

## Our Contributors

### **DALIA ALEKSANDRAVIČIŪTĖ**

A PhD student at the Department of Comparative Culture Research in the Lithuanian Culture Research Institute, she specializes in 17th-century philosophy, aesthetics and art, focusing on the history of perspective. Her research field includes visual studies and comparative cultural studies.

### **ANTANAS ANDRIJAUSKAS**

Academician of the Lithuanian Academy of Sciences, a habilitated doctor and professor in the humanities (History of Philosophy), chief researcher of the Department of Comparative Cultural Studies at the Lithuanian Culture Research Institute, Antanas Andrijauskas in 1978 defended PhD dissertation at the Moscow State University and in 1990 became a habilitated doctor. In 1981–1982, he gained experience at the Sorbonne and at the *Collège de France*; in 1996, he worked as a researcher at *L'institute d'art et d'archéologie (L'Université Paris 1)*. As a visiting professor he has lectured in France, Japan, Belgium, Switzerland, Poland, Russia, and other countries. He has published 27 monographs, 47 academic studies, over 650 papers and edited more than 50 books. His broad field of research includes the history of philosophy, the philosophy of art, aesthetics, the comparative study of civilizations, art history, Oriental studies, and the history of ideas.

### **RAPHAËL BORIES**

Heritage curator at the Museum of European and Mediterranean Civilizations (Mucem), Raphaël Bories was trained as a medieval historian. His research at the Mucem focuses particularly on the history of the European collections of the *Musée d'Ethnographie du Trocadéro* and the *Musée de l'Homme*, on the links between the Middle Ages and folk art, and on the relationships between artistic creation and ethnology. He has been the curator of the exhibitions “Une autre Italie” (2022), “René Perrot. Mon pauvre cœur est un hibou” (2023), and “Méditerranées. Inventions et représentations” (2024).

### **JEAN-FRANÇOIS CHEVRIER**

Professor emeritus, art historian, art critic and curator, Jean-François Chevrier taught at the *École nationale supérieure des beaux-arts* in Paris from 1988 to 2019. Since the founding of the magazine *Photographies* (1982–1985), of which he was editor-in-chief, his exhibitions and books have been milestones in the history and criticism of photography. His research has also focused on the interactions between literature and the visual arts in the 20th century (*L'Action restreinte. L'art moderne selon Mallarmé*, 2004–2005), between landscape, territory and architecture, and between art and psychology (*L'Hallucination artistique. De William Blake à Sigmar Polke*, 2012), and he was a general advisor for

Documenta X from 1994 to 1997. Decisive in his career were his exchanges with Jurgis Baltrušaitis, whom he met in 1978, which led to the publication of several interviews and a *Portrait of Jurgis Baltrušaitis* (1989). Recent major works include *Jeff Wall* (Hazan, 2013), *Formes biographiques* (2015), *Œuvre et activité. La question de l'art* (2015), *Agir, contempler* (2016), *Bernard Réquichot. Zones sensibles* (2019), *L'Adresse au paysage. Figures de la montagne* (2023).

#### **VIKTORIJA DAUJOTYTĖ-PAKERIENĖ**

Academician of the Lithuanian Academy of Sciences, renowned literary critic and philologist Viktorija Daujotytė is a Professor emeritus of Vilnius University. The laureate of the National Prize (1993) wrote a monograph about the poet Jurgis Baltrušaitis based on her dissertation (1974). Her research intertwines Lithuanian literature and phenomenology. She has published more than 30 scientific monographs, as well as essays and Lithuanian language textbooks for general and higher education.

#### **PATRICK DONABEDIAN**

Graduated in Russian and Armenian languages, in Armenology and in History of medieval art (2 PhD-s and Habilitation), since 1975 Patrick Donabedian has devoted himself to the study of medieval arts of the South Caucasus, especially to the history of Armenian and Georgian architecture. From 2006 to 2020 he lectured in Armenian studies and Medieval Art at the Aix-Marseille University and undertook research at the *Laboratoire d'Archéologie Médiévale et Moderne en Méditerranée* (LA3M lab, Aix-en-Provence, France). 2009–2016 he was head of the Armenian-French archaeological mission in Yereruyk, Armenia. He is professor emeritus, author and co-author of a dozen books and more than 200 scientific articles.

#### **ANNAMARIA DUCCI**

Trained at the University of Pisa, Annamaria Ducci is a professor of art history at the Academy of Fine Arts of Carrara. She has been a fellow at various international research institutes: *Institut National d'Histoire de l'Art* in Paris, *Kunsthistorisches Institut* in Florence, *Centre allemand d'histoire de l'art* (DFK) in Paris. She was a research assistant at the Scuola Normale Superiore of Pisa, for the ERC project “The European correspondence to Jacob Burckhardt”. Her main fields of study are the history of visual arts in the Middle Ages and the history of art history with particular reference to France, 1880–1945. She is the author of the monograph *Henri Focillon en son temps. La liberté des formes* (2021). She has also published essays dedicated to Bernard Berenson, Élie Faure, Jurgis Baltrušaitis, George Kubler, Carlo Ludovico Ragghianti and Paul Valéry. Her further topics of research are: the rising of formalism in French art history, the drawings of art historians, the autobiographies of art historians and their epistolary exchanges, the historiography of prehistoric art.

