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**Selected publications:** Several independent publications and exhibition catalogues on Daumier (1984 [Japanese 1995], 1989, 1991, 1995). Extended essays on Heartfield (1978, 1982), Vasari (1985 [Italian 1992]), Goya (1985 [Italian 1992]), Titian (1986), Duchamp (1987) and political caricature (1991, 1996 [French]). Extended catalogue articles on Courbet (1996), Degas (1996), Daumier (1998, 2003), and Fragonard (2003). Most recently: 'Die Kunst zu sammeln – Streiflichter und Schlagschatten', in *Die Kunst zu sammeln*, ed. Swiss Institute for Art Research, Zurich, 1998. 'Don Quijote: Daumier und Fragonard in Winterthur', in *Festschrift für Franz Zelger*, ed. M. Wohlgemuth, Zurich, 2001. 'Ary Scheffer: Polonia, 1831', in *La Collection Bianca*, exh. cat., Museum of Fine Arts, Berne, 2002. 'Giovanni Segantini's "Selbstbildnis" von 1895: Selbstbefragung und Selbstinszenierung', in *Blicke ins Licht*, ed. B. Stutzer, Zurich, 2004. Currently working on a book project entitled 'Gemalte Kunstgeschichte: Viten – Legenden – Theorien'.

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Born in 1965. Studied Art History, German and Ecclesiastical History in Basle and Berlin. He completed his doctoral thesis, entitled 'Kunst + Architektur, eine kontroverse Beziehung' (Art and architecture, a controversial relationship), in 2002 under Prof. Dr. Gottfried Boehm in Basle. He lives as a journalist and curator in Basle and Berlin. He writes for *Kunst-Bulletin*, the *Neue Zürcher Zeitung* among others, and has written essays for books on A. Schiess, H. Hofmann, H. Federle and D. Erni.

**Recent publications:** *Ruth Bittmann*, Basle, 2002. *stadtlicht – ein Farb-Licht-Projekt für Basel*, Lucerne, 2002. *presse.culture.ch – ein Leitfaden durch den Schweizer Medienschungel am Beispiel der bildenden Kunst* (in collaboration with Samuel Herzog), Basle, 2003. *seit der Himmel – Monika Ruckstuhl*, Frankfurt am Main, 2004. *Helmut Federle, Zeichnungen 1975–1997, aus Schweizer Museumsbesitz*, Basle, 2005.

### **REGULA FREULER**

Born in 1973. Has been the cultural editor of the *NZZ am Sonntag* newspaper since 2005. She lives in Zurich. She studied German, History, Art History and Political Science from 1994 to 2001 in Berne, Zurich and Berlin. She wrote her thesis under Professor Wolfgang Pross, Berne, on 'The Image of the Intellectual in the Work of Walter Benjamin'. Between 2001 and 2005 she worked as a freelance journalist and editor for various newspapers (including the *Süddeutsche Zeitung*, Munich; *SonntagsZeitung*, Zurich), and between 2003 and 2005 as an editor at the Swiss Institute for Art Research, Zurich.

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Born in 1950 in Kapellen/Erft. Studied Art History, Literature, Philosophy and Sociology in Cologne, Constance and Aachen from 1968 to 1974; doctorate 1979. Author for radio as well as various magazines and newspapers (*Die Zeit*, *FAZ*, *Der Spiegel*, *Süddeutsche Zeitung*) since 1975. Professor of Art History in the design departments at the Universities of Applied Science in Münster and Aachen from 1985 to 1995; succeeded Wieland Schmied as Professor in Ordinary for Art History at the Academy of Fine Art, Munich, in 1995.

**Recent books:** *Kunst und Geld. Szenen einer Mischehe*, Munich, 1998. *Konsumglück. Die Ware Erlösung*, Munich, 2000. *Ist die Moderne eine Epoche? Kunst als Modell*, Munich, 2002. *Das Cover von Sgt. Pepper. Eine Momentaufnahme der Popkultur*, Berlin, 2004.

### **SAMUEL HERZOG**

Born in 1966. Journalist, lives in Basle and Zurich. Between 1987 and 1993 he studied Art History in Basle and Berne. From 1995 to 1996 he trained as a journalist at the Media Training Centre (MAZ) in Kastanienbaum (Lucerne). Herzog worked as an editor at the *Basellandschaftliche Zeitung*, and as a freelance journalist specializing in art between 1997 and 2001. In 2000 he organized the 'Total Global' project at the Basle Museum of Contemporary Art. Since 2001 he has managed the import company HOIO – Santa Lemusa. Samuel Herzog has been visual arts editor at the *Neue Zürcher Zeitung* since 2002.

