

BISSERA V. PENTCHEVA

Department of Art & Art History
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November 22, 2020

EDUCATION

Ph.D. 2001, Harvard University, Medieval and Byzantine Art and Architecture, Dissertation: "Images and Icons of the Virgin and Their Public in Middle Byzantine Constantinople"

M.A. 1998, Harvard University, Medieval and Roman Art and Architecture

B.A. 1995, Dartmouth College, Art History, *summa cum laude*, Phi Beta Kappa

AREAS OF INTEREST

Byzantine, Islamic, and Western Medieval art and architecture; phenomenology and aesthetics; liturgy and music; poetry, ekphrasis, and prosody; architectural psychoacoustics; icons, golden statues, enamel; medieval image theory and Iconoclasm; cult of the Mother of God; court arts and ceremony

EMPLOYMENT

2017 – present: Full Professor, Department of Art & Art History, Stanford University, and (by courtesy), Department of Classics, Stanford University
2010 – 2017: Associate Professor, Department of Art & Art History, Stanford University, and (by courtesy), Department of Classics, Stanford University
2009 – 2010: Assistant Professor (by courtesy), Department of Classics, Stanford University
2003 – 2009: Assistant Professor, Department of Art & Art History, Stanford University

PUBLICATIONS

Books

Hagia Sophia: Sound, Space, and Spirit in Byzantium (Pennsylvania State University Press, 2017), <http://hagiasophia.stanford.edu>

Recipient of the 2018 American Academy of Religion's Prize in Historical Studies

The Sensual Icon: Space, Ritual, and the Senses in Byzantium (Pennsylvania State University Press, 2010), paper back 2013, www.thesensualicon.com

Icons and Power: The Mother of God in Byzantium (Pennsylvania State University Press, 2006), paperback 2014

received the John Nicholas Brown Prize 2010 of the Medieval Academy of America for an outstanding first monograph in Medieval Studies.

Icone e pottere: La Madre di Dio a Bisanzio (Milan: Jaca Book Spa, 2010), Italian translation.

Edited Volumes

Aural Architecture: Music, Acoustics and Ritual in Byzantium, ed. Bissera V. Pentcheva (Abingdon and New York: Routledge/Ashgate, 2017).

Icons of Sound: Voice, Architecture, and Imagination in Medieval Art (Routledge, 2020)

Articles

I. Peer-reviewed

“Performative Images and Cosmic Sound in the Exultet Liturgy of Southern Italy,” *Speculum* 95/2 (2020): 396–466.

<https://www.journals.uchicago.edu/doi/abs/10.1086/708002>

“Optical and Acoustic Aura in Medieval Art: The Golden Retable of the Pentecost at Stavelot,” *Material Religion* 16/1 (2020): 1–30, <https://doi.org/10.1080/17432200.2019.1696558>

“Temporality and Embodiment: Experiencing Medieval Art Through Its Liturgy and Music,” *Hortus artium medii aevi* 25 (2019): 90–95.

“Glittering Eyes: Animation in the Byzantine *Eikōn* and the Western *Imago*,” *Codex Aquilarensis* 32 (2016): 209–36.

“Music and Liturgy in Hagia Sophia” *Oxford Research Encyclopedia of Religion*, online, peer-reviewed, 10,000 words

“In-spiriting in the Byzantine Rite of Consecration (*Kathierōsis*),” in *Codex Aquilarensis* 30 (2014): 37–65.

“Mirror, Inspiration, and the Making of Art in Byzantium,” *Convivium* 1/2 (2014): 10–39.

“Performing the Sacred in Byzantium: Image, Breath, and Sound,” *PRI Performance Research International* 19/3 (2014): 120–28.

“The Power of Glittering Materiality: Mirror Reflections Between Poetry and Architecture in Greek and Arabic Medieval Culture,” *Ancient Near Eastern Studies. Supplementa* 47 (2015): 223–68.

“The Aesthetics of Landscape and Icon at Sinai” *Res. Anthropology and Aesthetics* 65/66 (2015): 194–211.

“Hagia Sophia and Multisensory Aesthetics,” *Gesta* 50/2 (2011): 93–111.

“Moving Eyes: Surface and Shadow in the Byzantine Mixed-Media Relief Icon,” *Res. Anthropology and Aesthetics* 53 (2009): 223–34.

“Painting or Relief: The Ideal Icon in Iconophile Writing in Byzantium,” *Zograf* 31 (2006-2007): 7-13.

