

About the Authors

Christoph Brumann is Head of Research Group at the Max Planck Institute for Social Anthropology, Halle (Germany), and Honorary Professor of Anthropology at Martin Luther University Halle-Wittenberg. Previously, he taught at the University of Cologne, where he also obtained his doctorate (1997) and habilitation degree (2005). He is the author of *Tradition, Democracy and the Townscape of Kyoto: Claiming a Right to the Past* (2012) and has published widely on such topics as urban anthropology, utopian communes, the concept of culture, globalization, and gift-giving in Japan.

Michael Falser is Project Leader at the Chair of Global Art History at the Cluster of Excellence "Asia and Europe in a Global Context: The Dynamics of Transculturality" at Heidelberg University. In 2015 he was a visiting professor at Vienna University, Austria, and in 2017 at Kyoto University, Japan. After focusing on the Cambodian temple of Angkor Wat and the history of its representation in French colonial and universal exhibitions from 1867 until 1937 (2009–2013), his new research now focuses on regionalist building styles in late colonial empires (1890–1950). Two of his latest edited books are *Kulturerbe und Denkmalpflege: transkulturell* (with Monica Juneja, 2013) and *Cultural Heritage as Civilizing Mission: From Decay to Recovery* (2015). His monograph on Angkor Wat will be published in 2017 with De Gruyter. He is also a member of ICOMOS International's scientific committees "Theory and Philosophy of Conservation and Restoration" and "Shared Built Heritage."

Corinna Forberg studied European art history, Indian art history and philology, and ethnology in Berlin, Germany. She obtained her PhD in art history at the University of Vienna. She was project leader at the Excellence Cluster "Asia and Europe in a Global Context: The Dynamics of Transculturality" at Heidelberg University. Her current project focusses on the concept of the copy and copying in European art via the transformations of Indian artifacts from the seventeenth to twentieth century.

Rune Graulund is Associate Professor of American Literature and Culture in the Center for American Studies at the University of Southern Denmark. He is the editor of *Desperately Seeking Authenticity: An Interdisciplinary Approach*, co-editor of *Postcolonial Travel Writing: Critical Explorations*, and co-author of *Mobility at Large: Globalization, Textuality and Innovative Travel Writing* and *Grotesque* (2013). Dr. Graulund has also published on paratext, travel writing, contemporary American literature, and the Gothic in a range of international, peer-reviewed journals.

Susanne Knaller studied Romance and German Philology at the University of Graz. 2002 Habilitation (Romance Philology and General and Comparative Literature) at Johann-Wolfgang-Goethe-University Frankfurt. In 1999/2000 Fellow and in 2002/2003 Visiting Professor at Columbia University. Since 2002 Associate Professor at the University of Graz. Founder and Speaker of the Research Department General and Comparative Literature in Graz. Since 2013 Director of the Center of Cultural Studies at the University of Graz. A selection of recent publications includes: *Ein Wort aus der Fremde. Geschichte und Theorie des Begriffs Authentizität* (2007); *Realitätsbegriffe in der Moderne. Beiträge zu Literatur, Kunst, Philosophie und Wissenschaft*. (2011), edited with Harro Müller; *Literaturwissenschaft heute – Gegenstand, Positionen, Relevanz* (2013), edited with Doris Pichler; *Realität und Wirklichkeit in der Moderne. Texte zu Literatur, Kunst, Film und Fotografie* (2013); and *Die Realität der Kunst. Programme und Theorien zu Literatur, Kunst und Fotografie seit 1700* (2015); *Ästhetische Emotion. Formen und Figurationen zur Zeit des Umbruchs der Medien und Gattungen (1880–1939)* (2016), edited with Rita Rieger.

Patrice Ladwig studied Ethnology and Sociology and obtained his PhD in Social Anthropology from the University of Cambridge in 2008. He has held post-doc positions at the University of Bristol, the Max Planck Institute for Social Anthropology (Halle), and was visiting professor at the University of Zürich and the University of Hamburg. His regional specialization is mainland Southeast Asia (Laos, Thailand) and his work focuses primarily on Buddhism, religion, colonial history, and social theory. He currently works at the Max Planck Institute for the Study of Religious and Ethnic Diversity, Göttingen.

