

Notes on Contributors

Tina Bawden

is research assistant at the Kunsthistorisches Institut, Freie Universität Berlin. Formerly a postdoctoral fellow at the Excellence Cluster TOPOI and the Dahlem International Network PostDocs, she has been working on a project which analyses the construction of space in and through illuminated manuscripts of the Anglo-Saxon and Carolingian traditions since 2012. As well as early medieval manuscript illumination, her research interests include medieval portal sculpture, early medieval stonework on the British Isles, theories of pictorial narrative, and the art of the late medieval English parish church. She is the author of *Die Schwelle im Mittelalter: Bildmotiv und Bildort* (2014), a book on liminal motifs in medieval art and the design of portals and other areas of transition based on her PhD-thesis (Justus-Liebig-Universität Gießen, 2010).

Tobias Frese

studied art history, history, theology and philosophy in Bamberg and Frankfurt am Main. His dissertation was on *Aktual- und Realpräsenz. Das eucharistische Christusbild von der Spätantike bis ins Mittelalter*. From 2007–2008, he was a research assistant at the Institute of Art History at the Goethe University Frankfurt am Main in the DFG-project “Fühlen und Erkennen. Kognitive Funktionen der Darstellung von Emotionen im Mittelalter”. Since 2008, he is a lecturer for medieval art history at the Institute for European Art History, Heidelberg. He is leading the sub-project A05 “Script and Characters on and in the Medieval Artwork” in the CRC 933 “Material Text Cultures” at Heidelberg University since 2011.

Elisa Pallottini

is a postdoctoral researcher at the Catholic University of Louvain (UCL), affiliated with Utrecht University. She received her PhD in Greek and Latin Palaeography from ‘La Sapienza’ University of Rome in 2012. Her thesis on the analysis and edition of a corpus of medieval inscriptions from Viterbo province (Latium) is going to be published in the series “Inscriptiones Medii Aevi Italiae (VI–XII sec.)”. She held a scholarship from ‘La Sapienza’ University of Rome to pursue her research on medieval inscriptions at the Centre d’Études Supérieures de Civilisation Médiévale of the University of Poitiers (2012–2013). From 2014–2017, she worked at Utrecht University as the postdoc member of the NWO VIDI-Project “Mind over Matter. Debates About Relics as Sacred Objects (c. 350–c. 1150)”. She currently works on her own research project, which is financed by the UCL and co-financed by the European Commission (Marie Curie Actions), on the relationship between graphic practices and practices of the cult and devotion in western medieval Europe. Her research touches on the fields of material culture, religious studies and written culture studies, and focuses primarily on inscriptions connected to the material culture of the veneration of saints and relics in the western medieval world.

Marcello Angeben

is ‘maître de conférences habilité à diriger des recherches’ at the University of Poitiers and a member of the Centre d’Études Supérieures de Civilisation Médiévale. His research deals mainly with the art of the XIth–XIIIth centuries and more particularly on iconography. He wrote two books on Romanesque sculpture in Burgundy, the first one relating to the capitals, and the second one, which will be published in 2019, relating to the portals: *Les chapiteaux romans de Bourgogne. Thèmes et programmes*, Brepols, 2003 (PhD Thesis); *Les portails romans de Bourgogne. Thèmes et programmes*. He also wrote two books on the Last Judgment: *Le Jugement dernier entre Orient et Occident*, Cerf, 2007 (with Valentino Pace); and *D’un jugement à l’autre. La représentation du juge-*

ment immédiat dans les Jugements derniers français: 1100–1250, Brepols, 2013 (habilitation thesis). His current works involve the decoration of sanctuaries and their relation with liturgy and devotion. Also, he is preparing a collective book about the painting of the nave of Saint-Savin-sur-Gartempe.

