

Notes on Contributors

Diogenes
58(3) 167–169
Copyright © ICPHS 2012
Reprints and permission:
sagepub.co.uk/journalsPermissions.nav
DOI: 10.1177/0392192112460831
dio.sagepub.com


Jaynie ANDERSON is Herald Professor of Fine Arts at the University of Melbourne, President of the International Committee of the History of Art (CIHA), and from 2009 was appointed Foundation Director of the Australian Institute of Art History. Her research interests are primarily Venetian Renaissance Painting, Australian Art and the history of restoration and collecting. Her most recent books are *Tiepolo's Cleopatra*, Palgrave Macmillan, 2003, the catalogue of the exhibition held at the National Gallery of Art, Washington and the Kunsthistorisches Museum, Vienna, *Belliini, Giorgione and Titian: The Renaissance of Venetian Painting*, 2006. She was the first woman Rhodes Fellow at the University of Oxford. She has been a visiting fellow at the John Paul Getty Museum, Los Angeles, the National Gallery of Art, Washington, the Harvard Centre for Renaissance Studies in Florence, I Tatti, and the Institut National de l'Histoire de l'Art, Paris. She was the convenor of the 32nd International Congress of the History of Art, *Crossing Cultures: Conflict, Migration and Convergence*, held at the University of Melbourne from 13-18 January 2008, the proceedings of which were published in 2009 by Miegunyah, Melbourne University Publishing. Email: jaynie@unimelb.edu.au

Jo MCDONALD is an internationally recognised rock art specialist who undertook her doctoral research in the greater Sydney Basin. This has been published as a monograph *Dreamtime Superhighways* by ANU E-Press. She has carried out cutting-edge research on rock art in South Australia, the Pilbara and Western Desert of Australia. She has completed major heritage plans of management and was lead author on the reports which underwrote the National Heritage Listing of the Dampier Archipelago (Burrup Peninsula). Email: jo.mcdonald@uwa.edu.au

Peter VETH specialises in the archaeology of deserts, having co-edited the global volume *Desert Peoples: Archaeological Perspectives* published by Blackwell. He has also worked intensively on the rock art of the Western Desert and Pilbara regions. With colleagues he has recently dated the oldest desert occupation in Australia back to 50,000 BP and with Jo McDonald and Howard Morphy (and research partners) been actively involved in the study and management of the art, archaeology and contemporary values of sites of the 1,600km long Canning Stock Route.

Meaghan WILSON-ANASTASIOS is a research associate at the University of Melbourne. Her research interests include art price formation and how and why economic superstars emerge in the auction market. Part of her research was the focus of a Four Corners program, *Art for Art's Sake*, aired on ABC television. Meaghan co-authored a paper with Professor Neil de Marchi of Duke University for the Congress of the International Committee of the History of Art: 'The impact of unscrupulous dealers on sustainability in the Australian Aboriginal desert paintings market'. She is a registered art valuer and has seventeen years' art-industry experience in public and commercial art institutions. Email: meaghanw@bigpond.net.au; mewi@unimelb.edu.au

Christopher R. MARSHALL is a Senior Lecturer in Art History and Museum Studies at the University of Melbourne. His publications on Neapolitan Baroque art, collecting and the art market include

contributions to *Painting for Profit: The Economic Lives of Italian Baroque Painters* (Yale, 2010), *Mapping Markets in Europe and the New World* (Brepols: 2006); *The Art Market in Italy (15th-17th Centuries)* (Pannini, 2002); and articles in *The Burlington Magazine*, *The Art Bulletin* and elsewhere. Publications in his parallel research interest in contemporary curatorship and museology include *Sculpture and the Museum* (Ashgate, 2011) and contributions to *Museum Making* (Routledge, 2012), *Making Art History* (Routledge, 2007), *Reshaping Museum Space* (Routledge, 2005) and a range of journals. His research distinctions include support from the Australian Research Council, the Paul Mellon Visiting Senior Fellowship (Centre for Advanced Study in the Visual Arts, National Gallery of Art, Washington DC), a Senior Visiting Fellowship at Museo Poldi Pezzoli, Milan, and a Visiting Senior Lecturing Fellowship at the Department of Art and Art History, Duke University, Durham NC. His current research projects include a forthcoming monograph provisionally entitled *The World in the Workbench: The Industry of Neapolitan Baroque Painting* (Yale, 2012). Email: crmars@unimelb.edu.au

Iain Boyd WHYTE is Professor of Architectural History at the University of Edinburgh. He has written extensively on architectural modernism in Germany, Austria and the Netherlands. Beyond architecture, he has written on twentieth-century German art, Anglo-German literary relations, and on visuality as cognition. In 1996/97 he was co-curator of the Council of Europe exhibition *Art and Power*, shown in London, Barcelona and Berlin in 1996/97, and is chairman of RIHA, the international association of research institutes in the history of art. He is the founding editor of *Art in Translation*, the first journal dedicated to the best writing from around the world on the visual arts in English translation. Email: I.B.Whyte@ed.ac.uk

