

## Contributors

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FRIEDRICH TEJA BACH, born in 1944, is Professor Emeritus of Art History. Between 1964 and 1985 he worked as sculptor. Bach held a Chair at the Institute of Art History of the University of Vienna from 1994 to 2013. Before that, he was visiting professor at the Humboldt University of Berlin from 1991 to 1993, and at Harvard University in 2001. From September 2016, he is a Long-Term Fellow at Princeton University. In 1995 he was the research director of the Brâncuși retrospective and in 2006 curated the exhibition “Shaping The Beginning” in Athens. His research is particularly focused on art in the time of Dürer, modern and contemporary art, modern and ‘primitive’ art, and the relationship between Islam and modern art.

DANIEL BECKER studied Art History and Literature Studies in Berlin and Hamburg. He graduated with the topic Narcissus in Media Art in 2013. Afterwards he was Assistant for the digitalisation of the graphic collection at the Hamburger Kunsthalle, and published numerous papers on digital aesthetics and the history of technology as well as media and computer art. Since autumn 2014, he is a scholar of the International Doctoral Program MIMESIS at the Ludwig Maximilian University of Munich. The subject of his doctoral thesis is interfaces in contemporary art.

KLAUS BENESCH is Professor of English and American Studies at Ludwig Maximilian University of Munich. He is coeditor of “Architecture/Technology/Culture”, a monograph series published by the University of Pennsylvania Press. His most recent publications include: *Walking and the Aesthetics of Modernity: Pedestrian Mobility in Literature and the Art* (New York: Palgrave MacMillan, 2016) and *Rethinking the American City: An International Dialogue* (Philadelphia: University of Pennsylvania Press, 2013).

LAURA FENELLI (PhD in Medieval History, University of Bologna, 2007) is adjunct professor of Italian Art at Kent State University and Richmond College in Florence. She works on the history of medieval and early modern religious images. Her research on the miraculous icon of St. Dominic of Soriano is part of

a broader study of miraculous images of saints, which began with a postdoctoral fellowship at the Kunsthistorisches Institut in Florenz (2007-2011) and continued in 2011 by means of a short-term Frances A. Yates fellowship at the Warburg Institute (London) and research fellowships at NIKI (Florence) and Sangalli Institute (Florence).

ANNALISA FISCHER worked as an assistant dramaturge in Berlin from 2006 to 2007. Subsequently, she studied Comparative Literature, Romance and Slavonic Philology at Ludwig Maximilian University of Munich and at the Paris-Sorbonne (Paris IV). After completing her M.A. in 2013, she worked as an assistant researcher on an edition of Richard Wagner's writings at Julius Maximilian University of Würzburg. In 2014 Fischer became a member of the IDP MIMESIS at LMU Munich. Her PhD research focuses on narrated muses in 19<sup>th</sup>-century novels by Balzac, Henry James and Fontane.

MARGARET GRAVES (PhD Edinburgh, 2010) is Assistant Professor of Art History at Indiana University, Bloomington. She is author of a forthcoming monograph, *Arts of Allusion: Object, Ornament and Architecture in Medieval Islam*, as well as many articles on medieval and 19<sup>th</sup>-century arts of the Islamic world. She is currently writing a book about the Islamic ceramics in the Eskenazi Art Museum of Indiana University and the practices of faking and forgery that have shaped this group of objects.

JACQUELINE HYLKEMA is Lecturer in History of Art and Cultural History at Leiden University, where she is also working on the final stages of her PhD project on forgery in Britain between 1600 and 1750 and its relationship with developments in the arts and art theory in this period. She has published a number of articles on this subject and in 2014 curated the exhibition *Books, Crooks and Readers: The Seduction of Forgery (1600-1800)* at Leiden University Library.

HENRY KEAZOR studied History of Art, German Literature, Musicology and Philosophy at the universities of Paris and Heidelberg, receiving his PhD in 1996. After working at the Kunsthistorisches Institut in Florenz, he taught at the Goethe University Frankfurt from 1999 to 2005, where he completed his habilitation. He then joined the University of Mainz, and in 2006, became the Heisenberg Fellow at the German Research Foundation. From 2008 to 2012 he was the Chair for Art History at Saarland University. He now holds the Professorship for Early Modern and Contemporary Art History at Heidelberg University.

LAURA KOHLRAUSCH studied Comparative Literature and Spanish at the Ludwig Maximilian University of Munich and at the University of Cordoba (Spain). She is currently a PhD student at the Graduate School of Language and Literature in Munich. Her doctoral thesis focuses on cases of feigned

intertextuality in American and Latin-American literature after 1930. She also works as an editor at a publishing company in Munich and holds seminars at the Institute for General and Comparative Literature at the Ludwig Maximilian University of Munich.

MANUEL MÜHLBACHER has received his master's degree from the University of Oxford in 2013 and is currently in the final year of his PhD at Ludwig Maximilian University of Munich. His dissertation centres on theoretical and performative aspects of imagination in Shaftesbury, Condillac and Diderot. He has authored a number of articles on 18<sup>th</sup>- and 19<sup>th</sup>-century French literature and co-edited a special issue of *Romance Studies* on the Marquis de Sade in 2014.

SIMONE NIEHOFF is the academic coordinator of the International Doctoral Program MIMESIS, and a lecturer at the Theatre Studies department at Ludwig Maximilian University of Munich. Her doctoral thesis *Theatrical Interventions: Subversive Mimetic Practices and Agonistic Public Spheres* is to be published in 2018. Her research interests include activist performances, political theatre, audience research and the Historical Avant-Gardes. She holds a diploma in Dramaturgy, German Literature and Philosophy and also works as a dramaturge.

TINA ÖCAL is a PhD candidate at Heidelberg University. In her thesis she investigates the phenomenon of art forgery and outlines a critical analysis of forgeries in art history from the Florentine Ottocento on. After studying painting, drawing and art theory, she finished her studies in art history, art education and social sciences at Frankfurt University with Distinction, and a Master's thesis entitled "Starlight and Celestial Spaces — A Comparative Study on James Turrell and Anselm Kiefer". She has received an award from the Institute of Art History at Frankfurt University, as well as Fellowships from the Gerda Henkel Foundation and the Baden Württemberg Foundation.

FLORENCIA SANNDERS studied Comparative Literature and Literary Theory (Letras) at the University of Buenos Aires (UBA) in Argentina. She is currently doing her PhD in the IDP Mimesis at Ludwig Maximilian University of Munich, on the reception of Jorge Luis Borges and Julio Cortázar in the German Democratic Republic.

YOLA SCHMITZ is a PhD candidate at the IDP MIMESIS (Ludwig Maximilian University of Munich) and a published translator of fiction and drama. She holds an M.A. in English Literature and a Master in Literary Translation. Her current research focuses on translation as a mimetic and yet creative and productive literary technique in epic poetry.

