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Petra Lange-Berndt is Professor for Modern and Contemporary Art at Kunstgeschichtliches Seminar, Universität Hamburg (permanent position), see <http://petralangeberndt.de> for more information.

Camilla Paolino is pursuing a PhD in contemporary art history at the University of Geneva, where she explores the material nexus between reproductive and creative work in 1970s Italian art practice. As the recipient of a fellowship, she is currently pursuing a ten-month research residency at the Swiss Institute in Rome (2023–2024). To date, her research has been presented at the Swiss Institute in Rome (2023), Ruhr-Universität in Bochum (2022), INHA in Paris (2022), Kunsthalle Bern (2022), University of Fribourg (2021), FRI ART Kunsthalle of Fribourg (2020), and IHA in Lisbon (2019).

Veronica Peselmann is Ass. Prof. of Modern and Contemporary Art at the University of Groningen. Her research interests include the study of materiality and artistic production from a global perspective, with a particular focus on ecological and «post»colonial aspects. She works on artists' books, art and memory, as well as methodologies and the history of art history, with a specific emphasis on the role of multisensuality. Her research was supported by several institutions, including the Getty Research Institute and the Volkswagen Foundation.

Dominic Rahtz is Reader in History and Theory of Contemporary Art at the University for the Creative Arts. His book *Metaphorical Materialism: Art in New York in the Late 1960s* was recently published by Brill.

Kathrin Rottmann earned her PhD with a thesis on *Asthetik von unten. Pflaster und Asphalt in der bildenden Kunst der Moderne* (Silke Schreiber Verlag, Munich 2016, Aesthetics from Below. Pavement and Asphalt in the Visual Arts), was awarded the Aby Warburg Prize for early career researchers of the Senate of the Free and Hanseatic City of Hamburg in 2020, and heads the DFG-funded research project *Industrial Modes of Production in the Arts of the Global North in the 20th and 21st Centuries. Studies in Art and Factories* at the Ruhr University Bochum.

Friederike Sigler is a research assistant at the Institute of Art History at the Ruhr University Bochum. She was a fellow at the DFG Research Training Group «Materiality and Production» and a research assistant at the Dresden University of Fine Arts, where she received her PhD in 2019 on the topic of work in 1970s art (Edition Metzler 2021). Work continues to be among her research interests. She is the editor of *Work. Documents of Contemporary Art* (Whitechapel 2017) as well as the curator of the exhibition *Cooking Cleaning Caring. Care Work in the Arts since 1960* (Josef Albers Museum Quadrat, Bottrop 2023–2024) and the publisher of the exhibition catalogue (Hatje Cantz 2024).

Monika Wagner wurde zunächst als Künstlerin ausgebildet, bevor sie Kunstgeschichte in Hamburg und London studierte. Sie leitete das Funkkolleg Moderne Kunst und lehrte von 1987 bis 2009 Kunstgeschichte an der Universität Hamburg. Arbeitsschwerpunkte: Kunst des 18. bis 20. Jahrhunderts, Geschichte und Theorie der Wahrnehmung, insbesondere die Semantik künstlerischer Materialien. Fellowships führten sie u. a. an das Wissenschaftskolleg zu Berlin, das Getty Research Center in LA und das IFK in Wien.