

## CONTRIBUTORS

**Pedro Azara** is an architect and professor of aesthetics at the School of Architecture (UPC-ETSAB) in Barcelona, Spain. He has published *Cornerstone: The Birth of the City in Mesopotamia* (Barcelona: Tenov, 2015 [distributed by the Chicago University Press]). He has curated *From Ancient to Modern: Archaeology and Aesthetics*, Institute for the Study of the Ancient World, New York, 2015, and *Sumer and the Modern Paradigm*, Fundació Miró, Barcelona, 2017–2018.

**Paul Collins** is Jaleh Hearn Curator for Ancient Near East at the Ashmolean Museum, University of Oxford. He has worked previously as a curator in the Middle East Department of the British Museum and the Ancient Near Eastern Art Department of the Metropolitan Museum of Art, New York. He is currently chair of the British Institute for the Study of Iraq. His publications include *Assyrian Palace Sculptures* (London: British Museum, 2008) and *Mountains and Lowlands: Ancient Iran and Mesopotamia* (Oxford: Ashmolean Museum, 2016).

**Silvana Di Paolo** is an archaeologist and art historian of the ancient Near East and a researcher at the Italian National Council of Research. Her main research interests cover the archaeology and art history of the Syro-Mesopotamian area and ancient Cyprus (third to first millennia BCE). She has participated in numerous excavations and researches in Mediterranean and Middle Eastern countries (Syria, Lebanon, Cyprus, Georgia). She coordinates the QaNaTES research program aimed to conduct archaeological investigations in the Marivan area, located in the Zagros area of north-central Iranian Kurdistan. She has written extensively on craft production in the ancient Near East (work organization, workshops, social meaning of artworks). In 2018 she edited the following volumes: *Implementing Meanings: the Power of the Copy Between Past, Present and Future* (Münster: Ugarit Verlag, 2018) and *Composite Artefacts in the Ancient Near East: Exhibiting an Imaginative Materiality, Showing a Genealogical Nature* (Oxford: Archaeopress, 2018). She is finalizing (as author) the volume *Approaching Multi-Materiality in the Ancient Near East: Divinely Inspired, Divinely Planned* (Routledge) and (as editor) *The Look of Things in the Ancient Near East: Moving from Surface toward Depth and Back Again* (Cambridge Scholars). For many years, she has worked on ancient Near Eastern collections in Italian museums in order to understand the interconnections of heritage and identity.

**Kerstin Droß-Krüpe** is currently a postdoctoral assistant at Kassel University. She studied classical archaeology, ancient history, and business administration at Philipps-Universität Marburg and obtained her PhD in 2010 with a thesis on textile production during the Roman Empire in the province of Egypt, which was published as *Wolle – Weber – Wirtschaft: Die Textilproduktion der römischen Kaiserzeit im Spiegel der papyrologischen Überlieferung* (Wiesbaden: Harrassowitz, 2011). In 2014 and 2016, she coedited several volumes on ancient economic history: *Textile Trade and Distribution in Antiquity* (Wiesbaden: Harrassowitz, 2014), *Textiles, Trade, and Theories* (Münster: Ugarit Verlag, 2016, with Marie-Louise Nosch), *The Cultural Shaping of the Ancient Economy* (Wiesbaden: Harrassowitz, 2016, with Sabine Föllinger and Kai Ruffing). Her current research project deals with the reception of the “Babylonian” queen Semiramis in Baroque opera.

**Jean M. Evans** is the chief curator and deputy director of the Oriental Institute Museum of the University of Chicago and a research associate of the Oriental Institute. Evans has been the recipient of fellowships from Ludwig Maximilian University, the Getty Foundation, the American Academic Research Institute of Iraq, the Warburg Institute, and the German Archaeological Institute. She was a curator at the Metropolitan Museum of Art from 1999 to 2008 and was ultimately a co-organizer of the exhibition *Beyond Babylon: Art, Trade, and Diplomacy in the Second Millennium BC* and coeditor of its corresponding publication. She is also the author of *The Lives of Sumerian Sculpture: An Archaeology of the Early Dynastic Temple* (Cambridge: Cambridge University Press, 2012).

