

ON THE CONTRIBUTORS

Gabrielle Abbe is a PhD candidate in the History of International Relations under the supervision of Professor Hugues Tertrais at Paris 1 Panthéon-Sorbonne University (CHAC - UMR IRICE). Her thesis is entitled *French and Khmer arts, from the Protectorate to the Independence of Cambodia*. Her research focuses on themes such as colonial history of Cambodia, French cultural influence in Cambodia, heritage building and nation building (French Indochina), museum history and museology. She has been a lecturer at the École du Louvre in Paris since 2009. She has also worked as an assistant at the photographic library of the École française d'Extrême-Orient in Paris.

Pamela N. Corey is a historian of modern and contemporary art in Southeast Asia. In 2014 she defended her dissertation at Cornell University. "The Artist in the City: Contemporary Art as Urban Intervention in Ho Chi Minh City, Vietnam, and Phnom Penh, Cambodia" looks at the development of contemporary artistic practices in relation to urban form. Recent work has appeared in the *Art Journal* and *Yishu: Journal of Contemporary Chinese Art*, and she is co-editor of the forthcoming volume *Arts du Vietnam: Nouvelles Approches* (Presses Universitaires de Rennes, 2015). She has contributed essays to numerous exhibition catalogues and platforms for art criticism.

Roger Nelson is an independent curator based in Phnom Penh, and a PhD candidate at the University of Melbourne researching contemporaneity and recent Cambodian art. As a critic, he publishes on Southeast Asian contemporary art, including in *ArtAsiaPacific*; *Artlink*; *Art Monthly Australia*; *Contemporaneity: Historical Presence in Visual Culture*; *The Phnom Penh Post*; and *Randian*. Recent catalog essays include Pinaree Sanpitak at Yavuz Fine Art, Singapore; Khvay Samnang at Tomio Koyama Gallery, Singapore; and Khvay Samnang at Taipei's *Asian Art Biennial* (with Erin Gleeson). Recent exhibitions include: *new artefacts*, SA SA BASSAC, Phnom Penh (2012); *Swimming in Sand*; *Planting Rice Under an Umbrella*, No Vacancy, Melbourne (2014); and (with Brian Curtin) *Rates of Exchange, Un-Compared: Contemporary Art in Bangkok and Phnom Penh*, a six-month series of residencies, exhibitions, symposia and gatherings (2014-15).

Suppya Hélène Nut is an associate lecturer at the *Institut National des Langues et Civilisations Orientales* (INALCO), Paris and the University of Cologne. She teaches Khmer literature (modern and old Khmer), lexicology, history of mainland Southeast Asia and performing arts. She supervised and directed the Khmer Dance Project (2008-2012) initiated by the Center for Khmer Studies (Cambodia) in partnership with the Jerome Robbins Dance Division of the New York Public Library. She is currently documenting the choreographic works of Princess Norodom Buppha Devi as well as the history of the Royal Ballet of Cambodia.

Joanna Wolfarth recently defended her PhD thesis entitled *Faces of Cambodia: Buddhism(s), Portraiture and Images of Kings* at the University of Leeds. The dissertation considers the faces of

the Bayon temple, and their subsequent appropriation, from a phenomenological perspective. Her broader research interests include Cambodian culture from Angkor through to the modern and contemporary periods, Buddhist art and doctrine, and ritual practices of vision. She is currently teaching at the University of Leeds and writing a book chapter on contemporary Cambodian art for a forthcoming volume by Routledge.