

CONTRIBUTORS

Nikolas Drosos is a postdoctoral fellow at the Getty Research Institute. He holds a PhD from the Graduate Center, City University of New York and has been the recipient of fellowships from the Fulbright program, the Center for Advanced Study in the Visual Arts, and Columbia University's Harriman Institute. He is currently working on his first book, entitled *Reforms: Art, Architecture, and Socialism in Eastern Europe, 1953–1958*.

Chelsea Haines is a PhD candidate in art history at the Graduate Center, City University of New York. Her dissertation, "Staging the Modern, Building the Nation: Exhibiting Israeli Art, 1939–1965," explores the role of art exhibitions in Israeli nation-building from the founding of the state to the establishment of the Israel Museum in Jerusalem. She is a former editor of *Guernica* and *The Exhibitionist* and recently coedited *Entry Points: The Vera List Center Field Guide on Art and Social Justice* (Duke University Press, 2015).

Rattanamol Singh Johal is a PhD candidate in the Department of Art History and Archaeology at Columbia University. His research focuses on transformations in contemporary art practice, including institutional contexts and international networks during the 1990s, with a specific focus on the development of installation art in India. He was the C-MAP Fellow for Asia in the Department of Media and Performance Art at MoMA and a Helena Rubinstein Critical Studies Fellow at the Whitney Independent Study Program.

Naeem Mohaiemen combines films, installations, and essays in order to research former left utopias and incomplete decolonizations. His essay "Fear of a Muslim Planet: Islamic Roots of HipHop" (*Sound Unbound*, MIT Press, 2008) was a finalist for the Transmediale Vilém Flusser Award.

Uroš Pajović works and researches in and around architecture, the politics of space, visual arts, socialist histories, (post-)Yugoslav space, and (spatial) self-management. He edits the online periodical *Communiqué* and is currently coediting *Lefebvre for Activists*, to be published in Germany in 2019.

Gemma Sharpe is a Humanities Fellow and PhD candidate in art history at the Graduate Center, City University of New York. Her research focuses on modern art in South Asia, particularly Pakistan, and relationships between internationalism, nation building, and artistic media, particularly on paper.

Alise Tifentale is a PhD candidate in art history at the Graduate Center, City University of New York, and research fellow at the Cultural Analytics Lab. She is the author of *The Photograph as Art in Latvia, 1960–1969* (2011), as well as numerous articles and book chapters on global issues in contemporary photography. She has written extensively on the history of art and photography in Latvia and on selected other topics in Soviet and Eastern European art history.

Yang Wang teaches art history at the University of Colorado Denver. She is authoring a book on the Chang'an School of ink painting, which examines the art collective in the context of nationalism, Cold War politics, modernism, and neo-traditionalism in the early People's Republic of China (1949–76). Her research has been supported by a Fulbright grant, as well as by the American Oriental Society and P.E.O. International.