Notes on contributors

Art East Central. 2022, vol. [2], iss. 2, pp. 187-189

ISSN 2695-1428 (online)

Stable URL (handle): <u>https://hdl.handle.net/11222.digilib/digilib.76709</u> Access Date: 16. 02. 2024 Version: 20221007

Terms of use: Digital Library of the Faculty of Arts, Masaryk University provides access to digitized documents strictly for personal use, unless otherwise specified.

Digital Library of the Faculty of Arts, Masaryk University digilib.phil.muni.cz

Notes on Contributors

Robert Born is a research fellow at the Federal Institute for Culture and History of the Germans in Eastern Europe (BKGE) of the University of Oldenburg. He has a special interest in east central and south-east Europe, focusing on issues of cultural exchange, constructions of history, the historiography of art and memory cultures. He is the author of *Die Christianisierung der Städte der Provinz Scythia Minor. Ein Beitrag zum spätantiken Urbanismus auf dem Balkan* (Reichert Verlag, 2012), and co-editor of numerous volumes including: *Die Kunsthistoriographien in Ostmitteleuropa und der nationale Diskurs* (Reimer, 2004), *Visuelle Erinnerungskulturen und Geschichtskonstruktionen in Deutschland und Polen I: 1800 bis 1939* (Polish Academy of Sciences, 2006), Orientalismen in Ostmitteleuropa. Wahrnehmung und Deutung der außereuropäischen Welt *im langen 19. Jahrhundert* (Transcript, 2014) and *Transottoman Matters. Objects Moving through Time, Space, and Meaning* (Vandenhoeck & Ruprecht, 2022).

Email: robert.born@bkge.uni-oldenburg.de

Christian Drobe is a research fellow in the history of art at Masaryk University, Brno. The focus of his research is New Objectivity painting and art during the Nazi reign, as well as, more generally, figurative painting in Germany and Central Europe. He is the author of *Verdächtige Ambivalenz: Klassizismus in der Moderne 1920–1960* (VDG, 2021).

Email: drobe@phil.muni.cz

Marta Filipová is a research fellow in art history at Masaryk University, Brno, where she is part of the ERC-funded project *Continuity / Rupture? Art and Architecture in Central Europe* 1918–1939. Her research focuses on modern design and art in Central Europe. She is currently working world fairs and the design of international exhibitions between the wars. Her books include *Modernity, History and Politics in Czech Art* (Routledge, 2019) and *Cultures of International Exhibitions* 1840–1940 (Ashgate, 2015).

Email: filipova@phil.muni.cz

Mischa Gabowitsch is a research fellow at the Research Center for the History of Transformations, University of Vienna. His main research interests are in protest and social movements, commemorative practices, and war memorials and military cemeteries. He has a particular concern with the Soviet Union and its successor states and former satellite countries. Publications include: *Protest in Putin's Russia* (Polity Press, 2016), *Kriegsgedenken als Event: Der 9. Mai im postsozialistischen Europa* (Ferdinand Schöningh, 2017) and *Replicating Atonement: Foreign Models in the Commemoration of Atrocities* (Palgrave, 2017).

Email: gabowitsch@gmail.com

Tomasz Grusiecki is an assistant professor in early modern art and visual culture in Boise State University, Idaho. His primary field of research is the art and visual culture of the early modern period, with an emphasis on Germanic and Slavonic Europe, but he also explores topics in the modern period to provide a longue-durée perspective on this region. He focuses on topics that connect past and present, including early modern nationalism, globalisation, cultural entanglement, and perceptions of selfhood and alterity. He is currently completing a book on *Transcultural Things and the Invention of Tradition in Early Modern Poland-Lithuania*.

