

## Contributors

---

**Maia Dauner** is a Ph.D. candidate in the Program in Visual and Cultural Studies at the University of Rochester. She is writing her dissertation entitled "Playing Dead: Corporeal Confusion and Performance Art." Her research interests include contemporary art, performance, post-colonial theory, and institutionalized multiculturalism.

**Cynthia Foo** is a graduate student pursuing a Ph.D. in Visual and Cultural Studies through the University of Rochester. She currently teaches at Parsons, the New School for Design and resides in New York City and Toronto. Her research interests include concepts of race and globalization as expressed in various visual media, including contemporary dance and performance. She has been published in *FUSE* magazine (2007, 2004), and *Revue d'art Canadienne/Canadian Art Review* (2006). She has presented papers and posters in Canada and the UK, was an invited guest lecturer at York University, Toronto (2007), and an invited guest speaker at Valentine Willie art gallery, Malaysia (2007). Cynthia has worked in a variety of cultural institutions, ranging from the National Archives of Canada to artist-run galleries, and has served on a number of committees, including as Chair of the Board of Directors at A Space Gallery (Toronto, 2008). A number of her exhibition catalogue essays have been published by Toronto-based artist-run galleries (2007, 2004, 2003).

**Benedict Anderson** is Aaron L. Binenkorb Professor Emeritus of International Studies, Government, and Asian Studies at Cornell University. His early work was on Indonesia; in 1972, he was kicked out of the country and banned from entry for 27 years, until Suharto's dictatorship collapsed. He worked mainly on Thailand from 1974 to 1986, and moved on to the Philippines after the fall of the Marcos regime. His recent publications include *The Spectre of Comparisons: Nationalism, Southeast Asia, and the World* (1998), *Under Three Flags:*

*Anarchism and the Anti-Colonial Imagination* (2005), and *Why Counting Counts: A Study of Forms of Consciousness and Problems of Language in Noli Me Tangere and El Filibusterismo* (2009). His landmark 1983 book *Imagined Communities: Reflections on the Origin and Spread of Nationalism* has been translated into 33 languages in 38 countries.

**Charlotte McIvor** is a Ph.D. candidate in Performance Studies at University of California, Berkeley. Her research focuses on the production of Irish and Indian (Bengali) colonial and post-colonial nationalism and performance in their transnational and gendered contexts. McIvor's dissertation is titled "Staging the 'Global' Irish: Transnational Genealogies in Irish Performance." She is a graduate student instructor in the Department of Theater, Dance, and Performance Studies. She has directed several plays at UC Berkeley and in Allentown, PA.

**Mark R. Westmoreland** is a visual anthropologist and documentary filmmaker whose work draws together interests in experimental ethnography, the anthropology of art and film, the mediation of violence and trauma, the politics of public representation, memory and the senses, cosmopolitan sensibilities, oral histories, and autoethnography. He earned his Ph.D. from the University of Texas at Austin in Anthropology and Public Culture based on his dissertation, "Crisis of Representation: Experimental Documentary in Post-war Lebanon." He has also worked on projects in India, Ethiopia, and Texas, where he co-founded the SEED Documentary Collective with long-time collaborator Tony Cherian, in order to facilitate opportunities for scholars and artists to develop public history projects by working closely with communities and assessing their cultural needs and assets. He is presently an Assistant Professor of Anthropology at the American University in Cairo.

**Dorothy Barenscoff** is an SSHRC postdoctoral fellow at the Cultural Studies Department at Trent University.

**Jennifer Dyer** is interim director of the M.Phil. in Humanities Program at Memorial University of Newfoundland.