

Contributors

Joseph Salvatore Ackley is Assistant Professor of Art History at Wesleyan University. His research focuses on gold, metalwork, and what he broadly terms the “radiant aesthetic” across medieval art, from precious-metal objects to manuscripts, panel paintings, and polychrome wood sculpture. His publications include essays on copper-alloy substrates, church treasury inventories, the Carolingian artist-monk Tuotilo of St. Gall, late medieval relic altarpieces, and late medieval figural sculpture in gold and silver. He is currently preparing a book on gold, broadly conceived, and its medieval objects.

Susan Barahal is Director of the Art Education Program and Senior Lecturer in the Department of Education at Tufts University. Her research interests include how the arts facilitate and inform learning and understanding across disciplines and content areas. Her current work explores the empathic responses that art objects evoke in viewers. She is a practicing artist and a juried member of the New England Sculptors Association. She holds a PhD in the History of Art and Architecture from Boston University, an MEd from Boston University, and a BS from the University of Wisconsin-Madison.

Roland Betancourt is Professor of Art History and Chancellor’s Fellow at the University of California, Irvine. He is the author of *Byzantine Intersectionality: Sexuality, Gender, and Race in the Middle Ages* (Princeton University Press, 2020); *Sight, Touch, and Imagination in Byzantium* (Cambridge University Press, 2018); and *Performing the Gospels in Byzantium: Sight, Sound, and Space in the Divine Liturgy* (Cambridge University Press, 2021).

Brigitte Buettner is the Louise I. Doyle ’34 Professor of Art at Smith College. Her early research focused on late medieval manuscripts in the context of French court culture, including practices of gift-giving and women as patrons. More recently, she has written about the cultural uses and meanings of precious stones and, more broadly, about questions of mineral materiality. Her book *The Mineral and the Visual: Precious Stones in Medieval Secular Culture* is forthcoming with Pennsylvania State University Press.

Beth Fischer is the Postdoctoral Fellow in Digital Humanities at the Williams College Museum of Art. Her research focuses on the relationship between early medieval art and its surroundings and, more broadly, the use of digital tools to explore the effects of viewing environments on the experience of medieval objects. She is currently cowriting *Visualizing Objects, Places, and Spaces: A Digital Project Handbook* (available at handbook.pubpub.org) and preparing a publication on the use of digital material modeling to render medieval objects under different lighting conditions.

Megan H. Foster-Campbell is Professor of Art History at Illinois Central College in East Peoria, Illinois. Her research focuses on late medieval devotional practices, pilgrim souvenirs, and devotional manuscripts. Past publications include essays on pilgrim souvenirs affixed into books of hours.

Eliza Garrison is Professor of Art History in the Department of History of Art and Architecture at Middlebury College. Her research focuses on the art of the Carolingian and Ottonian empires, the historiography of medieval art, political representation, theories of portraiture, and simulative practices in the early Middle Ages. Her scholarship has appeared in numerous journals and anthologies. Her first book, *Ottonian Imperial Art and Portraiture: The Artistic Patronage of Otto III*

and *Henry II*, appeared in 2012 with Ashgate and was reissued by Routledge in 2017. She is currently at work on a book on the Uta Codex.

Heidi C. Gearhart is Assistant Professor of Art History at George Mason University. Her research focuses on northern European Romanesque manuscripts and *ars sacra*, and she is particularly interested in artists, medieval art theory, and issues of memory, craft, and manufacture. She is the author of *Theophilus and the Theory and Practice of Art* (Pennsylvania State University Press, 2017), which examines the only complete treatise on art to survive from the High Middle Ages, *On Diverse Arts*. Her current book project studies how artists were remembered and recorded in the Middle Ages.

Jacopo Gnisci is Lecturer in the Art and Visual Cultures of the Global South at UCL, a Visiting Academic at the British Museum, and the co-PI of the AHRC-DFG project “Demarginalizing Medieval Africa: Images, Texts, and Identity in Early Solomonic Ethiopia (1270–1527).” He recently edited the volume *Treasures of Ethiopia and Eritrea in the Bodleian Library, Oxford* (2019).

