

THE CONTRIBUTORS

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OLIVIER CUNIN is a qualified architect with a doctorate in architecture (2004). Since 1999, he has been researching in situ the Bayon-style monuments (late 12th century–early 13th century) and other Khmer constructions by applying the methods of building archaeology, scientific techniques of archaeometry, and graphic computer technic. He has contributed to three books on the most emblematic monuments of the Bayon style: Banteay Chhmar (2005), the Bayon temple (2007), and the Preah Khan of Angkor (2011). He was a consultant for several international teams working at Angkor, such as the Swiss Conservation Project at Banteay Srei (2008), the World Monuments Fund at Angkor Wat (2012–2014), the International Cooperation Team of the Korea Cultural Heritage Foundation at the Preah Pithu temples group (2017) and since 2019 to the AP-SARA authority and the French Embassy at the West Mebon temple.

SHIVANI KAPOOR is an independent researcher focusing on the art history of pre-Angkorian Cambodia. She teaches in the Southeast Asian Art and Architecture Post-Graduate Certificate Course (SeAAA) at Jnanapravaha, Mumbai. She has presented at international conferences, and

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YURY KHOKHLOV (d. 2021) was an independent art historian. He held a MA in Chemistry, a MA in Finance, and a MA in Chinese art history (Glasgow University). Khokhlov's research interests included Tibetan and Chinese art history, Buddhist art of the Hexi Corridor, and the formation of Sino-Tibetan art in China. He regularly participated in international conferences related to these research areas, and was invited to give lectures to the students of the University of Glasgow and Christie's Education Master's programme in the Arts of China in 2013–2017.

JINAH KIM (PhD, UC Berkeley) is Professor of Indian and Southeast Asian Art at Harvard University. Her research and teaching interests cover a broad range of topics, such as text-image relationships, female representations and patronage, re-appropriation of sacred objects, and post-colonial discourse in the field of South and Southeast Asian Art. Her books include *Receptacle of the Sacred: Illustrated Manuscripts and the Buddhist book cult in South Asia* (2013) and *Garland of Visions: Color, Tantra and a Material History of Indian Painting* (2021). In addition to her academic research, she is developing a digital humanities project on colour, which will serve as an online portal and a searchable, open database for existing and future research on pigments. She has also co-curated an exhibition on Nepalese Buddhist Ritual Art and co-edited its catalog, *Dharma and Punya: Buddhist Ritual Art of Nepal* (2019).

MAI BÙI ĐIỆU LINH is a part-time faculty member in the Department of Religions and Cultures at Concordia University in Montréal, Québec, Can-

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TRẦN KỶ PHƯƠNG is a former curator of the Danang Museum of Cham Sculpture, Vietnam (1978–1999); currently he is a Senior Research Fellow with the Vietnam Association of Archaeologists. His main research interests focus on the arts of Campā Kingdom, especially temple architecture and sculpture, as well as cultural area studies in Central Vietnam. He has published several books and articles in Vietnamese, English, and Japanese, including: *Mỹ Sơn in the History of Cham Art* (1988); *Vestiges of Champa Civilization* (2008); *Champā Iseki: Umi ni mukatte tasu* [*Champā Ruins: Standing facing toward the Ocean*] (co-authored with Shige-eda Yutaku, 1997); *The Cham of Vietnam: History, Society and Art* (co-edited with Bruce Lockhart, 2011); *Vibrancy in Stone: Masterpieces from the Danang Museum of Cham Sculpture* (co-edited with Võ V. Thắng and Peter D. Sharrock, 2018).

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