

# Author Biographies

**Benjamin Anderson** is Associate Professor of the History of Art and Classics at Cornell University, and author of *Cosmos and Community in Early Medieval Art* (Yale University Press, 2017). He is currently at work on a study of the “Oracles of Leo the Wise” and related traditions of oracular images.

**Hans Belting** studied art history, archaeology, and philosophy at the Johannes Gutenberg University in Mainz and at La Sapienza in Rome. He held a Harvard University fellowship, which allowed him to spend two years at the Dumbarton Oaks Institute at Washington, D.C. Since 1970 he held the position of Professor for Art History at the University of Heidelberg. In 1980 he accepted the Chair for Art History at the Ludwig Maximilian University of Munich. In 1992 he cofounded the Staatliche Hochschule für Gestaltung at Karlsruhe where he inaugurated the graduate college “Image – Medium – Body” in 2000. His books have been translated into ten languages including Mandarin, Japanese, Turkish and Arabic, among them are *Bild und Kult* (1990, now in the 8<sup>th</sup> edition) and *Bildanthropologie* (2001).

**Armin Bergmeier** teaches late antique, Byzantine, and Islamic material culture at Leipzig University. His work explores changes and transformations across cultures and the relationship between visual and textual sources. Current research themes include time, spoliation, natural disasters, and the Byzantine cultural heritage in Venice and in Seljuk Anatolia. He has been a Fulbright Fellow at Columbia University in New York, Andrew W. Mellon Fellow at Boğaziçi University in Istanbul, and a senior fellow at the Research Center for Anatolian Civilizations in Istanbul. His first book entitled *Visionserwartungen: Visualisierung und Präsenzerfahrung des Göttlichen in der Spätantike* received the Hans-Janssen Award from the Academy of Arts and Sciences in Göttingen.

**Rika Burnham** is a leading theorist and practitioner of art museum gallery teaching, author of *Teaching in the Art Museum: Interpretation as Experience*, and lecturer at Columbia University. She has served as Head of Education at the Frick Collection, Museum Educator at the Metropolitan Museum of Art, Project Director for TIME/Teaching Institute in Museum Education at the School of the Art Institute of Chicago, and was appointed Getty Research Institute Museum Scholar in 2002 and 2018. She holds a degree in art history from Harvard University and was awarded the degree of Honorary Doctor of Fine Arts from Massachusetts College of Art and Design in 2014.

**Matthew Champion** is a Senior Research Fellow in Medieval and Early Modern Studies at the Australian Catholic University. He is the co-author of *Peter de Rivo: On Chronology and the Calendar* (Leuven University Press, 2020) and *The Fullness of Time: Temporalities of the Fifteenth-Century Low Countries* (University of Chicago Press, 2017), winner of the 2018 Gladstone Prize of the Royal Historical Society. He is currently the Chief Investigator for the Australian Research Council Discovery Early Career Research Award ‘The Sounds of Time’, and a co-Chief Investigator on the Australian Research Council Discovery Project ‘Albrecht Dürer’s Material World.’

**Ivan Foletti** is full professor at Masaryk University. He specializes in investigating the history of Art History and the art of late antiquity and early Middle Ages around the Mediterranean. He uses social and anthropological approaches to explore the impact of human migrations on the visual cultures of the Italian peninsula and on pilgrimage art in medieval Europe. He is the head of the Center for Early Medieval Studies in Brno, director of the international journal *Convivium* (2014–) and of the Hans Belting Library. He has taught as invited professor at the universities of Bologna, Fribourg, Helsinki, Lausanne, Naples, Padua, Poitiers, Prague, and Venice.

**Andrew Griebeler** is a Getty/ACLS Postdoctoral Fellow in the History of Art, and is a visiting postdoctoral scholar at the University of Southern California. His research focuses on the intersections of nature, science, and visual culture in the medieval Mediterranean. His forthcoming first book, *Botanical Icons: Critical Practices in Illustration in the Premodern Mediterranean*, recovers the history of critical practices in illustrated Greek, Arabic, and Latin botanical manuscripts from antiquity to the early modern period.

**Sarah Griffin** received her BA from the University of Cambridge and her MA from the Courtauld Institute in London. She wrote a DPhil thesis at the University of Oxford on the diagrams of Opicinus de Canistris. She has held research fellowships at the Huntington Library, Fondazione Giorgio Cini, and Staatsbibliothek zu Berlin. Museum collections are central to her research; she has worked in a curatorial capacity at the Metropolitan Museum of Art, New York, and Winchester College, and worked with multiple collections as a researcher at the Oxford Internet Institute. Sarah is currently a Frances A. Yates Long-Term Fellow at The Warburg Institute.

**Stefan Hanß** is Senior Lecturer at The University of Manchester and the winner of a British Academy Rising Star Engagement Award and a Philip Leverhulme Prize in History. Hanß works on material culture and cultural encounters in the early modern world, currently with a focus on the history of early modern featherwork and hair. His research explores new trajectories in material culture studies such as the use of digital microscopes or remaking experiments. Hanß has widely published on the Battle of Lepanto, Mediterranean slavery, early modern Ottoman language-learning, as well as concepts of time and timing.

**Tanja Hinterholz** received her PhD from the University of Trier in 2019. She is currently Assistant Professor of medieval art at the University of Vienna. Her interests lie in the painting and architecture of the Middle Ages.

**Heba Mostafa** is Assistant Professor of Islamic art and architecture at the Department of Art History, University of Toronto, St George Campus. She received her doctorate from Cambridge University's Department of Architecture in 2012. Her research focuses on the formation of Islamic architecture as well as Islam's interface with late antiquity, Christianity, and Judaism through commemorative architecture, pilgrimage, and ritual practice, with a particular focus on Jerusalem and Cairo.

**Keith Moxey** is Barbara Novak Professor of Art History Emeritus at Barnard College and Columbia University. He is the author of studies on art in Germany and the Netherlands in the fifteenth and sixteenth centuries, as well as on the historiography and philosophy of his discipline. His publications include *Visual Time: The Image in History* (2013), *The Practice of Persuasion: Paradox and Power in Art History* (2001), *The Practice of Theory: Poststructuralism, Cultural Politics, and Art History* (1994), *Peasants, Warriors, and Wives: Popular Imagery in the Reformation* (1989). He is also the editor of several anthologies.

**Nathaniel Prottas** is the Director of Education and Visitor Services at the Wien Museum (Vienna, Austria), a position he has held since 2017. Prior to moving to Vienna he was Head of Education at the Museum of Biblical Art and the Kress Foundation Interpretative Fellow at the Frick Collection in New York. Nathaniel is the Co-Editor in Chief of the *Journal of Museum Education* and a guest professor at the University of Vienna and the Central European University, where he teaches courses in the theory, history, and practice of museum education. His publications have appeared in the *Journal of Aesthetic Education*, the *Journal of Museum Education*, and *Museum Worlds*. He holds a PhD in Art History from the University of Pennsylvania.

**Simone Westermann** is an art historian of the late Middle Ages, specializing in monumental wall decorations in Italy, non-religious book illumination, and the reception of time and temporality in the visual arts of the later Middle Ages and the early modern period. She received her PhD from Zurich University in 2018. During her dissertation she held fellowships at the Bibliotheca Hertziana in Rome and the Kunsthistorisches Institut in Florence. In 2020 she was a visiting professor at Humboldt-University in Berlin. Her current project is entitled “The creation of time. Artistic reflections on temporality in late medieval and early modern Italy.”

