

Yoshiko Shiumada

Yoshiko Shiumada 嶋田美子: Born in 1959, Tokyo, Japan, lives and works in Chiba. Shimada is a visual artist and art historian. She graduated from Scripps College in 1982, and received Ph.D from Kingston University, London in 2015. She explores the themes of cultural memory and the role of women in the Asia-Pacific War, as both aggressors and victims. She uses printmaking, video, performance, research and archiving for her expression. She is also an art historian and archivist. Her research interests include art and politics in the post-war Japan, alternative art education, and feminism.

Related websites:

www.otafinearts.com

<https://awarewomenartists.com/en/artiste/yoshiko-shimada/>



Winnie Wong

Winnie Wong is an art historian with a special interest in fakes, forgeries, and counterfeits. Her work explores authorship, property, and likeness through interdisciplinary inquiry, while her research is animated by the global reach of artists in and from the cities of Hong Kong, Guangzhou, and Shenzhen. She is the author of Van Gogh on Demand: China and the Readymade (University of Chicago Press, 2014), which was awarded the Joseph Levenson Book Prize in 2015. She is the co-editor of Learning from Shenzhen (University of Chicago Press, 2017). Her forthcoming book is The Many Names of Anonymity: Portraitists of the Canton Trade (University of Chicago Press, 2025). Her articles have appeared in *Current Anthropology*, *Law & Literature*, *Future Anterior*, *positions: asia critiques*, and *Journal of Visual Culture*, and she has written essays on art for *Artforum*, *Critical Times*, *M+ Museum of Visual Culture*, *MMK Frankfurt*, *Asian Art Museum SF*, *Art Gallery of Ontario*, and *Karma Books*. Her work has been translated into Portuguese, Romanian, Chinese, and Japanese. Her research has been supported with grants from the Mellon Foundation, ACLS, SSRC, CLIR, Henry Luce Foundation, Harvard Milton Fund, and Radcliffe Institute for Advanced Study. Winnie graduated as an interdisciplinary Senior Fellow from Dartmouth College, received her SMArchS and PhD from History, Theory + Criticism at MIT, was elected a Junior Fellow of the Harvard Society of Fellows. She is currently Professor of Rhetoric at the University of California, Berkeley.



Annie Jael Kwan

Annie Jael Kwan is an independent curator and researcher based in London. Her practice is located at the intersection of contemporary art, cultural and pedagogical activism with an interest in archives, feminist, queer and alternative knowledge, collective relations, solidarity and radical spirituality.

She is the Director of Something Human, a curatorial initiative that launched the largest Southeast Asia Performance Collection in Europe at the Live Art Development Agency in 2017, where she also leads, which is an interdisciplinary and intergenerational network of artists, curators and academics investigating 'Asia', 'art' and 'activism' in the UK. She is the instigating council member of Asia Forum for the contemporary arts of Global Asias. This was co-presented with the Bagri Foundation during the opening of the 59th Venice Biennale, and Asymmetry Art Foundation for the 60th Venice Biennale in 2024. Asia-Art-Activism, which is an interdisciplinary and intergenerational network of artists, curators and academics investigating 'Asia', 'art' and 'activism' in the UK. She is the instigating council member of Asia Forum for the contemporary arts of Global Asias. This was co-presented with the Bagri Foundation during the opening of the 59th Venice Biennale, and Asymmetry Art Foundation for the 60th Venice.



Her curatorial projects include UnAuthorised Medium in 2018 at Framer Framed in the Netherlands, Future Ages Will Wonder, when she was the Curator-in-Residence at FACT in Liverpool (2020-2022), and Noguchi Resonances for the Barbican Center (2021). She was also programme advisor for the 12th Seoul Mediacity Biennale (2023), She is Curator of the Brent Biennial (2023-2025), and has also begun her postgraduate research as a techne scholar at CREAM (Centre for Research and Education in Arts and Media), University of Westminster. As co-editor, her publications include Asia-Art-Activism: Experiments in Care and Collective Disobedience (2022), Southeast of Now: Directions in Contemporary and Modern Art in Asia's guest issues: Archives (2019) and Pathways of Performativity (2022).

Hammad Nasar

Hammad Nasar is a curator, writer and strategist based in London. He was Senior Research Fellow at Yale University's Paul Mellon Centre, where he co-lead the 'London, Asia' project; and Principal Research Fellow at UAL's Decolonising Arts Institute, where he developed the 'Curating Nation' project. Earlier, he was: Executive Director of the Stuart Hall Foundation, London; Head of Research & Programmes at Asia Art Archive, Hong Kong; and, co-founder of Green Cardamom, London – a pioneering hybrid art space dedicated to promoting art and discourse from South and West Asia.