Claudia HEIDE is managing editor of the Getty-funded journal *Art in Translation*. She currently teaches history of art at the University of Edinburgh. Her special interest is Spanish art and culture, including the image of Iberian culture in Britain and North America and Anglo-Hispanic cultural relations. A former post-doctoral research fellow at IASH (Institute for Advanced Studies in the Humanities) at the University of Edinburgh, she published the first major study on the nineteenth-century polymath Pascual de Gayangos, father of the modern school of Arabic studies in Spain. She collaborated on the exhibition *The Discovery of Spain: British Artists and Collectors. Goya to Picasso* at the National Gallery of Scotland in 2009. Email: C.Heide@ed.ac.uk

Peter KRIEGER, PhD in art history (University of Hamburg, 1996), is a research Professor at the Institute of Aesthetic Research (Instituto de Investigaciones Estéticas); Professor at the Graduate programs of architecture and art history of the National Autonomous University of Mexico (UNAM). Member of the CIHA board (2004-2012); and Fellow at the Canadian research project *Transcultural and Transhistoric Efficiencies of the Baroque Paradigm* (University of Western Ontario). In 1995 he was awarded with the Elliot Willensky Fund of the Municipal Art Society of New York. He was Editor of the art historical magazine *Anales del Instituto de Investigaciones Estéticas* (www.analesii.unam.mx), 2002-2012. His research and numerous publications (in German, English, and Spanish) cover urban and architectural history of the second half of the 20th century, political iconography, aesthetics, and ecology of the megacities. Email: krieg@unam.mx

Professor at the University of Minnesota, Frederick ASHER is interested in South Asian visual culture in the context of the Indian Ocean. His recent scholarship examines contested religious space, patterns of trade as they relate to works of art in India, and the site of Bodhgaya including its manifestations globally. He has studied present-day artists working in traditional modes both because they are interesting in themselves and because they offer models for pre-modern modes of artistic production. He

holds offices in the American Institute of Indian Studies and the National Committee for the History of Art, and is a member of the editorial board of *Archives of Asian Art*. Email: asher@umn.edu

LaoZhu (ZHU Qingsheng) is an artist, critic and Professor at the Peking University. Born in Zhenjiang in 1957, he studied art and art history at the Nanjing Normal University, at the Central Academy of Fine Arts, Peking, and at the University of Heidelberg, where he obtained his PhD in 1996. His research areas include the art of the Han dynasty and contemporary painting and calligraphy. Email: laozhu@pku.edu.cn.

Federico FRESCHI is an Associate Professor of Art History at the University of the Witwatersrand in Johannesburg. His research interests centre on South African modern art and architecture, and particularly on the relationship between modernism and questions of nationalism and national identity. He has published widely on this subject in local and international journals, and often presents papers at local and international conferences. Professor Freschi is the President (ex officio) of the South African Visual Arts Historians (SAVAH), and a Vice President on the Board of the International Committee of Art History (CIHA). Email: Federico.freschi@wits.ac.za.

Thierry DUFRÈNE is Professor of contemporary art history at the University of Paris Ouest Nanterre-La Défense and Scientific Secretary of the CIHA; Member of the International Association of Art Critics and of the Editorial Committee of *Diogenes*; Historian of contemporary sculpture and specialist in the works of Alberto Giacometti. He is the author of several books (on Alain Kirili, Piotr Kowalski, Berto Lardera, Ivan Messac, Joël Shapiro), and is currently preparing two exhibitions (*Sculpture: from Matisse to Kounellis, Taiwan 2012*, and *Dali, Paris, 2013*). Among his forthcoming publications are: *L'Outre-sculpture: pour une histoire de la sculpture dans la mondialisation*. (Paris 2011) and *Jean Tinguely* (Paris 2012). Email: thierry.dufrene@inha.fr

Peter J. SCHNEEMANN is Professor at the University of Bern. His work deals with the figure of the 'spectator' in the 20th century art history and critique. His researches focus as well on the way the spectator's view conditions the process of reception of the work of art. Email: peter.schneemann@ikg.unibe.ch.

Marjeta CIGLENEČKI is Associate Professor at the University of Maribor. She was awarded a doctoral degree in 1998 by the University of Ljubljana (Slovenia). She was employed at the Regional Museum Ptuj first as a curator (1978–1997) and then as a director (1997–2001). In 2001 she was hired by the University of Maribor, where she established the Department of Art History (2008). From 2003 to 2007, she was President of the Slovene Art History Society. Her main area of scientific interest is castle furnishings (series of paintings, turqueries, tapestries); and in recent years she has widened the focus of her research to encompass 19th and 20th century art, including photography. Email: marjeta.ciglenecki@um.si

Pál LÓVEI has worked since 1979 at the Hungarian National Office for the Protection of Historic Monuments (from 2001 National Office for the Protection of Cultural Heritage). Since 1990, he has been a member of the Committee for Art History of the Hungarian Academy of Sciences. His research fields include the history of medieval architecture, medieval tomb sculptures, the protection of historic monuments, and the "Bauforschung". Email: pal.lovei@koh.hu; loveipalko@freemail.hu

Georg Ulrich GROSSMANN is Professor at the University of Bamberg and Director of the Germanisches Nationalmuseum, Nuremberg. He was the chairperson of the 33rd International Art History Congress (Nuremberg 2012). Email: Generaldirektion@gnm.de