

## ABOUT THE AUTHORS

RICHARD ANDERSON is Professor of Cultural Anthropology in the School of Liberal Arts of the Kansas City Art Institute. Since joining the Institute in 1974, his research has focused on the anthropology of art and cross-cultural aesthetics. In addition to many journal articles, he is the author of *Art in Small-Scale Societies* (2nd edition, 1989), which focuses on the first topic; and *Caliope's Sistes: A Comparative Study of Philosophies of Art* (2nd edition, 2004), which deals with the second. *American Muse: Anthropological Excursions into Art and Aesthetics* (2000) examines popular art and vernacular aesthetics in the United States. Since 2004, Anderson's chief interests have been the art and culture of Mexico and the effects of globalization on world art.

JEAN M. BORGATTI is a Research Associate (Visual and Performing Arts) at Clark University in Worcester, Massachusetts, where she taught from 1984–2004. She is currently a free-lance lecturer and consultant in African, Black Atlantic World, Oceanic, and Native American Art History. Her main interests are cross-cultural frameworks for understanding art and aesthetics, masquerades in social and historical contexts, and individual artists who might be described as “contemporary” traditionalists. Publications include *From the Hands of Lawrence Ajanaku* (1979), one of the first monographs on a traditional African artist; *Portraiture in Africa, Parts I & II*, special

issues of the journal *African Arts* (1990–1991); and *Likeness and Beyond: Portraiture in Africa and the World* (with Richard Brilliant, 1990). She is currently working on analyzing a major longitudinal study of Okpella (Nigeria) aesthetic preference.

DONALD E. BROWN is Professor Emeritus of Anthropology at the University of California, Santa Barbara. His main interests have been the social structure and history of the Sultanate of Brunei; the implications of social structure—especially hereditary rank—for history, historical mindedness, and culture in general; human universals and their implications; and the comparative study of ethnicity. His principal publications include *Hierarchy, History, and Human Nature: The Social Origins of Historical Mindedness* (1988) and *Human Universals* (1991).

JOHN CLARK is Australian Research Council Professorial Fellow at the University of Sydney and founding director of the Australian Centre for Asian Art and Archaeology. Among his books are *Modern Asian Art* (1998), *Modernities of Chinese Art* (2008), and *Modernities Compared: Chinese and Thai Art in the 1980s and 1990s* (2008). From 2004–2006 he worked on the new Biennales in Asia, and in 2008–2012 he will conduct a new comparative study of “The Asian Modern.”

CAO YIQIANG is Professor of Art History and Director of the Advanced School of Art and Humanities at the National Academy of Art in Hangzhou, Professor of Historiography at Shanghai University and Nanjing Normal University, and Editor-in-Chief of *New Arts*, People's Republic of China. He has published several books, including *Art and History* (2001) and *New Perspectives on Art History* (2007) (in Chinese), as well as numerous articles. His current research focuses on the visual dialogues between the Euro-American world and China.

ELISABETH DE BIÈVRE has taught at the University of East Anglia, University College London and UCLA, and delivered the Baldwin Lectures at Oberlin College. She is concerned with art in the Netherlands and art as a worldwide phenomenon. Her publications include "The Urban Subconscious: The Art of Delft and Leiden," *Art History* (1995) and "The alchemy of wind and water, Amsterdam 1200–1700," in *Time and Place: The Geohistory of Art*, ed. Thomas Dacosta Kaufmann and Elizabeth Pilliod (2005).

ELLEN DISSANAYAKE is an independent scholar and Affiliate Professor in the School of Music at the University of Washington, Seattle. Her work draws upon experiences from more than fifteen years residence in countries outside the West, including Sri Lanka, Nigeria, and Papua New Guinea, and it synthesizes knowledge from diverse fields—cultural and physical anthropology, developmental and cognitive psychology, Western arts and cultural history, and evolutionary biology. Her viewpoint provides a broader understanding of the arts than is customary in most theoretical approaches: the arts are integral to human nature and they evolved to help individuals adapt to their physical and social environments. She is the author of *What Is Art For?* (1988), *Homo Aestheticus* (1992)—translated into Chinese and Korean—and *Art and Intimacy* (2000).

JAMES ELKINS is E. C. Chadbourne Professor in the Department of Art History, Theory, and Criticism, School of the Art Institute of Chicago. He writes on art and non art images; his recent books include *Visual Studies: A Skeptical Introduction* (2003), *What Happened to Art Criticism?* (2003), and *Master Narratives and Their Discontents* (2005). He is editing two book series for Routledge: The Art Seminar (conversations on different subjects in art theory) and Theories of Modernism and Postmodernism in the Visual Arts (short monographs on the shape of the twentieth century); currently he is organizing a seven-year series called the Stone Summer Theory Institute.

PAULA D. GIRSHICK is Professor of Anthropology and African Studies at Indiana University. She did research for 20 years in the Kingdom of Benin, Nigeria, on issues of art, history and politics, and is currently working in South Africa on two projects: post-apartheid monuments and national identity and the history of the African art market in that country. Her publications include *The Art of Benin* (rev. edition, 1995), *Art, Innovation, and Politics in 18th Century Benin* (1999), and "Ncome Museum/Monument (KwaZulu Natal): From reconciliation to resistance," *Museum Anthropology* (2004).