Known for collaborative, exhibition-led inquiry, Nasar has curated numerous international exhibitions, including: Beyond the Page: South Asian Miniature Painting and Britain, 1600 to Now, and Making New Worlds: Li Yuan-chia & Friends (both 2023-24); British Art Show 9 (2021-22); Turner Prize (2021); Rock, Paper, Scissors: Positions in Play – the UAE's national pavilion at the 57th Venice Biennale (2017), and Lines of Control: Partition as a Productive Space (2005–14).

He is a Board Member of the Henry Moore Foundation (UK) and Mophradat (Belgium), and a Working Council Member of the Asia Forum for the Contemporary Art of Global Asias. He has advised numerous institutions on awards, exhibitions, collections, partnerships and strategy.

Photo by Vipul Sangoi



Eunsong Kim

Eunsong Kim is an Associate Professor in the Department of English at Northeastern University. Her practice spans: literary studies, critical digital studies, poetics, translation, visual culture and critical race & ethnic studies. She is the author of *gospel of regicide* (Noemi 2017) and with Sung Gi Kim she translated Kim Eon Hee's poetic text *Have You Been Feeling Blue These Days?* (2019). Her monograph, *The Politics of Collecting: Race & the Aestheticization of Property* (Duke University Press 2024) materializes the histories of immaterialism by examining the rise of US museums, avant-garde forms, digitization, and neoliberal aesthetics, to consider how race and property become foundational to modern artistic institutions. She is the recipient of the Ford Foundation Fellowship, a grant from the Andy Warhol Art Writers Program, and Yale's Poynter Fellowship. In 2021 she co-founded offshoot, an arts space for transnational activist conversations.



Ming Tiampo

[Ming Tiampo](#) is Professor of Art History and co-director of the Centre for Transnational Cultural Analysis at Carleton University. A specialist in transnational modernisms, she wrote [Gutai: Decentering Modernism](#) (University of Chicago Press, 2011). She is the author of [Jin-me Yoon: Life and Work](#) (Art Canada Institute, 2023), and is part of the editorial collective for *Intersecting Modernisms*, a collaborative sourcebook on global modernisms. Her current SSHRC-funded project, [Mobile Subjects, Contrapuntal Modernisms \(1945-1989\)](#) is a deimperializing history of London and Paris as colonial and artistic capitals, focussing on artists from Asia, Africa, and Latin America. It proposes a new analytical model that uses digital art history to visualize metropolises not as points of origin or as global training grounds, but as spaces of intersection and flow that allow us to reconceptualize the transnational condition of modern art.



A curator of exhibitions and public engagement, she co-curated [Gutai: Splendid Playground](#) at the Guggenheim Museum in New York (2013), and is one of the co-leads of [Worlding Public Cultures](#), a transnational forum for research exchange, [Asia Forum for the Contemporary Art of Global Asias](#), a peripatetic discursive platform. Her research collaborations include Asia Forum, the Canadian BIPOC Artists Rolodex, and *Worlding Public Cultures*, for which she is the co-lead. Tiampo serves on the boards of *ici Berlin*, the Hyundai Tate Research Centre: Transnational, and the Paul Mellon Centre for Studies in British Art.

Sopheap Pich

Sopheap Pich was born in 1971 in Battambang, Cambodia. He received a BFA from the University of Massachusetts (Amherst) in 1995, which including one year at the Ecole nationale supérieure d'arts de Cergy, France. Followed by an MFA in painting from The School of the Art Institute of Chicago in 1999. Pich left Cambodia with his family as refugees at the fall of the Khmer Rouge in 1979. He lived in the USA from 1984 to 2002 when he returned to Cambodia where he has lived to this day.

His work has been exhibited extensively in Asia, the United States, Europe and Australia. Pich has had solo exhibition at the Metropolitan Museum of Art, New York, 2013, and has been included in many international exhibitions, including the 57th Venice Biennale (2017) and dOCUMENTA 13, Kassel, Germany (2012), Singapore Biennale (2011), Asia Pacific Triennale (2009), the Guangju Biennale (2023), Setouchi Triennale (2022, 2005).

He was a recipient of a number of important artist residencies, including the Rauschenberg in Captiva, FL (2017), Headlands, Sausalito, Ca. (2016) and Civitella Ranieri, Perugia, Italy (2013).

He has lived in Phnom Penh since his return to Cambodia in 2002. He is represented by Tomio Koyama Gallery, Tina Keng Gallery and Axel Vervoordt Gallery.

