

BIOGRAMY / BIOGRAPHICAL NOTES

CHARLOTTE CHRISTENSEN

Museum of National History at Frederiksborg

Art historian, curator, graduated in art history at the University of Copenhagen in January 1945. 1972 leader of the Institute of Art History of the University of Aarhus and from 1972 to 1977 keeper at the Art Museum of Aarhus. 1977 to 1984 director of the Kunstforeningen in Copenhagen and until 1988 secretary general of the 19th exhibition of the Council of Europe on Christian the Fourth and his Age. Later attached to the Ny Carlsberg Glyptotek, the Museum of National History at Frederiksborg and the Museum of Applied Arts, Copenhagen as well as being employed as an art and theatre critic for the daily newspaper "Information". Monographs on the painters Nicolai Abildgaard, Jens Juel and Carl Gustaf Pilo and a major work on the painters of the Danish Golden Age, as well as numerous articles for journals of art history and exhibitions. Christensen will be one of the contributors to the book on Christian Albrecht Jensen published to coincide with an exhibition at the Museum of National History at Frederiksborg in 2024.

Museum of National History, Frederiksborg Castle, 3400 Hillerød, Denmark

JULIE CODELL

Arizona State University, Tempe

Professor of Art History, Arizona State University, and affiliate in Film/Media Studies, English and Asian Studies. She wrote *The Victorian Artist* (2003; 2012 rev.); edited *Victorian Artists' Autograph Replicas* (Routledge 2020); *Transculturation in British Art*; *The Delhi Coronation Durbars*; *The Political Economy of Art*; *Imperial Co-Histories*; co-edited *Replication in the Long 19th Century*; *Orientalism, Eroticism and Modern Visuality*; *Encounters in the Victorian Press*, and *Orientalism Transposed* (rpt. Routledge Revivals, 2018). She received fellowships from the National Endowment for the Humanities, Getty Foundation, Kress Foundation, Huntington Library, Ransom Center, American Institute for Indian Studies, and Yale's British Art Center. Her many published articles and book chapters cover topics of the art market, the history of collecting, the Victorian art press, Orientalism, transculturation, gender and race in Victorian culture, interdisciplinary ties between art and literature, art theory, travel writing, the British empire, 19th-century Indian culture, artists' autograph replicas and the market, and artists' life writings.

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STANISŁAW CZEKAŁSKI

Adam Mickiewicz University in Poznań

Associate professor in the Institute of Art History. His research interests focus on methodology of art history, theory and hermeneutics of the picture, photography and visual culture. He is the author of the books: *Avant-garde and the myth of rationalization. Polish photomontage of the interwar period* (*Awangarda i mit racjonalizacji. Fotomontaż polski okresu dwudziestolecia międzywojennego*) (Poznań 2000), *Intertextuality and painting. Problems of analysis of inter-pictorial relationships* (*Intertekstualność i malarstwo. Problemy badań nad związkami międzyobrazowymi*) (Poznań 2006), *How to explain a picture? Methodological clues in art history in the epoch of Ernst H. Gombrich* (*Jak wyjaśnić obraz? Metodologiczne tropy historii sztuki w epoce Ernsta H. Gombricha*) (Poznań 2022).

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TINE D'HAERYERE

University of Antwerp

Art historian, worked for a long time as an exhibition coordinator and collection manager of contemporary art at M Museum, Leuven, Belgium, and as a collection and all-round manager at the Walter Leblanc Foundation in Brussels, Belgium. She currently works as a project employee on the project "Collection Campus Mutsaard: Participatory assessment of 360 years of heritage of the Royal Academy of Fine Arts Antwerp" at the University of Antwerp, Belgium.

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URSZULA DRAGONSKA

University of Warsaw

Art historian, curator of modern prints in the Prints Room of the University of Warsaw Library. She specializes in the history of artistic printmaking, collecting works on paper and graphic techniques of the 19th-20th centuries. She conducts research on Henryk Grohman's collection.

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MAREN-SOPHIE FÜNDERICH

Stadtarchiv Dortmund

Dr. phil. (* 1988), master's degree in history and art history; doctorate in modern history at Goethe University Frankfurt/M. (Prof. Andreas Fahrmeir, Prof. Werner Plumpe); from February to April 2022, junior fellow at the Klassik Stiftung Weimar; since March 2022 member of the research group "Raum" in the research network MWW Marbach-Weimar-Wolfenbüttel; associate member at the chair of Prof. Andreas Fahrmeir, Goethe University Frankfurt/M.; research assistant in the project "Moderne Stadtgeschichte" at the Stadtarchiv Dortmund; current research: Arts and Crafts, Crafts and

Industrial Production between 1880 and 1920; "Raumkunst" in Henry van de Velde and its Impulses for Crafts and Industry; publication: *Wohnen im Kaiserreich*, Berlin/Boston (DeGruyter) 2019.

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YLVA HAIDENTHALLER

Lund University

Art historian specialising in early modern art and visual culture in Sweden and Northern Europe, focusing on the various uses of art works. She studied art history and numismatics at Uppsala University and the University of Vienna. Her doctoral thesis was published under the title *The Medal in Early Modern Sweden: Significances and Practices* in 2021. In her postdoctoral research, Haidenthaller examines the role of Swedish engravers, publishers and printers in the portrait market and studies how engraved portraits were spread and mediated in eighteenth-century Sweden and Europe. She is currently a lecturer and researcher at Lund University, Sweden.