“The Performative Icon,” *The Art Bulletin* 88/4 (2006): 631-55.

“Containers of Power: Eunuchs and Reliquaries in Byzantium” *Res. Journal of Anthropology and Aesthetics* 51 (2007): 109-20.

“Visual Textuality: The *Logos* as Pregnant Body and Building,” *Res. Journal of Anthropology and Aesthetics* 45 (2004): 225-38.

“The Supernatural Protector of Constantinople: The Virgin and Her Icons in the Tradition of the Avar Siege,” *Byzantine and Modern Greek Studies* 26 (2002): 2-41.

“Rhetorical Images of the Virgin: The Icon of the ‘Usual Miracle at the Blachernai,’” *Res. Journal for Anthropology and Aesthetics* 38 (2000): 34-55.

“Imagined Images: Visions of Salvation and Intercession on a Double-Sided Icon from Poganovo,” *Dumbarton Oaks Papers* 54 (2000): 139-53.

II. Articles in edited volumes and conference proceedings

“The Glittering Sound of Hagia Sophia and the Feast of the Exaltation of the Cross in Constantinople” in *Icons of Sound: Voice, Architecture, and Imagination in Medieval Art*, edited by Bissera V. Pentcheva (New York: Routledge, 2020), 52–100

“Transcendent Visions: Voice and Icon in the Byzantine Imperial Chapels” in *Icons of Sound: Voice, Architecture, and Imagination in Medieval Art*, edited by Bissera V. Pentcheva (New York: Routledge, 2020), 101–115.

“Visions of the Passion Imagined Through the Agency of Voice and Icon” *The Eloquence of Art. Essays in Honor of Henry Maguire*, ed. Olsen and Schroeder (Routledge, 2020), 267–82.

“Shimmering Dualities: Crystal and the Poetics of the Resurrected Body” in *Seeking Transparency: Rock Crystal Across the Medieval Mediterranean*, eds. Cynthia Hahn and Avinoam Shalem (Berlin: Gebr. Mann, 2020), 221–25.

“Der glitzernde Klang der Hagia Sophia und das Fest der Kreuzerhöhung in Konstantinopel” in *Asymptoten des Unaussprechlichen – Ästhetische Erfahrung in kollektiven religiösen Praktiken*, eds. Isabella Schwaderer and Katharina Waldner (Bielefeld: Trascript Verlag, 2020), 79–101.

“Il suono scintillante della violenza imperiale: La musica della festa dell’Esaltazione della Croce in Hagia Sophia,” in *La cattedrale nella città medievale: i rituali*, edited by Vinni Lucherini and Gerardo Boto Varela (Roma: Viella, 2020), 159–80.

Блестящият глас на императорската власт във Византия: храмът Света София и празникът Въздвижение на Светия Кръст Господен” (The Scintillating Sound of Imperial Power in

Byzantium: The Great Church of Hagia Sophia and the Feast of the Exaltation of the Cross) *Bulgaria Mediaevalis* 9 (2018): 295–323.

“The Methexic Image” in *The Semantics of Vision: Art Production and Visual Cultures in the Middle Ages*, ed. R. Praesinger (Turnhout: Brepols Publishers, forthcoming).

“Phenomenology of Light: The Glitter of Salvation in Bessarion’s Cross,” in *The Oxford Handbook of Light in Archaeology*, ed. C. Papadopoulos and G. Earl (Oxford: Oxford University Press, forthcoming)

“Cross, Tunic, Body: Theology through the Phenomenology of Light,” in *La stauroteca di Bessarione. Atti delle giornate internazionali di studio La stauroteca di Bessarione*, eds. Peter Schreiner Valeria Poletto (Venice, Istituto veneto di scienze, lettere e arti; Gallerie dell'Accademia; Istituto ellenico; Centro tedesco di studi veneziani, 2018), 257–79.

“Cosmic Sound and the *Metaxu*: The Creation of Sacred Space in Hagia Sophia,” in *Aspects of Christian Culture in Byzantium and Eastern Christianity: Word, Sound and Image in the Context of liturgical and Christian Symbolism*, ed. Ivan Moody (Belgrade: Joensuu, forthcoming)

“What is a Byzantine Icon? Constantinople versus Sinai” in *The Byzantine World*, ed. P. Stephenson (London, New York: Routledge, 2010), 265–83.

