

Speaker bios (in order of appearance):

Nick Mauss is an artist based in New York. His 2018 exhibition *Transmissions* at the Whitney Museum of American Art blurred the boundaries between an historical exhibition and an artwork, examining the social and aesthetic interdependence of modernist ballet and avant-garde practices in pre-Stonewall New York. A publication elaborating on *Transmissions* is forthcoming from Dancing Foxes Press and Yale University Press. In November 2019, Mauss will be performing in Yvonne Rainer and Emily Coates' reconstruction of Rainer's seminal 1965 dance "Parts of Some Sextets" and in February of 2020 he will present an exhibition at Kunsthalle Basel. Mauss has written on the work of Lorraine O'Grady, Jochen Klein, Hanne Darboven, Madame Gres, Susan Cianciolo, Anne Theresa de Keersmaecker, and Ian White, among others.

Hala Halim is an Associate Professor of Comparative Literature and Middle Eastern Studies at New York University. Her book *Alexandrian Cosmopolitanism: An Archive* (Fordham University Press, 2013) received an Honorable Mention for the Harry Levin Prize sponsored by American Comparative Literature Association. *Clamor of the Lake*, Halim's translation of Mohamed El-Bisatie's novel *Sakhab al-Buhayra*, won an Egyptian State Incentive Award. In 2017, she served as guest editor of a special issue of the annual peer-reviewed bilingual (Arabic/English) *Alif: Journal of Comparative Poetics* published by the American University in Cairo.

Negar Azimi is a writer and Senior Editor of *Bidoun*. Her writing has appeared in *Artforum*, *Frieze*, *Harper's*, *The Nation*, *The New Yorker*, *The New York Review of Books*, and *The New York Times* among other places. She was a 2014-2015 Fellow at the New York Public Library's Cullman Center for Scholars and Writers and is a past winner of the Andy Warhol Foundation's Arts Writers Grant. As a member of the Beirut-based Arab Image Foundation, she is at work on a long-term exhibition project around the late Armenian-Egyptian photographer Van Leo. Her most recent curatorial project is an exhibition, co-curated with Klaus Biesenbach, Tiffany Malakooti, and Babak Radboy, on the life and art of the late Iranian avant-garde theater director Reza Abdoh at MoMA/PS1 in New York. She sits on the boards of Artists Space in New York and Orhan Pamuk's Museum of Innocence in Istanbul.

Kaelen Wilson-Goldie is a contributing editor for *Bidoun* who writes regularly for *Artforum*, *Bookforum*, and *Frieze*. She has traveled extensively in the Middle East and North Africa to report on the relationship between contemporary art and political upheaval, writing for newspapers, magazines, and journals including *Aperture*, *Parkett*, and *The New York Times*, among others. In 2007, she was a fellow in the USC Annenberg Getty Arts Journalism Program. She won a grant from the Creative Capital Andy Warhol Foundation Arts Writers Program in 2014. She is working on a book about contemporary art in postwar, reconstruction-era Beirut.

Robyn Creswell is a critic, scholar, and translator. He teaches Comparative Literature at Yale and the author of *City of Beginnings: Poetic Modernism in Beirut* (Princeton University Press, 2019), a study of the modernist poetry movement in Arabic and its Cold War context. In 2012,

he was a fellow at the Cullman Center at the New York Public Library, where he worked on a translation of the Egyptian novelist Sonallah Ibrahim's early masterpiece, *That Smell and Notes from Prison* (New Directions, 2013). He has also translated the Moroccan critic and fabulist Abdelfattah Kilito's *The Clash of Images* (New Directions, 2010) and *The Tongue of Adam* (New Directions, 2015), both from the French. He regularly publishes works of criticism in *The New York Review of Books*, *The New Yorker*, *Harper's Magazine*, and elsewhere. He was poetry editor of *The Paris Review* from 2011-2018.

