Asia-Pacific Pop Culture* and *ab-Original* (both published by Penn State Press). His is currently working (with Vicki Karaminas) on a book about the philosophical implications of popular culture and contemporary art.

Lana Lopesi is an art critic based in Tāmaki Makaurau, New Zealand; her writing has featured in a number of publications in print, online, and in artist and exhibition catalogues; Editor-in-Chief for *The Pantograph Punch* and was Founding Editor of *#500words*.

Ian McLean is the Hugh Ramsay Chair of Australian Art History, University of Melbourne; has published extensively on Australian art and particularly indigenous art, including *Indigenous Archives The making and Unmaking of Aboriginal Art* (with Darren Jorgensen), UWA Publishing, 2017; *Rattling Spears A History of Indigenous Australian Art*, Reaktion Books, 2016; *Double Desire: Transculturation and Indigenous Contemporary Art*, Cambridge Scholars Publishing, 2014; *How Aborigines Invented the Idea of Contemporary Art: White Aborigines Identity Politics in Australian Art*, Power Publications, 2011 and *The Art of Gordon Bennett*, Craftsman House, 1996.

Andrew Maerke is a writer and editor based in Tokyo; has written extensively about art in China, Japan and Southeast Asia for *Art & Australia*, *Frieze*, *ARTiT* and *Artforum*; has contributed numerous essays and interviews to catalogues; 2006-08 deputy editor of *ArtAsiaPacific*; graduated with honors from the Comparative Literature and Society Program, Columbia University, New York, in 2003.

Guy Mannes-Abbott is a London-based writer whose work often performs in visual art contexts, including the critically-acclaimed *In Ramallah, Running* (Black Dog, 2012), contributory texts for *e-flux* journal's *Supercommunity* (*Venice Biennale* 2015/Verso, 2017), *End Note(s)* (Rotterdam/Hong Kong, 2015) and a short story for *Drone Fiction* (Dubai, 2013); has contributed essays to *WdW Review* Vol.1 (Rotterdam, 2017), *Future Imperfect* (Berlin, 2016), *The Gulf: High Culture, Hard Labor* (New York, 2015), collaborated with

the Bombay-based CAMP on *The Country of the Blind, and Other Stories* (Folkestone Triennial, 2011), and wrote the introduction to Mourid Barghouti's *Midnight & Other Poems* (2008); taught theory at the AA School of Architecture, London; his cultural criticism has been published widely in *The Independent*, *The Guardian*, *New Statesman*, *Bidoun*, *Third Text*, *Architectural Review*, *Camera Austria*, *Middle East Monitor*, etc. He is a core member of the Gulf Labour Coalition, and campaigner for London's urban forest, some of which spirit is at work in his forthcoming tribute to the city and its commons; *Rivering the Roding*.

Basak Senova is a Vienna-based curator and designer; has been writing on art, technology and media, initiating and developing projects and curating exhibitions since 1995; has lectured in various universities in Turkey; curator, Pavilion of Turkey, *53rd Venice Biennale* (2009); co-curator, *UNCOVERED* (Cyprus) and the *2nd Biennial of Contemporary Art, D-0 ARK Underground* (Bosnia and Herzegovina); Art Gallery Chair of SIGGRAPH 2014, Vancouver; curator of *Helsinki Photography Biennial* and *The Jerusalem Show VII: Fractures* (both 2014); Pavilion of Republic of Macedonia, *56th Venice Biennale* (2015), *Lines of Passage (in medias res)*, Lesvos (2016) and *The Discard*, Jerusalem (2017). Since the beginning of 2017, she has been working on a long-term research-based art project *CrossSections* in Vienna, Helsinki, and Stockholm.

Andrew Wood is a Christchurch, New Zealand-based independent curator, cultural historian and critic, with specific interest in the visual arts, design, craft, architecture, clothing, literature, food, social history and the politics of identity and representation. His most recent book was the bilingual German and English translation *Karl Wolfskehl: Three Worlds / Drei Welten: Selected Poems*, Cold Hub Press, 2015, with Friedrich Voit.