

Robert Born (Berlin/Oldenburg (Oldb), Germany)

studied Art History, Classical Archaeology and History of Eastern Europe in Basel and Berlin and earned his PhD at the Humboldt-University Berlin in 2007. From 2006 to 2021 research fellow at the Leibniz Institute for the History and Culture of Eastern Europe (GWZO) in Leipzig. Visiting Professor of Art and Architectural History at the Humboldt-Universität, Berlin (2010–2011). Co-curator of the exhibition *The Sultan's World – The Ottoman Orient in Renaissance Art*, (Brussels and Kraków, 2015). In September 2021 he joined the academic staff of the Federal Institute for Culture and History of the Germans in Eastern Europe (BKGE) in Oldenburg (Oldb). His research is focussed on Art and Architecture in East-Central and Southeast Europe. Publications on the historiography of art and the heritage protection in these historical regions, among others the co-edited volumes, *Apologeten der Vernichtung oder „Kunstschützer“? Kunsthistoriker der Mittelmächte im Ersten Weltkrieg*. Cologne-Weimar-Vienna 2017 <https://www.vr-elibrary.de/doi/book/10.7788/9783412508340>; *Die Kunsthistoriographien in Ostmitteleuropa und der nationale Diskurs*. Berlin 2004, and the catalogue contribution “Zwischen Kulturschutz und Kulturgutraub / De la protejarea patrimoniului cultural la furtul bunurilor culturale / Between Cultural Protection and Looting”, in: Lohmann, Polly (Hrsg.): *Archäologie und Politik: Die zwei Geschichten des Tropaeum Traiani zwischen Heidelberg und Adamklissi*, Heidelberg: Propylaeum, 2021, p. 83-104.

<https://doi.org/10.11588/propylaeum.739.c10367>

Contact: robert.born[[@](mailto:robert.born@bkge.uni-oldenburg.de)]bkge.uni-oldenburg.de

Fani Gargova (Vienna, Austria)

is a Lecturer in Art History at the University of Vienna. She received her doctorate from the same institution in 2019 with a thesis on the Central Synagogue of Sofia. Previously, she was Byzantine research associate at Dumbarton Oaks, Harvard University and has held fellowships from the Austrian Academy of Sciences, the Rothschild Foundation (Hanadiv), and the IFK in Vienna.

Her research focuses on architectural Byzantinisms, medievalisms, and Orientalisms with a special interest in Jewish architecture and Jewish spaces in the Balkans, as well as the historiography of Byzantine art history and its relation to nationalisms. Most recently, she has published on choir and organ in synagogue architecture, Marcus Ehrenpreis' role as

chief rabbi of Bulgaria, and the Byzantine revival at the 1900 Paris World Fair. Fani Gargova has edited the publication of the 1940s project materials for *The Holy Apostles: A Lost Monument, a Forgotten Project, and the Presentness of the Past* (2020) and curated the online exhibition *Das Erbe von Byzanz* on the collection of historic photographs housed at the Vienna Department of Art History (2021).

Contact: fani.gargova[@]univie.ac.at

Kristina Jõekalda (Tallinn, Estonia)

is a Research Fellow at the Institute of Art History and Visual Culture, Estonian Academy of Arts, where she has acquired also her training. In 2018 she was a Visiting Fellow at the Humboldt University of Berlin. She has previously studied at the University of Helsinki. Her doctoral dissertation, *German Monuments in the Baltic Heimat? A Historiography of Heritage in the 'Long Nineteenth Century'* (Tallinn 2020) examined architectural monuments in the Baltic region as eyewitnesses to historical processes and considered their representation within subsequent art historiography. She has published widely in the field and co-edited the book *A Socialist Realist History? Writing Art History in the Post-War Decades* (Vienna/Cologne/Weimar 2019), as well as the special issues *Debating German Heritage: Art History and Nationalism during the Long Nineteenth Century* (*Kunstiteaduslikke Uurimusi / Studies on Art and Architecture* 2014) and *European Peripheries of Architectural Historiography* (*The Journal of Architecture* 2020).

Contact: kristina.joekalda[@]artun.ee

Ewa Manikowska (Warszawa, Poland)

is an Art historian (European Doctorate in Social History and the Mediterranean, Università Ca' Foscari Venice 2005; dr habil. 2015), currently Associate Professor at the Institute of Art of the Polish Academy of Sciences.