“From Dance to Chant: The Byzantine Transformation of the Concept of *Choros*,” in *Bild, Ding, Kunst*, eds. G. Wolf and K. Müller (Berlin/Munich: Deutscher Verlag, 2015), 149-54.

“Räumliche und akustische Präsenz in byzantinischen Epigrammen: Der Fall der Limburger Staurothek,” in *Die kulturhistorische Bedeutung byzantinischer Epigramme*, eds. A. Rhyby und W. Hörandner (Vienna: Österreichische Akademie der Wissenschaften, 2007), 75-83.

“The Miraculous Icon: Medium, Fantasy, and Presence,” in: *The Cult of the Mother of God in Byzantium*, eds. M. Cunningham and L. Brubaker (Aldershot: Ashgate, 2011).

“Epigrams on Icons” in: *Art and Text in Byzantine Culture*, ed. L. James (New York/Cambridge: Cambridge University Press, 2007), 120-38.

“The Performance of Relics” in *Symmeikta. Collection of Papers Dedicated to the 40th Anniversary of the Institute for Art History, Faculty of Philosophy, University of Belgrade*, ed. I. Stevovic (Belgrade: Faculty of Philosophy, University of Belgrade, 2012), 55–71.

“The ‘Activated’ Icon: The Hodegetria Procession and Mary's *Eisodos*,” in: *Images of the Mother of God: Perceptions of the Theotokos in Byzantium*, ed. M. Vassilaki (London: Ashgate, December 2004), pp. 195-207.

III. Co-authored articles:

Peer-reviewed:

with Jonathan Abel, “Icons of Sound: Auralizing the Lost Voice of Hagia Sophia,” *Speculum* 92/1 (2017): S336–S360, online <https://www.journals.uchicago.edu/doi/full/10.1086/693439>

Abel, J.; Bryan, N.; Huang, P.; Kolar, M.; Pentcheva, B. “Estimating Room Impulse Responses from Recorded Balloon Pops,” *Audio Engineering Society 129th Convention* (November 2010).

Exhibition Catalogues, Encyclopedias

“Medieval Architecture” in *Oxford Encyclopedia of Aesthetics*, 2014

“Icons” in *Women and Gender in Medieval Europe: An Encyclopedia* (New York: Routledge, 2006).

Catalogue entries in: *Holy Image, Hallowed Ground: Icons of Sinai*, eds. R. Nelson and K. Collins (L.A.: Getty Art Museum, 2006).

“The Virgin of Constantinople: Power and Belief,” essay and catalogue entries in: *Byzantine Women and Their World*, ed. I. Kalavrezou (New Haven: Yale University Press, 2002), 113-19.

“Madonna, Orthodox,” in: *History of Childhood*, ed. P. S. Fass (New York: Macmillan Reference, 2003).

Catalogue entries in: *Mother of God: Representations of the Virgin in Byzantine Art*, ed. M. Vassilaki (Milan: Skira, 2000), 390-93.

Book Reviews

In *Speculum* 89/4 (2014), Maria Vassilaki, *The Hand of Angelos. An Icon Painter in Venetian Crete*, ed. Maria Vassilaki (Farnham: Lund Humphries in association with the Benaki Museum, 2010).

In *Catholic Historical Review* 100/1 (2014): 112–13, Walter D. Ray *Tasting Heaven on Earth: Worship in Sixth-Century Constantinople*, by [The Church at Worship: Case Studies from Christian History.] (Grand Rapids, MI: William B. Eerdmans Publishing, 2012).

The Art Bulletin (2011): 489–91, Deborah Howard and Laura Moretti, *Space & Sound in Renaissance Venice: Architecture, Music and Acoustics* (New Haven: Yale University Press, 2010).

online at *CAA Reviews*, Charles Barber, *Figure and Likeness. On the Limits of Representation in Byzantine Iconoclasm* (Princeton: Princeton University Press, 2002).

Speculum (2007): 1007–9, Holger Klein, *Byzanz, der Westen und das 'wahre Kreuz.' Die Geschichte einer Reliquie und ihrer künstlerischen Fassung in Byzanz und im Abendland* (Spätantike – frühes Christentum – Byzanz. Kunst im ersten Jahrtausend, 17) (Wiesbaden: Reichert, 2004).

Work in Progress

“Divine Anamorphosis: The Phenomenality of Gold and Chant in a Fifteenth-Century Antiphony from the Collection of Robert and Katherine Burke,” *Convivium* 8/1 (2021), forthcoming

“Abstraction in Medieval Art: The Chiasm in Hagia Sophia” in *L'art médiéval est-contemporain?* eds. Charlotte Denoel and Isabelle Marchesin (Paris: Macula, 2021)

“Patronage, Architecture, and Sculpture at Conques,” ch. 1 of my new book on the music, architecture, and art at Conques.

