

**Dan Graham** is a conceptual artist now working out of New York City. He is an influential figure in the field of contemporary art, both a practitioner of conceptual art and an art critic and theorist (*Two-Way Mirror Power: Selected Writings by Dan Graham on His Art*, ed. By Alexander Alberro, with an introduction by Jeff Wall, Cambridge, Mass./London 1998). He has studied Philosophy at Columbia University in New York. His art career began in 1964 when he opened the John Daniels Gallery in New York. Graham's artistic fields consist of film, video, performance, photography, architectural models, and glass and mirror structure. Graham especially focuses on the relationship between his artwork and the viewer. In 2009 he had a large Retrospective which was shown at the Walker Art Center, Minneapolis, the Whitney Museum of American Art, New York, and The Museum of Contemporary Art, Los Angeles.

**Victor I. Stoichita** is Professor of the History of Modern and Contemporary Art at the University of Fribourg. Born in Bucarest, he has studied Art History in Rome, Paris and Munich. He has been Guestprofessor at several institutions such as the University of Madrid (Carlos III), The Hebrew University of Jerusalem, as well as in Harvard, Göttingen, Frankfurt, Santiago de Chile, at the Scuola di Sudi Umanistici of Bologna, at the Ecole de Hautes Etudes en Sciences Sociales de Paris and at the Collège de France. He has been fellow at the Wissenschaftskolleg in Berlin, Rudolf-Wittkower-Professor at the Max Plank Institut in Rome, Visiting Scholar at the Getty Research Institute (Los Angeles), at the Institute for Advanced Study at Princeton and at the Center for Advanced Study in Visual Arts (Washington D.C.). He is the author of *L'instauration du Tableau. Métapeinture à l'aube des Temps Modernes*, Paris 1993 (Geneva 1999); *Visionary Experience in the Golden Age of Spanish Art*, London 1995; *Short History of the Shadow*, London 1997 (Geneva 2000); *Goya. The Last Carnival* (with Anna Maria Coderch), London 1999; *The Pygmalion Effect*, Chicago 2008.

**Ewa Lajer-Burcharth** is a senior advisor to the humanities program at the Radcliffe Institute and a professor of the history of art and architecture at Harvard. She was formerly a curator at the Contemporary Art Center Studio in Poland and has received fellowships from the Guggenheim Memorial Foundation and the Institute for Advanced Study in Princeton, New Jersey. With a focus on eighteenth and nineteenth century European art as well as contemporary art and critical theory, Lajer-Burcharth has taught a variety of courses about provocative issues in art during these periods. She is the author of *Necklines: The Art of Jacques-Louis David after the Terror* (1999) and *A Touch of Self: Paint and Person in Eighteenth Century Art* (forthcoming), and is currently working on a book titled *Interiority At Risks: Precarious Spaces in Contemporary Art*. Lajer-Burcharth earned her PhD in art history from the City University of New York and master's from the Institute of Art History at the University of Warsaw in Poland.

**Michael Heinrich** is Professor of Analytical Philosophy at the Department of Philosophy of the University of Vienna. His publications include: *Kants Erfahrungsraum. Metaphysischer Ursprung und kritische Entwicklung*, Freiburg 1986; *Die Erhebung des Gedankens. Essay*, Wien 1990; *Wittgensteins Grenze. Essay*, Wien 1993; *Verzauberung, Methode und Gewohnheit. Skizzen zur philosophischen Intelligenz. Aufsätze*. Maria Enzersdorf 2003; *Wahrheit*, Vienna 2009. Latest Articles: „Ein so vielfältiges verschiedenes Selbst. Effekte des Mimetischen im Denken“, in: A. Becker, M. Doll (Eds.), *Mimikry. Gefährlicher Luxus zwischen Natur und Kultur*, Schliengen 2008; „Nicht gespiegelt, sondern nach innen gestülpt. Ein kantisches Motiv in Marcel Prousts Konzeption von ästhetischer Erfahrung“, in: Wolfram Pichler & Ralph Ubl (Eds.), *Topologie. Falten, Knoten, Netze, Stülpungen in Kunst und Theorie*, Vienna 2009; „Aroma, Bild, Erinnerung. Zum Platonismus in Marcel Prousts Ästhetik“, in:

Maria-Christine Leitgeb, Stéphane Toussaint, Herbert Bannert (Eds.), *Platon, Plotin und Marsilio Ficino. Studien zu den Vorläufern und zur Rezeption des Florentiner Neuplatonismus*, Vienna 2009.

**Mladen Dolar** is a Slovenian philosopher, cultural theorist, film critic and expert in psychoanalysis. In 1978 he graduated in Philosophy and French language at the University of Ljubljana. He later studied at the University of Paris VII and the University of Westminster. Together with Slavoj Žižek, Rastko Močnik and Alenka Zupančič, Dolar is considered the co-founder of the Ljubljana school of psychoanalysis, whose main goal is to achieve a synthesis between Lacanian psychoanalysis and the philosophy of German idealism. Dolar has taught at the University of Ljubljana since 1982. In 2010 he began his tenure as an Advising Researcher in theory at the Jan Van Eyck Academie, Maastricht. His main fields of expertise are the philosophy of G. W. F. Hegel (on which he has written several books, including a two-volume interpretation of Hegel's Phenomenology of Mind) and French structuralism. He is also a music theoretician and film critic. Selected Publications: *Ein Triumph des Blicks über das Auge: Psychoanalyse bei Alfred Hitchcock* (with Miran Božovič, and Slavoj Žižek), Vienna 1993; *Kant und das Unbewusste*, Vienna 1994; *Wenn die Musik der Liebe Nahrung ist*, Vienna 2001; *His Master's Voice: Eine Geschichte der Stimme*, Frankfurt/M. 2007.

