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Haema Sivanesan is a Curator at the Art Gallery of Greater Victoria, British Columbia. Her curatorial work focuses on art from South and Southeast Asia and its diasporas, with an interest in non-western, post-colonial, and transnational histories, world views, and practices. Recent exhibitions include *Imagining Fusang: Exploring Chinese and Indigenous Encounters* (2019), *Fiona Tan: Ascent* (2019), and *Supernatural: Art, Technology and the Forest* (2018). In 2018, she was a recipient of a Curatorial Research Fellowship (2018–2019) from the Andy Warhol Foundation for the Visual Arts, New York; and in 2016, she was a recipient of a multi-year research and exhibition development grant from the Robert H. N. Ho Family Foundation, Hong Kong, for the project “In the Present Moment: Buddhism, Contemporary Art and Social Practice” (forthcoming, 2023).

Theresa Deichert is a Ph.D. candidate in the Graduate Programme for Transcultural Studies at Heidelberg University. Her research investigates the

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Shao-Lan Hertel received her doctorate in East Asian art history from Freie Universität Berlin (FUB, 2017), and previously worked as Assistant Professor at the FUB Art History Institute (2012–18). Hertel’s research fields include Chinese calligraphy and ink art, with a historical focus on the late imperial, modern, and contemporary periods, and a thematic interest in transcultural encounters. She completed a postdoctoral degree program at the Academy of Arts and Design, Tsinghua University, and was appointed Postdoctoral Assistant Researcher at Tsinghua University Art Museum (2018–20). She is a recipient of the J. S. Lee Memorial Fellowship of the Bei Shan Tang Foundation, which she was awarded to realize an exhibition project. She is Visiting Professor of East Asian art history at FUB during the summer semester 2021. Forthcoming publications include chapters in the volumes *Lost and Found in Translation: Citation and Early Modern Architecture*, ed. Andrew Hopkins (Cambridge: Cambridge University Press) and *Xianxiang [Phenomena]*, ed. Han Bi (Beijing: Commercial Press).

Paul Gladston is the inaugural Judith Neilson Professor of Contemporary Art, University of New South Wales, Sydney. He was previously Professor of Contemporary Visual Cultures and Critical Theory, University of Nottingham, and inaugural Head of the School of International Communications and Director of the Institute of Comparative Cultural Studies, University of Nottingham Ningbo. His recent publications include *Contemporary Chinese Art, Aesthetic Modernity and Zhang Peili: Towards a Critical Contemporaneity* (London: Bloomsbury Publishing, 2019), and *Contemporary Chinese Art: A Critical History* (London: Reaktion Books, 2014). Gladston was an academic adviser to the exhibition “Art of Change: New Directions from China,” Hayward Gallery-Southbank Centre, London (2012), and has co-curated several exhibitions. He is currently an inaugural co-editor of the book series *Contemporary East Asian Visual Cultures, Societies and Politics* (Palgrave Macmillan), and was inaugural principal editor of the *Journal of Contemporary Chinese Art* (2013–2017). Gladston is a regular correspondent for the visual arts, culture, and politics journal, *Brooklyn Rail*.