“*Choros* and The Music of the Office of Ste. Foy: *Historia, Memoria, and Fatansia*,” Ch. 3 of my new book on the music, architecture, and art at Conques

Il choros e la musica mundana nel rito e nell'arte dell'Exultet,” in Michele Bellino, ed. *Gli Exultet di Bari*, forthcoming

Documentary Film

Producer of “The Voice of Hagia Sophia” (23min, dir. Duygu Erucman)

<https://ccrma.stanford.edu/groups/iconsofsound/film/>

Producer and co-editor of three short films *Medieval Animation* (1. Exultet, 2. Stavelot Retable, 3. Conques)

<https://vimeo.com/348427068>

Password: MedievalAnimation2019

<https://vimeo.com/348460008>

Password: MedievalAnimation2019

Newspaper Articles, Radio, Podcasts, and Zoom Interviews

New York Times, July 30, 2020

<https://www.nytimes.com/2020/07/30/arts/music/hagia-sophia-acoustics-music.html>

NPR

Listen: The Sound Of The Hagia Sophia, More Than 500 Years Ago, February 20, 2020

<https://www.npr.org/2020/02/22/808404928/listen-the-sound-of-the-hagia-sophia-more-than-500-years-ago>

KQED

California Sounds: New Year's Music That Has not Been Heard in 500 Years, January 1, 2020

<https://www.kqed.org/news/11754695/california-sounds-new-years-day-music-that-hasnt-been-heard-in-500-years>

Kathimerini, April 13, 2020

<https://www.kathimerini.gr/1073364/gallery/politismos/vivlio/h-agia-sofia-kryfh-ptyxh-ths-ellhnikhs-yyxhs>

Kathimerini July 17, 2020

<https://www.ekathimerini.com/254801/gallery/ekathimerini/comment/hagia-sophia-is-a-powerful-political-symbol>

Kathimerini, July, 21, 2020

<https://www.kathimerini.gr/k/k-magazine/1088684/to-archaio-mystiko-tis-agias-sofias/>

American Academy of Religion, podcast, November 7, 2019

<https://rsn.aarweb.org/aural-experience-hagia-sophia-aar-book-award-winner-bissera-pentcheva/>

Asia House. Arts in Isolation Podcast, June 2020

<https://asiahousearts.org/arts-in-isolation-podcasts-2/episode-18-the-spirit-of-hagia-sophia-bissera-pentcheva-and-juan-de-lara/>

Byzantium and Friends, podcast on Pentcheva's book, *Hagia Sophia*, October 24, 2019

<https://byzantiumandfriends.podbean.com/e/8-hagia-sophia-rediscovered-with-bissera-pentcheva/>

Women Scholars in Orthodoxy, podcast, August 17, 2020

<https://www.youtube.com/watch?v=xZvJy1Sj6tI&t=2131s>

SELECTED HONORS

- 2020-2021 Burke McMurry Arts Initiative Grant for the Conques Music and Film Project
- 2018 American Academy of Religion, award for the book, *Hagia Sophia: Sound, Space and Spirit in Byzantium* for excellence in historical studies
- 2018-2019 Wissenschaftskolleg zu Berlin
- 2018-2019 John Simon Guggenheim Fellowship
- 2017-2018 American Academy in Rome Fellowship, Millicent Mercer Johnsen Post-Doctoral Rome Prize
- 2016 Onassis Foundation (USA) to produce a documentary film on Hagia Sophia and *Icons of Sound*
- 2015 Office of the Provost for Bing Concert with Live Auralization, Cappella Romana and Byzantine Chant, November 4, 2016
- 2015 IKKM Weimar, senior fellowship, declined
- 2013-2014 Onassis Foundation (USA) sponsorship for year-long seminar at Stanford University "Aural Architecture: Music, Acoustics and Ritual in Byzantium,"
- 2012 Robert and Sterling Clark Visiting Professorship, Clark Institute, declined
- 2010-2012 Mellon New Directions Fellowship, to study Classical Arabic
- 2013-2014 Stanford's Faculty College Grant with Prof. E. Treharne (English, Stanford) and Prof. K. Starkey (German, Stanford) to develop an undergrad. minor in Global Middle Ages
- 2010 Stanford Institute for Creativity and the Arts, research grant to film in Hagia Sophia,
- 2010 John Nicholas Brown Prize from the Medieval academy for *Icons and Power* as outstanding first monograph in Medieval Studies
- 2010 Dean's Award for Innovation in the Humanities for the project "Icons of Sound: Architectural Psychoacoustics in Byzantium" conducted together with Jonathan Abel (Stanford Center for Computer Research for Music and Acoustics)
- 2009 Millard Meiss Publication Fund Grant, College Arts Association, for *The Sensual Icon*
- 2007-2010 Richard E. Guggenheim Faculty Scholar, Stanford University
- 2005 Humboldt Research Fellowship, Alexander von Humboldt Foundation
- 2005 Samuel H. Kress Publication Grant, for "Epigrams on Icons"
- 2004 Medieval Academy of America Publication Grant for *Icons and Power*
- 2001-2003 Post-Doctoral Mellon Fellowship, Columbia University
- 2001-2002 Post-Doctoral Fellowship, Onassis Foundation, Athens, Greece
- 2000-2001 Dumbarton Oaks Junior Fellowship, Washington, D.C.
- 1999-2000 Norton Fellowship for Dissertation Research, Harvard University

