

Dana Jenei is a Senior Researcher at the Institute of Art History “George Oprescu” in Bucharest since 2013. She holds a BA from the Institute of Fine Arts in Bucharest (the History and Art Theory Department), and a PhD from the same institution, today the National University of Arts (2005), a Getty-NEC scholarship of *New Europe College* in Bucharest – Institute of Advanced Studies (2000–2001), a scholarship of the Italian Government (2001) and a postdoctoral scholarship of the Romanian Academy (2011–2013). Previously she has worked at the Direction of Monuments, Ensembles and Historic Sites in Bucharest and at the Direction for the National Cultural Heritage in Braşov, as an expert in the field of the research and protection of the historical monuments, and as a scientific secretary of the Regional Commission for Historical Monuments in South-Eastern Transylvania (2002–2006). She has coordinated from the behalf of the Ministry of Culture of Romania the ICCROM-UNESCO “Western European Medieval Paintings Workshop” held at the Church “on the Hill” in Sighişoara (1995), being also a member of the research and restoration team of the monument, awarded with the *Europa Nostra* EU Great Prize (2004). She has published numerous studies on Transylvanian Gothic and Renaissance art history, she is the author of the book *Gothic in Transylvania. The Painting (c. 1300–1500)*, Bucureşti (2016), awarded with the Romanian Academy’s “G. Oprescu” Prize *ex aequo* (2018). She is a contributor to the treatise *Art in Romania from Prehistory to Contemporaneity*, coordinators Acad. Răzvan Theodoreescu and Acad. Marius Porumb (2018) and the editor of the volume *In honorem Răzvan Theodoreescu – academicianul la 80 de ani* (2021).

Sonia D. Andraş is a postdoctoral researcher, primarily focusing on themes related to fashion, gender, urban cultures and modernity in a Romanian context. She has a PhD from London College of Fashion, University of the Arts London, awarded in August 2020. Her monograph, *The Women of ‘Little Paris’: Fashion in Interwar*

Bucharest with Bloomsbury Visual Arts, is available on 14 November 2024. She is currently an Associate Researcher within the research project *The Ethos of Dialogue and Education: Romanian – American Cultural Negotiations (1920–1940)* at the “Gheorghe Şincai” Institute for Social Sciences and Humanities in Târgu-Mureş, with the sub-theme *Embodying the American feminine ethos: Renegotiating Romanian women’s identity from Hollywood to Rockefeller*. In 2023, she co-edited two collective volumes within the Project with the Cluj University Press, *Creative Negotiations. Romania – America 1920–1940*, eds. Sonia D. Andraş, Roxana Mihaly and *Romanian American Negotiations in Education, Science, Culture, and Arts*, eds. Cornel Sigmirean, Sonia D. Andraş, Roxana Mihaly.

Olivia Niţiş (b. 1979) is a researcher and head of the Modern and Contemporary Art and Architecture Department at the „G. Oprescu” Institute of Art History of the Romanian Academy, independent curator, art historian. She is the vice-president of Experimental Project Association, member of the International Association of Art Critics since 2009. She is interested in the different aspects of the gender discourse in the historiography of Romanian and Eastern Europe art, with contributions related to artists and the representation of gender in modern and contemporary art, the relationship between art and politics, between art and science. She is the author, editor and co-editor of several articles and publications. She is the winner of the

„G. Oprescu” Award of the Romanian Academy (collectively), for the volume *Artiștii români în străinătate (1830–1940). Călătoria, între formația academică și studiul liber*, Ed. ICR, București (Romanian Artists Abroad (1830–1940). The journey, between academic training and free study). She organized numerous national and international curatorial projects and she is the author of the volume *Istorie marginale ale artei feministe* (Marginal Histories of Feminist Art), Vellant, Bucharest, 2014.

Adrian-Silvan Ionescu (b. 1952) is Director of the “G. Oprescu” Institute of Art History and Associate Professor at the National University of Arts in Bucharest, Romania. Trained as an art historian, he used to be curator at the National Museum of Art and, afterwards, at the Museum of the City of Bucharest. He eventually became the Deputy Director of the last mentioned museum (1990–1993) before turning towards a researching and teaching career in 1995. He got his PhD in 1997. His research is focused on history of Romanian photography, 19th century fine arts and urban civilization, history of civil and military costume. He authored fifteen books and edited fifteen others. His recent publications are *Regina Maria și America* (Queen Marie and America) (2009), *Silvan. Portretistul/The Portrait Artist* (2011), *The Great War Photography for the Romanian Front 1916–1919* (2014), *Baluri în România modernă 1790–1920* (Balls in Modern Romania. 1790–1920) (2020). He is member of the International Council of Museums, of the London Press Club, of the European Society for the History of

Photography, Vienna and of Société Française de Photographie, Paris.

He is chevalier of *Cultural Merit Order* (2004), *King Mihai I Medal for Loyalty* (2010), knight commander with star of the *Saint Lazarus of Jerusalem Order* (2013) and chevalier of the *Crown of Romania Order* (2015). Doctor Honoris Causa of the Academy of Music, Theater and Fine Arts of the Republic of Moldavia in Chișinău (2016), full member of the National Academy of Arts of Ukraine.

Aliki Tsirgiolou is a photography historian. In 1999, she obtained her Masters degree in *Photography: History and Culture* from the London College of Printing and Distributive Trades of the London Institute. Since 2001, she has been working as a curator at the Benaki Museum Photographic Archives and in 2008 she became the head of the department. Among her main tasks are the classification, documentation and recording of the photographic collection in the management system. (FOCUS-MUSEUM PLUS), as well as the coordination of the digitization and conservation works aiming at the seamless access of the scholars to it. Long periods of time are also devoted to the study of the work of Greek and foreign photographers and the writing of texts on the history of photography. She has organized numerous photographic exhibitions and edited the accompanying catalogues for the Benaki Museum. Recently, she curated the retrospective exhibition of the Greek photographer Nelly's and edited the accompanying catalogue.