

Notes on Contributors

Flavia Carraro is an anthropologist and Associate Researcher at the Centre Norbert Elias, Cnrs/Ehess, and at the Équipe de protohistoire égéenne – ArScAn, CNRS. Her research is concerned with the anthropology of technology and science, linguistic anthropology, and the anthropology of knowledge. She is the author, with G. Anichini, G. Guille-Escuret and Ph. Geslin, of *Technicity vs Scienticity. Complementarities and Rivalries* (Wiley-Iste, 2017), and editor, with D. Casajus, A. Herrou, S. Houdart, I. Rivoal, of *Cryptographics* (Société d’Ethnologie, forthcoming 2022). Contact: fcarraro@yahoo.fr

Bérénice Gaillemin is an ethnologist at Université Paris Ouest Nanterre . She specializes in the study of colonial Nahua Catholic texts, both alphabetical and pictorial. She also researches the contemporary pictorial writing used in Bolivian communities for the teaching of Christian doctrine. In 2020 she joined the Florentine Codex Initiative research group (Getty Research Institute, Los Angeles). She is the editor of the online journal issue *Christianismes en transfert. Images, cartes et écritures à travers l’Europe, les Amériques et la Chine*, Textimages (nov. 2018) and an active member of the electronic journal *Images re-vues. Histoire, Anthropologie et Théorie de l’Art*. Contact: bgaillemin@gmail.com

Stephen Houston serves as Dupee Family Professor of Social Science at Brown University, where he also holds appointments in the Departments of Anthropology and the History of Art and Architecture. A specialist in ancient writing and the Classic Maya in particular, he has an B.A. from the University of Pennsylvania, *summa cum laude*, and an M.Phil. and Ph.D. from Yale University. Among his recent books are *The Gifted Passage: Young Men in Classic Maya Art and Text* (Yale University Press, 2018), and an edited volume, *A Maya Universe in Stone* (Getty Research Institute, 2021). Contact: Stephen_Houston@brown.edu

Carl Knappett teaches in the Department of Art History at the University of Toronto, where he holds the Walter Graham/Homer Thompson Chair in Aegean Prehistory. He is an archaeologist interested both in the micro-processes of meaning-making in material culture, and the macro-scale dynamics of interaction within and between communities. To this end he has sought to develop network approaches that have broad applicability for the study of ancient material culture and society. His most recent book is *Aegean Bronze Age Art: Meaning in the Making*

(Cambridge University Press), while earlier publications include *Thinking Through Material Culture*, and *An Archaeology of Interaction*. He works on material from various Bronze Age sites across the Aegean and has recently directed a fieldwork project at the Minoan town of Palaikastro in east Crete.

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Sybille Krämer was Full Professor for Philosophy at the Free University in Berlin; since retirement guest professor Institute Cultures and Aesthetics of Digital Media, Leuphana University Lüneburg. Previously member of the German ‘Scientific Council’ (2000–2006), of the European Research Council (Bruxelles); member of the ‘Senat’ of the Deutsche Forschungsgemeinschaft (2009–2015), ‘Permanent Fellow’ at the ‘Wissenschaftskolleg’ zu Berlin (2005–2008). Several International Visiting Professorships; 2016 Honorary Doctorate by Linköping University/Sweden. Research Areas: Rationalism in 17th century; Social Epistemology, Philosophy of Language, Symbolism, Media and Cultural Techniques; Digitality; Testimony and Witnessing. Publications: *Trace, Writing, Diagram: Reflections on Spatiality, Intuition, Graphical Practices and Thinking*, in: Benedek/Nyiri (eds.), *The Power of the Image. Emotion, Expression, Explanation* (Frankfurt 2014). *Media, Messenger, Transmission. An Approach to Media Philosophy* (Amsterdam 2015). With Ch. Ljungberg (eds.): *Thinking with Diagrams – The Semiotic Basis of Human Cognition* (Boston/Berlin 2016). With Sigrid Weigel: *Testimony/Bearing Witness. Epistemology, Ethics, History, Culture* (London 2017).

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Susanne Küchler is Professor for Anthropology and Material Culture at University College London. She earned her PhD at the London School of Economics and Political Sciences in 1985, working under Alfred Gell. Her first fieldwork between 1982–1984 (over a period of 24 months), on the Malanggan of New Ireland, Papua New Guinea, and early publications were formative in shaping the ideas on object analysis and its theoretical and methodological importance in anthropology, which were shared with Alfred Gell. During the 1990s she conducted extensive collection based research on Malanggan, while developing the research question that led to an ERC funded project entitled *Clothing the Pacific*, a comparative project on the history of the take-up, in the Pacific, of cloth and clothing as ‘new’ material and ‘new technology’. As part of this project and beyond, she conducted research in the Cook Islands in Eastern Polynesia, on the political and economic significance of the stitching of patterned coverlets known as *tivaivai*. The perspective this work afforded allowed her to theorize the modular, composite image in its relation to political economies of knowledge from a comparative perspective. Her work has focused on

