Prof. Isabel Wünsche, PhD.

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Professor of Art and Art History at Constructor University Bremen (formerly International/Jacobs University Bremen), where she has been teaching since 2001. She studied Art History, Classical and Christian Archaeology in Berlin, Moscow, Heidelberg, and Los Angeles, and received her PhD from Heidelberg University. Her research focuses on European modernism and the avant-garde in a global perspective, with particular emphasis on abstraction, transnational and émigré networks, and the relationships between art, nature, and theory. She is internationally recognized for her work on modern and abstract art, transcending a Eurocentric framework, and has played a significant role in advancing comparative and decolonial perspectives within the historiography of modernism. Actively engaged in international scholarly exchange, she regularly lectures at conferences and academic institutions worldwide and is known for fostering dialogue between diverse cultural, geographic, and methodological contexts. She is the author and editor of numerous influential publications, including *Biocentrism and Modernism* (2011), *Meanings of Abstract Art: Between Nature and Theory* (2012), *The Organic School of the Russian Avant-Garde* (2015), and *Practices of Abstract Art: Between Anarchism and Appropriation* (2016), as well as major edited volumes such as *The Routledge Companion to Expressionism in a Transnational Context* (2018) and *Bauhaus Diaspora and Beyond* (2019). Her more recent work explores abstraction as a global and cross-cultural phenomenon, as seen in *100 Years On: Revisiting the First Russian Art Exhibition of 1922* (2022).

Mgr. Lucia Gregorová Stach, PhD.

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Art historian, critic and curator specializing in modern and contemporary art, its institutions, and the avant-garde and neo-avant-garde in Slovakia and Central and Eastern Europe. From 2010 to 2025, she worked at the Slovak National Gallery, where she served as Chief Curator of Modern and Contemporary Collections and later as Senior Curator. Among other projects, she curated the *Jana Želibská: Swan Song Now* (2017) project in the Slovak Pavilion at the 57th Venice Biennale, developed the long-term collection display *Model: Museum of Contemporary Art*, and most recently co-curated *Maya Deren – Stano Filko: Truth, in Reality, Has Never Been Ours* at Kunstmuseum Bochum (2025). She has also co-curated several transhistorical and thematic exhibitions. Her exhibition projects and publications focus on post-socialist, archival, intermedia, feminist, and transnational artistic practices, with particular attention to neo-avant-garde tendencies and radical museology. She is currently holding a position at the Art Research Centre of the Slovak Academy of Sciences and teaches at the Faculty of Fine Arts, Academy of Arts in Banská Bystrica.

Ada Piekarska, MA

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Curator and writer based in Poland. She holds degrees from the Academy of Fine Arts in Kraków and the Institute of Art of the Polish Academy of Sciences. She is currently the head of the programming team at Galeria Bielska BWA in Bielsko-Biała and represents an emerging voice in Polish curatorial and critical practice, shaped by a generational engagement with post-transformation cultural conditions. Her curatorial practice examines the non-artistic dimensions of contemporary art, particularly its political entanglements and social imaginaries, and extends to exhibition-making, educational, and community-oriented activities. She is independent curator as well as the curator of the Bielska Jesień Painting Biennale, one of the most significant art competitions in Poland and the country's largest platform dedicated to painting, and has curated large-scale thematic exhibitions and monographic projects, including the 46th edition of *Bielska Jesień* (2023) and *Pole bitwy* at Galeria Bielska BWA. In 2024, she received the Jerzy Stajuda Art Criticism Award for her consistent work in promoting critical art and for strengthening the social environment of cultural institutions. Through her writing and exhibitions, she examines the position of art in the aftermath of systemic transformation and late capitalism, with a focus on painting as a medium of affect, memory, and political presence.

Mgr. Alexandra Tamásová, PhD.

