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**Rudolf Wagner**† was Senior Professor in Chinese Studies at Ruprecht-Karls-Universität Heidelberg and an associate at the Fairbank Center, Harvard University. He was an intellectual historian with a strong interest in the transcultural connections of ideas, concepts, institutions, and actions. His published work covers a wide range from studies of early medieval philosophical commentaries to Chinese newspapers since the 1870s, from religious movements to the adaptation of foreign concepts in China, from the “new historical drama” to prose literature of the People’s Republic of China.

**Freya Schwachwald** studies transcultural art history with a particular interest in aesthetics and knowledge production, art historiography, and environmental humanities. She has specialized in critical decolonial theories and practice, and transcultural exchange processes in visual and material culture(s) between Asia and Europe from the late eighteenth century to the present. She holds a BA in European media culture from Bauhaus University Weimar and Université Lumière Lyon II, and an MA in transcultural studies from Ruprecht-Karls-Universität Heidelberg. During her master’s studies, she conducted research as a visiting scholar at the Department of the History of Art at Yale University.

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**Susan Eberhard** is a PhD candidate in art history at the University of California, Berkeley. She studies the material culture of exchange between China and its maritime West. Her dissertation is tentatively titled “Chinese Export Silverwares, Foreign Coins, and Incarnations of Value: The Global Economy and Its Materials, 1682–1902.” She is the 2019–2021 Andrew W. Mellon predoctoral fellow at the Center for Advanced Study in the Visual Arts (CASVA).

**Park Ji Young** is a research associate in the Translocations Cluster at the Technische Universität Berlin. She studies art history and museology, especially Asian art historical knowledge communication in museum spaces. Her research interests center around museum exhibitions of foreign cultures with objects displaced by global power imbalances and societal perceptions.

**Roberto Costa** is a doctoral candidate in anthropology at Macquarie University, Sydney (Australia) under Jaap Timmer’s supervision. His doctoral thesis draws on six months of fieldwork conducted among several carving communities of central Asmat (West Papua, Indonesia). It focuses on Asmat woodcarvers’ search for the prestige and life power they used to obtain through now abandoned ritual practices and explores the impact of local Christian theology on artistic practices; their quest for self-representation in the West; new paradigms of leadership and talent; local ruminations about history and nostalgia. Roberto Costa has recently been awarded a fellowship of the Research Center for Material Culture in Leiden (RCMC) to study both the local religious and the Christian items of the Asmat collection held at the Tropenmuseum, Amsterdam.