

Contributors

Brigitte Buettner is Louise I. Doyle Professor of Art Emerita at Smith College. Trained as a specialist in manuscript studies with a focus on late medieval court milieus, her more recent work has turned to the uses and cultural meanings of precious stones in medieval art. That research has resulted in *The Mineral and the Visual: Precious Stones in Medieval Secular Culture* (2022), which won the 2023 Annual Book Prize awarded by the International Center of Medieval Art. Her current research interests revolve around the appropriation of medieval objects in modern political contexts.

Bernd Carqué is Associate Professor (*Privatdozent*) in Art History and a freelance project manager in cultural heritage preservation. He received his PhD with a thesis on French court art of the thirteenth to the fifteenth centuries and the *Habilitation* with a thesis on the visual representation of medieval artifacts in modern and contemporary times. He teaches at various universities after holding positions at the former Max Planck Institute for History and in the Digital Humanities. His publications focus on the politics of premodern art, visual manifestations of medievalism, and on the history of art history and related historical disciplines.

Chiara Cecalupo is Marie Curie Fellow at the University of Malta. She received her PhD in Museology and History of Early Christian Archaeology at the Pontifical Institute of Christian Archaeology in Rome. She was appointed a Conex-Plus MSCA Fellow at the University Carlos III, Madrid, and has collaborated with several universities and museums in Italy, Malta, Vatican City, Spain, and Germany. Her main research focuses on the rediscovery of early Christian catacombs in the Mediterranean basin. Her publications span the history of archaeology, antiquarian studies, and the reception of antiquities from the sixteenth to the nineteenth century.

Sigrid Danielson is an Associate Professor in the Department of Visual and Media Arts at Grand Valley State University in Allendale, Michigan, where she coordinates the program in art history and visual culture. She was coeditor, with Evan Gatti, for *Envisioning the Bishop: Images and the Episcopacy in the Middle Ages* (2014). Her current research examines the intersections of art-historical writing, popular culture, and the reception of early medieval art during the first half of the twentieth century.

William J. Diebold is Jane Neuberger Goodsell Professor of Art History and Humanities Emeritus at Reed College. He was educated at Yale and Johns Hopkins. He has published extensively on early medieval topics, including his book *Word and Image: An Introduction to Early Medieval Art* (2000) and articles on Carolingian and Ottonian manuscripts, ivories, and writing about art. His current research on the modern reception of medieval art, specifically in twentieth-century German museum exhibitions, has led to publications such as the article on “Medievalism” in *Studies in Iconography* (2012).

Julia Faiers is an independent scholar and journalist who writes about medieval art for academic audiences and the broader public. She received her PhD from the University of St Andrews in 2021. Her dissertation about the art patronage of Louis d'Amboise, bishop of Albi from 1474 to 1503, won an award from the Société Archéologique du Midi de la France. Her postdoctoral work concentrates on the reception and politicization of medieval French art during the nineteenth and early twentieth centuries. She is currently writing a book about a fifteenth-century diptych upon which mayors of Dijon swore oaths up to the French Revolution.

Ivan Foletti is Full Professor at Masaryk University and *Privatdozent* at the University of Helsinki. He specializes in the history of art history with a focus on the dialogue between art history and politics in

Byzantine studies, especially in Russia and the Soviet Union. He also explores the art of late antiquity, the early Middle Ages around the Mediterranean, and Russian art and emigration. He is head of the Center for Early Medieval Studies and the Hans Belting Library at the Masaryk University in Brno, and directs, since 2014, the international journal *Convivium*. He has taught as an invited professor at the universities of Bologna, Fribourg, Helsinki, Lausanne, Naples, Padua, Poitiers, Prague, and Venice.

Michele Lamprakos teaches at the University of Maryland's School of Architecture, Planning, and Preservation. Trained as an architect and architectural historian, her research focuses on two main themes: the lives and layers of buildings and sites; and the entangled histories of Islam and Christianity in the Mediterranean. Her forthcoming book on the afterlife of the Great Mosque of Córdoba has been supported by the National Endowment for the Humanities, the Center for Advanced Study in the Visual Arts at the National Gallery of Art, and the National Humanities Center.