## HANS-JÖRG HEUSSER

Born in Zurich in 1942. Studied Law and Economics, then studied History of Art, History of East Asiatic Art and History of Religion. 1978 doctorate at the University of Zurich. 1963–74 collaboration with various newspapers and reporter for Swiss Television. Since 1976 he has worked at the Swiss Institute for Art Research in Zurich, initially building up the Documentation Centre for Contemporary Swiss Art and editing the *Lexikon der zeitgenössischen Schweizer Künstler* (1981). Since 1994 Director. 1984–93 President of the Swiss section of the Association of International Art Critics (A.I.C.A.) and international vice-president for six years. 1981–93 editor of the AICARC Bulletin. 1995–2002 President of the Commission for Visual Art of the City of Zurich. 1998–2004 Chairman of the International Association of Research Institutes in the History of Art (R.I.H.A.). Collaboration with various foundations, and consulting commissions and mandates for Swiss and international companies. Organizer and co-organizer of various international conferences.

**Selected publications:** *Max von Moos. Eine tiefenpsychologische Werkinterpretation*, Lucerne/Munich, 1982. *Kunst in der Schweiz 1890–1980*, Zurich, 1983 (together with H.A. Lüthy, French: Lausanne, 1984). *Zoltan Kemeny. Das Frühwerk 1943–1953*, Basle, 1993 (French: Paris, 1993; English: Basle, 1994). *André Thomkins. Umwege – Denkmuster – Leitfäden*, Cologne, 1999 (together with M. Baumgartner and S. Nosedá). *Kunst. Welt. Stadt. Zürich. Zürcher Gegenwartskunst bei ZKB Private Banking*, Zurich, 2001 (ed., also in English). *Kulturengagement von Unternehmen – integrierter Teil der Strategie?*, Munich, 2004 (together with Roland Berger Strategy Consultants). *Visions of a Future. Art and Art History in Changing Contexts*, Zurich, 2004 (ed. together with K. Imesch). *Global City – Global Art? Zürcher Gegenwartskunst bei ZKB Steinfels*, Zurich, 2005 (ed., also in English).

## KORNELIA IMESCH

Head of the Research Forum at the Swiss Institute for Art Research in Zurich, Kornelia Imesch is also lecturer at the University of Zurich. Her main research and teaching interests, on which she has lectured and published extensively, were, until 1999 concentrated on Italian painting and architecture of the mediaeval and Early Modern periods (with an emphasis on the links between art and cultural studies) and gender studies (in architecture and architectural theory). She is currently engaged in work on international art and art research from Classicism to the modern day.

**Recent publications:** *Kultur Nicht Verstehen. Produktives Nichtverstehen und Verstehen als Gestaltung*, ed. with J. Albrecht, J. Huber, K. Jost and Ph. Stoellger, (T:G/04), Zurich, 2004. *Visions of a Future. Art and Art History in Changing Contexts*, Zurich,

2004 (ed. together with H.-J. Heusser). *Klassizismen und Kosmopolitismus – Programm oder Problem? Austausch in Kunst und Kunsttheorie im 18. Jahrhundert*, Zurich, 2004 (ed. together with P. Griener). *Magnificenza als architektonische Kategorie. Individuelle Selbstdarstellung versus ästhetische Verwirklichung von Gemeinschaft in den venezianischen Villen Palladios und Scamozzis*, Oberhausen, 2003.

### FRANZ LIEBL

Born in 1960. Dr. oec. publ., Dr. rer. pol. habil., is professor of Strategic Marketing at the Universität der Künste, Berlin. He received his diploma and doctoral degrees in Business Administration from the University of Munich. From 1986 to 1994 he worked with the Institute for Systems Research (University of Munich) and was its vice-director from 1990 to 1994. In 1994 he became professor of Business Administration at Witten / Herdecke University, where he held the Chair for General and Quantitative Management until 1998, and the Aral Chair for Strategic Marketing from 1998 until August 2005. Since February 2005 he has also been involved with the MBA programme at the Zollverein School of Management and Design, Essen.

His research interests include strategy development, strategic issue management, business design and marketing in a context of individualized societies. Since 1983 he has published numerous articles on youth culture, subculture and experimental music. Since 1982 he has participated in many mail-art and mail-music projects. In 1995 he introduced his concept of theory performance under the title *Unidentified Theory Objects of Trend Research*, which since then has been a feature of numerous cultural, scientific and business events.

**Recent publications:** He is editor of two series of books – *Cognitive Strategy Concepts* and *Experience-based Lifeworlds* – and has become well known as a regular contributor to leading German business magazines. His latest books include *Der Schock des Neuen. Entstehung und Management von Issues und Trends*, Munich, 2000, and *Cultural Hacking. Kunst des Strategischen Handelns*, Vienna and New York, 2005.

### HOLGER LIEBS

Born in 1966. Editor of the fine arts pages of the *Süddeutsche Zeitung* since 2001. He studied art history in Cologne and Bochum from 1987, writing his thesis on the reception history of Velázquez's 'Las Meninas' under Beat Wyss's direction in 1995. From 1991 to 2001 he worked as a freelance art, pop and architecture critic, radio and television author. In May 1996 he acted as curator of a film programme on artists' biographies at the Centre d'Art Contemporain in Geneva. From 1997 to 1998 he was editor-in-chief of the *Deutsches Architektenblatt*, from 1998 to 1999 lecturer in architectural

theory at the University of Wuppertal. In December 2003, together with J. Wagner, he led the symposium entitled 'Just Be' on modern Utopian communes at the Evangelische Akademie Tutzing (Tutzing Evangelical Academy).

