

## CONTRIBUTORS

**Alessandra Amin** is a historian of modern art in the Arab world, specializing in Palestinian painting and graphic arts during the second half of the 20th century. Her writing has appeared in *Trans Asia Photography*, *MAVCOR Journal*, and *Art Journal*.

**Maggie Borowitz** is an art historian whose research focuses on the relationship between art and politics in late-20th-century Latin America. She is currently a postdoctoral teaching fellow in the Department of Art History at the University of Chicago.

**Kylie Gilchrist** is a PhD candidate in art history and visual studies at the University of Manchester.

**Iva Glisic** is a visiting research fellow at the Australian National University. She is an art historian and historian specializing in modern Russia, Italy, and the Balkans. Her work explores the history of radical ideas and the relationship between art and politics, with a particular focus on historical and contemporary forms of artistic activism. Glisic is the author of *The Futurist Files: Avant-Garde, Politics, and Ideology in Russia, 1905–1930* (2018).

**Birgit Hopfener** teaches in the Art History Department and the Institute for Comparative Studies in Literature, Art and Culture at Carleton University in Ottawa. She is the author of *Installation Art in China: Transcultural Spaces Reflecting a Genealogy of the Performative* (2013) and a coeditor of *Negotiating Difference: Chinese Contemporary Art in the Global Context* (2012) and *Situating Global Art: Topologies—Temporalities—Trajectories* (2017).

**Biljana Puric** is a doctoral researcher at the Centre for Southeast European Studies and the Institute of Art History at the University of Graz. She has published academic articles as well as art and film reviews and criticism in *Third Text*, *Issues in Ethnology & Anthropology*, *ARTMargins*, *Journal of Curatorial Studies*, and *Short Film Studies*.

**Tan Zi Hao** is an artist, writer, researcher, and educator. His practice contests essentializing and totalizing tendencies prevalent in postcolonial nation-states. Tan's works have covered a wide range of subjects, from translingual practices, multiscript typography, and chimeric creatures to carrier shells and household case-bearers. Tan holds a PhD in Southeast Asian Studies from the National University of Singapore, and he has published in *Art in Translation*, *Inter-Asia Cultural Studies*, *Indonesia and the Malay World*, and *Journal of Southeast Asian Studies*.