Birgit Mersmann is visiting professor of Modern and Contemporary Art/ Aesthetic Theories at the University of Cologne and associated research professor at the NCCR “Iconic Criticism” at the University of Basel. From 2008 to 2015, she was professor of Non-Western and European Art at the international Jacobs University in Bremen. She is the co-founder of a recently established research network on “Art Production and Art Theory in Times of Global Migration.” In 2014, she was Visiting Fellow at the Neubauer Collegium of Culture and Society at the University of Chicago, and in 2013, was Visiting Fellow at the Humanities Research Centre of the Australian National University (ANU), where she analyzed the emergence of new urban museums in Asian global cities. As senior researcher of the National Competence Centre of Research “Iconic Criticism: The Power and Meaning of Images” at the University of Basel (2005–2008), she investigated “iconoscriptures” as hybrid symbolic forms and inter-media expressions between image and writing. From 1998 to 2002, she taught as a DAAD Visiting Professor at the Seoul National University in South Korea. Her research foci include image and media theory, visibility and representation, contemporary East Asian and Western art, global art history, the history of Asian biennials, visual translation, interrelations between script and image.

Eberhard Ortland studied philosophy, German and comparative literature, and the history of art in Bochum (Ruhr Universität), Berlin (Freie Universität), and Kyōto (Kyoto Institute of Technology) and received his doctorate from the University of Potsdam. He has taught philosophy at the University of Hildesheim (2007–2014) and is currently working as a researcher at the University of Bielefeld's Centre for Interdisciplinary Research (ZiF), on a project on the ethics of copying: [http://uni-bielefeld.de/\(en\)/ZiF/FG/2015Copying/index.html](http://uni-bielefeld.de/(en)/ZiF/FG/2015Copying/index.html).

Roland Prien is a scientific assistant at the Institut für Ur- und Frühgeschichte und Vorderasiatische Archäologie, where he teaches archaeology of Late Antiquity and the Early Middle Ages. In 2002, he obtained his doctorate with a dissertation on archaeology and migration. He is currently speaker of the working group "Spätantike und Frühmittelalter" and joint editor of its proceedings. Since 2009, he has been head of excavation in a German-Hungarian collaborative project exploring the late antique and early medieval site of Fenékpuszta in Hungary.

Gustavo Lins Ribeiro obtained his PhD in Anthropology from the City University of New York in 1988. He was a full professor of Anthropology at the University of Brasilia and a research fellow at Brazil's National Council of Scientific and Technological Development (CNPq), Level 1A. He currently works in the Autonomous Metropolitan University – Izatpalapa (Mexico) and is a National Researcher Level 3 of CONACYT – Mexico's National Council of Research and Technology. He has written and edited twenty three volumes in Portuguese, Spanish, and English, and has published more than 170 chapters and articles in six languages in twenty-one countries, on subjects such as globalization, transnationalism, cyberculture, development and world anthropologies. He serves or has served in eighteen editorial boards of journals such as *American Anthropologist*, *American Ethnologist*, *Current Anthropology*, *Journal des Anthropologues* (Paris) and *World-Ethno National Studies* (Beijing). He is a former chair of the Brazilian Association of Anthropology, of the World Council of Anthropological Associations and of the National Association of Graduate and Research Centers in the Social Sciences (Anpocs – Brazil). He is a vice-president of the International Union of Anthropological and Ethnological Sciences.

Christina Sanchez-Stockhammer is a postdoctoral researcher in English Linguistics at the University of Erlangen-Nuremberg. She studied English and French at the Universities of Erlangen-Nuremberg, Reading, and Rennes and has taught and worked at the universities of Augsburg, Passau, and Heidelberg. Christina Sanchez-Stockhammer received a PhD in English Linguistics at the University of Erlangen-Nuremberg in 2007. This was followed by her postdoctoral degree (Habilitation) in 2016. She has published on a large variety of topics, such as the alleged dissociation of the English lexicon, interdisciplinary semiotics, the language of comics, hybridization in

language, the corpus-based translation equivalents of the times of day in English and German, and the question of whether one can predict linguistic change.

