

Notes on Contributors

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Christian Drobe is a research fellow in the history of art at Masaryk University Brno. He graduated from Martin Luther University, Halle-Wittenberg, with a master's degree in German literature and history, followed by a master's degree in art history in 2015, with a thesis on the art and literature of conservative modernism in the works of Rudolf Schlichter and Ernst Jünger, and a PhD on the reception of classicism in modernism. The focus of his research is New Objectivity painting and art during the Nazi reign, as well as, more generally, figurative painting in Germany and Central Europe. His book *Verdächtige Ambivalenz: Klassizismus in der Moderne 1920–1960* (VDG) will be published in 2021.

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Marta Filipová is a research fellow in art history at Masaryk University Brno, where she is part of the ERC-funded project *Continuity / Rupture? Art and Architecture in Central Europe 1918–1939*. Her research focuses on modern design and art in Central Europe. She is currently working world fairs and the design of international exhibitions between the wars. Her books include *Modernity, History and Politics in Czech Art* (Routledge, 2019) and *Cultures of International Exhibitions 1840–1940* (Ashgate, 2015).

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Vendula Hnídková is an art historian whose research is focused on modern and contemporary architecture in Central Europe. Her work is framed by questions of national identities, internationalism, and interrelations between architecture and politics, which lead her to the rewriting of art history from the margins. In 2018–2020 she was a Marie Skłodowska-Curie Research Fellow at the University of Birmingham. She is the author of *Moskva 1937: Architektura a propaganda v západní perspektivě* [Moscow 1937. Architecture and Propaganda from the Western Perspective], Prague: Prostor 2018 and *National Style. Arts and Politics*, Prague: UMPRUM, 2013.

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Jeremy Howard is Senior Lecturer in Art History at the University of St Andrews, Scotland. A main focus of his research interests lies around the exploration of Central and East European Art and Architecture 1600–1970. A specialist in national and transnational styles, he also has expertise in the relationships between art, pedagogy and politics. Jeremy received his PhD in Art History from the University of St Andrews in 1991.

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Matthew Rampley is professor of art history of Masaryk University Brno and a research fellow at the Institute of Art History of the Czech Academy of Sciences, Prague. His main areas of interest are the modern art and culture of Central Europe and issues in aesthetics and the historiography of art. He is author of *The Vienna School of Art History* (Penn State University Press, 2013), *The Seductions of Darwin* (Penn State University Press, 2017), *Liberalism and Design Reform in the Habsburg Empire* (Routledge, 2020) and *The Museum Age in Austria-Hungary* (Penn State University Press, 2021) (both with Markian Prokopvych and Nóra Veszprémi).

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Julia Secklehner is a Research Associate at the Department of Art History at Masaryk University, Brno. Her current research is part of the collaborative project *Continuity/Rupture? Art and Architecture in Central Europe, 1918–1939* (CRAACE) (ERC grant agreement No 786314) and focuses on the role of regionalism, folk art and the vernacular in central European modernism.

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Paul Stirton was educated at the university of Edinburgh and the Courtauld Institute of Art, and received his PhD from the University of Glasgow. He is Professor Emeritus of European Design History at the Bard Graduate Center in New York and editor in chief of *West 86th: A Journal of Decorative Arts, Design History, and Material Culture*, published by the University of Chicago Press. He has published widely on nineteenth and twentieth century art and design, mostly British and Hungarian, including *'Is Mr. Ruskin Living Too Long?': Selected Writings of E.W. Godwin* (with Juliet Kinchin, 2005) and *Jan Tschichold and the New Typography* (Yale University Press, 2019).

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