

Contributor Biographies

Michelle Antoinette is a researcher of modern and contemporary Asian art, currently affiliated with the Centre for Art History and Art Theory at The Australian National University (ANU). She was recently an Australian Research Council (ARC) Postdoctoral Fellow (2010–2013) and she has been convenor and lecturer at ANU for courses on Asian and Pacific art and museums. Her ARC project, ‘The Rise of New Cultural Networks in Asia in the Twenty-First Century’ (DP1096041), together with Caroline Turner, explored the emergence of new regional and international networks of contemporary Asian art and museums. Her ongoing research focuses on the contemporary art histories of South-East Asia on which she has published widely including her book, *Reworlding Art History: Encounters with Contemporary Southeast Asian Art after 1990* (2014).

Caroline Turner is an Adjunct Senior Research Fellow in the Humanities Research Centre, Research School of Humanities and the Arts at ANU. Prior to joining ANU in 2000 she was deputy director of the Queensland Art Gallery (QAG) and organised and curated many international exhibitions, including from the Louvre, the Shanghai Museum, and the Idemitsu Museum, as well as co-curating *Matisse* in 1995 with works from 50 collections worldwide. She was co-founder and project director in the 1990s for the Asia-Pacific Triennial exhibitions (1993, 1996, 1999) at QAG and scholarly editor of the three major catalogues for the first three triennials. Her books include *Tradition and Change: Contemporary Art of Asia and the Pacific* (1993); and *Art and Social Change: Contemporary Art in Asia and the Pacific* (2005). She has written extensively on contemporary Asian art and museums as well as lecturing on this subject internationally and is currently completing a jointly authored book with Jen Webb on art and human rights for Manchester University Press.

Alison Carroll has been an academic, critic, writer, curator and administrator of art exhibitions and artist exchanges with Asia for over 30 years. In 1990 she established and was director (until June 2010) of the Arts Program at Asialink, University of Melbourne, which became the main program for arts exchange between Asia and Australia for visual arts, performing arts, literature and arts management practice. She received the Visual Arts Board of the Australia Council’s Emeritus Medal 2006 and was made a Member of the Order of Australia (AM) in 2010 for her work at Asialink. She is the author of *The Revolutionary Century: Art in Asia 1900–2000* (2010). Her most recent project is Guest Editor of ‘This Asian Century’, *Artlink* 33, no. 1, 2013.

John Clark was Professor of Asian Art History at the University of Sydney and, after his retirement in 2013, Professor Emeritus. He is currently completing a draft of volume one of *The Asian Modern*; to do the research for this project he received an ARC Professorial Fellowship in 2008–2012. His books included *Modern Asian Art* (1998), the co-edited *Eye of the Beholder* (2006), *Modernities of Chinese Art* (2010), *Asian Modernities: Chinese and Thai Art in the 1980s and 1990s* (2010), and *Modernities of Japanese Art* (2013).

Patrick D. Flores is Professor of Art Studies in the Department of Art Studies at the University of the Philippines, which he chaired from 1997 to 2003, and Curator of the Vargas Museum in Manila. He is Adjunct Curator at the National Art Gallery, Singapore. He was one of the curators of *Under Construction: New Dimensions in Asian Art* in 2000 and the Gwangju Biennale (Position Papers) in 2008. He was a visiting fellow at the National Gallery of Art in Washington, D.C. in 1999 and an Asian Public Intellectuals fellow in 2004. Among his publications are *Painting History: Revisions in Philippine Colonial Art* (1999); *Remarkable Collection: Art, History, and the National Museum* (2006); and *Past Peripheral: Curation in Southeast Asia* (2008). He received a grant from the Asian Cultural Council (2010) and was a member of the Advisory Board of the exhibition *The Global Contemporary: Art Worlds After 1989* (2011) organised by the Center for Art and Media in Karlsruhe and member of the Guggenheim Museum's Asian Art Council (2011). He co-edited the South-East Asian issue with Joan Kee of *Third Text* (2011). In 2013 in Manila he convened the conference 'Histories of Art History in Southeast Asia' on behalf of the Clark Institute and the Department of Art Studies of the University of the Philippines.

Oscar Ho Hing Kay is currently Associate Professor in cultural management at the Chinese University of Hong Kong, formerly exhibition director of the Hong Kong Arts Centre and founding director of MoCA Shanghai. He curated numerous exhibitions of Hong Kong and Asian art, including co-curating *China New Art, Post 1989*; *Designing Identity: Hong Kong Sixties*; and served as guest curator for the 2nd and 3rd Asia-Pacific Triennial of Contemporary Art. He is the founder of the Hong Kong chapter of the International Association of Art Critics, board member of the Asia Art Archive, and he was organiser of the Asian Curatorial Network in 2011. He was a member of the Advisory Committee, responsible for conceiving the plan of M+.