Charlotte Schreiter is a former scientific collaborator at the Collaborative Research Centre 644 “Transformations of Antiquity” at Humboldt University, Berlin. Her postdoctoral qualification research (Habilitation) was published in 2014: *Antike um jeden Preis: Gipsabgüsse und Kopien antiker Plastik am Ende des 18. Jahrhunderts*. She has been member of the staff at the LVR-LandesMuseum Bonn since 2016.

Jens Schröter, PhD, is professor and chair of Media Studies at the University of Bonn. He was director of the graduate school “Locating Media” at the University of Siegen from 2008 to 2012 and has been a member of the DFG-funded graduate research center by the same name since 2012. Along with Professor Lorenz Engell, he was director of the research project “TV Series as Reflection and Projection of Change” (2010–2014). He is currently the director of the research project “Society after Money” (VW-Foundation). His main research topics are theory and history of digital media, photography, and three-dimensional images, intermediality, copy protection, media theory in discussion with the critique of value, and TV series. His recent publications include *3D: History, Theory and Aesthetics of the Transplane Image* (2014, Ed.) and *Handbuch Medienwissenschaft* (2014).

Alexander Schwan is a postdoc research associate and junior faculty member at the Institute of Theatre Studies at the Freie Universität Berlin. His dissertation dealt with the philosophy of writing and its impact on post-modern and contemporary choreography. Entitled *Correlations between Dancing and Writing in the Work of Trisha Brown, Jan Fabre, and William Forsythe*, it will be published in 2017. In his current book project, he studies theological implications in the works of modernist choreographers such as Ted Shawn, Mary Wigman, Charlotte Bara, and Martha Graham, as well as the reception of German and Austrian expressionist dance (Ausdruckstanz) in British Mandate Palestine. His scholarly interests also include the intersection of dance and visual studies, particularly the role of ornament and abstraction, the connection of dance with plant and flower studies, and the idea of queer spirituality in contemporary dance. Prior to his current position, he was trained in directing at the Academy of Music and Performing Arts in Frankfurt and studied Protestant theology, Jewish studies, and philosophy in Heidelberg, Jerusalem, and Berlin.

Philipp W. Stockhammer studied prehistory and protohistory, classical archaeology, and old history at the Universities of Erlangen-Nuremberg, Brussels, and Tübingen. In 2008, he earned his PhD at Heidelberg University, with a dissertation entitled *Continuity and Change: The Pottery of the Post-Palatial Period from the North-eastern Lower Town of Tiryns*. From 2008

until 2015, he worked within the Cluster of Excellence “Asia and Europe in a Global Context” at Heidelberg. In 2013, he received the *venia legendi* for prehistory at Basel University with his Habilitation, *Material Entanglements—Appropriation of Foreign Pottery in the Eastern Mediterranean Late Bronze Age*. In 2015, he received an ERC Starting Grant for his project “Food Transforms: Transformations of Food in the Eastern Mediterranean Late Bronze Age”. Since 2016, he is professor for prehistoric archaeology (focus: Eastern Mediterranean) at the Ludwig-Maximilians-University (LMU) Munich and co-director of the Max-Planck-Harvard Research Center for the Archaeoscience of the Ancient Mediterranean. Moreover, he is PI or Co-PI of several collaborative research projects on the Late Bronze and Early Iron Age in the Southern Levant and Southeastern Europe, and the Early Bronze Age in Central Europe. He is a junior fellow of the Heidelberg Academy of Sciences and a member of the Center for Advanced Studies at LMU Munich.

Julia Weber studied art history, archaeology, and French literature at the Universities of Augsburg, Bonn, and Basel. As an intern at Waddesdon Manor, The Rothschild Collection, she developed a taste for the applied arts of the eighteenth century. Her master’s thesis tracing the competitive exchange of porcelain gifts between the Saxon-Polish and the French court in the late 1740s was awarded the “Helmut Selig Prize” by the Central Institute of Art History, Munich. From 2008 to 2012, she prepared a comprehensive catalogue of Meissen porcelain with East Asian decorations in the Ernst Schneider Collection at Lustheim Palace, which was published in 2013 by the Bavarian National Museum. She then worked there as a curator of ceramics. In August 2016, Weber was appointed director of the Porcelain Collection, Staatliche Kunstsammlungen Dresden. Her research focus is on eighteenth-century porcelain and its artistic, sociocultural, political, and economic context.