

On the Contributors

Rikako Akagi was awarded a PhD by the Graduate School of Art and Design, University of Tsukuba in 1991. She has worked at Okayama University since 1993, teaching art education. She has published several articles in Japanese about the history of art education in modern Japan.

Lamia Balafrej is Assistant Professor of Art History at the University of California, Los Angeles, specializing in the arts of the Islamic world. Her first book, *The Making of the Artist in Late Timurid Painting* (Edinburgh University Press, 2009), examines metapictoriality and the representation of authorship in Persian painting.

Charlotte Bank holds a PhD in Arabic from the University of Geneva and has held positions and fellowships at the University of Geneva, Orient Institut Beirut and Museum of Islamic Art in Berlin. In her scholarly and curatorial work, she focuses on modern and contemporary art from the Middle East.

Xin Hu studied at the Academy of Fine Arts in Tianjin and Beijing, as well as at the HFBK Hochschule für bildende Künste Hamburg and Hamburg University. In Hamburg she completed her doctoral thesis in Art Education. She is currently working as an art teacher.

Ok-Hee Jeong has conducted research into cultural identity issues revealed through art education. She completed her PhD from 2008 to 2012 at Goldsmiths College, University of London and taught visual arts in secondary schools in South Korea for fifteen years from 1991 to 2009. She has worked at the College of Liberal Education in Mokwon University as an assistant professor since 2015.

Johannes Kirschenmann holds a chair in art pedagogy and is Vice President of the Academy of Fine Arts Munich. His main research areas are didactic iconography, “image signatures”, and digitally supported mediation modes. Since 1990 he has been co-editor of the journal *Kunst + Unterricht* and editor of the series *Kontext Kunstpädagogik*.

Alexander Klee is curator at the Belvedere in Vienna. He is in the process of compiling the catalogue raisonné of Adolf Hölzel. His research focuses on the nineteenth and twentieth centuries. He recently curated the exhibition *Cubism – Constructivism – Form Art* as well as *Beyond Klimt – New Horizons in Central Europe*.

Werner Kraus studied Southeast Asian Studies at the University of Heidelberg, Germany and at Cornell University, Ithaca, New York. He completed his PhD at the University of Heidelberg. 1984 he co-founded the chair for Southeast Asian Studies at University of Passau, Germany. He wrote a biography of Raden Saleh and curated his first solo exhibition at the Galeri Nasional, Jakarta, in 2012. Presently he is the director of the Centre for Southeast Asian Art in Passau, Germany.

Peter M. Lukehart is Associate Dean at the Center for Advanced Study in the Visual Arts, National Gallery of Art (2001–present). He served as editor of the *Accademia Seminars* (2009) and is project director for the website “The History of the Accademia di San Luca, c. 1590–1635: Documents from the Archivio di Stato di Roma” (<https://www.nga.gov/accademia/en/intro.html>).

Nino Nanobashvili is a curatorial assistant at the Pinakotheken in Munich, working in the curatorial team of the exhibition *Florence and its Painters*. In her PhD thesis *Das ABC des Zeichnens. Die Ausbildung der Künstler und Dilettanti* (published 2018) she examines drawing practices and manuals in Italy in the sixteenth and seventeenth centuries.

Harold Pearse is Professor Emeritus at the Nova Scotia College of Art and Design University and Adjunct Professor in the Faculty of Education at the University of Alberta. He has presented and published widely on various aspects of art education. He is a practicing artist with numerous solo and group exhibitions and work in public and private collections.

Judith Rottenburg is a postdoctoral research fellow in the project “Bilderfahrzeuge. Aby Warburg’s Legacy and the Future of Iconology”

at the Humboldt University Berlin, as well as in the project “Developing Theatre” at LMU Munich. She received her PhD in Art History from the LMU in 2017, completing a dissertation on the cosmopolitan arts in post-independence Senegal.

Caroline Sternberg, 1999–2004, studies in Art History, Slavistics and Archeology in Munich and Prague. 2005–2014, dissertation on the topic Academy and cultural modernisation – *The Prague academy of art (1840–1870)* in Leipzig. 2008–2011, Research Assistant at the Haus der Bayerischen Geschichte in Augsburg. Since 2012, Head of the archive of the Akademie der Bildenden Künste München.

Elena S. Stetskevich, PhD in History, North-West Institute of Management, Branch of RANEP, Saint-Petersburg, Russia. For 17 years she has been teaching a number of courses on various issues of Russian and European history, as well as studying the history of science, culture and art. She is the author of 45 publications, including 1 monograph.

Tobias Teutenberg is a Munich-based art historian. He worked until 2018 as Assistant Professor and Assistant to the Director at the Central Institute for Art History (Munich) and the Ludwig-Maximilians University Munich, where he also received his PhD in art history (2019).

Oscar E. Vázquez, Professor of Art History (University of Illinois, Urbana-Champaign), specializes in modern Latin American and Spanish visual cultures. He is author of *The End, Again. Degeneration and Visual Culture in Modern Spain* (2017) and *Inventing the Art Collection. Patrons, Markets and the State in Nineteenth-Century Spain* (2001).

Veronika Winkler is a PhD candidate at the Ludwig-Maximilians-Universität München. Her dissertation examines the pictorial programs in the cloisters of monasteries of viceregal Peru, in which religious orders portrayed the lives of their founders. A three-year scholarship from the Evangelische Studienwerk Villigst (2014–2017) supported her research in Peru.

Kenji Yamaguchi started his research in the sociology of education in the Graduate School of Education, Kyoto University, under the direction of Dr. Yo, Takeuchi, and now works at Okayama University. He is currently more involved in the study of the sociology of art, or culture.

