

## CONTRIBUTORS

**Francesca Dal Lago** is an independent art historian specializing in the history of Chinese modern and contemporary art. Having lived and worked extensively in China, Canada, and the Netherlands, she is now based in Paris, where she is writing a book on the artistic exchanges between China and France during the early 20th century.

**Mathias Danbolt** teaches in the Department of Arts and Cultural Studies at the University of Copenhagen. He specializes in contemporary art and performance, with special interests in antiracist, queer, and feminist art theory. He is the founding editor of *Trikster: Nordic Queer Journal* and co-editor of the book *Lost and Found: Queering the Archive* (2009). His writings have been published in books including *Chewing the Scenery* (2011), *Performing Archives/Archives of Performance* (2013), and *re.act.feminism #2—a performing archive* (2014).

**Duygu Demir** is a writer and curator based in Istanbul and Cambridge, U.K. Currently a graduate student in MIT's History, Theory, and Criticism of Art and Architecture program, she was also, until recently, a programmer for SALT, Istanbul. She has contributed articles and reviews to magazines and online platforms, including *Art Asia Pacific*, *Art Papers*, *Broadsheet*, and *Ibraaz*, and was previously the managing editor of *RES Art World/World Art*.

**Pamela Karimi** teaches in the Department of Art History at the University of Massachusetts, Dartmouth. She is the author of *Domesticity and Consumer Culture in Iran: Interior Revolutions of the Modern Era* (Routledge, 2013) and the co-editor of

"Images of the Child and Childhood in Modern Muslim Contexts," a special volume of *Comparative Studies of South Asia, Africa, and the Middle East* (Duke University Press, 2012).

**Jenny Lin** teaches in the Department of Art and the Department of History of Art and Architecture at the University of Oregon. Specializing in contemporary art history and theory, she is currently writing a book on modern and contemporary transnational art and design experiments created in and around cosmopolitan Shanghai.

**Sven Spieker** teaches in the Comparative Literature Program at the University of California, Santa Barbara. Specializing in modern and contemporary art and art theory, he has lectured and published on topics ranging from the historical avant-garde in Russia and Germany to late 20th-century art. His last book, *The Big Archive*, focuses on the archive as a crucible of European modernism (MIT Press, 2008). Spieker is a founding editor of *ARTMargins Print* and a co-editor of *ARTMargins Online*.

**Rayyane Tabet** is an artist living and working in Beirut.

**Karin Zitzewitz** teaches in the Department of Art, Art History, and Design at Michigan State University. She is the author of *The Art of Secularism: The Cultural Politics of Modernist Art in Contemporary India* (Hurst and Oxford University Press, 2014). She recently curated two exhibits, Naiza Khan: Karachi Elegies (2013) and Mithu Sen: Border Unseen (2014), at the Broad Museum at MSU.