

## Notes on contributors

*Art East Central*. 2023, vol. [3], iss. 3, pp. 195-197

ISSN 2695-1428 (online)

Stable URL (handle): <https://hdl.handle.net/11222.digilib/digilib.79022>

Access Date: 29. 11. 2024

Version: 20231222

Terms of use: Digital Library of the Faculty of Arts, Masaryk University provides access to digitized documents strictly for personal use, unless otherwise specified.

## Notes on Contributors

**Elizaveta Berezina** is a PhD Candidate at the Department of History, Central European University (Budapest–Vienna). Her dissertation project *Designed in Cities, Crafted in Villages: Soviet Crafts Policy, 1932–1960* broadens perspectives on Socialist materiality and connections between materiality and national cultures. As a research fellow, she is working on the project *Zur Neubewertung der Naiven Kunst. Internationale Rezeption und theoretisch-methodische Erschließung* in the Institute of Art History at Leipzig University. Since September 2021, Elizaveta has been teaching for the Global History Lab project, which educates students all around the globe about the history of globalization and establishes an international platform for learning, skill development and student collaboration.

Email : [berezina\\_elizaveta@phd.ceu.edu](mailto:berezina_elizaveta@phd.ceu.edu)

**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).

Email: [filipova@phil.muni.cz](mailto:filipova@phil.muni.cz)

**Christian Drobe** is a research fellow in the history of art at Masaryk University, Brno. 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. He is the author of *Verdächtige Ambivalenz: Klassizismus in der Moderne 1920–1960* (VDG, 2021).

Email: [drobe@phil.muni.cz](mailto:drobe@phil.muni.cz)

**Mira Kozhanova** is currently working on a PhD project that examines the artistic networks, exhibition activities and socioeconomic systems of artists from the Russian Empire in Paris between 1905 and 1917, with a special focus on their national, ethnic, religious and cultural diversity. She conducted research on this topic as a research fellow at the German Center for Art History in Paris in 2017 and holds currently a scholarship of the University of Bamberg.

Email: [mira.kozhanova@uni-bamberg.de](mailto:mira.kozhanova@uni-bamberg.de)

**Michelle Jackson-Beckett** is Curator of Drawings & Archives at Columbia University's Avery Architectural and Fine Arts Library. Her research focuses on modern European and US cultural history, with a specialization in design, material culture, and the built environment. Her book *Vienna and the New Wohnkultur, 1918–1938*, will be published by Oxford University Press in 2024.

Email: [mj3134@columbia.edu](mailto:mj3134@columbia.edu)

**Petr Janáč** is currently working on a PhD project at Masaryk University on the topic of architects' houses in Czechoslovakia in the first half of the twentieth century, with a special focus on their role as expressions of professional identity and self-presentation in Czechoslovak society.

Email: [janac.pe@gmail.com](mailto:janac.pe@gmail.com)

**Natalia Keller** is undertaking a PhD at Masaryk University on the topic *Polish Modernism and its Contradictions: the Case of Wiktoria Goryńska*. Based on the case study of Goryńska (1902–1945) it examines the wider questions her work raises about canons of modernism in Poland, the role of women artists, modernism and the Polish state, and the place of printmaking in the history of modern art.

Email: [natalia.keller@gmail.com](mailto:natalia.keller@gmail.com)

**Pavla Machalíková** is the head of the Department of Art of 19th – 21st Centuries at the Institute of Art History of the Czech Academy of Sciences in Prague. She specialises in topics in nineteenth-century painting in Central Europe, including: relations of the artistic sphere to folk, popular or children's art, and exhibition histories. The present article was initiated by a long-term project of the department, entitled *The Space of the Exhibition*.

Email: [machalikova@udu.cas.cz](mailto:machalikova@udu.cas.cz)

**Matthew Rampley** is professor of art history of Masaryk University, Brno. 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 Prokopovych and Nóra Veszprémi).

Email: [rampley@muni.cz](mailto:rampley@muni.cz)

**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* and focuses on the role of regionalism, folk art and the vernacular in central European modernism.

Email: [secklehner@phil.muni.cz](mailto:secklehner@phil.muni.cz)

**Gabriela Świtek** is Chair of Art Theory at the Institute of Art History of the University of Warsaw. Her research interests include modern and contemporary art, the history and philosophy of architecture, and the methodology of art history. Her publications include: *Grunt i horyzont: Interpretacje nowoczesnej architektury i sztuki* [Ground and horizon: interpretations of modern architecture and art] (Warsaw University Press, 2020) and *Gry sztuki z architekturą: Nowoczesne powinowactwa i współczesne integracje* [Art games with architecture: modern affinities and contemporary integrations] (Toruń University Press, 2013). Her current research includes cooperation on the project *Socialist Exhibition Cultures: International Art Exhibitions in the Socialist World, 1950–1990* (<https://socialistexhibitions.com/>), and a book on exhibition exchanges organized by the Warsaw Central Bureau of Art Exhibitions (1949–1989).

Email: g.switek@uw.edu.pl

**Joanna Wołanska** is an independent scholar who works on religious art of the nineteenth and twentieth centuries. She is the author of *Katedra ormiańska we Lwowie w latach 1902-1938: Przemiany architektoniczne i dekoracja wnętrza* [The Armenian cathedral in Lvov (1902-1938): Architectural transformations and interior decoration] (Polish Ministry of Culture and National Heritage, 2010).

**Ladislav Zikmund-Lender** is an assistant professor in at the Technical University, Brno. He specializes in nineteenth- and twentieth-century architecture and design as well as queer studies in art history. He is the co-editor (with Helena Čapková) of *Mýtus architekta: Jan Kotěra 150* [The myth of the architect, Jan Kotěra 150] (UMPRUM Press, 2021) and *Vily a rodinné domy v Hradci Králové 1900–1950* [Villas and family houses in Hradec Králové, 1900-1950] (Pravý úhel, 2020).

Email: jackson.ladislav@gmail.com