Pat Hoffie is a visual artist based in Brisbane where she is a Professor at the Queensland College of Art, Griffith University. She is Director of SECAP (Sustainable Environment through Culture, Asia-Pacific). She exhibits regularly and has worked with Caroline Turner on the series of exhibitions and publications on *Art and Human Rights*.

Jacqueline Lo is Director of the ANU Centre for European Studies and Adjunct Fellow of the International Centre for Interweaving Performance Cultures at the Free University of Berlin. Her research focuses on issues of race, colonialism, diaspora and the interaction of cultures and communities across ethnic, national and regional borders. Publications include *Staging Nation* (2002), *Performance and Cosmopolitics* (2007, with Helen Gilbert). Her latest publications include editing a special issue of *Crossings: Journal of Migration and Culture* focusing on transnational memories in Germany and Australia (2013). She is Chair of the Asian Australian Studies Research Network and serves on the executive of the International Network for Diasporic Asian Art Research.

Francis Maravillas is Associate Researcher at the Transforming Cultures Research Centre at the University of Technology, Sydney, where he also lectures in cultural studies. His research interests focus on contemporary art and visual culture in Asia and Australia, curatorial practice and international art exhibitions, socially engaged art and new media. His current research examines the role of food in contemporary Asian art, collaboration and community engagement in contemporary Asian and Pacific art, and art and the cultural industries in Hong Kong. His work appears in various journals and exhibition catalogues as well as edited collections including *In the Eye of the Beholder: Reception and Audience for Modern Asian Art* (2006); *Cosmopatriots: On Distant Belongings and Close Encounters* (2007); *Crossing Cultures: Conflict, Migration and Convergence* (2009); and *New Vision, New Voices: Challenging Australian Identities and Legacies* (2012). He has been a board member of the 4A Centre for Contemporary Asian Art, Sydney (2004–2007).

Charles Merewether is an art historian, writer and curator. He was director of the Institute of Contemporary Arts, LASALLE College of the Arts, Singapore, from 2010 to 2013. Born in Scotland, he was educated in Australia where he received his BA in literature and doctorate in art history at the University of Sydney. From 2007–2008 he was deputy director of the Cultural District, Saadiyat Island, Abu Dhabi, and artistic director & curator of the Biennale of Sydney (2004–2006). Merewether has taught at the University of Sydney, Universidad Autonoma in Barcelona, and University of Southern California. His recent book publications include *The Archive* (2006); *Art, Anti-Art, Non-Art: Experimentations in the Public Sphere in Postwar Japan 1950–1970* (2007); *Under Construction: Ai Weiwei* (2008); a co-edited volume of essays *After the Event* (2010); and *After Memory: The Art of Milenko Prvacki, 40 Years, ISSUE: Land* (2012).

Marsha Meskimmon is Professor of Modern and Contemporary Art History at Loughborough University (United Kingdom). Meskimmon's research focuses on contemporary art, with a particular emphasis on feminist theory, and her publications include: *The Art of Reflection: Women Artists' Self-Portraiture in the Twentieth Century* (1996); *We Weren't Modern Enough: Women Artists and the*

Limits of German Modernism (1999); *Women Making Art: History, Subjectivity, Aesthetics* (2003); *Contemporary Art and the Cosmopolitan Imagination* (2010); and *Women, the Arts and Globalisation: Eccentric Experience* (co-edited with Dorothy Rowe) (2013). With Amelia Jones, she edits the series *Rethinking Art's Histories* and, with Phil Sawdon, she is currently writing a book exploring gender, sexual difference and drawing.

Chaitanya Sambrani is an art historian and curator with special interests in modern and contemporary art in Asia. He completed his MA in art criticism in the Faculty of Fine Arts, M.S. University, Baroda, and his PhD in art history and curatorship at ANU. His work has been featured in major publications, exhibitions and conferences in Australia, India, China, Korea, Singapore and the United States. His curatorial projects include *Edge of Desire: Recent Art In India* (Perth, New York, Mexico City, Monterrey, Berkeley, New Delhi, Mumbai, 2004–2007); *Place.Time.Play: Contemporary Art from the 'West Heavens' to the 'Middle Kingdom'* (Shanghai, October–December 2010); and *To Let the World In: Narrative and Beyond in Contemporary Indian Art* (Chennai, 15 March–10 April 2012). He is currently Senior Lecturer in Art Theory at ANU School of Art, Canberra.

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