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Curator, critic, and art historian. From 2012 to 2025, she served as a curator in the Modern and Contemporary Art collections at the Slovak National Gallery. She currently works at the Research Center at the Academy of Fine Arts and Design in Bratislava and is active as an independent curator and writer. She explores contemporary art with an emphasis on themes of nature, the body and corporeality, identity, marginalized groups, and expanded states of consciousness, with a sustained interest in gender studies and feminist and queer perspectives. Alongside exhibition-making and scholarly writing, her practice extends to discursive and performative formats situated at the intersection of art, theatre, and civic engagement, including the Modra Cabaret, an alternative theatre platform based in Modra that combines artistic experimentation with social commentary. Through her curatorial and writing activities, she actively supports LGBTQI+ visibility, including the work of trans and non-binary artists, within contemporary art and cultural discourse. Her exhibition and publication projects include *Dancing In the Dark* (2024), *Marko Blažo: The Whole Human* (2024; with Petra Hanáková), *Into the Wild* (2019), both at the Slovak National Gallery, and earlier projects such as *Between Idyll and Drama. The Story of the Collection of Naïve Art at the SNG* (Slovak National Gallery, Esterházy Palace, 2013; with Katarína Čierna) or *Body Boundaries* (2013).

Dr.Techn. MArch. Adam Hudec

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Researcher, architect, artist, and curator based in Vienna, working at the Institute for Art and Architecture, Academy of Fine Arts Vienna, at the intersection of architecture, art, and ecological research. He holds a doctorate from the Academy of Fine Arts Vienna, where he completed his dissertation *Epidermitecture: Socio-material Investigation of Biopatina on Outer Surfaces of Built Environments* (2025). He is co-founder of the Dusts Institute, a platform dedicated to experimental environmental sensing, material agency, and situated pedagogy. His research, artistic, and curatorial projects investigate hidden urban and ecological dynamics as indicators of broader socio-environmental entanglements. His installations and research have been presented internationally, including the Venice Architecture Biennale (2025) and the Vienna Climate Biennale (2024). He is editor of *From Dusts to Dusts* (2025) and co-editor of the Sternberg Press anthology *Plant Space* (2025). Alongside his research practice, he lectures and leads international workshops, advancing multispecies and ecological perspectives in architecture and urban systems.

Mgr. Barbora Kundračíková, Ph.D.

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Curator and critic of modern art at the Museum of Art – Central European Forum Olomouc (SEFO) and Assistant Professor at the Department of Art History at Palacký University in Olomouc (CZ). Her research interests include 20th- and 21st-century European visual art, with a particular focus on technical representations, art-historical methodology, and analytical approaches to aesthetics. As a curator, she has prepared projects addressing hyperrealist tendencies in Czech painting, the Museum of Art Olomouc collection of modern and contemporary prints, and the SEFO Triennial of Central European contemporary art (2021/2024), as well as selected international and collaborative projects. As an author and critic, she has contributed to numerous publications, including *New Realisms: Modern Realist Approaches on the Czechoslovak Scene (1918–1945)*. She is also the co-editor of the journal issues *Espes* 1/2019 and *Umění* 3/2022. She is actively engaged in organizing and coordinating scholarly conferences and professional meetings, fostering interdisciplinary exchange and critical debate within the field. Her professional interests also include museum education, sustainability, and inclusive institutional practices.

Mgr. Ivana Moncoľová, PhD.

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Critic, curator, art historian, and educator. She studied History of Art and Culture at the University of Trnava and completed her doctoral studies in 2016 at the Academy of Fine Arts and Design in Bratislava with a dissertation on changes in artistic authorship. Since 1998, she has been publishing critical and theoretical texts on contemporary art in professional journals and the wider cultural press, focusing on contemporary painting, questions of authorship, and the relationship between visual art, spatial thinking, and architectural theory. Alongside her critical work, she has curated selected exhibitions of contemporary artists and founded Moncolova Editions, under which she published the first overview monographs on R. **Čerevka** and S. Krivošíková (2019), as well as monographic publications devoted to Ľ. Hološka (in collaboration with architectural theorist Marián Zervan) and R. Podoba, emphasizing the conceptual and spatial dimensions of contemporary painting. Since 2017, she has been teaching at the Faculty of Fine Arts, Academy of Arts in Banská Bystrica, where she is actively engaged in pedagogical and research-oriented activities, focusing on contemporary painting in dialogue with theory, critical writing, and architectural concepts of space, structure, and perception, and co-leading interdisciplinary painting-related projects that connect studio practice with theoretical reflection and cross-disciplinary collaboration.