Born in Paris and raised in Switzerland, **Bella Meyer** grew up immersed in the world of the arts. She painted while studying and obtaining her Ph.D in medieval art history in Paris. She taught art history, and wrote numerous academic papers. Invited to take on responsibilities for the Visual Arts at the Cultural Services of the French Embassy, Bella settled in New York, where she held this position for a number of years. She started writing and lecturing on the work of Marc Chagall, her grandfather, while also getting involved in sharing responsibilities for his estate. Bella always continued to paint, but also designed costumes and created masks and props for numerous theatre performances, ultimately focusing on building puppets of most various sizes for her own puppet shows. Bella's passion for beauty, colors and aesthetics, led her to become a floral designer. In a recent publication Bella describes her love for flowers, "to discover its essence—opening, life, death—is to experience an unimaginable mystery." Bella founded fleursBELLA, a floral design and décor company, in 2005, focusing her talents on creating floral arrangements much in the way an artist paints.

Michael Vazquez is a writer and Senior Editor of *Bidoun*. He was a 2014-2015 Fellow at the New York Public Library's Cullman Center for Scholars and Writers and continues to be a non-resident fellow at the W.E.B. Du Bois Institute for Africa and African American research at Harvard. Before *Bidoun*, he was the editor of *Transition: An International Review*.

Alanna Heiss is the Founding Director of Clocktower Productions. In 1976 she founded P.S.1 Contemporary Art Center (now MoMA PS1) which she directed for 32 years and transformed into an internationally renowned non-collecting center for the production and presentation of contemporary art. Heiss was Commissioner of the 1985 Paris Biennial, and Commissioner of the 1986 American Pavilion at the Venice Biennale. She is the recipient of the Mayor's Award for Contributions to the Artistic Viability of New York City, France's Chevalier des Arts et des Lettres in the Légion d'Honneur, the Royal Swedish Order of the Polar Star, the Skowhegan Award for outstanding work in the arts, the CCS Bard Award for Curatorial Excellence, and ICI's Agnes Gund Curatorial Award.

Carlo McCormick is a critic and curator based in New York City. He guest curated *The Downtown Show: The New York Art Scene, 1974-1984* and contributed to the accompanying catalogue. McCormick's writing has appeared in numerous publications, including *Aperture*, *Art in America*, *Art News*, and *Artforum*.

Sur Rodney (Sur) is a writer, curator and archivist who works collaboratively, drawing variously on performance, his writing, and community archives. A fixture on the lower east side of Manhattan since discovering it in 1972 at the age of 17. A decade later he would be producing TV broadcasts for Manhattan Cable TV and the Mudd Club before his gallery venture and marriage to art dealer Gracie Mansion in the 80s. Shifting his practice to work with artists affected by the growing AIDS pandemic he served on the board of Visual AIDS helping to establish Archive Project and use it as source material to produce co-curated exhibitions. Some of his varied artistic exploits sometimes appear in google searches. A full record will appear in an extensive Wikipedia entry to be launched after his death. Currently Sur manages several archives including managing and cataloging artworks and archival material left by his late spouse the Fluxus artist Geoffrey Hendricks and managing the studio of conceptual artist and writer Lorraine O'Grady. Nicolas Moufarrege was introduced to Sur in 1981 by Sur's lover, the artist Andreas Senger, with whom Nicolas shared a circle of friends in Paris.

Dean Daderko has been a Curator at the Contemporary Arts Museum Houston (CAMH) since 2010. At CAMH, he has presented and commissioned works by LaToya Ruby Frazier, Joan Jonas, Ad Minoliti, Paul Ramírez Jonas, Wu Tsang and Fred Moten, Haegue Yang, and others. Daderko is the curator of *Nicolas Moufarrege: Recognize My Sign*. In 2008, he organized *SIDE X SIDE*, an exhibition commissioned by Visual AIDS, New York and presented at La MaMa La Galleria that included Moufarrege's embroidered paintings alongside works by Scott Burton, Kate Huh, Martin Wong, and Carrie Yamaoka. In 2016, Daderko spoke with Elaine Reichek about Moufarrege's art, life, and legacy for Visual AIDS' *Duets* publication on the artist.