

CONTRIBUTORS

Lee Ambroz is a PhD candidate in the Department of Chinese Art History and Archaeology at the Institute of Fine Arts, New York University. She is editor and translator of *Ai Weiwei's Blog: Writings, Interviews, and Digital Rants, 2006–2009* (MIT Press, 2011) and has taught at Beijing's Central Academy of Fine Arts. The former editor of *Artforum's* Chinese language website, her articles and reviews have appeared in *Artforum*, *Yishu*, and *ArtAsiaPacific*. Her current research examines intertextuality in material culture and painting of the late Tang through the Song dynasties.

Christopher T. Green teaches at Baruch College and is a PhD candidate in the Department of Art History at the City University of New York. His writing has appeared in exhibition catalogues by the New Museum and the Fondation Fernet-Branca and he is a contributor to *The Brooklyn Rail*. His research focuses on modern and contemporary Native American art and the pressures of the digital mode on culture and art making.

Robert Zhao Renhui is a visual artist born and based in Singapore. His work includes textual and media analysis, video, and photography projects, and he often adopts a multidisciplinary/multimedia approach presenting images together with documents and objects. His recent exhibitions include the Singapore Biennale 2013, The Institute of Critical Zoologists at Chapter Arts Centre (UK), ShanghART (Shanghai), and The Kadist Art Foundation (San Francisco).

Bill Roberts is a research fellow in the Department of History of Art at the

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Walid Sadek is an artist, writer, and faculty member in the Department of Fine Arts and Art History at the American University of Beirut. His work investigates the legacies of the Lebanese Civil War and endeavors to structure a theory for a postwar society disinclined to resume normative living. His essays have appeared in *Third Text*, *Art Journal*, *ARTMargins*, *Parachute*, and *Camera Austria*.

Jon Solomon teaches at the Institute of Transtextual and Transcultural Studies, Université Jean Moulin, Lyon, France. He has lived in East Asia for twenty-five years and is fluent in Chinese, Japanese, French, and English. His current research investigates the concept of “area” as an essential operation for the governing capacity of the state in parallel to the question of “population.”

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*.