

## BIOGRAPHY / BIOGRAPHICAL NOTES

### **ALBERT BOESTEN-STENGEL**

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Art historian, associate professor (Prof. UMK dr. hab) in Art History at the Nicolaus Copernicus University in Toruń (Poland). PhD degree received from the University of Freiburg im Breisgau, habilitation degree (dr. hab) from the University of Würzburg. Visiting professor at the Charles University in Prague and at the Jagiellonian University in Cracow. His research focuses on medieval and early modern Italian art history, the reception of classical art and art criticism, with special attention to genetic criticism of preparative drawings. Recent publications concern Leonardo da Vinci and Johann Joachim Winckelmann.

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### **FRANÇOIS BOVIER**

University of Lausanne / Lausanne University of Art and Design

Senior lecturer (PhD) at the Department of Film History and Aesthetics at the University of Lausanne and a research fellow at Lausanne University of Art and Design. Author of *H. D. et le groupe Pool: des avant-gardes littéraires au cinéma "visionnaire"* (L'Âge d'Homme, 2009), co-founding editor of the film magazine *Décadrages* (Lausanne, 2003). He has published numerous articles on experimental cinema, militant films and artists' films in scholarly journals and books. He is also an independent curator, especially in the field of moving images. Recently co-edited such books as: F. Bovier and Serge Margel (eds.), "Cinéma ethnographique", *Décadrages*, No. 40-42, Autumn-Spring 2019; F. Bovier (ed.), *Early Video Art and Experimental Films Networks. French-speaking Switzerland in 1974: a Case for "Minor History"*, ECAL/Les presses du réel, 2017; F. Bovier and Adeena Mey (eds.), *Cinema in the Expanded Field*, JRP|Ringier, 2015; F. Bovier and A. Mey (eds.), *Exhibiting the Moving Image: History Revisited*, JRP|Ringier, 2015.

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**WOJCIECH BRILLOWSKI**

Adam Mickiewicz University, Poznań Archaeologist and art historian, assistant professor (PhD) at the Department of Art History, Adam Mickiewicz University. His research interests concern the history of fortified architecture in the Mediterranean world in the era of antiquity and the Middle Ages. He has been and is still engaged in a number of research projects in the Greece, North Macedonia and Ukraine. In his academic work, he also deals with issues related to collecting objects of antiquity and the early modern age, as well as Polish museum studies in the 20th century. He is also interested in ways of using ancient motifs in contemporary pop-culture, especially feature films, but also fantasy literature and comic books.

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Art historian, associate professor (prof. UAM, dr hab.) at the Department of Art History, Adam Mickiewicz University, specializing in modern art, theory and history of art history and contemporary visual culture. Author of books on the art of Artur Grottger (*Cykle Artura Grottgera. Poetyka i recepcja*, 1994) and the history of art history (*Suwerenność dyscypliny. Polemiczna historia historii sztuki od 1970*, 2008); translator of academic literature (e.g. papers included in *Perspektywy współczesnej historii sztuki. Antologia przekładów "Artium Quaestiones"*, 2009) and books: J. Berger, *Sposoby widzenia*, 1997; H. Belting, *Antropologia obrazu*, 2007; W. Kemp, *Historia fotografii*, 2014). Presently working on a biography of an art historian from Lviv, Jan Bołoz Antoniewicz (1858–1922).

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Art historian and Americanist, assistant professor (PhD) at the Department of Art History, Adam Mickiewicz University in Poznań, Poland. His academic interests concern American art, the theory and methodology of art history, and his current research focuses the relationship between art history, film and film studies. Recipient of several research grants in the USA and Europe: Fulbright Fellowship at City University of New York (2007–2008), Terra Travel Research Grant (2013), JFK Institute Research Grant, Berlin (2019) Kościuszko Foundation Research Grant at the University of Southern California/Getty Research Center, Los Angeles (2019). Author of the book *Hopper wirtualny. Obrazy w pamiętającym spojrzeniu* (2013) and numerous academic articles and book chapters on modern and contemporary art and art theory in journals such as *Oxford Art Journal*, *Kwartalnik Filmowy*, *Artium Quaestiones*, *RIHA Journal*. Translator of academic texts, deputy editor-in-chief of *Artium Quaestiones* yearly.

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Art historian and aesthetician, associate professor (dr hab.) at Department of Contemporary Culture, University of Łódź. She explores the issues of European and American modernism, history of art criticism and avant-garde practices, with special focus on cultural contexts. Author of books: *Puste miejsce po krytyce. Modernizm i materialistyczna rewizja autonomii sztuki* (2014), *Polityka doświadczenia. Clement Greenberg i tradycja formalistycznej krytyki sztuki* (2017), *Obraz zwiastunkowy. Reprodukcja fotograficzna i wizualne narracje sztuki awangardowej 1910–1939* (2017). Co-editor of *Migracje modernizmu. Nowoczesność i uchodźcy* (with Wiktor Marzec and Tomasz Majewski, 2014).

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Associate professor (dr hab.) at University of the Arts, Poznań, at the Department of Art Education and Curatorial Studies Department. Habilitation degree awarded by the Jagiellonian University, PhD degree in humanities at Adam Mickiewicz University, graduate of Academy of Fine Arts in Poznań. Author of books – *Net art* (2008) and *Sztuka w kulturze postmedialnej (Art in Postmodern Culture)* (2016), as well as academic and critical texts on contemporary art, including media arts. Member of the Polish Association of Cultural Studies, Polish Aesthetic Society, Polish Society for Film and Media Studies and AICA Poland. Deputy editor-in-chief of "Zeszyty Artystyczne". Her research focuses on art and the Internet and the (new) media.

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Professor, co-founder of the Amsterdam School of Cultural Analysis (ASCA), Academy Professor of Royal Netherlands Academy of Arts and Sciences. Internationally renowned cultural theorist, critic, video artist and curator, and the recipient of five honorary doctorates. She focuses on gender, migratory culture, psychoanalysis, and the critique of capitalism. Her 40 books include a trilogy on political art: *Endless Andness* (on abstraction), *Thinking in Film* (on video installation), both 2013, *Of What One Cannot Speak* (on sculpture, 2010). Her early work comes together in *A Mieke Bal Reader* (2006). In 2016 she published *In Medias Res: Inside Nalini Malani's Shadow Plays* (Hatje Cantz), and in Spanish, *Tiempos trastornados* on the politics of visuality (AKAL). *Emma & Edvard Looking Sideways: Loneliness and the Cinematic* (2017) related to the exhibition she curated at the Munch Museum demonstrates her integrated approach to academic, artistic and curatorial work.

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