**Silvia Festuccia** is associate professor in Cultures of the Ancient Near East, the Middle East and Africa. She teaches archaeology and the history of art of the ancient Near East at the University of Naples “Suor Orsola Benincasa” and obtained a PhD in Architecture and Heritage from the University “Alfonso X El Sabio” of Madrid, an MA and a specialization degree in Near Eastern archaeology at University of Rome “La Sapienza.” She is co-director of the “Multidisciplinary Archaeological Project in Maasser el-Shouf - Qalaat el-Hoson” (MeSAP) with Myriam Ziadé (Directorate General of Antiquities, Lebanon). She has participated in different archaeological missions, directing several excavation areas and surveys at Ebla, Tell Tuqan, and Tell Denit (Syria), Monastiraki (Crete), Kharayeb and Jemjim (Lebanon), Aouam (Morocco), and Shahr-i Sokhta (Iran). She has collaborated in underwater archaeological projects, including coastal and underwater surveys in Italy and Lebanon. Author of studies on the urbanization and metallurgy for the preclassical civilizations in the ancient Near East, she has participated in international conferences and published several contributions related to archaeological excavations directed in the Near East and Italy.

**Agnès Garcia-Ventura** (Barcelona, 1977) was awarded her PhD in History at the University Pompeu Fabra, Barcelona, in November 2012. As a postdoctoral scholar, she

worked at the Rupert Charles University in Heidelberg, Germany (2012–2013), the University Autònoma of Barcelona, Spain (2013–2014), the “Sapienza,” Università degli Studi di Roma, Italy (2014–2016), and at the Institute of Ancient Near Eastern Studies of the University of Barcelona, Spain (2017–2019). Her main areas of interest are gender studies, historiography of ancient Near Eastern studies, ancient musical performance, and the organization of work in Mesopotamia. She is the editor of several volumes among which *The Study of Musical Performance in Antiquity* (coedited with Claudia Tavolieri and Lorenzo Verderame, Cambridge: Cambridge Scholars, 2018), *Las mujeres en el Oriente cuneiforme* (coedited with Josué J. Justel, Alcalá: Servicio de Publicaciones de la Universidad de Alcalá, 2018), and *Studying Gender in the Ancient Near East* (coedited with Saana Svärd, State College, PA: Eisenbrauns and Pennsylvania State University Press, 2018).

**Valeska Hartmann** is a doctoral candidate at the Department of Art History at the Philipps-University of Marburg. Her research project deals with the reception of antiquity and forms of Orientalism in the stage design of the *opera seria* of the eighteenth and nineteenth centuries.

**Pavel Kořínek** is a researcher at the Institute of Czech Literature, Czech Academy of Sciences, Prague. His work focuses on history and theory of Czech comics and popular culture studies. Recently, he served as a lead editor of the two-volume *History of Czechoslovak Comics of the 20th Century*. Currently, he is preparing a monograph about the comics magazine *Punta* (1935–1942) and its transmedial extensions.

**Marc Marín** is an architect and PhD candidate in Mesopotamian archaeology at the Department of Near Eastern Languages and Civilizations at the University of Pennsylvania (NELC-UPenn). He has contributed to the catalogs of the exhibitions *From Ancient to Modern: Archaeology and Aesthetics*, Institute for the Study of the Ancient World, New York, 2015, and *Sumer and the Modern Paradigm*, Fundació Joan Miró, Barcelona, 2017.

**Kevin M. McGeough** is professor of archaeology in the Department of Geography at the University of Lethbridge in Canada and holds a Board of Governor’s Research Chair in Archaeological Theory and Reception. He has been the editor of the *Annual of the American Schools of Oriental Research*, ASOR’s *Archaeological Report Series*, and is currently coeditor of the *Alberta Archaeological Review*. McGeough is the author of a three-volume series on the reception of archaeology, called *The Ancient Near East in the Nineteenth Century* (Sheffield: Sheffield Phoenix, 2015).

**Eva Miller** is a British Academy postdoctoral fellow in the History Department of University College London. Her project “A New Antiquity: Western Reception and Revival of Ancient Assyria in Decorative Arts and Architecture, 1850-1935” looks at the wide-ranging cultural impact of the Assyrian rediscovery. She completed her doctorate

at the University of Oxford in 2017, on reliefs and texts from the reign of Neo-Assyrian king Ashurbanipal. She has previously taught at the University of Birmingham, and been Henri Frankfort Fellow at the Warburg Institute.

**Juan-Luis Montero Fenollós** is professor of ancient history at the University of A Coruña (Spain). He was director of the Middle Syrian Euphrates Archaeological Project between 2005 and 2011, and since 2016 has co-directed the archaeological excavations in Tell el-Far'a (Palestine).

