

## Contributors

**Damien Delille** is completing a Ph.D at the University Paris 1 Panthéon-Sorbonne and works as a Part Time Faculty at Parsons Paris: The New School. As an assistant researcher, he co-organised the program “History of fashion and clothing” at the Institut national d’histoire de l’art (INHA) from 2010 to 2013. He is currently co-directing one of the first French readers on Fashion and Clothing History, and curating the exhibition “Christian Lacroix and the Performing Arts” at INHA’s Gallery (forthcoming, April 2014). His researches are mainly focused on art and fashion at the turn of the 20th century, and on contemporary art.

**Sonia Lagerwall** obtained her PhD in Romance Languages in 2004 at the University of Gothenburg, Sweden. Her doctoral thesis in French Literature examines the functions of implicit and explicit references to visual arts in a novel by Michel Butor. During 2004–2007 she was one of the members of a pluridisciplinary research program at the University of Gothenburg on literary reading and on academic teaching of literature (with a project on intermediality). As a postdoctoral researcher she spent 2004 at *École des hautes études en sciences sociales* (EHESS) in Paris. In a project supported by the *Royal Swedish Academy of Sciences* she recently focused on the French nineteenth-century illustrated novel. She is currently the *Swedish Academy Research Fellow* in Literature with a project on French contemporary fiction under the influence of “The Pictorial Turn” and New Media.

**Marja Lahelma** studied art history at the University of Helsinki. In her doctoral dissertation *Ideal and Disintegration: Dynamics of the Self and Art at the Fin-de-Siècle* (2014) she examined the dynamic interplay of the self and art in Nordic Symbolism during the years around 1900. She is currently preparing a postdoctoral research project on the concept of subjectivity in Symbolist art and aesthetics. Lahelma has also worked in the museum field and organized seminars and conferences on nineteenth-century art and culture.

**Juliet Simpson** studied History of Art at the Universities of St Andrews and Oxford. She is Professor of Art History and Visual Culture at Buckinghamshire New University and a research member of Wolfson College, Oxford where she was holder of a Visiting Scholarship in fin-de-siècle Art and Criticism. She is a specialist in European fin-de-siècle visual cultures and Symbolism. Her publications include: *Aurier, Symbolism and the Visual Arts* (1999), *Jules Flandrin (1871–1947): the Other Fin de Siècle* (2001), and with Carol Adlam (eds.) *Critical Exchange: Art Criticism of the Eighteenth and Nineteenth Centuries in Russia and Western Europe* (2009). Current work includes books on European art writing to 1914 and on the ‘artist as primitive in 19th and 20th-century art and cultural reception.

**Lynn Sharp** is Associate Professor of History at Whitman College, a four year Liberal Arts institution. Her work on French *spiritisme* has been published in *Journal of Religious History*, *French Historical Studies* and in her book *Secular Spirituality: Reincarnation and Spiritism in Nineteenth-Century France*. She also has work forthcoming in Brill’s *Handbook for Spiritualism*, to be published in 2014.

**Minna Turtiainen** is an art historian working as the head of collections of the Gallen-Kallela Museum in Espoo near Helsinki. Her research interests include the theoretical and philosophical background of symbolism and its expressions in the visual arts. She is currently working on an article based on original sources on the artist Akseli Gallen-Kallela’s Berlin period in 1895.