

# Contributors

## Auteurs

MANUEL CHARPY is a full-time researcher (CNRS/IRHIS/Université de Lille 3) who works on material and visual culture in Paris, London, and New York City—in particular on antique and exotic goods, portraits and domestic pictures, and fashion and clothing. He is the copyeditor with Emmanuel Fureix of the *Revue d'histoire du XIX<sup>e</sup> siècle*. Its next book, *Le théâtre des objets. Identité sociale et culture matérielle au XIX<sup>e</sup> siècle*, will be published in 2015.

LISA A. CROSSMAN is the Executive Director of the Cultural Agents Initiative at Harvard University. She holds a PhD in Art History and Latin American Studies from Tulane University, specializing in the history of modern and contemporary art of Latin America. She completed her dissertation “Contemporary Argentine Art and Ecological Crises” in June 2013, and taught at St. Michael’s College and Middlebury College as a Visiting Professor in the spring of 2014. Her publications include contributions to the catalogue *Mel Chin: Rematch* (2014) and the article “Facing Climate Change: Andrea Juan’s Visual Play with Science and the Sublime” in the *Journal of Latin American Cultural Studies* (2014).

BRIGITTE DERLON holds a PhD in Social Anthropology and is a professor at the École des Hautes Études en Sciences Sociales in Paris. She is also a member of the Laboratoire d’Anthropologie Sociale (Collège de France, CNRS, EHESS). She conducted ethnographic fieldwork in Papua New Guinea before investigating the representations of French primitive art collectors. She is currently studying European contemporary art. She is the author of *De Mémoire et d’Oubli* (1997) and *La Passion de l’Art Primitif* (2008; with M. Jeudy-Ballini). She also edited *Les Cultures à l’Oeuvre* (2005) with M. Coquet and M. Jeudy-Ballini.

MONIQUE JEUDY-BALLINI is a PhD senior researcher in Social Anthropology at the Centre National de la Recherche Scientifique and a member of the Laboratoire d’Anthropologie Sociale (Collège de France, CNRS, EHESS). She has carried out ethnographic fieldwork in New Britain (Papua New Guinea) in French industry of luxury goods and among the French collectors of primitive art. Her current work involves European contemporary art. She has been published in *L’Art des Échanges* (2004), *Les Cultures à l’Oeuvre* (2005; edited with M. Coquet and B. Derlon), *La Passion de l’Art Primitif* (2008, with B. Derlon) and *People and Things* (2008, edited with B. Juillerat).

JEAN ESTEBANEZ is a Lecturer at UPEC (Université Paris-Est Créteil) and a member of Lab’Urba. As a Cultural Geographer, he focuses on humanimal relationships, hybrid communities and zoos. His research has most recently been published in *Trois Zoos Humains, Les Interfaces: Enjeux de Natures, de Sciences et de Sociétés*, and *La Géographie*.

NOÉMIE ETIENNE is the Mellon Postdoctoral Fellow at the Institute of Fine Arts, New York University. Her books include *La restauration des peintures à Paris, 1750-1815: Pratiques et discours sur la matérialité des oeuvres d’art* (2012) and the edited volumes *A-Bras-le-Corps* (with Agnes Vannouvong, 2013), *L’histoire à l’atelier* (with Léonie Hénaut, 2012), and *Standing on the Beach* (2011, with Donatella Bernardi). Her research deals with visual and material culture, museum history, and links between theory and practice from the 18th to the 20th century. She is also a co-founder of the Eternal Tour association, which organized an interdisciplinary curatorial project between 2008 and 2012.

MARIA P. GINDHART is Associate Professor of Art History at Georgia State University, where she serves as Associate Director of the Ernest G. Welch School of Art and Design. She is the archivist of the Nineteenth Century Studies Association and the exhibitions review editor of the journal *Nineteenth Century Studies*. She has published on representations of prehistoric humans in a variety of venues, including *Journal of the History of Collections*, *Nineteenth-Century Art Worldwide*, and *Visual Resources*. She is currently at work on a book that examines art and architecture in the Paris menagerie.

CINDY KANG received her doctorate from the Institute of Fine Arts at New York University. Her research focuses on the relationship between the fine and decorative arts in 19th-century France, and her forthcoming publications include essays on Edouard Vuillard's interior decorations and Nabi needlework. She received numerous fellowships to support her dissertation, "Wallflowers: Tapestry, Painting, and the Nabis in Fin-de-Siècle France," including a Predoctoral Fellowship from the Getty Research Institute, a Theodore Rousseau Fellowship from the Metropolitan Museum of Art, and a Hariett A. Shaw Fellowship from Wellesley College. She has curated exhibitions and published in exhibition catalogues from the Metropolitan Museum of Art, the Frick Collection, the Museum of Fine Arts, Boston, and the Bard Graduate Center.

SARAH MALLORY teaches part-time at Parsons The New School For Design and a research assistant in the Department of European Sculpture and Decorative Arts at the Metropolitan Museum of Art, where she worked on the groundbreaking exhibition *Grand Design: Pieter Coecke van Aelst and Renaissance Tapestry* and co-curated the accompanying installation *Examining Opulence: A Set of Renaissance Tapestry Cushions*. She is a monthly contributor to the *Now at the Met* blog, and manages the *Grand Design* exhibition blog. Her recent publications include an article in *Master Drawings* about her discovery of the only known tapestry cartoon fragment designed by Bernard van Orley, and an essay in the *Grand Design* exhibition catalogue about designing and making tapestries.

FRED MYERS is the Silver Professor of Anthropology at New York University. Known for his work with Western Desert Aboriginal people, his books include *Pintupi Country, Pintupi Self: Sentiment, Place and Politics among Western Desert Aborigines* (1986) and *Painting Culture: The Making of an Aboriginal High Art* (2002), as well as edited volumes *The Traffic in Culture: Refiguring Art and Anthropology* (with George Marcus, 1995) and *The Empire of Things: Regimes of Value and Material Culture* (2001).

NADIA RADWAN is a Swiss-Egyptian art historian specializing in modern and contemporary Middle Eastern Art. She is currently Assistant Professor of Art History at the American University in Dubai. Before joining AUD, she worked as a research assistant at the Institute of Environmental Sciences at the University of Geneva. In 2011, Radwan received a scholarship from the Swiss National Science Foundation to pursue her research at the American University in Cairo and the Egyptian National Archives. Her research focuses on the construction of artistic modernities and cultural interactions between Egypt and Europe during the first half of the 20th century. Her PhD thesis is currently being translated into Arabic to be published by the National Center of Translation in Egypt. Radwan is committed to the safeguarding and conservation of modern architectural heritage in the Middle East as well as the promotion of artistic modernities beyond the West.

PATRICK VERLEY was a Professor of Economic History at the University of Geneva until his retirement in 2009. He was also formerly a Professor of History at University Paris 7. His research has focused on the history of industrialization in the 18th and 19th centuries and that of the luxury industry, as well as the history of the international economy and of the financial markets. His books include *L'Echelle du Monde. Essai sur l'industrialisation de l'Occident, La Révolution industrielle et Entreprises et entrepreneurs du XVIII<sup>e</sup> siècle au début du XX<sup>e</sup> siècle*.