

BIOGRAMY / BIOGRAPHICAL NOTES

ERNST VAN ALPHEN

Literary Studies at Leiden University

Professor emeritus of Literary Studies at Leiden University. Previously, he was Queen Beatrix Professor of Dutch Studies at UC Berkeley. His publications include: *Seven Logics of Sculpture. Encountering Objects Through the Senses* (Valiz 2023), *Productive Archiving. Artistic Strategies, Future Memories, Fluid Identities* (Ed. Valiz 2023), *Shame and Masculinity* (ed. Valiz 2021), *Failed Images: Photography and Its Counter-Practices* (Valiz 2018), *Staging the Archive: Art and Photography in Times of New Media* (2014), *Art in Mind: How Contemporary Images Shape Thought* (2005), *Francis Bacon and the Loss of Self* (1992), *Caught by History: Holocaust Effects in Contemporary Art, Literature and Theory* (1997).

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MIEKE BAL

Amsterdam School for Cultural Analysis

Professor, author of 47 books and supervisor of 81 finished PhDs; cultural theorist, critic, video artist and curator; Mieke Bal writes in an interdisciplinary perspective on cultural analysis, literature and art, focusing on gender, migratory culture, the critique of capitalism, and political art. Since 2002 she has also made films as a different, more in-depth and more contemporary mode of cultural analysis. In her 2022 book *Image-Thinking* (Edinburgh UP), she develops her ideas about how to integrate academic and artistic thinking. As a filmmaker, she has made a number of experimental documentaries, mostly about migratory situations, and “theoretical fictions”.

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ANNA MARKOWSKA

University of Wrocław

PhD, full professor. She is an art historian, curator, and critic, and currently serves as the Head of the Department of Modern and Contemporary Art at the Institute of Art History, University of Wrocław. Notable recent books include *Dlaczego Duchamp cze-*

sał się z przedziałkiem [*Why Duchamp Didn't Part His Hair?*], Kraków: Universitas, 2019; Natalia LL, Wrocław: Akademia Sztuk Pięknych, 2022; and *Sztuka i rewolucja. Wieloperspektywiczne ujęcie sztuki polskiej zaraz po wojnie [Art and Revolution: A Multi-Perspective Overview of Polish Art After World War II]*, Kraków: Universitas, 2023. Her current papers cover a diverse range of topics, including the legacy of modernity, social exclusions, unlearning, feminism, spirituality and women's oral counter-histories and have been recently published in, among others, "Ikonotheka", "Quart", "Porta Aurea".

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Professor of English Language and Literature, Art History, and the College Theory and Criticism at Department of Art History, University of Chicago. Editor of the interdisciplinary journal, "Critical Inquiry", a quarterly devoted to critical theory in the arts and human sciences. A scholar and theorist of media, visual art, and literature. He is known especially for his work on the relations of visual and verbal representations in the context of social and political issues. Author of seminal books such as (selection): *Iconology: Image, Text, Ideology* (1987), *Picture Theory: Essays on Verbal and Visual Representation* (1995), *What Do Pictures Want? The Lives and Loves of Images* (2006), *Cloning Terror: The War of Images 9/11 to the Present*, University of Chicago Press (2011), *Seeing Through Race* (2012), *Image Science: Iconology, Visual Culture, and Media Aesthetics* (2015).

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ZOFIA ROHOZIŃSKA

University of Warsaw

PhD student at the Doctoral School of Social Sciences at the University of Warsaw, a graduate of sociology (University of Warsaw) and art history (Academy of Fine Arts in Warsaw). In 2021, she was awarded by the GESSEL Foundation for the Zachęta National Gallery of Art for the best master's thesis. She is the PI of the PRELUDIUM research grant funded by the National Science Center: 'Socialist Realism 1951–2022. Genealogy of Remembering and Forgetting in the Polish Art Field'; a member and assistant at the Centre for Social Memory Research (Faculty of Sociology, University of Warsaw); and the secretary of the editorial board of the scientific journal "View. Theories and Practices of Visual Culture".

