

# Authors

**Christian Berger** is professor of art history (modern and contemporary art) at Universität Siegen. He received his PhD from Freie Universität Berlin and obtained his Habilitation from Johannes Gutenberg-Universität Mainz. He has been awarded several major grants by the European Union, the Terra, the Thyssen, and the Volkswagen Foundation, among others, which have enabled him to conduct his research at institutions such as the Courtauld Institute of Art in London and the Getty Research Institute in Los Angeles. His publications include a monograph on repetition and experiment in the work of Edgar Degas (*Wiederholung und Experiment bei Edgar Degas*, Berlin: Reimer, 2014) as well as the edited volumes *Conceptualism and Materiality: Matters of Art and Politics* (Leiden: Brill, 2019), *Sublimation/Sublimierung: Redefining Materiality in Art after Modernism* (jointly edited with Annika Schlitte, *Zeitschrift für Ästhetik und allgemeine Kunstwissenschaft*, special issue 19, 2021), and *Documentation as Art Practice in the 1960s* (jointly edited with Jessica Santone, *Visual Resources*, special issue, fall 2016).

**Jean-Marie Bolay** (b. 1984) is an art and architecture historian, in charge of the monuments of the canton of Neuchâtel. He studied Japanese culture and language and art history at the University of Geneva and Goethe University Frankfurt. He wrote a master's thesis about urbanism, architecture, and car design in French artist Alain Bublex's work. Under Professor Dario Gamboni's supervision, he continued his research on architecture and urbanism, this time in relationship with the psychology of perception, with a PhD dissertation financed by the Swiss National Fund on the American artist and professor György Kepes, which was subsequently published as a book by MétisPresses Geneva (*György Kepes : Du langage visuel à l'art environnemental*, 2018). He then worked at Geneva University of Art and Design (HEAD – Genève, HES-SO) on Ileana Parvu's investigation on crafting concepts, which was published by Les presses du réel, Dijon (*Faire, faire faire, ne pas faire : Entretiens sur la production de l'art contemporain*, 2021).

**Kim Charnley** is lecturer in art history at the Open University in the UK, and author of *Socio-political Aesthetics: Art, Crisis and Neoliberalism* (London: Bloomsbury, 2021). His work has also been published in *Art and the Public Sphere*, *Art Journal*, *The Large Glass*, and *Historical Materialism*. He is an art theorist and art historian who researches contemporary art, especially socially engaged art, social practice, art activism, and institutional critique. His research has focused on the way that collectivity functions as an artistic strategy and a political ideal for contemporary artists. A second line of inquiry explores the contested boundary between art practice and art criticism that came to be significant in politicized conceptual art during the 1970s, especially in work by the collective Art & Language.

**Chonja Lee** is lecturer in early modern art history at the University of Neuchâtel and postdoctoral researcher within the project *Bibliothèques et musées en Suisse entre 18e et 19e siècle*. She earned her PhD in 2015 from the University of Zurich and is a former fellow of the Swiss National Science Foundation, the Schweizer Institut für Kunstwissenschaft, the Deutsches Forum für Kunstgeschichte in Paris, and Princeton University. She held research and teaching positions in art history at the Universities of Geneva, Zurich, Bern, Neuchâtel, and Munich and cocurated the exhibition *Exotic? Switzerland Looking Outward in the Age of Enlightenment* (Lausanne, Palais de Rumine, 2020–21), for which she was awarded the Young Science Prize of the Walter Benjamin Kolleg. She is currently completing a monograph on designs of printed cotton textiles for the transatlantic trade. Her latest edited book is *Networks and Practices of Connoisseurship in the Global Eighteenth Century* (Berlin: De Gruyter, 2024).

