

## About the Authors

**Rhea Blem** holds a bachelor's degree in Art History and English literature from the University of Zürich with a focus on postcolonial theory. She is currently enrolled at the Freie Universität Berlin for a master's degree in Art History of Africa in a Global Context, specializing in 'older' African arts and material culture. Her research interests include the global circulation of objects, the reception and representation of African art in Europe, and colonial continuities in contemporary structures and thought. From 2019–2020, she worked as a research and curatorial assistant in a project with the Kunsthaus Zürich that explored, among other things, traces of colonial history in Switzerland's past and present.

**Felicity Bodenstein** is a maître de conférences in Heritage and Museum History at Sorbonne University, Paris. As a museum historian, her work focuses in particular on questions of display and representation in colonial and post-colonial contexts. She also co-directs the project Digital Benin: Reconnecting Royal Art Treasures, in collaboration with the MARKK (Museum am Rothenbaum. Kulturen und Künste der Welt).

**Alison Boyd** is currently an assistant professor in art history at Utrecht University. Previously, she was a post-doctoral research fellow in modern and contemporary art at the University of Maryland's Center for Art and Knowledge at the Phillips Collection in Washington D.C. She completed her PhD in Art History and Gender and Sexuality Studies at Northwestern University. Her main areas of research are modern and contemporary art, arts of the African Diaspora, feminist art history, and the politics of display.

**Sria Chatterjee** is currently a postdoctoral fellow at the 4A Laboratory: Art Histories, Archaeologies, Anthropologies, Aesthetics fellowship program of the Kunsthistorisches Institut in Florence – MPI and the Stiftung Preußischer Kulturbesitz in Berlin, Germany. Sria holds a PhD from Princeton University and was awarded the Charlotte Elizabeth Procter Honorary Fellowship in 2019. She specializes in the political ecologies of art and design in the global South in the nineteenth and twentieth centuries. She is currently working on her first book, which is adapted from her dissertation. Her work draws on transnational environmental histories, the history of science, in particular, plant science and agriculture, landscape studies, design, and cybernetics. She is also a Contributing Editor at *British Art Studies*.

**Lisa Heese** holds a master's degree in art history from the Technische Universität Berlin and completed it with a master's thesis on exhibition


concepts for the presentation of GDR and West German art. Her fields of interest include cultural transfer and exchange, curatorial practices, and social and political circumstances that affected the production and exhibition of art. Her work also includes project-related research assistance as well as provenance research.

**Elahe Helbig** is an art historian whose research focuses on the disciplinary trajectories of photography in Iran and pertains to corresponding fields, like practices of visual representation, political iconography, and transnational artistic exchanges. She is currently conducting comparative studies on landscape photography in Iran at the Center for Studies in the Theory and History of Photography at the University of Zürich.

**Sonja Hull** is a research assistant at the photographic archive of the Zentralinstitut für Kunstgeschichte in Munich and holds a master's degree in art history from the Ludwig-Maximilians-Universität München. Her research focuses on architecture, design, and photography in the 20th century.

**Isabella Krayner** has studied fine arts photography, art history, english literature and cultural analysis. She is a doctoral fellow at the University of Zurich, Cultural Analysis. Her dissertation focuses on feminist methods, strategies and practices in contemporary art. Other research interests lie with 20th and 21st century art and literature, cultural, aesthetic and media theory, and the history and critique of concepts. She is a member of the curatorial collective Kein Museum.

**Lea Mönninghoff** holds bachelor's and master's degrees in cultural studies with a specialization in contemporary art theory from the Leuphana University of Lüneburg. Her research focuses on 21st century art in a global context and the sociology of the art market. She is currently working at the Kunststiftung Baden-Württemberg.


**Anna Sophia Messner**  <https://orcid.org/0000-0003-3629-7048> (Dr. des., LMU Munich 2020), is an art historian and currently a scientific staff member at Ludwig-Maximilians-Universität Munich. From 2015–2018 she was doctoral fellow at the Kunsthistorisches Institut in Florenz – Max-Planck-Institut. Her research focus includes modern and contemporary art in a global context, Jewish art and historiography, visual culture of Israel and Palestine, history and theory of photography, art history, and postcolonial theory.

**Emily Neumeier** is Assistant Professor of art history in the Tyler School of Art and Architecture at Temple University. She completed her PhD at the University of Pennsylvania and in 2018–2019 was in residence at the American School of Classical Studies in Athens as Getty/ACLS Fellow in the History of Art. Her research concerns the art and architecture of the Islamic

world from the early modern period until the present day, specializing in the Ottoman Empire and modern Turkey.

**Erin Hyde Nolan** is a Visiting Assistant Professor at Maine College of Art where she teaches courses on the history of photography and visual culture, Islamic art, critical museum theory, and global modernism. She received her PhD from Boston University in 2017. Previously, she worked at the Peggy Guggenheim Collection, the Harvard Art Museums, and the Morgan Library & Museum.

**Westrey Page** is an art historian and currently a curatorial fellow at the Museum Kunstpalast in Düsseldorf. She received her master's degree in European art history in a global context from the Freie Universität Berlin, specializing in German art and culture in the 19th and 20th centuries, museological practices, and the historic relationships between theories of emotions, psychology, and aesthetics.