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FRANCIS HASKELL (1928–2000)

He was an English art historian, professor at Oxford University. He was a renowned and influential scholar of patronage, collecting and aesthetic taste. His most important book publications include: *Patrons and Painters: A Study in the Relations between Italian Art and Society in the Age of the Baroque*. New York 1963; *Rediscoveries in Art: Some Aspects of Taste, Fashion and Collecting in England and France*. Ithaca, NY 1976; *History and its Images: Art and the Interpretation of the past*. New Haven 1993.

MARTYNA ŁUKASIEWICZ

Adam Mickiewicz University / National Museum of Art in Poznań

Martyna Łukasiewicz is an art historian and curator at the National Museum in Poznań. She is a PhD candidate in art history with a dissertation dedicated to 19th-century Danish museology. Her research interests encompass 19th-century European painting, museology, and the history of collecting. She curated the first exhibition of Vilhelm Hammershøi in Poland (2021/2022). She has presented her research findings at various international conferences, including the University of Copenhagen, University of Oxford, Humboldt University of Berlin, and University of Geneva. She is a member of CODART, the Association for Art History, the Association of Art Historians in Poland.

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THOR J. MEDNICK

University of Toledo, Ohio

Professor of art history, a historian of nineteenth-century European art specializing in Denmark and Scandinavia. He has published on topics including the Skagen art colony, Symbolism, and landscape painting. He is the co-editor of *The Symbolist Roots of Modern Art* (Ashgate, 2015) and *Culture and Conflict: Nation-building in Denmark and Scandinavia 1800–1930* (Aarhus University Press, 2022) and co-curator of *Down to Earth: Danish Painting 1780–1920 and Landscapes of the Anthropocene* (2018).

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ULRIKE MÜLLER

University of Antwerp

Assistant professor in heritage studies at the University of Antwerp, Belgium, and a postdoctoral researcher at the Royal Museums of Fine Arts of Belgium/Constantin Meunier Museum, Brussels, specializing in the history and theory of collections and museums. She received a joint PhD in art history and history from the universities of Ghent and Antwerp, respectively (2019), with a dissertation on the public role of private art-and-antique collectors in Brussels, Antwerp, and Ghent during the long nineteenth century. She has published on the accessibility, display, and function of private collections in nineteenth-century Belgian cities; private collectors' interaction with public cultural life in the past and the present; and the historical origin and sociocultural context of several Belgian museums and collections. Her ongoing research focuses on the history, current challenges and future potential of small-scale heritage sites, including academic heritage collections and house museums.

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ANNA SOBECKA

University of Gdańsk

Assistant professor at the Institute of Art History and Deputy Dean for Students and Community Liaison of the History Department, University of Gdańsk. As an art historian, she has worked at the National Museum in Poznań and the Malbork Castle Museum. She has been a fellow of the Herder-Institut, Herzog-August-Bibliothek and DAAD Scholarship Fund, and the Polish State Committee for Scientific Research. Her research interests focus on early modern art, with a particular emphasis on Northern painting and printmaking, as well as the history of collecting and modern museology. She is also interested in the history of art objects made of amber from the most ancient times until today. Her main field of research is the artistic culture of early modern Gdańsk. Anna Sobocka is a member of the International Council of Museums ICOM, an expert and former President of the International Amber Association, co-editor of *The Amber Magazine* and the *Porta Aurea* journal, which focuses on the art and architecture of the Baltic Sea Region. She has published the book *'Still Life in Early Modern Gdańsk. On the Collecting Culture of the City'*.

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Assistant professor of heritage and museum studies in the Faculty of Design Sciences at the University of Antwerp. At ARCHES (Antwerp Cultural Heritage Sciences) she conducts research on academic heritage, toxic heritage and sustainability in the museum. She worked in the museum sector in Belgium, obtained a PhD in archaeology at Ghent University, was a post-doctoral researcher in museum studies at the Erasmus University Rotterdam in the Netherlands and was a visiting lecturer on the Museum and Gallery Practices master's programme at University College London.

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EDITORS OF THE ISSUE:

MICHAŁ MENCFEL

Adam Mickiewicz University

Associate professor, PhD, art historian with special interests in the history of collections and antiquarianism. He works at Adam Mickiewicz University in Poznań, Poland. His most recent book is a biography of Athanasius Raczyński, a Polish-Prussian aristocrat, diplomat, collector, and patron of the arts (Brill, 2022). In his current research, he explores antiquarian practices and the culture of memorabilia in Europe around 1800; his studies on this topic have been recently published in, among others, "Journal of the History of Collections" and "Shakespeare Quarterly".

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CAMILLA MURGIA

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PhD, art historian and works at the Université de Lausanne, Switzerland. She specialises in visual and material culture of the 18th and 19th centuries, with particular regard to France. Her current research deals with the relationship between art and theatre in 19th-century France, for which she has recently edited a volume on the notion of staging (Cambridge Scholars Publishing, 2023). She is interested in the history of collecting, particularly from the point of view of artistic mobility and the scholarly practices that apply to collections.

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