

## BIOGRAMY / 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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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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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 visibility (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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