**Kerstin Schankweiler**  <https://orcid.org/0000-0002-8357-0492> is Professor for Visual Studies in a Global Context at the Institute for Art and Music, Technische Universität Dresden. Her research interests focus on digital image cultures, contemporary art from Africa, art history, post-colonial theory, and art history in a global context. Publications include the two monographs "Bildproteste" (Berlin 2019) and "Die Mobilisierung der Dinge. Ortsspezifität und Kulturtransfer in den Installationen von Georges Adéagbo" (Bielefeld 2012) as well as the edited volume "Images Testimonies. Witnessing in Times of Social Media" (London 2019).

**Maria Sobotka** has completed undergraduate and graduate studies in art history and economics. She is currently completing her PhD at the Freie Universität zu Berlin entitled "The Migration of Art. Korean Art in Museum Collections outside of Korea." Her research focuses on art history in a global context with a specialization in East Asian art, transcultural processes, the art market, economic strategies of artists and art museums, and current issues in cultural policy.

**Cristiana Strava** is a social anthropologist (BA, Harvard; MRes & PhD, SOAS) and currently an Assistant Professor in the School of Middle Eastern Studies at Leiden University. Her research focuses on questions of ethnographic method, the relationship between urban space and social transformations, and the social and political role of material culture in postcolonial contexts.

**Frederika Tevebring** (PhD Northwestern University 2017) is an intellectual historian and currently a research fellow at the Warburg Institute, London. Her research explores how Ancient Greece was used as a foil for modern national identities, especially in Germany. She is particularly interested in

mythological figures that have been described as obscene or sexual and how these have challenged idealizing notions of Ancient Greece.

**Eva-Maria Troelenberg**  <https://orcid.org/0000-0001-5536-9460> (Dr. phil., LMU Munich 2010) was head of the Max-Planck-Research Group “Objects in the Contact Zone – The Cross-Cultural Lives of Things” at Kunst-historisches Institut in Florenz – Max-Planck-Institut from 2011–2018. She has taught the history of Islamic art, modern global art history and trans-cultural museum history at the Universities of Vienna and Heidelberg and as a visiting professor at LMU Munich and University of Zürich, and she was a research fellow at the Munich Centre for Global History. Since 2018, she is professor for modern and contemporary art history at Utrecht University. Her publications include the monograph “Mshatta in Berlin – keystones of Islamic Art” (Dortmund 2017) as well as the edited volumes “Images of the Art Museum – Connecting Gaze and Discourse in the History of Museology” (Berlin 2017, with Melania Savino) and “Collecting and Empires” (Turn-out New York 2019, with Maia Gahtan).

**Katharina Upmeyer** studied art history and history at the Ludwig-Maximilians-Universität München and Tel Aviv University. She graduated with her Master’s thesis on Lee Miller’s photographs from Egypt. During and after her studies she worked at the Kunsthistorisches Institut in Florence, Deutsches Forum für Kunstgeschichte in Paris, Christie’s in Munich, Kulturstiftung der Länder in Berlin as well as the Peggy Guggenheim Collection and the 16th Architecture Biennale in Venice. Her main fields of interest include: modern and contemporary art (especially photography), intercultural transfer as well as art market, collections, and provenance.

**Theodore Van Loan** received his PhD in 2018 in the History of Art at the University of Pennsylvania with a dissertation entitled, “Umayyad Visions: Charting Early Islamic Attitudes Toward Visual Perception.” His research focus includes Early Islamic art and architecture (622–1000 C.E.), visual and aesthetic theory, and methodologies of art history. He was a visiting lecturer in the Program of Middle East Studies at Smith College.

**Janna Verthein** studied Art History and Islamic Studies at the University of Münster, presenting a bachelor’s thesis on foreign influences on Qajar painting. She then pursued a master’s degree in Translation with a focus on English, German, and Arabic. Currently, she is a PhD student at the JGU Mainz, where she is a member of the Center for Translation and Cognition in Gernersheim.

**Matthias Weiß** (Dr. habil., FU Berlin 2015) is professor for modern and contemporary art history at Paris-Lodron-Universität Salzburg with an additional focus on entangled art histories. He was the head of the research project “Images of Europe beyond Europe” at the Bibliotheca

Hertziana –Max-Planck-Institut für Kunstgeschichte and taught art history as a visiting professor at the Freie Universität Berlin. Also, a long-term member of the Max Planck Research Group at the Kunsthistorisches Institut in Florenz – Max-Planck-Institut, he curated the exhibition “Exchanging Gazes. Between China and Europe 1669–1907,” which was in cooperation with the Kunstbibliothek, Staatliche Museen zu Berlin.

**Tom Young** was a project curator at the British Museum, working on the exhibition *Tantra: enlightenment to revolution* (2020). Before that, he was a lecturer at the University of Warsaw, primarily teaching the postgraduate curriculum. He received his PhD, M.Phil., and undergraduate degrees from the University of Cambridge, subsequently taking up fellowships at Yale University and the Kunsthistorisches Institut in Florence. He specializes in the visual and material histories of the British Empire, with a recent focus on the global history of lithographic printing.