Savvas Mavromatidis is a PhD candidate at the University of Cyprus with a thesis on the social interpretation of funerary sculpture during the Lusignan period of Cyprus. His research topics range from iconography and epigraphy to manufacturing processes and the role of memory in medieval Cypriot tombstones and he is also interested in cultural heritage and the display of medieval artifacts in museums. He participated in the SOAS University (London)/Getty Foundation program *Medieval Eastern Mediterranean Cities as Places of Artistic Interchange*. He is an Early Scientific Researcher in the Network for Medieval Arts & Rituals (NetMAR) and currently collaborates with the *Graph-East: Latin as an Alien Script in the Medieval "Latin East"* project sponsored by the European Research Council.

Francisco José Moreno Martín is Associate Professor in the Department of Art History at the Universidad Complutense, Madrid. His research focuses on early medieval monastic architecture in the Iberian Peninsula, and he has been involved in different archaeological projects in Spain, Portugal, and Italy. After participating in an international seminar supported by the Getty Foundation and the American Academy in Rome, he began to investigate the use of Spanish medieval art by the Francoist regime, which resulted in the edited volume *El franquismo y la apropiación del pasado* (2017).

Kevin D. Murphy is Andrew W. Mellon Chair in the Humanities and Professor and Chair in the Department of History of Art and Architecture at Vanderbilt University. He also served as Interim Chair of the Department of Classical and Mediterranean Studies (2023–25) at Vanderbilt. Prof. Murphy was formerly on the faculty of the Graduate Center of the City University of New York and of the School of Architecture at the University of Virginia. His publications include *The Cathedral of Notre-Dame of Paris: A Quick Immersion* (2019).

Iñigo Salto Santamaría is a Research and Teaching Associate at the Technische Universität Berlin specializing in the circulation and musealization of medieval art from a transatlantic and transnational perspective. He has been a fellow at the German Historical Institute in Paris and a Graduate Intern at the Getty Research Institute's *Project for the Study of Collecting and Provenance* in Los Angeles. He is currently transforming his doctoral thesis "Ephemeral Museums of Medieval Art in the World War II Era," which received the Willibald-Sauerländer-Preis 2024 from the Zentralinstitut für Kunstgeschichte in Munich, into a book.

Andrew Sears is Assistant Curator of Northern European Paintings (1400–1600) at the National Gallery of Art in Washington, DC. Previously he was a postdoctoral fellow (*wissenschaftlicher Assistent*) at the University of Bern and coordinator of the Swiss National Science Foundation-funded research project *The Inheritance of Looting: Medieval Trophies to Modern Museums*, led by Beate Fricke. His research explores the development of the medieval art market and its shaping by both mercantilism and militarism.

Marcus van der Meulen is a Research Associate at the School of Architecture of the Rheinisch-Westfälische Technische Hochschule in Aachen, Germany. His research interests focus on the history of sacred architecture and nation building, on architecture and medievalism, and on architectural reconstruction, intervention, and transformation. He was a Max Weber Fellow at the German Historical Institute in Warsaw, Poland (2021–22). Currently, he is working on a book about the reconstruction of religious buildings in twentieth-century Europe to be published in the Kadoc Series at Leuven University Press.

María Aimé Villano is a postdoctoral Research Associate with *Graph-East: Latin as an Alien Script in the Medieval “Latin East”* project sponsored by the European Research Council. Her research focuses on late antique and medieval sculpture, and on late medieval epigraphy, with a particular emphasis on the Venetian and Cypriot heritage and on East/West exchanges during the Middle Ages. She is currently working on a book based on her doctoral thesis about the four columns of the ciborium of San Marco in Venice and on a comprehensive catalog of medieval Cypriot inscriptions in Latin characters.