material translation, the epistemic nature of pattern and the geometries of image based polities in the Pacific with a consistent eye to sharpening the tooling of anthropological analysis with of object worlds and their social counterparts. Her publications comprise *Malanggan: Art, Memory and Sacrifice* (2002); *Pacific Pattern* (2005); *Tivaivai: The Social Fabric of the Cook Islands* (2009); and *A Return to the Object: Alfred Gell and Social Theory* (2020) with Timothy Carroll.
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Els Lagrou is Professor of Social and Cultural Anthropology at the Federal University of Rio de Janeiro (Graduate Program of Sociology and Anthropology) and Researcher of the National Center of Research (CNPq). Her research interests include Amerindian ethnology, its ontological, social and aesthetic regimes, as well as the anthropology of expressive and agentive forms. She is the author of the books *A fluidez da forma: arte, alteridade e agência em uma sociedade amazônica* (The Fluidity of Form: Art, Alterity and Agency in an Amazonian society) (2007), *Artes indígenas no Brasil* (Indigenous Arts in Brazil) (2009) and of the catalogue of a show she curated at the National Museum of the Brazilian Indian *No caminho da miçanga, um mundo que se faz de contas* (On the Path of Glass Beads, a World Made of Stories) (2016); with Carlo Severi she edited *Quimeras em diálogo, grafismo e figuração nas artes ameríndias* (Chimeras in Dialogue: Grafism and Figuration in Amerindian Arts) (7Letras, 2013). Many of her publications can be found on <https://ufrj.academia.edu/ElsLagrou>
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Bárbaro Martínez-Ruiz is the Tanner-Opperman Chair of African Art History in Honor of Roy Sieber at Indiana University. An art historian with expertise in African and Caribbean artistic, visual and religious practices, his work challenges traditional disciplinary boundaries and examines the varied understandings of – and engagement with – ‘art’ and ‘visual culture’.
His books include *Kongo Graphic Writing and Other Narratives of the Sign* (2013) and *El Colegio de México* (2012); *Faisal Abdu’Allah: On the Art of Dislocation* (2012); and *Art and Emancipation in Jamaica: Isaac Mendes Belisario and his Worlds* (2007), for which he received the College Art Association Alfred H. Barr Award.
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Paul Pettitt is Professor of Palaeolithic Archaeology at the University of Durham, UK. A specialist in the European Middle and Upper Palaeolithic, his research interests include the appearance and early development of visual culture, including Palaeolithic cave and portable art.

He was part of the team who recently demonstrated that Neanderthals created cave art (D. L. Hoffmann, C. D. Standish, M. García-Diez, P. B. Pettitt, J. A. Milton, J. Zilhão, J. J. Alcolea-González, P. Cantalejo-Duarte, H. Collado, R. de Balbín, M. Lorblanchet, J. Ramos-Muñoz, G.-Ch. Weniger, and A. W. G. Pike, *U-Th dating of carbonate crusts reveals Neandertal origin of Iberian cave art*, *Science* 359 [6378] [2018] 912–915).

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Jeffrey Quilter is a native New Yorker, receiving his PhD from the University of California, Santa Barbara. He has participated in field archaeology in Britain, several US states, Costa Rica, and Peru, specializing in the latter two. He taught at Ripon College, Wisconsin, later served as Director of Pre-Columbian Studies and Curator of the Pre-Columbian Collection at Dumbarton Oaks, Washington, D.C.; and then as Deputy Director for Curatorial Affairs and Curator of Intermediate Area Archaeology at Harvard's Peabody Museum. He was Director of that museum from 2012–2019 after which he retired to devote more time to research and writing. He is the author numerous articles, six monographs, and (co-)editor of thirteen multi-author volumes. Titles germane to the present work include: *The Moche Revolt of the Objects*, *Latin American Antiquity* 1 (1); *Representational Art in Ancient Peru and the Work of Alfred Gell* (Art and Agency, Tanner and Osborne, eds.); *Continuity and Disjunction in Pre-Columbian Art and Culture* (RES 29/30); and *The Moche of Ancient Peru: Media and Messages*.

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Gebhard J. Selz studied at the universities of Freiburg, Germany and Birmingham, U.K. He received his PhD 1985 with the dissertation *Untersuchungen zur Götterwelt des altsumerischen Stadtstaates von Lagaš*, Occasional Publication of the Samuel Noah Kramer Fund 13 (Philadelphia 1995). After university positions in Freiburg (habilitation 1996) and Berlin he accepted the call of the University of Vienna in 1998 where he hold the chair for Ancient Near Eastern Languages and Oriental Archeology. His main research fields are the Mesopotamian economic, religious, and intellectual history of the pre-Old Babylonian periods. After his retirement in 2015 he continued this research, publishing, among others, in 2018 *Aesthetics*, in: A. C. Gunter (ed.), *A Companion to Ancient Near Eastern Art*, 359–381 and *Dinge und Wissen. Zu Objektivistologien im frühen Mesopotamien*, in: M. Hilgert, K. P. Hofmann, H. Simon (eds.), *Objektivistologien zur Vermessung eines transdisziplinären Forschungsraums*, *Berlin Studies of the Ancient World* 59, pp. 305–323.

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David Wengrow is Professor of Comparative Archaeology at the Institute of Archaeology, University College London. In 2018, he took up a visiting professorship at the University of Freiburg, Institut für Archäologische Wissenschaften, which resulted in this volume. He has also been a visiting professor at the Institute of Fine Arts, New York University, where he co-coordinated the Mellon Research Initiative examining the future of advanced research in art history, archaeology, and conservation. He has been Distinguished Visitor at the University of Auckland, and has delivered the M.I. Rostovtzeff Lectures at New York University (ISAW), the Henry Myers Lecture at the Royal Anthropological Institute, the Margarete Häcker Lec-

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