Her research interests focus on the history of collecting, survey photography, cultural heritage, and art restitution. She has both an academic and a museum curriculum, having worked, among other roles, as a provenance research expert in the National Museum in Warsaw. She has coordinated several research projects including inter alia: *The*

Photographic Survey Movement and the Visualization of Collective Cultural Identities in Europe at the Turn of the 20th Century (2012–2015), run in cooperation with Prof. Elizabeth Edwards (De Montfort University in Leicester, UK); *Digital Heritage in Cultural Conflicts* (DigiCONFLICT: <https://digiconflict.net>) (2018–2021), a Horizon 2020 JPI Digital Heritage research project run in cooperation between the De Montfort University, Linköping University and the Liber Pro Arte Foundation in Warsaw (PI of the Polish research team).

Selected publications: *Photography and Cultural Heritage in the Age of Nationalisms. Europe's Eastern Borderlands (1867-1945)* (Bloomsbury-Routledge 2019) and the co-edited volume *Cultural Heritage and Technology*, special issue of *Santander Art and Culture Law Review*, 2020, no 2.

Contact: emanikowska[@]hotmail.com

Maria Medvedeva (Saint-Petersburg, Russia)

is Head of the Scientific Archive at the Institute for the History of Material Culture, Russian Academy of Sciences (RAS) in Saint-Petersburg. She graduated from Saint-Petersburg State University in 1995 and subsequently completed her PhD on the history of the Russian Imperial Archaeological Commission and its archival materials at the Institute for the History of Material Culture RAS (specialty archaeology, 2007). Her research interests include the history of Russian archaeology, the preservation of antiquities in Russia in the late nineteenth and early twentieth centuries and the role of photography in archaeology. Between 2016–2017, she worked on the project and publication *Ancient decorative painting of the Cimmerian Bosphorus. From graphic records to photography* realized in collaboration with the University of Lausanne. At present she is working in several research projects on the history of Russian archaeology at the beginning of the twentieth century, funded by the Russian Academy of Sciences and the Russian Foundation for Basic Research (RFBR). Her latest publications include the co-edited volumes *Ancient Decorative Painting of the Cimmerian Bosphorus: from Drawing to Photography*. Proceeding of IHMS RAS. Vol. LI. St. Petersburg 2017

and *The Imperial Archaeological Commission (1859–1917). History of the first state institution of Russian archaeology from the beginning until the reform*. Vol. 1–2. 2nd revised edition St. Petersburg 2019.

Contact: marriyam[@]mail.ru

Aleksander Musin

is a Senior Research Fellow at the Institute for the History of Material Culture, Russian Academy of Sciences (RAS) in Saint-Petersburg. He graduated from the Historical Faculty of the University of Saint-Petersburg in 1992 and received his PhD degree at the Institute for the History of Material Culture in 1997. He habilitated at the latter institution in 2003 with a study on Christian urban medieval Russian communities in the light of historical and archaeological data. His research is focused on different aspects of history and archaeology of Eastern and Central Europe, the cultural values and identities of their population and cultural transfers between Eastern Christianity and the Latin Worlds. Other focal points of his research are the history of archaeology and the protection of monuments in East-Central Europe in the nineteenth to twenty-first centuries, as well as the relations between state, society and church and the various forms of materialisation of historical memory and post-memory. Editor (with Maria Medvedeva) of the seminal collective monograph *History of the Imperial Archaeological Commission in Russia* (1st ed., 2009; 2nd ed., 2019). Other selected publications *Orthodox Church cultural heritage in modern Russia*, 2010, and „*Geschichte bauen*“ im postsowjetischen Osteuropa. *Religion und Politik bei der Rekonstruktion von Kirchen in Russland und der Ukraine* <https://doi.org/10.7788/9783412508357.323>

Contact: aemusin64[.]gmail.com

Beate Störkuhl (Oldenburg (Oldb), Germany)

is a Senior Researcher in Art History and Scientific Coordinator at the Federal Institute for Culture and History of the Germans in Eastern Europe (BKGE), and Associate Professor at the Carl von Ossietzky University, both in Oldenburg (Oldb), Germany.

In her research, she focuses on twentieth-century architecture with an accent on Central Europe, the historiography of art and the history of conservation theory.

Her latest publications are the jointly edited volumes *Nicht nur Bauhaus – Netzwerke der Moderne in Mitteleuropa/Not Just Bauhaus – Networks of Modernity in Central Europe* (2020); *Adolf Rading in Breslau. Neues Bauen in der Weimarer Republik* (2019); and *Apologeten der Vernichtung oder „Kunstschützer“*. *Kunsthistoriker der Mittelmächte im*

Ersten Weltkrieg (Cologne-Weimar-2017) <https://www.vr-elibrary.de/doi/book/10.7788/9783412508340>. The latter publication came out of a conference, and built the base for the present 'Kunstschutz' project.
Contact: beate.stoertkuhl@bkge.uni-oldenburg.de