1998-1999 Mellon II Grant for Dissertation Research
1998-1999 Harvard University Merit Grant
1996 Harvard University Aga Khan Grant for summer research
1995 Phi Beta Kappa

LECTURES AND PAPERS

2021 “Hagia Sophia–Divine Wisdom in the Phenomenality of Sound and Light,” invited talk, Dumbarton Oaks Research Institute

“Ste. Foy in the Medieval Imaginary of Sacred Female Power” a paper at the Annual Conference of the Association for Art History, UK

2020 “The Scintillating Sound of Imperial Power in Byzantium: The Great Church of Hagia Sophia and the Feast of the Exaltation of the Cross,” invited talk, Stanford, CMEMS

“Divine Anamorphosis: The Phenomenality of Gold and Chant in a Fifteenth-Century Antiphonary from the Collection of Robert and Katherine Burke,” Symposium in Honor of Robert and Katherine Burke’s Collection, Stanford

“Hagia Sophia” zoom presentations at:

Dumbarton Oaks, <https://www.doaks.org/research/byzantine/scholarly-activities/hagia-sophia-the-history-of-the-building-and-the-building-in-history>

Cornell University, <https://www.youtube.com/watch?v=79DACHU4X78&t=4509s>, at 56:40 min

Stanford University, <https://www.youtube.com/watch?v=UvXmrRaOfRQ&t=2938s>, at 34:25 min.

2019 “The Scintillating Sound of Imperial Power in Byzantium: The Great Church of Hagia Sophia and the Feast of the Exaltation of the Cross,” invited talk, Yale University

“Ephemeral Liveliness in Medieval Art: The Stavelot Retable,” invited talk Yale University

“Animation in Medieval Art: the Stavelot Retable,” Wissenschaftskolleg zu Berlin

“Il suono scintillante della violenza imperiale: la sinergia tra la musica per la festa della Esaltazione della Croce e l’acustica di Santa Sofia,” invited paper for a symposium *La cattedrale nella città medievale: il rituale*, Università degli Studi di Napoli, Federico II, Napoli

“Embodiment, Seriality and Time: The Multi-Media Exultet and Contemporary Art, for Symposium *L’art médiéval est-il contemporain?* INHA, Paris

“Icons of Sound: The Stavelot Retable” Workshop on Sacred Sound, Universität Tübingen

“Icons of Sound: The Stavelot Retable” Workshop on Sacred Space, Biblioteca Hertziana, Rome

“Ефимерна виталност в средновековното изкуство: златен релеф, песнопение и евхаристийният обред,” in Bulgarian (Animation in Medieval Art: The Stavelot Retable)

invited talk, Center for Advanced Studies, Sofia, Bulgaria

“Icons of Sound and the Exultet Liturgy of Southern Italy” plenary address, International Congress of Medieval Studies, Kalamazoo

“Animation in Medieval Art: The Stavelot Retable” a paper for a session of International Congress of Medieval Studies, Kalamazoo

“Icons of Sound: The Living Image, Its Music and Its Sacred Space (The Exultet),” invited talk, Freie Universität, Dahlem Humanities Center

“Icons of Sound: The Living Image, Its Music and Its Sacred Space (The Stavelot Retable),” invited talk, The Warburg Institute, London