#### **ŽILVINĖ GAIŽUTYTĖ-FILIPAVIČIENĖ**

In 2004 she defended PhD thesis on Pierre Bourdieu's Sociology of Art at the Vilnius Academy of Arts. Since 2005, she is a senior researcher in the Department of Comparative Cultural Studies at the Lithuanian Culture Research Institute. Since 2022 she is a professor in the Creative Society and Economy Institute at the Kazimieras Simonavičius University in Vilnius. Her main research interests: comparative studies in culture and art, sociology of culture and art, visual culture, media culture, aesthetics, intercultural dialogue, cultural memory. She has published several monographs, the latest of which in *Lithuanian Nature Arts and Aesthetics of Anthropocene* (2024). She also devoted a number of articles to art theory, the history of art history, and researched the legacy of André Malraux.

#### **MARIAM MANUKYAN**

Senior researcher and guide at the National Museum-Institute of Architecture Alexander Tamanyan in Yerevan, Mariam Manukyan graduated from the School of Culture, Museums and Monuments Protection at the Kh. Abovyan Armenian State Pedagogical University in 2013, and the Law School of the Yerevan State University in 2018. Her research interests include Armenian culture and heritage.

#### **MADDALENA MAZZOCUT-MIS**

Full professor of aesthetics at the University of Milan, a scholar and an essayist, playwright, Maddalena Mazzocut-Mis has been visiting professor and academic visitor at the Universities of Aix-Marseille and Avignon and the Vaucluse (France), York, Oxford, and Manchester (Great Britain), Galati (Romania), and Malaga (Spain). She won numerous Italian and European research grants. She has dedicated two monographs to Henri Focillon and Jurgis Baltrušaitis, as well as numerous essays: *Forma come destino. Henri Focillon e il pensiero morfologico nell'estetica francese della prima metà del Novecento* (Florence, 1998) and *Deformazioni fantastiche. Introduzione all'estetica di Jurgis Baltrušaitis* (Milan, 1999). Her latest monographs in the non-fiction field include *Le Monstre. L'anomalie et le difforme dans la nature et dans l'art* (Bern, 2018), *Philosophy of Picture. Denis Diderot's Salons* (Bern, 2018), and *Frammenti di sipario* (Milan, 2019). Her work *Il senso del limite* was published by Le Monnier (Florence) in 2009 and has been translated into English, French, and Spanish.

#### **JEANETTE ZWINGENBERGER**

A member of the AICA, an art historian Jeanette Zwingenberger (PhD) teaches at the University Paris 1 Panthéon-Sorbonne. She published her thesis *Shadow of Death in the Work of Hans Holbein* (London, Parkstone International) in 1999. As an independent curator, she organizes exhibitions and has published on hidden images, anamorphoses, and optical illusions. Among the exhibitions she curated: "L'Homme-Paysage. Visions artistiques du paysage anthropomorphe entre le XVIe et le XXe siècle" (Palais de Beaux-

Arts de Lille 2007), “Une image peut en cacher une autre” (Galeries nationales du Grand Palais, Paris 2009).

#### **ODETA ŽUKAUSKIENĖ**

She is a chief researcher in the Department of Comparative Cultural Studies at the Lithuanian Culture Research Institute (LCRI) and an associate professor at the Vilnius Academy of Arts. From 2005 to 2006 she held a postdoctoral fellowship at the Geneva University (Switzerland) and completed numerous research internships in Belgium, France and China. Based on her dissertation, she published a monograph dedicated to the studies of Jurgis Baltrušaitis and Henri Focillon on art history *Metamorphoses of Art Form* (Vilnius, 2006). She has published papers dedicated to Baltrušaitis's legacy in various scientific publications. She also curated the exhibition “Jurgis Baltrušaitis's Manuscripts: For All and None” (National Gallery of Art in Vilnius, 2016). Recently, she has devoted monographs to memory studies and the development of visual culture, the philosophy of textiles and contemporary textile art, and dissident culture of the Soviet era. Her main research fields: comparative studies in art and culture, visual culture, art history, aesthetics, cultural anthropology, intercultural dialogue, cultural memory.

#### **AISTĖ ŽVINYTĖ**

MA in Philosophy (Vilnius University, 2011) and MA in History and Theory of Arts (Vilnius Academy of Arts, 2019), Aistė Žvinytė is a PhD candidate in History and Theory of Arts at the Lithuanian Culture Research Institute (since 2020). Her research areas include comparative aesthetics, visual arts, French art philosophy, and the art theories and concepts of Aby Warburg, Gilles Deleuze and Georges Didi-Huberman.