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Bilal Zenab Ahmed is a writer, activist, and graduate student currently finishing her doctoral studies at SOAS, University of London. She specialises in bodily politics, economics of underdevelopment, and state and anti-state violence in Northwest Pakistan. She has been published in The Guardian, Verso Blog, The New Arab, and Souciant, where she was an associate editor.

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A. C. Baeker is a doctoral candidate in the department of Asian Languages and Cultures at the University of Michigan. Her dissertation explores concepts and cultures of labour during the Maoist period, focussing on forms of labour not traditionally recognised as productive. She holds a master’s degree in modern Chinese literature from Tsinghua University and a bachelor’s degree in comparative literature from UC Berkeley. She has published widely on contemporary art.

CAI Qing
Cai Qing is an artist, curator, and art critic active in the field of contemporary and performance art. Among the numerous projects and exhibitions that he has curated is ‘Trace of Existence’ (Beijing 1989, in collaboration with Feng Boyi), one of the most important underground art exhibitions in China. More recent performance art shows include ‘Construction before Deconstruction’ (Zhengzhou Shifo village 2008) and ‘Parabiosis’ (Chongqing Yangzi River Art Museum 2016). He has also written and published several influential books in both Chinese and English on art criticism, including *Performance Art and Spiritual Therapy* (2012).

Anita CHAN
Anita Chan is Visiting Fellow at the Political and Social Change Department, the Australian National University. Prior to that, she was Research Professor at University of Technology Sydney. Her current research focuses on Chinese labour issues. She has published widely on Chinese workers’ conditions, the Chinese trade union, and labour rights. She is the co-editor of *The China Journal* with Jonathan Unger.
**Tina Mai CHEN**  
Tina Mai Chen is Professor of History at the University of Manitoba. Her research focuses on internationalism, feminism, and socialism as ideal and practice in China. Her recent work includes curating the exhibition 'Moving Images, Moving People' (featuring multimedia works by Tong Lam) at the 2019 Scotiabank CONTACT Photography Festival.

**Christopher CONNERY**  
Christopher Connery teaches in the Literature Department at the University of California Santa Cruz and in the graduate programme in Cultural Studies at Shanghai University. He has been a member of the Grass Stage theater troupe since 2010, participating as writer, actor, political consultant, brick carrier, and other roles. He has also worked as a psychogeographer in Shanghai, on projects that included The Alley Plays (巷子戏, 2012) and the ongoing Suzhou Creek Project (走河, 2015–). He has published on early imperial Chinese culture, the figure of the ocean in capitalist geo-mythology, the global 1960s, and contemporary China. Recent essays have appeared in boundary 2, Historical Materialism, 热风学术, and the New Left Review.

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Marc Frazier is a Professor of Politics at The New School, where he also serves as Academic Director of the India China Institute. He teaches and writes about social policy in China and efforts to reduce inequalities. His recent research draws comparisons between China and India in terms of how each has coped with challenges related to inequality and urbanisation. He is the author of Socialist Insecurity: Pensions and the Politics of Uneven Development in China (2010) and The Making of the Chinese Industrial Workplace (2002). His latest book is The Power of Place: Contentious Politics in Twentieth-Century Shanghai and Bombay (2019).

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Aaron HALEGUA
Aaron Halegua is the founding partner of Aaron Halegua, PLLC, and a Research Fellow at the New York University School of Law. He is an expert on labour and employment law, dispute resolution, human trafficking, and Chinese overseas investments. Aaron has represented dozens of Chinese immigrant workers, and recently assisted 2,400 construction workers on the island of Saipan to obtain 14 million USD in back pay. He has consulted for the International Labour Organisation, Apple, the Ford Foundation, and other groups on labour issues in China, Myanmar, Malaysia, Thailand, and Mexico, as well as published numerous book chapters, journal articles, and op-eds. More information is available on his website: www.aaronhalegua.com.

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Benjamin Kindler is a PhD candidate in Modern Chinese Literature working under Professor Lydia Liu at Columbia University. His dissertation project, entitled ‘Writing to the Rhythm of Labour: The Politics of Cultural Production in Revolutionary China, 1942–1976’ is concerned with the current problem of the culture worker and the relationship between cultural production and political economy under Chinese socialism. His research and personal interests further extend to Third World internationalism in the global 1960s, Chinese feminism, and intellectual politics in China’s 1980s.

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Juliet LU
Juliet Lu is a doctoral student in the Department of Environmental Science, Policy & Management at the University of California, Berkeley, and a co-host of the Belt and Road Podcast. Her research examines the political ecology of Chinese agribusiness companies’ investments in Laos, primarily in rubber plantations. Starting in September 2020, Juliet will be based at the Cornell Atkinson Center for Sustainability as a postdoctoral fellow focussing on the contributions of rubber to deforestation in Southeast Asia and conducting research to directly support emerging initiatives to make the rubber supply chain more sustainable.

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Christian Sorace is an Assistant Professor of Political Science at Colorado College. He is the author of Shaken Authority: China’s Communist Party and the 2008 Sichuan Earthquake (2017). He is also the co-editor of Afterlives of Chinese Communism: Political Concepts from Mao to Xi (2019). His current research focuses on the crisis of democracy, air pollution, and urbanisation in Mongolia.

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Paola Voci is an Associate Professor at the University of Otago. She specialises in Chinese visual cultures, and, in particular, documentary, animation, and other hybrid digital video practices. She is the author of China on Video: Smaller-screen Realities (2010), a book that analyses and theorises light movies made for and viewed on computer and mobile screens, and coeditor of Screening China’s Soft Power (2017), a book focussing on the role played by film and media in shaping China’s global image.

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