“Spiraling into Eternity: Ste. Foy at Conques: Music and the Choros,” plenary talk for Stanford’s *Primary Source Symposium*

2018 Università *La Sapienza*, Rome, Italy, Dottorato in Ricerca di Storia dell’Arte, invited talk
“Il suono scintillante della violenza imperiale: la sinergia tra la musica per la festa della Esaltazione della Croce e l’acustica di Santa Sofia”

Stanford University’s Center at Florence, Italy, invited talk
“Personare”

Biblioteca Hertziana, Rome, Italy, invited talk
“Personare”

University St. Kliment Ohridski, Sofia, Bulgaria, invited talk in Bulgarian
“Блестящият глас на императорската власт във Византия: храмът Света София и празникът Въздвижение на Светия Кръст Господен”
“The Scintillating Sound of Imperial Power in Byzantium: The Great Church of Hagia Sophia and the Feast of the Exaltation of the Cross”

Utrecht University, The Netherlands, workshop, invited paper
“Aura”

European Association for the Study of Religions, Annual Conference, Bern, Switzerland,
Invited talk, “Personare”

Biblioteca Casanatense, Rome, Italy, invited talk in Italian
Il *choros* e la *musica mundana* nel rito e l’arte dell’Exultet

“Ephemeral Liveliness in Medieval Art: The Stavelot Retable,” invited talk, Brown University

Gennadios Library, Athens, Greece, invited talk
“The Scintillating Sound of Imperial Power in Byzantium: The Great Church of Hagia Sophia and the Feast of the Exaltation of the Cross”

- 2017 University of Southern California, Visual Studies Research Institute, invited paper
 “Hagia Sophia: The Space in-between Heaven and Earth”
- CAA Annual Conference, New York, conference paper
 “Animation in Medieval Art”
- Columbia University, Branner Forum, invited talk:
 “Transcendent Visions: Voice and Icon in Hagia Sophia”
- Israel Association for the Study of Medieval and Renaissance Art, Jerusalem, Annual Meeting of Imago: Art and Liturgy, invited talk: “Transcendent Visions: Voice and Icon in Hagia Sophia”
- Max-Planck, Kunsthistorisches Institut, Florence, Symposium on Crystal, invited paper
- St. Vladimir’s Orthodox Seminary, New York, Arvo Pärt Symposium, invited paper:
 “Transcendent Visions: Voice and Icon in Hagia Sophia”
- Christian Congregational Music Conference, Ripon College Cuddesdon, Oxford, invited paper and a seminar: “Transcendent Visions: Voice and Icon in Hagia Sophia”
- “Re-Animating the Past: Recovering the Lost Voice of Hagia Sophia” American Academy in Rome, Rome, Italy, invited talk
- “The Elevation of the Cross in Hagia Sophia: Image, Relic, Space, and Music” Invited paper for the symposium Sound and the Sacred, UCLA
- “Personare” invited paper for a workshop “Iconic Presence and Walking” at Masaryk University, Brno, Czech Republic
- 2016 University of Gothenburg, Sweden, invited talk
 “Hagia Sophia and Digital Technology: Can We Recreate a Byzantine Aesthetic Experience?”
- Paris-Sorbonne and UMR 8167 ORIENT ET MEDITERRANEE, invited talk “Hagia Sophia: A Space in-between Heaven and Earth”
- University of Amsterdam, Kunsthistorisch Instituut, Symposium on Iconoclasm, invited paper: “Icons of Sound: Performative Iconicity in Byzantium”
- University of Kansas, Graduate Student Symposium, keynote speaker
 “Hagia Sophia: A Space in-between Heaven and Earth”
- Visual Studies Network, Istituto Svedese, Rome, invited talk
 “Glittering Eyes: Animation in the Byzantine *Eikōn* and the Golden *Imago* of the West”
- University of Cambridge, invited talk
 “Hagia Sophia: The Space In-between Heaven and Earth”

