

## CONTRIBUTORS

**Iftikhar Dadi and Elizabeth Dadi** collaborate on an art practice that investigates memory, borders, and identity in contemporary globalization, the productive capacities of urban informalities in the Global South, and the mass culture of postindustrial societies. Selected exhibitions include *Homelands*, at Kettle's Yard, University of Cambridge (2019–20), and previous exhibitions at the Havana Biennial (2019), Lahore Biennale (2018), Jhaveri Contemporary, Mumbai (2015 and 2018), Dhaka Art Summit (2016), and Office of Contemporary Art Norway, Oslo (2017). Iftikhar Dadi teaches in the Department of History of Art at Cornell University. He is the author of *Modernism and the Art of Muslim South Asia* (2010) and has coedited *Unpacking Europe: Towards a Critical Reading* (2001).

**Meghan Forbes** is a Postdoctoral Fellow in the Leonard A. Lauder Research Center for Modern Art at the Metropolitan Museum of Art in New York. She is the editor of *International Perspectives on Publishing Platforms: Image, Object, Text* (2019) and co-curator of BAUHAUS VKhUTEMAS: Intersecting Parallels (2018).

**Aamir R. Mufti** was born and raised in Karachi, Pakistan, and teaches in the Department of Comparative Literature at UCLA. He is the author, most recently, of the book *Forget English! Orientalism and World Literatures* (2016), and is coediting a special issue of the journal *Boundary 2* on the return of fascism in the Euro-American world.

**Caterina Preda** teaches in the Department of Political Science at the University of Bucharest. She is the author of *Art and Politics under Modern Dictatorships* (2017) and editor of *The State Artist in Romania and Eastern Europe: The Role of the Creative Unions* (2017). Her current research project (2018–20) deals with the artistic memorialization of dictatorships in South America and Eastern Europe.

**Ghalya Saadawi** teaches at the Centre for Research Architecture in the Department of Visual Cultures at Goldsmiths, University of London, and at the Dutch Art Institute, ArEZ University of the Arts. Her recent research has focused on the possibility of a critical contemporary art protocol that also encompasses the histories of unionization, law, and regulation in contemporary art. She is coeditor of *Makhzin* and is affiliated with the Beirut Institute for Critical Analysis and Research (BICAR).

**Lauren Taylor** teaches in the Department of Art History at the University of California, Los Angeles, where she recently defended her dissertation “The Art of Diplomacy in Dakar: The International Politics of Display at the 1966 Premier Festival Mondial des Arts Nègres.” Her writing has appeared in *World Art*, *Art Journal*, and the forthcoming Getty Research Institute anthology *Visualizing Empire: Africa, Europe, and the Politics of Representation*.