**Jana Mynářová** is associate professor of Egyptology at the Czech Institute of Egyptology, Charles University, Prague. Her work focuses on relations between Egypt and the Near East in the Late Bronze Age as well as spread of cuneiform writing in the Western Peripheries in the second millennium BCE. Presently, she conducts a research project devoted to the study of Amarna cuneiform paleography.

**Davide Nadali** is associate professor of Near Eastern Archaeology at the Sapienza University of Rome. He received in 2006 a PhD in Near Eastern Archaeology at the Sapienza University of Rome on Neo-Assyrian bas-reliefs of the seventh century BCE, published as *Percezione dello spazio e scansione del tempo: Studio della composizione narrativa del rilievo assiro di VII secolo a.C.* (Contributi e Materiali di Archeologia Orientale 12; Rome: Università degli studi di Roma La Sapienza, 2006). Since 1998, he has been a member of the Italian Archaeological Expedition to Ebla (Syria) and in 2019 he was appointed Vice Director of the Ebla Expedition. Since 2014, he has been co-director of the Italian Archaeological Expedition to Tell Zurghul/Nigin in Southern Iraq. He has been involved in the ERC funded project on Ebla and its landscape as member for archaeological surveys in the sites of Tell Munbatah and Tell Sakka (Syria). His main interests of research concern art, architecture, and urbanism in the Assyrian period; the study of ancient warfare; the use, meaning, and reception of the production of images and pictures in ancient Mesopotamia and Syria with articles on the impact of pictures in ancient societies; the incipient urbanism in ancient Mesopotamia and the Early Dynastic period (third millennium BCE) of ancient southern Mesopotamia.

**Frances Pinnock** (Rome, 1950) is associate professor of archaeology and art history of the ancient Near East in the Sapienza University of Rome, and is co-director, with P. Matthiae, of the Italian archaeological expedition to Ebla, of which she has been a member since 1971. She is author of six scientific monographs and more than ninety articles in scientific journals. Her main interests are the archaeology and history of art of preclassical Syria, the transmission of iconographies and the roles of women in the ancient Near East.

**Francesco Pomponio** has been a full professor of Assyriology at the University of Messina since 2000. Pomponio is the author or coauthor of twenty-three monographs and about 120 articles on the administrative documentation of Early Dynastic (Šuruppak,

Ebla), Old-Akkadian (Ur, Adab), Neo-Sumerian (Umma, Girsu, Drehem, Ur), and Old Babylonian periods and on Mesopotamian and Eblaite history and religion.

**Daniele Federico Rosa** (Rome, 1979) is a music journalist (*Blow Up* magazine), an independent researcher in ancient Near Eastern history, and a metalhead. He wrote his PhD dissertation on Middle Assyrian geography and published a paper or two on the same topic, before deciding it was time to actually do some black metal research. He has a regular job in his free time, and he is usually dressed in black.

**Luigi Turri** earned his PhD in antiquities at the University of Udine and is temporary assistant professor at the University of Verona. He has been part of many archaeological missions in Italy, Syria, Iraqi Kurdistan, and Lebanon and contributed to several exhibitions. He is author of scientific and popular articles on the ancient Near East.

**Lorenzo Verderame** is professor of Assyriology at “Sapienza” University of Rome. He has authored several academic publications on Mesopotamian divination, rituals, and religion, Akkadian and Sumerian literature, economic texts, and technological studies. His publications include the edition of the first six chapters of the astrological series *Enūma Anu Enlil* (*Le tavole I–VI della serie astrologica Enūma Anu Enlil* [Messina: Università di Messina, 2002]), five volumes with the edition of administrative texts, and an overview of the Sumerian and Akkadian literature (*Letterature dell'antica Mesopotamia* [Florence: Le Monnier, 2016]) and civilization (*Introduzione alle culture dell'antica Mesopotamia*, [Florence: Le Monnier, 2017]). He is the epigraphist in chief of Italian Archaeological Expedition to Tell Zurghul, ancient Nigin (Iraq).

**Ryan Winters** received his PhD in Assyriology from Harvard University in 2019. His main interests are in the socioeconomic history of the ancient Near East and Sumero-Babylonian culture and religion. His doctoral dissertation consisted of a study on trade and international relations as attested in the palace archive found at ancient Ebla (ca. 2350 BCE, in modern-day Syria). Since 2019, he has been employed on the project *God Lists of Ancient Mesopotamia*, based out of the Friedrich-Schiller University of Jena.