

The organisers

Mads Heilskov is a postdoctoral fellow at the Courtauld Institute of Art. Since obtaining his PhD from the University of Aberdeen in 2018, he has worked on the Carlsberg Foundation funded project *Animated Materiality in Medieval Catholic West* which has been housed by École des hautes études en sciences sociales, Kunsthistorisches Institut in Florenz - Max-Planck-Gesellschaft, and the Courtauld Institute of Art respectively. He has researched and published on topics relating to liturgy, devotion, art, materiality, craftsmanship and natural philosophy and their intersection in the Middle Ages and early Renaissance.

Zuzanna Sarnicka is assistant professor in the Institute of Art History at the University of Warsaw. She was educated at the University of Cambridge and at the Courtauld Institute of Art. She collaborated on projects funded by the ERC and the National Science Centre, Poland and currently leads a project on the devotional terracotta sculpture in the Papal States 1450-1550. Her publications, including her first book titled *The Allure of Glazed Terracotta in Renaissance Italy* (Brepols-Harvey Miller Publishers 2021), focus on the relationship between devotion and craftsmanship in fifteenth- and sixteenth-century Italian art.

The speakers

Montserrat Cabré is Professor of the History of Science at the University of Cantabria, Spain. She has published extensively on diverse aspects of medieval and early modern Western European culture, especially in relation to the history of the body and medieval women's medical practices. In addition, one of her lines of research has been the history of women's thinking, particularly around authors who participated in the *querelle des femmes*. Currently she is working on the team research project *Visiblebodymed* that focuses on the visible quality and material aspect of human bodies in late medieval culture.

Don C. Skemer is a medievalist with research interests in the history of magic and in manuscript studies. He holds a PhD in medieval history from Brown University and served as Curator of Manuscripts, Princeton University Library, 1991–2019. He is the author of *Binding Words: Textual Amulets in the Middle Ages, Magic in History* (2006); principal author of *Medieval and Renaissance Manuscripts in the Princeton University Library* (2013), 2 vols.; and many articles in scholarly journals. Recent publications include "Summoning Aratron: A German Magic Roll in the Age of Reason." *Aries: Journal for the Study of Western Esotericism*, vol. 22: 2 (2022), 1–29. "From the Fighting Bishop to the Wizard Earl: A Medieval Book as Text and Object," Julian Luxford, ed., *The Medieval Book as Object, Idea and Symbol: Proceedings of the 2019 Harlaxton Symposium*, Harlaxton 31 (2021), 272–91.

Luciana da Costa Carvalho obtained her Ph.D. in Archaeological Sciences from the University of Oxford where she investigated copper–organic complexes and organic residues trapped in

archaeological copper corrosion. She used a multi-analytical protocol for characterization of samples that included FT-IR, Raman, XRD, XPS, and mass spectrometry techniques including bottom-up proteomics. Dr Carvalho has been trained as a museum and archaeological conservator at the University College London (UCL) and holds qualifications in environment and economic development, and Egyptology and chemistry. She has worked in heritage missions in Jordan, Egypt and Sudan and is based at the University of Oxford.

Jessica Maratsos is currently the Keith Sykes Research Fellow in Italian Studies at Pembroke College, Cambridge. Her first book, *Pontormo and the Art of Devotion in Renaissance Italy*, came out last fall with Cambridge University Press. She has also published articles in journals including the *Sixteenth Century Journal*, *Art History*, and *The Art Bulletin*. Her research has been supported by various institutions, including the Medici Archive Project and the Renaissance Society of America.

Antonio Chemotti is Assistant Professor at KU Leuven (in association with the Alamire Foundation) and work leader at KBR in the context of the programme From Script to Sound: Connecting Heritage and Art through Research and Technology. He studied musicology at the University of Pavia-Cremona and obtained his doctorate from the Ludwig Maximilian University of Munich. Before coming to Leuven he was based at the Institute of Art at the Polish Academy of Sciences in Warsaw, working on the musical culture of early modern Silesia. In 2020/2021 he was Andrew W. Mellon Fellow at Villa I Tatti, The Harvard University Center for Italian Renaissance Studies, where he investigated the role of music in defining the emotional climate of death liturgies.

Louisa McKenzie is a final-year PhD candidate at the Warburg Institute. Her thesis, supported by a London Arts and Humanities Partnership (AHRC) Research Studentship, examines the production, acquisition, and deployment of wax ex-votos in Florence, 1300-1500, to explore the meanings, functions, and visual evolution of these everyday devotional objects. Wider research interests include the art and material culture of the Florentine Renaissance, patronage and commissioning practices, digital humanities and palaeography, and she is co-convenor of the 'A Material World' event series at the Warburg Institute. She will soon publish on conjunctions between meaning and patronage in Neri di Bicci's *San Giovanni Gualberto Enthroned*.