

Contributors

Sohl Lee is a Ph.D. student in the Graduate Program in Visual and Cultural Studies at the University of Rochester, U.S.A. She is currently working on her dissertation, which investigates works by contemporary artists who practice sociopolitical interventions into national identity, urban development, ethics, and contemporaneity in South Korea. Her research interests include contemporary visual cultures in East Asia, discourses of modernities, institutional critique, and curatorial practices. Her work has appeared in such publications as *Yishu: Journal for Contemporary Chinese Art*. In Spring 2010, she was a visiting scholar at Lingnan University in Hong Kong, where she taught courses on modern and contemporary Asian visual art.

Godfre Leung is a Ph.D. candidate in Visual and Cultural Studies at the University of Rochester. He has taught art history at the University of Rochester, Eastman School of Music, and the Ontario College of Art and Design. Currently, he is working on a dissertation entitled "The White Wall in Postwar Art: From the Death to Rebirth of Painting."

Caitlin Bruce is a third year student in the Rhetoric and Public Culture Ph.D. program in Communication Studies at Northwestern University. Her research interests include public art, urban space, affect, urban subjectivity, ephemeral collective formations, graffiti, mural art, and digital mapping.

Okwui Enwezor is a globally renowned curator and has served as the artistic director of the Second Johannesburg Biennale in South Africa, Documenta 11 in Kassel, Germany, the 2nd Biennial of Seville in Spain, and most recently, the 2008 Gwangju Biennale in South Korea. Among his books are *Reading the Contemporary: African Art, from Theory to the Marketplace* (MIT Press, Cambridge and INIVA, London) and *Mega Exhibitions: Antinomies of a Transnational Global Form* (Wilhelm Fink Verlag, Munich). He is a recipient of awards and grants from Prince Claus Fund for Culture and Development, Ford Foundation, Rockefeller Foundation, International Art Critics Association, and Peter Norton Curatorial Award. He was until

recently the Dean of Academic Affairs and Senior Vice President at San Francisco Art Institute.

Rika Iezumi Hiro is a Ph.D. student in the Art History and the Visual Studies Graduate Certificate program at the University of Southern California. Her primary interest is in post-WWII art and visual culture in Japan, especially the Anti-Art movement of the 1960s and its global interactions. She is a regular contributor to the Japanese contemporary art magazine *Bijutsu Techō/BT*; co-curated “Art, Anti-Art, Non-Art: Experimentations in the Public Sphere in Postwar Japan 1950-1970” and “Radical Communication: Japanese Video Art 1968-1988,” both at the Getty Research Institute; and co-founded the non-profit art space Art2102 in Los Angeles.

Barbara London is Associate Curator in the Department of Media at the Museum of Modern Art in New York and founder of the institution’s video program and collection. Since the 1970s she has tracked media art and has organized more than 120 related exhibitions at MoMA, including one-person shows of early mavericks such as Laurie Anderson, Joan Jonas, Nam June Paik, and Bill Viola. She recently presented at the museum the group exhibition and film series “Looking at Music.” Her essays and criticism have appeared in *Artforum*, *Modern Painters*, *Art Asia Pacific*, *Leonardo*, and elsewhere. Her research and curatorial engagement with East Asia has continued since the 1970s.

Hyejong Yoo is a Ph.D. candidate in Art History and Visual Studies at Cornell University. She is writing a dissertation on Minjung Misul (“the People’s art”) in 1980s South Korea entitled “Minjung, Dialogue, Community: Reimagining Art into Minjung Misul.”