Kristina Krüger

is an art historian specialized in medieval art and architecture and currently holds a research position in the sub-project “Script and Characters on and in the Medieval Artwork” at the CRC 933 “Material Text Cultures” at Heidelberg University. Her main research areas are the relations between architecture and liturgy, monastic architecture, and the liturgical furnishings of the sacred space (churches and private chapels) and their inscriptions. Among her publications are *Die Romanischen Westbauten in Burgund – und Cluny* (2003), “Antikenrezeption im mittelalterlichen Sakralbau des 11. und 12. Jahrhunderts in Frankreich”, in: *Der Dom zu Speyer: Konstruktion, Funktion und Rezeption zwischen Salierzeit und Historismus* (2013) and “L’image et les mots – réflexions sur la présence ou l’absence d’inscriptions aux portails romans sculptés”, in: *La mémoire des pierres. Mélanges d’archéologie, d’art et d’histoire en l’honneur de Christian Sapin* (2016).

Michele Luigi Vescovi

(PhD, Università di Parma, 2008) is senior lecturer in medieval art and history in the School of History and Heritage at the University of Lincoln. His research focuses on the geography of art, monastic networks, and the interaction between liturgical performances and monumental portals. His work has appeared in international journals, such as “Arte Medievale”, “Bulletin Monumental”, and “Gesta”, as well as in many edited volumes and in a monograph (*Monferrato Medievale*, 2012). His current research project explores how the invisible presence of the bodies of saints was made visibly manifest through architecture and images.

Stefan Trinks

is ‘Privatdozent’ at Humboldt University, Berlin, and studied art history, history, and classical and medieval archaeology in Bamberg and Berlin. He received his PhD in 2010 in Berlin (*Antike und Avantgarde. Skulptur am Jakobsweg im 11. Jahrhundert: Jaca – León – Santiago*), and his habilitation in art history (*Glaubensstoffe und Geschichtsgewebe – Ikonologie belebter Textilien in mittelalterlicher und zeitgenössischer Kunst*). From 2007–2012, he was a research assistant at the chair for Modern and Contemporary Art History at Humboldt University Berlin. From 2012–2016, he was head of the project “Curiositas und Continuatio. Neugier auf die zeitgenössische Antike. Das Paradigma Nordspaniens vom 9. bis zum 12. Jahrhundert” at the CRC 644 “Transformationen der Antike”. In the summer term of 2017, he held the interim professorship for Theory and History of Form at the Humboldt University Berlin.

Wilfried E. Keil

studied film and TV business administration in Dortmund, and art history, philosophy and classical archaeology in Munich before receiving his PhD in 2011 at the Ruprecht-Karls-University Heidelberg with a thesis on Romanesque beast-columns (*Romanische Bestiensäulen*, Berlin 2018). He has participated in several research initiatives concerned with building archaeology (especially at the cathedral of Worms and St Johannis in Mainz), inventory and excavations at the Institute for European Art History at Heidelberg University. He works as a postdoctoral researcher in the sub-project A05 “Script and Characters on and in the Medieval Artwork” at the CRC 933 “Material Text Cultures” at Heidelberg University since Junly 2011. His research interests are medieval architecture and sculpture, Renaissance sculpture, animal iconography, inscriptions, photography and film.

Stefano Riccioni

is associate professor in history of medieval art at University of Venice, Ca' Foscari. He studied at the Universities of Florence (MA) and of Rome 'La Sapienza', where he obtained his PhD in art history with a thesis on *Text and Image in Gregorian Rome (11th–12th cent.)*. Riccioni was a fellow at the Ecole Française de Rome, at the Pontifical Institute of Medieval Studies of Toronto, where he was awarded with the Licence in Medieval Studies, and at The Getty Foundation of Los Angeles. He was also a researcher at the Scuola Normale Superiore of Pisa. Riccioni's research includes the relationship between text and image in visual art; monumental bestiary; iconography and iconology; mediterranean art and Western Europe. He has published *Il Mosaico di S. Clemente a Roma. "Exemplum" della Chiesa riformata* (Spoleto 2006); *Opere firmate nell'arte italiana. Medioevo. Siena e artisti senesi. Maestri orafi* (Scuola Normale Superiore di Pisa, 2013, with M. M. Donato, M. Tomasi). Riccioni also edited *Rome Re-imagined: Twelfth-Century Jews, Christians and Muslims Encounter the Eternal City* (Brill Publishers, 2011, with L. I. Hamilton) and *La 'firma' nell'arte. Autorialità, autocoscienza, identità e memoria degli artisti* ("Venezia Arti", 26, 2017, with G. M. Fara, N. Stringa).