Lynley Anne Herbert is Curator of Manuscripts and Rare Books at the Walters Art Museum. Her research focuses on the complexities of visual exegesis, as explored in publications on the Carolingian Sainte-Croix Gospels and on a Swiss sacramentary fragment. As curator of nearly one thousand manuscripts spanning time and place, her research projects have expanded accordingly and include the twelfth-century St. Francis Missal, a seventeenth-century illuminated Lutheran treatise, a neo-Gothic missal, and a prayer book woven out of silk. She is currently developing a book project and exhibition around a unique fourteenth-century lace-cut book of hours at the Walters.

Beatrice Leal is an honorary lecturer in the Department of Art History and World Art Studies at the University of East Anglia and an associate of the Manar al-Athar archive at the Faculty of Classics, University of Oxford. Her areas of research are late antique and early Islamic art, with a particular interest in imagery that moves between the figural and non-figural. She is working on a book based on her PhD thesis (University of East Anglia, 2016) about architectural images in late antiquity, and a project on the mosaics of the Great Mosque of Damascus.

Julia Oswald is a freelance editor of museum publications and a research associate at the Jordan Schnitzer Family Foundation, a private art foundation in Portland, Oregon, that specializes in modern and contemporary works on paper. She received her PhD in art history from Northwestern University in 2020, having completed her dissertation with the support of a two-year Samuel H. Kress Fellowship from the Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC. Her doctoral research focused on representations of treasury objects, and particularly relics and reliquaries, across media in the late Middle Ages.

Elizabeth Pugliano is Instructor of Art History at the University of Colorado Denver. Her research encompasses topics of violence, conflict, and combat in medieval art; sensory experience of and in medieval images; perception, reception, and empathy; and identity construction and alterity. Her current projects include a focused study of violence, alterity, and representation in Romanesque art, as well as pedagogical initiatives around failure and risk-taking in academia, laboratory and workshop practices in humanities disciplines, and an open-access resource that centers visual art and art history within interdisciplinary inquiry.

Sophia Rochmes is Project Manager at the Flanders Heritage Libraries in Belgium, where she coordinates interlibrary projects for cataloguing and digitizing historic documents. Her research

has focused on fifteenth-century Flemish manuscripts and the Burgundian court, and her doctoral dissertation treated the topic of grisaille (University of California, Santa Barbara, 2015). She is a senior member of the Andrew W. Mellon Society of Fellows in Critical Bibliography (Rare Book School, University of Virginia) and has previously held fellowships at the Getty Research Institute and Utrecht University.

Nancy K. Turner is Conservator of Manuscripts at the J. Paul Getty Museum, where she is responsible for the care of the museum's collection of illuminated manuscripts. Her conservation and bookbinding training included an advanced internship at Trinity College Library, Dublin. She received her BA in Art History and Anthropology from Stanford University and earned an MA in History from UCLA. She has published widely on the materiality and methods of facture of manuscripts dating from the ninth to the sixteenth centuries. Her special interests include the history, trade, and use of pigments across geographies, historical technical treatises, and the painting techniques of illuminators, often as they relate to other media.

Shannon L. Wearing is a Visiting Fellow at the Pontifical Institute of Mediaeval Studies in Toronto and Managing Editor of the journal *Res: Anthropology and Aesthetics*. Her research centers on medieval Iberian manuscripts, with a particular focus on decorated charters and cartularies. She is the author of "Holy Donors, Mighty Queens: Imaging Women in the Spanish Cathedral Cartularies of the Long Twelfth Century" (*Journal of Medieval History*, 2016) and is currently preparing a book based on her doctoral dissertation (Institute of Fine Arts, NYU, 2015), which centers on royal artistic patronage and courtly culture in twelfth-century Barcelona.