**Alenka Zupančič** is a Slovenian philosopher whose work focuses on psychoanalysis and continental philosophy. Born in Ljubljana, Zupančič graduated at the University of Ljubljana in 1990. She is currently a full-time researcher at the Institute of Philosophy of the Slovenian Academy of Sciences and Arts. Zupančič belongs to the so-called Ljubljana School of Psychoanalysis, which is known for its predominantly Lacanian foundations. Her philosophy was strongly influenced by Slovenian Lacanian scholars, especially Mladen Dolar and Slavoj Žižek. Zupančič has written on several topics including ethics, literature, comedy, love and other topics. She is most renowned as a Nietzsche scholar, but Kant, Hegel, Bergson and Badiou are also referenced in her work. Selected Publications: *Ethics of the Real: Kant and Lacan*, London 2000; *The Shortest Shadow: Nietzsche's Philosophy of the Two*, Cambridge, Mass./London 2003; "The Fifth Condition", in: *Think Again. Alain Badiou and the Future of Philosophy*, London 2004; *The Odd One In: on Comedy*, preface by Slavoj Žižek, Cambridge, Mass./London 2007.

**Ruth Sonderegger (Amsterdam)** is Associate Professor of Philosophy at the University of Amsterdam since 2005. From 2001-2005 she has been Assistant Professor at the same place. From 1998 to 2001 she was Assistant Professor at the Philosophy Department of the Freie Universität Berlin and in 1995 Visiting Assistant Professor at the Philosophy Department of the New School for Social Research (Graduate Faculty) New York. She has published widely on the philosophy of art and political theory. Selected publications: *Für eine Ästhetik des Spiels. Hermeneutik, Dekonstruktion und der Eigensinn der Kunst*, Frankfurt/M. 2000; *Falsche Gegensätze. Zeitgenössische Positionen zur Ästhetik*, ed. with Andrea Kern, Frankfurt/M. 2002; *Albrecht Wellmer's Sprachphilosophie. Vorlesungen zur Einführung*, ed. Juliane Rebentisch and Thomas Hoffman, Frankfurt/M. 2005; *Golden Years: Materialien und Dokumente zur queeren Subkultur und Avantgarde zwischen 1959 und 1974*, ed. with Diedrich Diederichsen, Christine Frisinghelli, Matthias Haase, Christoph Gurk, Juliane Rebentisch and Martin Saar, Graz 2005.

**Wolfram Pichler** is Assistant Professor at the Institute of Art History of the University of Vienna. He has studied Art History and Philosophy in Vienna and Munich. In 2000 he earned his PhD (Promotion) from the University of Vienna; he has also been a visiting fellow at Harvard University (GSAS) in 2000. From 2003 to 2004 he has been Post-Doctoral Fellow at the Kunsthistorisches Institut in Florence,

Max-Planck-Institut. His research focuses on the theory of the image, the theory and history of drawings as well as on art since 1800. Selected Publications: *Aby M. Warburg. Mnemosyne. Zur Ausstellung im Kunsthaus Hamburg*, ed. with Marianne Koos, Werner Rappl and Gudrun Swoboda, Hamburg/Munich, 1994, 2nd edition 2006; *Was aus dem Bild fällt. Figuren des Details in Kunst und Literatur (Friedrich Teja Bach zum 60. Geburtstag)*, ed. with Edith Futscher, Stefan Neuner and Ralph Ubl, Munich 2007; *Öffnungen: zur Theorie und Geschichte der Zeichnung*, ed. with Friedrich Teja Bach, Munich 2009; *Topologie. Falten, Knoten, Netze, Stülpungen in Kunst und Theorie*, ed. with Ralph Ubl, Vienna 2009.

**Slavoj Žižek** is a Slovenian philosopher and critical theorist working in the traditions of Hegelianism, Marxism and Lacanian psychoanalysis. He has made contributions to political theory, film theory, and theoretical psychoanalysis. Žižek is a senior researcher at the Institute of Sociology, University of Ljubljana, Slovenia and a professor at the European Graduate School. He has been a visiting professor at, among others, the University of Chicago, Columbia, London Consortium, Princeton, New York University, The New School, the University of Minnesota, the University of California, Irvine and the University of Michigan. He is currently the International Director of the Birkbeck Institute for the Humanities at Birkbeck, University of London and president of the Society for Theoretical Psychoanalysis, Ljubljana. Latest books are: *Philosophy in the Present, Polity* (with Alain Badiou), Cambridge/Malden, MA 2010; *Mythology, Madness and Laughter: Subjectivity in German Idealism, Continuum* (with Markus Gabriel), New York/London 2009; *First As Tragedy, Then As Farce*, London/New York 2009; *The monstrosity of Christ : paradox or dialectic?* (with John Milbank), Cambridge, Mass./London 2009; *Violence: Big Ideas/Small Books*, New York 2008; *In Defense of Lost Causes*, London/New York 2008.