**Bénédicte le Pimpec** is a curator working in the field of visual arts. She holds a degree in fine arts from the European art school of Brittany and a master's in curatorial practice from Geneva University of Art and Design (HEAD – Genève, HES-SO). She has collaborated with various institutions, including Palais de Tokyo (Paris, 2013), the Contemporary Art Fund of the City of Geneva (2016–18), Kunsthau Langenthal (2018), and the National Center for Visual Arts (Paris, 2019). She has participated in several residencies, including Fonderie Darling (Montreal, 2017), das weisse haus (Vienna, 2014), Astérides (Marseille, 2015), and, more recently, in Bombay at the Mumbai Art Room (2019). Her research primarily focuses on challenging autonomy within artistic practices and examining collective forms of creation. Currently, she directs the Bermuda workshops, a residence and research space for arts and architecture in Sergy in the greater Geneva area.

**Ileana Parvu** is professor of history and theory of art at Geneva University of Art and Design (HEAD – Genève, HES-SO), and a lecturer at the University of Basel. She is the author of *La peinture en visite : Les constructions cubistes de Picasso* (Bern: Peter Lang, 2007) and *La consistance des choses : Peter Fischli, David Weiss et le temps retourné* (Marseille: Presses universitaires de Provence, 2021). She edited *Objects in Progress: After the Dematerialisation of Art* (Geneva: MétisPresses, 2012). After researching the crossing of boundaries between

artistic genres and the notion of the object in twentieth- and twenty-first-century art, she embarked on a project examining the making of conceptual art. This endeavor resulted in the publication of *Faire, faire faire, ne pas faire* (Dijon: Les presses du réel, 2021) and the current book, *A Show of Hands*. Her ongoing research delves into Eastern European art of the 1970.

**Nadia Radwan**, PhD, is an art historian and curator, associate professor and head of the Visual Arts Department at Geneva University of Art and Design (HEAD – Genève, HES-SO). Her research focuses on transnational and global histories of the avant-garde, Middle Eastern modern and contemporary art, orientalism, and decolonization in the museum. Her book, *Les modernes d'Égypte* was published in 2017 (Berlin: Peter Lang) and she is currently working on the publication of her second book *Concealed Visibilities: Sensing the Aesthetics of Resilience in Global Modernism*. She has collaborated to exhibition catalogues for the Kunsthaus Zurich, the Metropolitan Museum of Art, the Sharjah Art Museum, and the Sainsbury Art Centre for Visual Arts. Radwan is the cofounder of the 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](http://www.manazir.art).

**Brenda Schmahmann** is a full professor and holds the SARChI in South African Art and Visual Culture in the Faculty of Art, Design and Architecture at the University of Johannesburg. She has sole-authored more than eighty-five articles or book chapters, and has authored, edited, or coedited nine scholarly books, the most recent of which is *Iconic Works of Art by Feminists and Gender Activists: Mistress-Pieces* (New York and London: Routledge, 2021). She is coeditor of the journal *Public Art Dialogue* and has guest edited or coedited special issues of *Image & Text*, *De Arte*, *Textile: Cloth and Culture*, and *African Arts*.

**Erik Verhagen** is professor of contemporary art history at the University of Lille. He has published numerous articles and essays and has edited and coedited books in both Europe and the United States. In connection with his essay, he has coedited *Franz Erhard Walther: Dialogues* (Madrid: Reina Sofia, 2017), and *Franz Erhard Walther: Bilder im Kopf, Körper im Raum* (Bonn: Bundeskunsthalle, 2024). He has published a detailed analysis of the artist's *First Work Set* (*Franz Erhard Walther*, Geneva: Mamco, 2019), and contributed to his catalogue raisonné of books and posters (*Franz Erhard Walther: Manifestationen: Werkverzeichnis der Plakate, Bücher, und Entwürfe*, Berlin: DCV, 2021).

**Niko Vicario** is associate professor of the history of art at Amherst College. He is the author of *Hemispheric Integration: Materiality, Mobility, and the Making of Latin American Art* (Berkeley: University of California Press, 2020). His articles have appeared in *Art Journal* and *ARTMargins* and his essays have been included in the edited volumes *Purity is a Myth: The Materiality of Concrete Art from Argentina, Brazil, and Uruguay* (Los Angeles: Getty Research Institute, 2021) and *Conceptualism and Materiality: Matters of Art and Politics* (Leiden: Brill, 2019).