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SASHA ROSSMAN

University of Bern

Post-doctoral researcher at the University of Bern, Switzerland. His work focuses broadly on interdisciplinary approaches to European material culture, from the early modern period through today. Currently, he is working on the roles of copies and fakes in the afterlives of looted objects in Switzerland in the context of the SNF-funded research project "The Inheritance of Looting" at the University of Bern. He has held both research and teaching positions in Bern and at the University of Bielefeld in Germany. He received his doctorate from the University of California, Berkeley (2020) and an MA from Berlin's Free University (2012). Rossman's research has been supported by the DAAD, the Mellon Foundation, the Metropolitan Museum of Art, the German National Research Foundation, and the Swiss National Research Foundation, among others.

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JÖRG SCHELLER

Zurich University of the Arts

Full professor of art history at the Zurich University of the Arts, Switzerland, and visiting professor at Poznań University of the Arts, Poland. Currently, he is heading the research project "Contemporary Art, Peacebuilding, and Popular Culture in Eastern Europe," funded by the Swiss National Science Foundation (2022–2026). He regularly contributes to newspapers and magazines such as the *Neue Zürcher Zeitung*, *DIE ZEIT*, *frieze* magazine, and *Artforum International*, and is a columnist for the *Stuttgarter Zeitung* and *Psychologie Heute*. As a 14-year-old he was already on stage with a metal band. Today, he runs a "heavy metal delivery service" with the metal duo *Malmzeit* and serves as co-editor of the metal studies series "Meta/Metal" (Kohlhammer Verlag, Stuttgart). Moreover, Scheller is a certified fitness instructor and has published widely on the history and theory of bodybuilding, fitness, physical culture in general. His latest book publications include *Identität in the Twilight. Perspectives for an Open Society* (2021, nominated for the Tractatus Prize shortlist) and *(Un)Check Your Privilege. How the Debate about Privilege Prevents Justice* (2022).

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ADAM SOĆKO

Adam Mickiewicz University in Poznań

PhD, since 2004 assistant professor at the Institute of Art History at Adam Mickiewicz University in Poznań. From 2004–2019, he was the curator of the Gallery of Medieval Art and from 2005–2020 deputy director of the National Museum in Poznań. His

research focuses on the architecture and sculpture of the Middle Ages and the Early Modern period.

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SCARLETT H. STRAUSS

New York University

PhD candidate in Italian Renaissance art history at the Institute of Fine Arts, New York University. She holds a B.A. in art history from the University of Washington and an M.Phil. from the Institute of Fine Arts. Her dissertation, titled *Local Identity and Cultural Hegemony: Religious Paintings Between Florence and Siena, c. 1348–1490*, focuses on religious paintings made for contested sites between Florence and Siena in the late 14th and 15th centuries. Her work considers artistic production and reception from a postcolonial perspective, acknowledging the importance of multifaceted local identities and offering a new perspective on the traditional city-focused approach to regional schools of painting.

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University professor, PhD (dr hab.), Head of Art Theory at the Institute of Art History, University of Warsaw (MPhil, University of Cambridge, 1996; PhD, University of Cambridge, 1999; habilitation degree, University of Warsaw, 2013). Her recent publications include *The Ground and the Horizon: Interpretations of Modern Architecture and Art* (2020; in Polish) and *Art Playing with Architecture: Modern Affinities and Contemporary Integrations* (2013; in Polish). From 2014–2018 she conducted the research project *The History of Exhibitions in Zachęta – Central Bureau of Art Exhibitions 1949–1970*, financed by the National Programme for the Development of Humanities. Her published works include essays in the Ashgate Studies in Architecture Series, “The Journal of Architecture”, and “Montreal Architectural Review”. In 2006 she curated the exhibition *Transfer* in the Polish Pavilion for the 10th International Architecture Exhibition in Venice.