- Aguilar de Campóo, Spain, International Symposium, invited talk
 “Glittering Eyes: Animation in the Byzantine *Eikōn* and the Golden *Imago* of the West”
- Koç University, Research Center for Anatolian Cultures, plenary talk
 “Hagia Sophia and the Aesthetics of the Senses”
- Reed College, invited talk
 “Hagia Sophia: The Space In-between Heaven and Earth”
- Muilenburg-Koenig Seminar, Graduate Theological Union, UCB, invited paper
 “Animation in Medieval Art”
- 2015 Loyola Marymount University, invited lecture
 “Inspiration, Mirroring, and the Making of Art in Byzantium”
- Cantor Museum, invited lecture in conjunction with the exhibition *Sensual Splendor*
 “Animation in Medieval Art”
- Koç University and the Research Center for Anatolian Cultures, Istanbul, Turkey, invited lecture
 “The Byzantine Consecration (*Kathierōsis*) Rites”
- Stanford University, plenary talk at symposium “Phenomenology of the Source”
 “Animation in Medieval Art”
- Byzantine Studies Conference, paper
 “Icons of Sound: Stanford’s Interdisciplinary Research in Music and Acoustics 2008-2015”
- 2014 National Gallery, symposium on Byzantine Aesthetics for the Exhibition *Byzantine Art in Greek Collections*, invited talk
 “The Byzantine Icon in the Expanded Field.”
<http://www.nga.gov/content/ngaweb/audio-video/audio/ways-seeing-byzantium-pentcheva.html>
- Humanities West, invited talk
 “Hagia Sophia and Multisensory Aesthetics”
- International Congress on Medieval Studies, Kalamazoo, Michigan, Invited talk: "Hagia Sophia: Space, Sound, and Human Consciousness" and round table presentation: “Aural Architecture: Byzantine Chant and Digital Acoustics of Cappella Romana’s Concert at Stanford, February 1, 2013”
- University of Virginia, invited talk
 “Hagia Sophia: Aural Architecture and Digital Technology.”
- Aguilar de Campóo, Spain, International Symposium, invited talk
 “The Byzantine Consecration (*Kathierōsis*) Rites.”
- Louisiana State University, invited talk
 “Inspiration, Mirroring, and the Making of Art in Byzantium” invited lecture.

- 2013 Venice, Soprintendenza speciale per il Patrimonio Storico, Artistico, ed Ethnoantropologico, Istituto Veneto di Scienze, Lettere e Arti, Istituto Hellenico, and the German Institute in Venice, symposium on the *stauratheka* of Cardinal Bessarion, invited talk
 “The Religious Object in the Mirror of Byzantine Literature: Denomination and Symbolic Value of the Cryptographic Signs”
- Clark Institute, colloquium on *Art History & Materiality*, invited talk
 “Byzantine Thing Theory.”
- Huffington Institute, Loyola Marymount University, symposium *Icon and Image*, invited talk
 “Eikon as Enactment: Towards a New Byzantine Art History.”
- Performance Studies International Conference, Stanford University, invited plenary talk
 “The Performative Icon: Vibrant Matter and Cosmic Sound.”
- 2012 Art Institute of Chicago, invited talk
 “Hagia Sophia and the Aesthetics of the Sea”
- 2011 International Congress of Byzantine Studies, Sofia, Bulgaria, August 22-27 organizer of a Round Table, *Byzantine Aesthetics and the Mediterranean: Poikilia, Marmarygma kai Empsychosis*, talk
 “Hagia Sophia and the Aesthetics of the Sea,”
 an invited talk for the Round Table on the *Icon*,
 “Icons of Sound: Poetry and Prayer.”
- Ohio State University, Center for the Study of Religion, April 4, invited talk
 “Hagia Sophia and the Aesthetics of the Sea.”
- 2010 Bogaziçi University, Turkey, invited talk,
 “Hagia Sophia and the Aesthetics of the Sea.”
- Koç University, Turkey, Symposium Istanbul and the Sea, December 4–5, invited talk
 “Hagia Sophia and the Aesthetics of the Sea.”
- University of Minnesota, Department of History, May 17-23, invited talk
 “Hagia Sophia and the Acoustics of the Sea,” in the workshop of the Scholarly Community for the Globalization of the ‘Middle Ages’ Istanbul/Constantinople project.
- Kunsthistorisches Institut, University of Zurich, Switzerland, invited talk
 “Hagia Sophia and the Aesthetics of the Sea.”
- University of Birmingham, Annual Byzantine Spring Symposium, *Power and Subversion in Byzantium*, March 27–29, Invited plenary talk
 "Subverting the Byzantine World: Sinai, Crusader art, and the Rise of Optical Visuality"
- University of Wisconsin-Madison, Symposium, *Material Images/Objects, the Senses and*