**Recent publication:** 'Spul mal vor, Alter. Navigationshilfen in Babylon: Die Kunst als Global Positioning System im Feld der Pornografie', in Jörg Metelmann, ed., *Porno Pop*, Würzburg, 2005.

### **MANFRED SCHWAIGER**

Born in Bad Reichenhall in 1963. Studied Business Administration and Social Sciences at the University of Augsburg. After completing doctoral and postdoctoral theses on marketing-related subjects, in 1998 he was appointed as Professor of Business Administration at the Munich School of Management at the Ludwig-Maximilian University Munich, of which he also served as Dean from 2003 to 2005. The institute's main areas of research are brand and communications management, consumer behaviour, as well as the analysis of success factors. Research projects aim to make joint use of qualitative and quantitative methods.

Manfred Schwaiger is also scientific supervisor of the seven-year survey begun in 1999 to analyse the effects of cultural sponsorship, initiated by the Arbeitskreis Kultursponsoring (AKS) im BDI e.V. He is Chairman of the Institute for Market-based Management at the University of Munich, Non-Executive Member of the Board of the German Economic Institute for Tourism Research (dwif), Member of the American Academy of Advertising (AAA), the Association for Business Simulation and Experiential Learning (ABSEL), the Association of University Professors of Management (Verband der Hochschullehrer für Betriebswirtschaft) and the Classification Society (Gesellschaft für Klassifikation). He also has several years' experience as a member and chairman of supervisory boards in German public limited companies.

Besides his academic activities, Professor Schwaiger has also conducted numerous consulting projects in collaboration with major German corporations on the subject of client satisfaction and retention, staff motivation, corporate communications and marketing strategy.

**Publications:** For publications, research/technical reports and information on Manfred Schwaiger's professorship, please visit <<http://www.imm.bwl.uni-muenchen.de>>.

### **WOLFGANG ULLRICH**

Born in 1967. Studied Philosophy, Art History and German; he gained his doctorate in 1994 with a paper on the late work of Martin Heidegger (*Der Garten der Wildnis*, Munich, 1996). Since then he has worked as a freelance author, lecturer and corpo-

rate consultant. From 1997 to 2003 he was Assistant Professor of Art History at the Munich Academy of Art; since 2003 he has been Guest Professor at the Hamburg Academy of Art and the Karlsruhe Academy of Art and Design. He acts as a brand and image research consultant (for Volkswagen AG and Karstadt-Quelle AG, among others). Numerous publications on the history and criticism of the concept of art, modern visual worlds, prosperity-related phenomena.

**Books (selection):** *Uta von Naumburg. Eine deutsche Ikone*, Berlin, 1998. *Mit dem Rücken zur Kunst. Die neuen Statussymbole der Macht*, Berlin, 2000. *Die Geschichte der Unschärfe*, Berlin, 2002. *It was awful. Eine Markenanalyse*, Frankfurt am Main, 2002 (in collaboration with Eva Weinmayr). *Tiefer hängen. Über den Umgang mit der Kunst*, Berlin, 2003. *Was war Kunst? Biographien eines Begriffs*, Frankfurt am Main, 2005.

### PHILIP URSPRUNG

Born in Baltimore in 1963. After studying Art History, History and German Literature in Geneva, Vienna and Berlin, he taught at the University of Geneva, the ETH (Swiss Federal Institute of Technology) Zurich, the Universität der Künste, Berlin, the Kunsthochschule Berlin-Weissensee, as well as at the Universities of Zurich and Basle. He gained his doctorate at the Freie Universität Berlin in 1993 and qualified as a professor at the ETH Zurich in 1999. From 2001 to 2005 he was Swiss Science Foundation Professor for Art History at the Institute of History and Theory of Architecture at the ETH Zurich. He has been Professor of Modern and Contemporary Art at the University of Zurich since 2005. Philip Ursprung has acted as curator at the Kunsthalle Palazzo Liestal, the Museum of Contemporary Art in Basle and the Canadian Centre for Architecture in Montreal.

**Most recent publications:** *Images: A Picture Book of Architecture* (in collaboration with Ilka and Andreas Ruby), Munich, 2004. *Pictures of Architecture, Architecture of Pictures. A Conversation between Jacques Herzog and Jeff Wall, moderated by Philip Ursprung*, Vienna, 2004. *Grenzen der Kunst: Allan Kaprow und das Happening, Robert Smithson und die Land Art*, Munich, 2003. *Herzog & de Meuron: Natural History*, ed., exh. cat., Canadian Centre for Architecture, Montreal, Baden, 2002.