Yazan Khalili

Yazan Khalili (1981) is a researcher, visual artist, and cultural producer who lives and works out of Palestine, currently based in Amsterdam, Netherlands, where he is a PhD candidate at Amsterdam School for Cultural Analysis (ASCA), University of Amsterdam. His works have been exhibited in several major exhibitions, including among others: Documenta fifteen 2022, KW, Berlin 2020, MoCA Toronto 2020, New Photography, MoMA 2018, Jerusalem Lives, Palestinian Museum, 2017, Post-Peace, Kunstverein Stuttgart 2017, Shanghai Biennial 2016, Sharjah Biennial 2013. In 2020 he co-founded Radio Alhara, and in 2019 he co-founded The Question of Funding collective.



John Tain

John Tain served as curator of “Of Mountains and Seas” (2024), Lahore Biennale 03. As Head of Research at Asia Art Archive (AAA, 2017-2023), his projects included AAA’s contribution to *documenta fifteen* (2022); the *Art Schools of Asia* seminar and symposium (2021-22); the exhibition *Crafting Communities* (2020), devoted to Thailand-based Womanifesto; and MAHASSA (Modern Art Histories in and across Africa, and South and Southeast Asia, 2019-2020), a collaboration with the Dhaka Art Summit and the Institute for Comparative Modernities at Cornell University. He has served as a series editor for Afterall’s Exhibition Histories, and is a co-editor for the *Intersecting Modernisms* project, with Pamela Corey, Ifikhar Dadi, Salah Hassan, Mari-Carmen Ramirez, and Ming Tiampo. He also serves as an advisor to Asia Forum, an ongoing collateral event at the Venice Biennale, and on the advisory committees for the Hauser & Wirth Institute and the “Flow of History: Southeast Asian Women Artists” project (AWARE & AAA). He was previously a curator for modern and contemporary collections at the Getty Research Institute in Los Angeles (2007-2017).



Hira Nabi

Hira Nabi is a visual artist and filmmaker. She works with cinema, performance, and writing to think with her collaborators on the disappearance of multi-worlds, afterlives, plural temporalities, labour infrastructures, linking histories of colonial extraction with ongoing violence, and articulating gestures of care to find justice and dignity, alongside survival. Gathering and archiving testimonials in the wake of destruction and extinction make up an important part of her practice. In her work, witnessing is a charged act of radical possibility, holding immense potential for collective responsibility and love.



Yuko Kikuchi

Yuko Kikuchi is Head of Academic Programmes, V&A Research Institute (VARI) and Head of V&A/RCA History of Design Programme. In her positions as Professor of Craft History and Studies at Kanazawa College of Art Japan, and Reader and founding member of TrAIN research centre at the University of the Arts, she has developed an interest in decolonial transnational strategies in relation to 'crafts'. Her monograph, *Japanese Modernisation and Mingei Theory: Cultural Nationalism and Oriental Orientalism* (2004) has recently been refreshed through a Korean translation (2022). Throughout her academic career she has focused on the postcolonial conditions and sustainability of crafts in East Asia, marked by works such as *Refracted Modernity: Visual Culture and Identity in Colonial Taiwan* (2007), 'The Craft Debate at the Crossroads of Global Visual Culture: re-centring craft in postmodern and postcolonial histories', *World Art*, 5-1 (2015), 'De-Imperialising Japanese Art History from the Perspective of Crafts, Gender, Tradition, and Sustainability' in Nodoka Odawara and Hiroki Yamamoto eds., *De-imperialising 'Japanese Art History'*, NY: Cornell University Press (2026).

Currently, she has been researching women studio craft artists in Kanazawa who are revitalising its unsustainable 'tradition'; and working on the series of exhibitions and the academic project 'Go For Kogeï' with Akimoto Yūji to highlight the Hokuriku region's contemporary craftivism in the global context.



Deep K Kailey

Deep K Kailey Artistic director and cultural narrator Deep K Kailey is the kind of person you turn to when the world doesn't make sense. The former Condé Nast fashion director went from styling iconic global figures to demystifying the understanding of the mind to contemporary audiences.

Dedicated to breaking down barriers, forging connections, and building pathways to self-understanding, Deep co-founded the arts organisation 'without SHAPE without Form', a creative platform uniting art, philosophy, and insights into the mind for the contemporary world. Deep's work is a testament to the power of creativity, its ability to connect people and inspire self-discovery in our increasingly uncertain and fragmented society.

She works with a network of partners nationally and internationally, most recently on collaborations at Arnolfini, Ikon Gallery, New Art Exchange, Tramway and V&A

