

## CONTRIBUTORS

**Jing Cao** is a writer and translator who studies contemporary Chinese art. She has written for *ARTMargins*, *Art Practical*, *Daily Serving*, and *Artsy Magazine*. Her translations have appeared in *Complementary Modernisms in China and the United States* (2019).

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**Daniele Genadry** is an assistant professor of studio art at the American University of Beirut. In her artistic practice, she focuses on the relationship between painting and photography. Recent exhibitions include *Slow Light*, at the Beirut Art Center (2018); *La Fabrique des Illusions*, at MUCEM/Sursock Museum (2019); and *Tamawuj*, at Sharjah Biennial 13.

**Adriana Michéle Campos Johnson** teaches at the University of California, Irvine. She is

the author of *Sentencing Canudos: Subalternity in the Backlands of Brazil* (2010) and is currently at work on two books: *Infrastructures of Visuality in Latin America* and *Thinking Water*.

**Nicholas C. Morgan** is a PhD candidate in the Department of Art History and Archaeology at Columbia University. His research focuses on the institutionalization of identity politics in art in the late 1980s and early 1990s, and on art of the AIDS crisis in a transnational frame. He has contributed to *Artforum* and *caa.reviews*, as well as to several exhibition catalogs.

**John Roberts** teaches at the University of Wolverhampton and is the author of a number of books, including *The Intangibilities of Form: Skill and Deskilling in Art after the Readymade* (2007), *The Necessity of Errors* (2010), *Photography and Its Violations* (2014), *Revolutionary Time and the Avant-Garde* (2015), and *The Reasoning of Unreason: Universalism, Capitalism and Disenlightenment* (2018).