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ANNA SEJBÆK TORP-PEDERSEN

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FWO-funded (1186423N) PhD-student in the Art History Research Unit at KU Leuven, and a junior fellow at the Lieven Gevaert Centre (KU Leuven – UCLouvain). Her PhD project, “Counter-Mapping Migration: Cartographic Histories of People on the Move”, is supervised by Prof. Hilde Van Gelder. Sejbæk Torp-Pedersen holds a BA from the Courtauld Institute of Art, London, and an MA from Vrije Universiteit, Amsterdam.

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Tenured professor of art history at Adam Mickiewicz University in Poznań (Poland). He teaches and publishes on European art and architecture from late Antiquity until today in its global context and on the heritage and culture of remembrance. An authority on German romantic painting, on sculpture and drawing technique. Among his many publications are: *Patriotic Myths and Topoi. German Painting 1800–1848* (1991, in Polish); *The Papal Palace in the Vatican. The ceremony and the evolution of the residence complex* (1999, in Polish); *Taming of Matter. Sculptors’ Struggle with Carrara Marble in the Modern Age. Michelangelo, Bernini, Canova* (2010, in Polish); *Visualisation of the Topographical Space in Europe on Manuscript Maps from the Eighteenth Century* (English, as co-author with Beata Medyńska-Gulij, 2018) and *In the Shade of Berlin and Warsaw* (German, as coeditor with Isabella Woldt, 2010). Prof. Żuchowski was curator of exhibitions on modern and contemporary art *i.a.*: *Between Renaissance and Classicism* (1995), *Japan Calligraphy of Morimoto Seiun School* (1996) and *Christoph Rodde. Beyond the Crosspoint* (2007/2008). He was 2008–2016 editor-in-chief of “Artium Quaestiones”.

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FILIP LIPIŃSKI

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Art historian and Americanist, associate professor, works at the Institute of Art History, Adam Mickiewicz University in Poznań, Poland. His academic interests concern modern and contemporary art, American art, East-Central European art, theory and methodology of art history. He is a recipient of several research grants in the USA

and Europe: Fulbright Fellowship (2007–8), Terra Travel Research Grant (2013), JFK Institute Research Grant (2019) Kościuszko Foundation Research Grant (2019). Author of two books – *Hopper wirtualny. Obrazy w pamiętającym spojrzeniu* (Nicolaus Copernicus University Press 2013) [*The Virtual Hopper. Images in a Remembering Look*] and *Ameryka. Rewizje wizualnej mitologii Stanów Zjednoczonych* (Adam Mickiewicz University Press 2021) [*America. Revising the Visual Mythology of the United States*], as well as numerous academic articles and book chapters on modern and contemporary art and art theory in journals such as “Oxford Art Journal”, “View”, “Artium Quaestiones”, “RIHA Journal”. More recently contributed to *Hot Art, Cold War* anthology (Routledge, 2020) and *The Palgrave Handbook of Image Studies* (Palgrave Macmillan 2021). Translator of academic texts, deputy editor-in-chief of “Artium Quaestiones” yearly.

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PhD, assistant professor in the Department of Art History at Adam Mickiewicz University in Poznań, Poland, and the editor of “Artium Quaestiones”. She is a member of AICA, among other organisations. Her research interests include the history of photography and modern art, the theory of photography, and the historical methodology of art and photography. She has held fellowships from the French Government, the Lanckroński Foundation, Corbridge Trust (Cambridge University), and the Stiftung Preussischer Kulturbesitz. She is the author of the monograph *Foto-oko. Wizja fotograficzna w kontekście okularocentryzmu w sztuce I połowy XX wieku* [*Photo-Eye: Photographic Vision in the Context of Ocularcentrism in the Art in the First Half of the 20th Century*] (2018). She has published a number of critical and academic articles in journals such as “History of Photography”, “Artium Quaestiones”, “Porównania”, and “Sztuka i Dokumentacja”, as well as numerous chapters in edited collections, which mainly focus on the history of photography. Most recently, she co-authored an anthology entitled *The Polish Photographers: Critics and Theorists on Photography 1839–1989* (2023). She is currently researching the photographic reproduction of art and the photographic archive of the Institute for Western Affairs and history of the reproduction of work of art in Polish People’s Republic.

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