

Contributor Biographies

Peter J. Schneemann is full professor at the Institute of Art History at the University of Bern and director of the Department of Modern and Contemporary Art History. Since his fellowship at the Kunsthistorisches Institut in Florenz one of his areas of research concerns the modes of mediating the ecological urgency.

Yvonne Schweizer, Dr. phil., researches and teaches on modern and contemporary art at the Institute of Art History at the University of Bern (Switzerland). She has led the SNSF-funded project *Arts Documentaries between Marketing and Mediation* (2021–2022) and is coordinator of the project *The Publics of Art. The History of the Swiss Sculpture Exhibition* (2022–2026). Her research interests include the history of visual media, museum and exhibition studies, public sculpture, digital cultures, and platform studies. Schweizer has received fellowships from the Kunsthistorisches Institut in Florenz – Max-Planck-Institut, the Zentralinstitut für Kunstgeschichte, the Terra Foundation for American Art and is currently a visiting postdoctoral fellow at MIT.

Diego Mantoan is Faculty of Modern and Contemporary Art History at the University of Palermo and among the founding members of the Venice Centre for Digital and Public Humanities. A former visiting fellow at NYU Tandon, he lectured at Bibliotheca Hertziana, UCL, Vrije Universiteit Amsterdam, Sotheby's

Institute of Art, Universität Bern, and Galerie Belvedere Vienna. His book *The Road to Parnassus* (2015) was long listed for the Berger Prize 2016. He was Assistant Director and Jury Secretary at the Venice Biennale, later developing art archives for Douglas Gordon (Berlin), Sigmar Polke Estate (Cologne), Julia Stoschek Collection (Düsseldorf), and Museo Rimoldi (Cortina), as well as collaborating with the Peggy Guggenheim Collection.

Florence Duchemin-Pelletier is an Associate Professor of art history at University Rennes 2. She received her PhD from University Paris Nanterre and was a postdoctoral fellow at the National Institute of Art History in Paris. Her current work focuses on contemporary Inuit art and Indigenous activism.

Toni Hildebrandt is an Advanced Postdoc and the Coordinator of the SNSF Sinergia Project “Mediating the Ecological Imperative” at the University of Bern in collaboration with UNAM Mexico City. After receiving his PhD in Art History at the University of Basel in 2014, for which he received the “Wolfgang Ratjen award”, Hildebrandt has been working at the Department of Modern and Contemporary Art History at the University of Bern since 2014. He was a guest lecturer at University of Basel and New York University, and he held fellowships at the Istituto Svizzero in Rome (2013–2017), the Zentralinstitut für Kunstgeschichte in Munich (2019) and the Walter Benjamin Kolleg (2020/21). Most recently, his article “Post-Apocalyptic Amazement: Aesthetics and Historical Consciousness in the Natural Contract” has been nominated for the Bernese Award for Environmental Research.

Peter Krieger, PhD in Art History (University of Hamburg, Germany), since 1998 research-professor at the Institute of Aesthetic Research (Instituto de Investigaciones Estéticas) and professor of art history and architecture at the National Autonomous University of Mexico (UNAM). 2004 to 2012 Vice president of the Committee of Art History (CIHA/UNESCO). In 2016 Aby Warburg

professorship at the Warburg Haus/Hamburg University, Germany. Research and publications on the relation of aesthetics, politics, and ecology of contemporary landscapes and cities.

Thierry Dufrière is full professor at the University of Paris Nanterre and director of the Centre de recherches “Histoire de l’art Représentations”. A specialist in surrealism, he is preparing the Centennial exhibition of the *Manifeste du Surréalisme* at the Centre Pompidou (autumn 2024) and is interested in the poetics of art history and its writing.

Tim Flanagan is Lecturer in Humanities at Murdoch University in Western Australia where he teaches primarily on the Philosophy programme. His research areas include philosophical aesthetics and the critical reception of metaphysics. He is the author of *Baroque Naturalism in Benjamin and Deleuze: The Art of Least Distances* (2021) and co-editor of the series “Palgrave Perspectives on Process Philosophy”.

Gabriel N. Gee is Associate Professor in Art History at Franklin University, Switzerland. He holds a PhD in contemporary art history from the University Paris X Nanterre. His doctoral research focussed on aesthetics and artistic scenes in the North of England from the 1980s onwards. His study on “Art in the North of England. 1979–2008” was published by Routledge — an Ashgate book in 2017. His current research interests rooted in contemporary aesthetics looks at the changing imaginaries of our interconnected globalised yet localised cultures, in particular through industrial heritage, port cities, and natural environments, with particular case studies in Europe and East and Southeast Asia, paying attention to the potential of artistic research to open new spaces for cultural dialogue and innovation. Recent publications include a co-edited volume (with Alison Vogelaar) on the “Changing representations of Nature and cities: the 1960s–1970s and their legacies”, published by Routledge in 2018. He recently co-edited a volume

with Caroline Wiedmer on “Maritime Poetics: from coast to hinterland” based on a TETI exhibition and workshop organized at Corner College in 2018; Maritime Poetics is published by Transcript Verlag (2021). Gabriel co-founded TETI Group in 2011, and guides the group’s activities to this day.

LaoZhu (Zhu Qingsheng) is professor and director of the Centre for Visual Studies (CVS) at Peking University and director of the World Arthistory Institute (WAI) at Shanghai International Studies University. His areas of research concern the concept of art history which is different from the Western art history, as well as image study which is unrelated to thing as core methodology of art history.

Nadia Radwan is Assistant Professor of World Art History at the University of Bern (Institute of Art History/Center for Global Studies). She has been a researcher and teacher at the American University in Cairo, the American University in Dubai and the University of Zurich. Her research focuses on Middle Eastern art and architecture (19th–20th century), non-western modernisms, Arab feminisms, nostalgia and orientalism, and the global museum. Her book, *Les modernes d’Egypte* was published in 2017 (Peter Lang) and she is currently finishing her second book about the politics of global abstraction. She is the co-founder of *Manazir: Swiss Platform for the Study of Visual Arts, Architecture and Heritage in the Middle East* and the editor-in-chief of *Manazir Journal*: www.manazir.art.

Hyperimage Group was founded in 2018 with three members from different artistic and academic backgrounds that range from curation, art history, iconology, film studies, philosophy, religious studies and other interdisciplinary areas of inquiry. The aim of the group is to critically assess the current landscape of image research, move beyond image itself – the object of study in the traditional discipline of art history. By moving beyond the limits of social reality in which the practices and research of image are situated, the group investigates and invests in the application and interpretation of image through today’s society, intellectual history, and culture.

Dan Karlholm is professor of Art History at the Department of Culture and Education at Södertörn University in Stockholm. His research interests include art historiography, temporality, assemblage theory, museum studies and aspects of the climate crisis. His latest research projects are “Reclaiming the Unformed: A Study in Political Aesthetics” (2021–2024, Swedish Research Council), with Marcia Sá Cavalcante Schuback and Gustav Strandberg, and “Extreme weather painter Marcus Larson” (2022–2024) Berit Wallenberg Foundation, placed at Nationalmuseum in Stockholm.