

Acknowledgements

This volume has a twofold origin. It developed out of a panel at the 2016 International Congress on Medieval Studies in Kalamazoo, entitled “Picturing the Present: Structuring the Medieval Beholder’s Relation Towards Time.” The panel considered how medieval images depicted the present and how they mediated their beholders’ conceptualization of time. A second, larger conference, entitled *Picturing the Present: Gegenwart im Bild und Bild in der Gegenwart (200–1600)* followed in June of 2018 at the University of Leipzig. This conference built on the topic of the Kalamazoo panel by considering the presence of images in relation to the present time as depicted and experienced by viewers. This conference aimed to bring together more traditional academic research with educational, museological, and empirical practices. A final session, comprised of scholars and museum educators, addressed how we can study and teach medieval art today and have meaningful aesthetic experiences with the objects.

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