

CONTRIBUTORS

Black Athena Collective, founded in 2015 by artists Heba Y. Amin and Dawit L. Petros, is a research and artistic laboratory for experimentation that engages political discourse and practices of spatial construction connected to the Red Sea region from Eritrea to Egypt through multidisciplinary perspectives, including geography, archaeology, and history.

Delinda Collier teaches at the School of the Art Institute of Chicago. She is the author of *Media Primitivism: Technological Art in Africa* (2020) and *Repainting the Walls of Lunda* (2016).

Álvaro Luís Lima teaches art history at the University of Florida and is a member of the *African Arts* editorial consortium.

Natasha Marie Llorens teaches at the Royal Institute of Art Stockholm and co-chairs the Center for Art and the Political Imaginary. She is the editor of *Waiting for Omar Gatlat: A Survey of Contemporary Art from Algeria and Its Diaspora* (2019). This volume accompanied the first of three eponymous exhibitions curated by Llorens, dedicated to Algerian aesthetics at the Wallach Art Gallery (2019), Triangle France-Astérides (2021), and Centre National d'Art Contemporain Le Magasin (2023).

Ana Balona de Oliveira is a researcher at the Institute for Art History, Nova University of Lisbon (IHA/NOVA), where she co-coordinates the research line "Transnational Perspectives on Contemporary Art: Identities and Representation." She has curated exhibitions of artists including Ângela Ferreira (Mozambique), Edson Chagas (Angola), António Ole (Angola), and Ruy Duarte de Carvalho (Angola).

Dawit L. Petros teaches at the School of the Art Institute of Chicago. Last year, he was included in the exhibitions *A World in Common* (2023) at the Tate Modern, London and *Trace: Formations of Likeness* (2023) at Haus der Kunst, Munich.

Polly Savage teaches at the School of Oriental and African Studies, University of London. Her publications include the edited volume *Making Art in Africa 1960–2010* (2014). She has curated a number of exhibitions, including most recently, with Richard Gray, *Our Sophisticated Weapon: Posters of the Mozambican Revolution* for London's Brunei Gallery (2021) and *The Africa Centre* (2022).

Gemma Sharpe teaches at the Cleveland Institute of Art. Her work examines modern and contemporary art from South Asia, Cold War histories of art, and museum and exhibition histories. Her writing has appeared in *Art History* and *ARTMargins*, among others.

Nadine Siegert is a researcher and publisher with a focus on modern and contemporary arts of the Global South. Currently she is the Director of the Goethe-Institut Nigeria. She has curated a number of exhibitions, including FAVT: Future Africa Visions in Time (since 2016), Mashup (since 2015), and GhostBusters (2012).