MARLITE HALBERTSMA is Professor of Cultural History at the Department of Cultural Studies, Erasmus Universiteit Rotterdam. She has published on various subjects, including the cultural history of Rotterdam, city culture in general, and the methodology and history of art history. She is presently leading the research program "Globalisation and Cultural Heritage," financed by the Dutch Science Foundation. Recent publications include *Interbellum Rotterdam, kunst en cultuur 1918–1940* (coedited with Patricia van Ulzen, 2001), "Fremde Welten und vertraute Methoden: die deutsche Weltkunstforschung des frühen 20. Jahrhunderts," *Kritische Berichte* (2003), and "The Call of the Canon: Why Art History Cannot

Do Without,” in *Making Art History: A Changing Discipline and Its Institutions*, ed. Elizabeth C. Mansfield (2007).

THOMAS DACOSTA KAUFMANN is Frederick Marquand Professor of Art and Archaeology at Princeton University. A member of the Swedish, Flemish, and Polish Academies of Science, as well as Fellow of the American Academy in Rome, he is the recipient of many fellowships and honors for his work on Central Europe, art, science and humanism, and the historiography and geography of art. He is at present completing a book on Giuseppe Arcimboldo, and involved in a research project on the Dutch in Asia, part of a larger interest in global exchange in art. Among his numerous publications are *The School of Prague: Painting at the Court of Rudolf II*, which won the Mitchell Prize for 1988; *Court, Cloister and City: The Art and Culture of Central Europe 1450–1800* (1995), and *Toward a Geography of Art* (2004).

JOHN ONIANS is Emeritus Professor in the School of World Art Studies at the University of East Anglia, Norwich, and has taught and lectured in many countries around the globe. He is a specialist in Classical Art, Italian Renaissance Architecture, and World Art, and is now developing Neuroarthistory. He was founding editor of the journal *Art History* (1978), and editor of the first *Atlas of World Art* (2004). His books include *Bearers of Meaning: The Classical Orders in Antiquity, the Middle Ages and the Renaissance* (1989) and *Neuroarthistory: From Aristotle and Pliny to Baxandall and Zeki* (2007).

ULRICH PFISTERER is Professor of Italian Art History at the Ludwig-Maximilians-University in Munich. His research focuses on the relationship between artistic practice and theory in Early Modern Europe, and the history and methodology of the discipline of art history. His publications include *Donatello und die Entdeckung der Stile, 1430–*

*1445* (2002), *Metzler Lexikon Kunstwissenschaft. Ideen, Methoden, Begriffe* (2003), and “Altamira – oder: Die Anfänge von Kunst und Kunstwissenschaft,” *Vorträge aus dem Warburg Haus* (2007).

COLIN RHODES is Professor of Art History and Theory and Dean of Sydney College of the Arts, the visual arts Faculty of the University of Sydney. He has published extensively, including the acclaimed book *Primitivism and Modern Art* (1994) and the groundbreaking *Outsider Art: Spontaneous Alternatives* (2000). He has a particular interest in expressionism and its contexts. His recent publications include “Burlington Primitive: Non-European Art in The Burlington Magazine before 1930,” *The Burlington Magazine* (2004).

BEN-AMI SCHARFSTEIN is Professor Emeritus of Philosophy at Tel-Aviv University, where he established the department of philosophy. This department offers an unusually wide variety of courses, including elementary and advanced courses in Chinese and Indian philosophy. The nature of his interests, which can be summed up most easily under the rubric “comparative culture,” is evident from the subjects of his books, which include *A Comparative History of World Philosophy: From the Upanishads to Kant* (1998), *Birds, Elephants, Children, and Other Artists: An Essay in Interspecies Aesthetics* (in Hebrew, 2007), and *Art without Borders: A Philosophical Exploration of Art and Humanity* (2008).

WILFRIED VAN DAMME is Lecturer in World Art Studies at Leiden University and teaches African Art at Ghent University. His scholarly work has mainly focused on visual aesthetics. Among his publications are *Beauty in Context: Towards an Anthropological Approach to Aesthetics* (1996); “Universality and Cultural Particularity in Visual Aesthetics,” in *Being Humans: Anthropological Universality and Particularity in Transdisciplinary Perspectives*, ed. Neil

Roughley (2000); and “World Aesthetics: Biology, Culture, and Reflection,” *Compression vs. Expression: Containing and Explaining the World’s Art*, ed. John Onians (2006). His current interests include the history of Western scholarly engagements with visual arts from outside the West.

KITTY ZIJLMANS is Professor of Contemporary Art History and Theory, Leiden University. Her main interests are in contemporary art, theory, and methodology. In her work she also focuses on the particular contribution of women to art and culture, as well as on processes of globalization and the increasing role of intercultural dimensions in art and the art world. Her publications include *CO-OPs. Interterritoriale verkenningen in kunst en wetenschap / Exploring New Territories in Art and Science* (coedited with Rob Zwijnenberg and Krien Clevis, 2007); *Site-Seeing: Places in Culture, Time and Space* (ed., 2006); and “Pushing Back Frontiers: Towards a History of Art in a Global Perspective,” *International Journal of Anthropology* (2003).