

Notes on Contributors

Charlotte Behr is Reader in Roman and Early Medieval History at the University of Roehampton, London. After studying History, Latin Philology and Archaeology at the universities of Freiburg i. Br., Aix-en-Provence and Münster/W. she completed her PhD on signs and symbols on 5th and 6th century gold bracteates. She works on the visual and material culture of late Roman and early medieval northern Europe with special interests in pre-Christian religions, the impact of the Roman empire and social and political transformations. She has published several papers on the iconography and religious and political significance of gold bracteates as well as on their research history over the last 200 years. Recently, she contributed to a research project on 6th and 7th century Scandinavian gold foil figures.

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Jacobus Bracker is a research associate at Institute for Classical Archaeology at the University of Hamburg. His research and teaching focus on ancient visual cultures, image theory, image narratology, and human-environment interaction. He is co-editor of the online journals “Visual Past” and “Journal of Historical Fictions” and co-organizer of interdisciplinary image theoretical conferences (bildkontexte.de).

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Nikolaus Dietrich is Junior Professor of Classical Archaeology at Heidelberg, having previously been based at the Humboldt-Universität zu Berlin. He studied Classical Archaeology, Greek Philology and Philosophy in Munich and Paris and did his PhD under the joint supervision of L. Giuliani and F. Lissarrague. His research deals especially with Archaic and Classical Greek art, above all in the fields of vase-painting and sculpture; he is the author of *Bild ohne Raum? Bäume und Felsen in der attischen Vasenmalerei des 6. und 5. Jahrhunderts v. Chr.* (2010), author of *Das Attribut als Problem. Eine bildwissenschaftliche Untersuchung zur griechischen Kunst* (2018), co-author (with J. Fouquet and C. Reinhardt) of *Schreiben auf statuarischen Monumenten: Aspekte materialer Textkultur in archaischer und frühklassischer Zeit* (2020), and co-editor (with M. Squire) of *Ornament and Figure in Graeco-Roman Art: Rethinking Visual Ontologies in Classical Antiquity* (2018).

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Elisabeth Günther is currently travelling fellow of the German Archaeological Institute. From October 2020 on, she will be research assistant at the Institute for Digital Humanities at the University of Göttingen. Her research interests focus on digital methods in archaeology, on Roman numismatics and on the application of

cognitive theories to ancient visual studies. In her PhD thesis (“Komische Bilder. Bezugsrahmen und narratives Potenzial unteritalischer Komödienvasen”, *Philippika* series, Harrassowitz, forthcoming), she developed a theoretical framework to discuss comic effects in visual narration, by focussing on perception and reception processes. Therefor, she analysed comedy-related vases from Southern Italy and Sicily (4th century BC). In 2018, she organised the conference “Mehrdeutigkeiten. Rahmentheorien und Affordanzkonzepte in der archäologischen Bildwissenschaft”/“Ambiguities. Frames and affordances of ancient images” (2.–4.11.2018) at the Freie Universität Berlin together with Prof. Dr. Johanna Fabricius. The conference proceedings are in preparation.

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Stefanie Johns is a research assistant at the Berlin University of the Arts. Her research focusses on art education, image theory and image philosophy, visual and aesthetic education, and artistic research. In 2019 she finalized her PhD on image-reflexive approaches to image experiences in science, art and art education at the intersections of image philosophy and art education at the University of Hamburg. Her work presents concepts of research methods and methodology, which allow for a specific form of constructing knowledge by connecting with modes of thought and perception from artistic practice. Website: <http://stefaniejohns.de>

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Davide Nadali is associate professor of Near Eastern Archaeology at Sapienza Università di Roma. Since 1998 he is member of the Italian Archaeological Expedition to Syria and since 2019 he has been appointed Vice-Director of the excavation at Tell Mardikh-Ebla (Syria). Since 2014 he co-directs the Italian archaeological project at Tell Zughul-Nigin in southern Iraq.

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Ludovico Portuese is a postdoctoral researcher in the program “Rethinking Oriental Despotism” at the Freie Universität Berlin. He specializes in the visual arts and culture of Mesopotamia, with a special focus on first millennium Assyria. His previous work has focused on elucidating the anthropology, performance, and perception of images, using new methodologies that have been developed by the psychology of art, the archaeology of the senses, and neuroscience. Current research explores the use of conceptual metaphors in images and texts, the notion of materiality, and the concept of intericonicity.

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Martina Sauer runs an Institute of Image and Cultural Philosophy: www.bildphilosophie.de. She is a scientific advisor at the Society of Interdisciplinary Image Science and the German Society of Semiotics. She was a research associate in Philosophy of Art, Aesthetics, and Design in Basel, Zürich, Bremen, and Witten, as well as a research associate at Bauhaus-University Weimar. Cf. for publications: researchgate.net, academia.edu, philpeople.org, and bildphilosophie.de.
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Göran Sonesson, professor emeritus at the Department of Cognitive Semiotics, Lund University, holds doctorates in general linguistics from Lund and in semiotics from Paris. He studies pictorial, cultural, and cognitive semiotics, the semiotics of communication and translation, as well as the evolutionary foundation of semiosis. He has written numerous articles in journals such as *Semiotica*, *Cognitive Semiotics*, *Cognitive Development*, *Sign System Studies*, *Degrés*, *Signa*, *Signata*, *Sign and society*, etc. His main book-length works are *Pictorial Semiotics* (1989), which is a critique of the critique of iconicity, and *Human Lifeworlds* (2016), which is a study in cultural evolution. His new book, *The Pictorial Extensions of Mind* will be published next year by De Gruyter.
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Simone Voegtle has a PhD in Mediterranean Archaeology (University of Bern, Switzerland), with additional education in South Asian Studies in Lausanne and Naples. Her research concerns the iconographic representation of the animal, especially in the region of Gandhāra, the migration of images and symbols between the Mediterranean and ancient India, and the transformation of oral tradition into text and image.
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Elisabeth Wagner-Durand (Albert-Ludwigs-Universität, Freiburg) received her PhD in 2009. Her research focusses on Visual Culture, the history of emotions and on narratives as a cultural means of expression. She is the co-editor of the volumes “Image – Narration – Context: Visual Narration in Cultures and Societies of the Old World” (2019) and “Tales of Royalty. Notions of Kingship in Visual and Textual Narration in the Ancient Near East” (2020, in print).
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Katharina Zartner, is a doctoral candidate of Near Eastern Archaeology at Johannes Gutenberg-Universität Mainz, Germany (JGU). After her studies in Near Eastern Archaeology, Egyptology, and Classical Archaeology at Mainz University, she worked for the Qaṭna Project at the University of Tübingen. Her research interests include the secondary use of administrative and religious buildings in Mesopotamia and Syria (as presented in her master thesis), Ancient Near Eastern iconography from the 3rd to the 1st millennium BC and the detection of meaning behind pictorial elements. Currently she conducts her research on the so-called Nude Hero within the Research Training Group 1876 “Early Concepts of Humans and Nature: Universal, Specific, Interchanged”. She is also a member of the German-Lebanese team carrying out archaeological fieldwork at Tell el-Burak, Lebanon.
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