M.A. Lora Sariaslan, Ph.D.

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Art historian and curator, Assistant Professor of Modern and Contemporary Art at Utrecht University. Her research focuses on transnational art practices, identity politics, mobility, and migration, with particular attention to curating and museum practices at the intersection of critical approaches to collecting and display. She received her PhD from the University of Amsterdam, her MA from the University of Texas at Austin, and her BA in Art History from Knox College, Illinois. Prior to her academic appointment, she served as curator at Istanbul Modern (2005–2011) and as assistant curator at the Dallas Museum of Art (2001–2005). Alongside her academic work, she has curated and co-curated exhibitions internationally, addressing questions of cultural translation, memory, and contemporary subjectivity. Her scholarly publications include *Familiarly Strange / Strangely Familiar: Humor and Contemporary Artists from Turkey* (2024) and *With/out Place: Negotiating Belonging Through Art in Post-Yugoslav Europe* (2024), as well as earlier contributions on mapping and spatial imaginaries in contemporary art. She is co-editor (with Patrick van Rossem) of *Stedelijk Studies* no. 15, a peer-reviewed research journal published by the Stedelijk Museum Amsterdam.

Doc. Mgr. Peter Megyeši, PhD.

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Art historian, theorist, and curator. He studied History and Theory of Art at the Faculty of Arts, University of Trnava, and completed study stays at Charles University in Prague and Masaryk University in Brno before receiving his PhD from the University of Trnava in 2014. From 2014 to 2021, he served as Assistant Professor at the Faculty of Arts, Technical University of Košice. He is currently Associate Professor at the Department of History and Theory of Art, Faculty of Arts, University of Trnava, and a researcher at the Art Research Centre of the Slovak Academy of Sciences in Bratislava. His research focuses on medieval and early modern art, with particular emphasis on iconography, iconology, and emblematics, as well as on the interpretation of contemporary art. He has been publishing in leading international and regional journals, including *The Burlington Magazine*, *Source: Notes in the History of Art*, *Umění*, and *Ars*. In 2022, he published the monograph *Images, Texts, Meanings: Interpretations of Applied Emblems* (in Slovak). He currently serves as President of the Slovak section of AICA.

PhDr. Katarína Bajcurová, CSc.

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Art historian and curator. She worked for three decades at the Slovak National Gallery (1994–2024), where she also served as General Director from 1999 to 2009 and played a key role in initiating the gallery's reconstruction and institutional modernization. She currently serves as the General Director of the Art Research Centre of the Slovak Academy of Sciences. Her research focuses on 20th and 21st century visual art, with particular attention to modernism and its legacies. As a curator, she co-authored several major exhibitions at the Slovak National Gallery, including *The Sixties in Slovak Visual Art* (1995), *Slovak Myth* (2005), *Slovak Picture (Anti-Picture): 20th Century in Slovak Visual Art* (National Gallery, Prague, 2008), and *Dream × Reality. Art and Propaganda, 1939–1945* (2016), and she curated the development of the long-term collection display *Modern* at the SNG. Author of many publications, including extensive books, such as *The Slovak Art Modernism. Painting and Sculpture 1890–1949* (with Ján Abelovský, 1997/2000), or *Slovak Sculpture 1945–2015* (2018), as well as numerous monographs on key figures of Slovak modern and contemporary art.