Matthias Untermann

studied art history, classical archeology, and medieval history in Köln and Zürich. He received his PhD in 1984 in Köln. He was trained in medieval archeology on excavations in Lübeck, Reichenau and Villingen. From 1985–1999, he was a research assistant at the Landesdenkmalamt Baden-Württemberg in Stuttgart and Freiburg in the division of Archeology of the Middle Ages and Building Research. The focus of his research was on buildings of monastic communities and city archeology. In 1998, he received his habilitation in art history and archeology of the middle ages at Freiburg University (*Forma Ordinis – Studien zur Baukunst der Zisterzienser im Mittelalter*). He is professor (C3) for Medieval Art History at Heidelberg University since 2000 and co-leader of the sub-project A05 "Script and Characters on and in the Medieval Artwork" in the CRC 933 "Material Text Cultures" at Heidelberg University since 2011.

Wolfgang Christian Schneider

studied history, German, philosophy, art history, and classical archeology at the universities of Stuttgart and Tübingen. He received his PhD in 1982 (*Ruhm, Heilsgeschehen, Dialektik. Drei kognitive Ordnungen in Geschichtsschreibung und Buchmalerei der Ottonenzeit*) and his habilitation in 1993 (*Vom Handeln der Römer. Kommunikation und Interaktion der politischen Führungsschicht vor Ausbruch des Bürgerkriegs im Briefwechsel mit Cicero*). In 2007, he was a fellow at the Royal Flemish Academy of Belgium for Science and the Arts in Brussels. He is a professor for Philosophy, History of Ideas and Culture at the Cusanus Hochschule (Bernkastel-Kues), and a senior professor at Hildesheim University. He is managing editor of "Coincidentia. Zeitschrift für europäische Geistesgeschichte".

Stefania Gerevini

Stefania Gerevini received her PhD from the Courtauld Institute of Art in London. She currently serves as assistant professor of medieval art history at Bocconi University in Milan, and is a research fellow of the British School at Rome. Prior to joining Bocconi, she held the positions of research fellow at the Kunsthistorisches Institut in Florenz – Max-Planck-Institut; lecturer in the history of Byzantine art at the Courtauld Institute of Art; and assistant director at The British School at Rome. Her research and recent publications attend to two main issues: the relationship between visual regimes and scientific knowledge, with emphasis on the conceptualizations and artistic applications of light and optics in the later middle ages; and the nexus between arts and politics, with particular focus on artistic interactions, political strife and public memory in Venice, Genoa, and the eastern Mediterranean.

Jessica N. Richardson

received her PhD in history of art at the Courtauld Institute in 2007. She has been a research associate at the Center for Advanced Study in the Visual Arts, the National Gallery of Art, Washington DC, and Ahmanson Fellow at Villa I Tatti / The Harvard University for Italian Renaissance Studies in Florence. Her publications and current research interests lie at the crossroads between medieval and Renaissance visual culture, with a particular emphasis on the dynamic nature of images, in their agency across time, in their site specificity, in their mobility and in the interactions between different media. Her work has been published in leading journals, including “Art History” and “Gesta”, and she co-edited *Remembering the Middle Ages in Early Modern Italy* (Brepols 2015). She is completing a monograph on the pre-history of miraculous images in Bologna, ca. 1200 to 1650, and working on a second project that considers images created from holy materials. She is currently research assistant to Prof. Dr. Gerhard Wolf at the Kunsthistorisches Institut in Florenz – Max-Planck-Institute.