

Die Autorinnen und Autoren des Bandes

IMAN AGHAJANI is a postdoctoral fellow at the Metropolitan Museum of Art in New York. His research interests include Iranian architecture, particularly during the medieval Islamic period, and monumental Arabic and Persian epigraphy. He obtained his Ph.D. in Islamic Art and Archaeology from the University of Bamberg, where he also earned his M.A. in the same field. His dissertation focuses on stucco decoration in the Iranian Plateau, emphasizing its development from the early Islamic period through the Seljuq era and the Mongol conquest. Moreover, Aghajani studied archaeology and architecture in Isfahan and Hamadan, Iran.

VIOLA ALLEGRANZI is a postdoctoral researcher at the Institute of Iranian Studies of the Austrian Academy of Sciences (Vienna). She investigates pre-modern Islamic epigraphy and architectural decoration, and the intersections between archaeological and textual sources. Her doctoral thesis (2017, Sorbonne Nouvelle – Paris 3 and “L’Orientale” di Napoli) was devoted to the Persian inscriptions and the cultural history of 11th–12th-century Afghanistan. Her current project *Inscribing Authority* (funded by the Austrian Science Fund) focuses on architectural inscriptions from medieval Central Asia and their socio-cultural context.

NIKOLAUS DIETRICH is Professor of Classical Archaeology at Heidelberg University. His research deals mostly with Graeco-Roman art, especially vase-painting and sculpture. Special interests include the spatiality in/of images, ornament, material writing, object-oriented approaches to images, and questions of methodology. He is the author of *Bild ohne Raum?* (2010), of *Das Attribut als Problem* (2018), co-author (together with J. Fouquet and C. Reinhardt) of *Schreiben auf statuarischen Monumenten* (2020), co-editor (with M. Squire) of *Ornament and Figure in Graeco-Roman Art* (2018), and co-editor (together with J. Fouquet) of *Image, Text, Stone* (2022).

DANIELE GIORGI, a civil servant at the Ministry of Culture (Italy), graduated in Art history from the University of Pisa and attended the Scuola Normale Superiore in Pisa, where he also obtained a Ph.D. in Art history. His research interests concern the patronage of the Guelph Party in late medieval Florence, Giotto and his artworks, notably the decoration of the Arena Chapel, Padua, and the late medieval and early Renaissance figurative art in the Abruzzo region.

LISA HORSTMANN is a professor of Medieval Art and Cultural Studies at the Academy of Sciences and Literature in Mainz and in the Department of Architecture at the Technical University of Darmstadt. She earned her doctorate in 2019 at Heidelberg University with a dissertation on the transmission history of the illustrations in *Der Welsche Gast*. Following this, she worked as a research associate in the subproject

“Writing and Letterforms on and within Medieval Artworks” within the Heidelberg Collaborative Research Center 933, “Material Text Cultures.” Her current research focuses on inscriptions and the potential meanings of writing in medieval stained glass.

JÖRN LANG 1998–2004: Degree in Classical Archaeology, Ancient History and Ethnology at the Universities of Cologne and Turin. 2003–2005: Degree in Papyrology, Epigraphy and Ancient Numismatics. 2006–2008: DAAD scholarship and graduate scholarship from the University of Cologne. 2009: PhD in Classical Archaeology in Cologne (awarded the Offermann-Hergarten Prize of the Faculty of Philosophy in 2013). 2009/10: Traveling fellowship from the German Archaeological Institute. 2010–2011: Research assistant at the Faculty of Philosophy, University of Cologne, and at the International Centre Morphomata. Since 2011: Research assistant at the University of Leipzig, Classical Archaeology. 2019/2020: Fellow at the International Centre Morphomata. Since October 2022: Curator of the Museum of Ancient Art, University of Leipzig. Research interests: Ancient domestic life; glyptic; antiquarianism; reception and appropriation of antiquity; figure and ornament in Ancient Art.

REBECCA MÜLLER is Professor of Medieval Art History at Heidelberg University. Her research interests include the reception of antiquity in the Middle Ages, medieval concepts of the artist (co-editor of *Vom Wort zur Kunst: Künstlerzeugnisse vom frühen Mittelalter bis zur Gegenwart*, 2020) and the relationships between material, technique, image and text (co-editor of *Die Bronze, der Tod und die Erinnerung: das Grabmal des Wolfhard von Roth im Augsburger Dom*, 2020) as well as objects and artists within transcultural dynamics (co-editor of *Genoa and Venice Overseas. People, Power and Art, 13th to 16th century*, in prep.). Her research also encompasses the study of fifteenth-century painting workshops, with a particular focus on Venice (*Die Vivarini: Bildproduktion in Venedig 1440 bis 1505*, 2023).

MANDY TELLE studied Art History and History at the Freie Universität Berlin and the University of Warwick, with a research stay in Venice. She specialized in the staging and function of Medieval reliquaries, especially goldsmiths’ works; and the image politics of the Medici in Florence. At the University of Heidelberg, she was a research assistant at the CRC 933 “Material Text Cultures” in the sub-project “The Presence of the Artist. Medieval artifacts with artist’s signatures” and began her doctoral thesis that examines signatures on goldsmiths’ works. Currently, she is an educator at the documentation center “Displacement, Expulsion, Reconciliation” in Berlin.