

CONTRIBUTORS

Lara Ayad is an independent researcher and art historian. She is the author of “The ‘Negress’ of Alexandria: African Womanhood in Modern Egyptian Art” (*African Arts*, Winter 2020). She currently hosts the television show *AHA! A House for Arts* on WMHT public media.

Kaira Marie Cabañas is the 2021–22 William S. Seitz Senior Fellow at the Center for Advanced Visual Studies at the National Gallery of Art and Professor of Art History and affiliate faculty in the Center for Latin American Studies and Center for Gender, Sexualities and Women’s Studies at the University of Florida, Gainesville. She is author of *Immanent Vitalities: Meaning and Materiality in Modern and Contemporary Art* (2021) and *Learning from Madness: Brazilian Modernism and Global Contemporary Art* (2018), among other volumes. She also served as editor of the Portuguese-language book *O silêncio que as palavras guardam* (2021), by artist and therapist Lula Wanderley.

Elizabeth Harney is an art historian and curator at the University of Toronto, where she teaches art theory, histories of African modernism, and anticolonialism and global postwar visual cultures. As the inaugural curator of modern and contemporary arts at the National Museum for African Art, Smithsonian Institution, she designed the museum’s collection policy and a suite of exhibitions. Harney is the author of *Ethiopian Passages: Dialogues in the Diaspora* (2003) and *In Senghor’s Shadow: Art, Politics, and the Avant-Garde* (2004), as well as coeditor of *Inscribing Meaning: Writing and Graphic Systems in African Arts* (2007) and *Mapping Modernisms: Art, Indigeneity, Colonialism* (2018).

Matthew J. Mason is a doctoral candidate at St. John’s College and the Ruskin School of Art, University of Oxford. His research explores the relationship between art, exhibition, and politics in the modern and contemporary periods, with a particular emphasis on non-Western art, specifically that of Latin America and Australia.

Dorota Jagoda Michalska is a PhD candidate at the Ruskin School of Art, University of Oxford. Her texts have been published in *Afterall Online*, *L’Internationale*, and *Kajet Journal*. She has also written for the Venice Biennale (2017), the Prague Biennale Matter of Art (2022), and Zachęta National Gallery in Warsaw, Poland. Her research currently focuses on questions of race and decoloniality within the context of Eastern and Southern Europe, as well as on global decolonial histories of surrealism(s).

Slavs and Tatars is an art collective devoted to an area east of the former Berlin Wall and west of the Great Wall of China known as Eurasia. Since its inception in 2006, the collective has shown a keen grasp of polemical issues in society, clearing new paths for contemporary discourse via a wholly idiosyncratic form of knowledge production: including popular culture, spiritual and esoteric traditions, oral histories, modern myths, as well as scholarly research. Their work has been the subject of solo exhibitions at institutions across the globe, including the Vienna Secession; MoMA, New York; Salt, Istanbul; and Albertinum Dresden, amongst others. The collective’s practice is based on three activities: exhibitions, publications, and lecture-performances. The collective has published more than twelve books to date, including most recently *The Contest of the Fruits* (2021).

Alberto Toscano teaches in the School of Communication, Simon Fraser University, and the Department of Sociology, Goldsmiths, University of London. He is the author of *Fanaticism: On the Uses of an Idea* (2017, 2nd ed.) and coeditor of *The SAGE Handbook of Marxism* (2022). He edits The Italian List series for Seagull Books.