Email: tomaszgrusiecki@boisestate.edu

Suzanna Ivanič is a lecturer in early modern European history at the University of Kent. Focusing on Central Europe, Suzanna's broad research interests span religion, material and visual culture, and travel. She has published on amulets, religious objects, and religion in the domestic sphere, and articles on a pilgrimage travelogue. Her monograph *Cosmos and Materiality in Early Modern Prague* is published by Oxford University Press (2021). She is also Principal Investigator on an AHRC-funded research network, *The Connected World of Central Europe, 1500–1700*, examining connections across and beyond Central Europe through objects. Email: s.ivanic@kent.ac.uk

Cosmin Minea is a postdoctoral researcher at the New Europe College, Bucharest, having previously been a Swiss Excellence Postdoctoral Fellow at the Chair for History and Theory of Architecture in ETH Zürich. He holds a PhD from the University of Birmingham, Department of Art History (awarded in 2020) with a thesis titled 'Old Buildings for Modern Times: The Rise of Architectural Monuments as Symbols of The State in Late Nineteenth-Century Romania'. He was also a postdoctoral researcher for one year in the ERC project 'Art Historiographies in Central and Eastern Europe', hosted at the New Europe College in Bucharest. He is co-editor of *Periodization in the Art Historiographies of Central and Eastern Europe* (Routledge, 2022).

Email: cosmin.minea@gmail.com

Ruth Sargent Noyes is a Marie Skłodowska-Curie EU Senior Research Fellow at the National Museum of Denmark, Copenhagen. Her research takes up the intersection of art, religion, and science of the long Counter-Reformation (c. 1550–1800) in its global context, with special interest in cross-cultural perspectives between Italy and North-eastern Europe, including the Nordic-Baltic region. A 2014 Fellow of the American Academy in Rome and recipient of a number of research grants and awards, she currently leads the Marie Skłodowska-Curie European Union Individual Fellowship Project, The art of (re)moving relics and reforming holiness in Europe's borderlands (TRANSLATIO). She is the author of *Peter Paul Rubens and the Counter-Reformation Crisis of the Beati moderni* (Routledge 2017). Forthcoming books include *Reassessing Epistemic Images in the Early Modern World* (Amsterdam University Press) and *Blood & Fire / Ray & Curve: Engraving, Etching, and Imprinting Knowing in the Age of Tycho and Galileo* (Brill).

Email: ruth.sargent.noyes@natmus.dk

Olenka Pevny is a Lecturer in Pre-Modern East Slavic Culture at the University of Cambridge. Trained as an Art Historian of Byzantium and the Orthodox world, she studies the role of visual culture as a locus of expression in narratives of communal, regional, national, religious, class and gender identity. More specifically, she has explored the reception and acculturation of the Orthodox visual tradition in Eastern Slavic lands, particularly in Kyivan Rus', Ruthenia, the late Russian Empire, and Soviet and contemporary Ukraine. She is the editor of Майстри нашого мистецтва ('Masters of our Art,' Šučasnist, 2006) and of *Perceptions of Byzantium and Its Neighbors (843–1261)* (Yale University Press, 2000).

Email: ozp20@cam.ac.uk

Robin Radway is assistant professor of history at Central European University, Vienna. She specializes on Habsburg central Europe and its imperial entanglements during the period 1450–1800. Previous articles have dealt with costume books, arms and armour, dress and identity, Habsburg-Ottoman diplomacy and Ottoman Hungary. Her book, *Portraits of Empires: Habsburg Albums from the German House in Ottoman Constantinople*, will be published by Indiana University Press in 2023.

Email: radwayr@ceu.edu

Matthew Rampley is professor of art history of Masaryk University, Brno. His main areas of interest are the modern art and culture of central Europe and issues in aesthetics and the historiography of art. He is author of *The Vienna School of Art History* (Penn State University Press, 2013), The Seductions of Darwin (Penn State University Press, 2017), *Liberalism and Design Reform in the Habsburg Empire* (Routledge, 2020) and *The Museum Age in Austria-Hungary* (Penn State University Press, 2021) (both with Markian Prokopvych and Nóra Veszprémi).

Email: rampley@muni.cz

Nóra Veszprémi is a research fellow in art history at Masaryk University, Brno, and a member of the ERC-funded research project *Continuity / Rupture: Art and Architecture in Central Europe* 1918–1939. Her main areas of interest are Hungarian art and culture in the 19th and early 20th centuries. She is co-author (with Matthew Rampley and Markian Prokopovych) of *Liberalism* and Design Reform in the Habsburg Empire (Routledge, 2020) and The Museum Age in Austria-Hungary (Penn State University Press, 2021).

Email: veszpremi@phil.muni.cz