- Religious Experience in the West from late Antiquity to the Early Modern Period*, March 5–7, invited talk
 “The Sound of Marble.”
- 2009 Dumbarton Oaks, colloquium *Light, Surface, Spirit: Phenomenology Aesthetics in Byzantine Culture*, November 12-13, Co-organizer, talk
 "Descent of Grace: Animation, Performance, Presence"
- University of Oslo, Conference, *Iconoclasms*, November 5-6, Invited Talk
 "In-Spirited or Mute: *Eikon*, *Sura*, and *Imago* in Byzantium, Islam, and the Latin West"
- Warburg Institute, Symposium *Afterlife of the Muses*, October 23-25, invited talk,
 "Inspiration in Byzantium: Muses, Sophia, and the Theotokos"
- Munich, Ludwig Maximilians Universität, Institut für Byzantinistik, June 29
 Invited talk: "Icons of Sound: Hagia Sophia and the Descent of Grace"
- Freie Universität, Interdisciplinary Research Center: Middle Ages, Renaissance, Early Modern Period, June 19, Invited talk: "Icons of Sound: Hagia Sophia and the Descent of Grace"
- Freie Universität, Berlin, Byzantinisches Seminar, June 17, Invited talk: "Icon as Body and Performance"
- Universität Köln, Byzantinisches Seminar, June 15, Invited talk: "The Icon's Circular Poetics: The *Charis* of *Choros*"
- Kunsthistorisches Institut, Florence, Italy, June 10, Invited talk: "Icons of Sound: Hagia Sophia and the Descent of Grace"
- Sarum Seminar, Stanford, May 19, Invited talk: "Hagia Sophia and the Descent of Grace"
- Stanford University, symposium, *The Descent of Grace: Art, Nature, and Religion*, May 15, Paper: The Descent of Grace: Animation, Performance, and Presence in Byzantium
- Stanford University, Stanford Institute for Creativity and the Arts SICA Presents, April 7, Invited talk: "Hagia Sophia and the Charis of Choros"
- University of Chicago, Aesthetics Workshop, February 20, Invited talk: "*Eikon* in Byzantine Iconoclasm: From Painting to Imprint."
- Stanford University, Division of Literatures, Cultures, and Languages (DLCL), January 23, Invited talk: "The Other Mimesis: The Byzantine Icon as Simulation and the Limits of Pictorial Naturalism"
- Stanford, Medieval Studies Seminar, January 15, Invited talk: "Animation and Performance of the Mixed-Media Relief Icon"
- 2008 University of North Carolina, Chapel Hill, November 14-15, paper, "Sinai and the End of Tactile Visuality"

- Max-Planck Institut, Kunsthistorisches Institut Florenz, Florence, July 23, Invited talk: "Reflection vs. Refraction: Phenomenology and Aesthetics in Byzantine Art."
- Institut für Byzantinistik, Ludwig Maximilians Universität, Munich, July 2, Invited talk, "Spatial and Acoustic Presence of Byzantine Epigrams on Icons."
- Institut für Kunstwissenschaft, Ludwig Maximilians Universität, Munich, June 31, Invited talk: "Reflection vs. Refraction: Byzantine Art and the Western Tradition."
- International Congress on Medieval Studies, Kalamazoo, Michigan, ICMA-sponsored session, Invited talk: "Incense Visions and the Miraculous Icon," May 8.
- California State University, Sacramento, January 27, Invited talk: "Sensual Splendor: The Relief Icon in Byzantium."
- 2007 Byzantine Studies Conference, October 11-17, Paper: "Miraculous Icons: Medium, Fantasy, and Presence."
- Stanford University: Memory, Media Workshop, October 3, Invited talk: "Empsychosis and Metamorphosis of the Byzantine Icon."
- University of California at Santa Barbara, May 5, Invited lecture for a symposium on synaesthesia: "Imprinted images; eulogiai, icons, magic, and incense."
- Loyola Marymount University, January 28, Invited Lecture: "The Performative Icon."
- CAA Annual Meeting, Session sponsored by the International Center for Medieval Art, New York, Invited Paper: "The Byzantine Relief Icon."
- 2006 Ludwig Maximilians Universität, Munich, July 18, Invited talk: "The Power of Images: The Mother of God and the Emperor in Constantinople."
- Universität Wien, December 1-2, 2006, workshop on epigrams on works of art, Invited Paper: "Spatial and Acoustic Presence of Byzantine Epigrams on Works of Art."
- Max Planck Institut, Kunsthistorisches Institut, Florence, September 5, Invited lecture: "Aesthetics and the Icon in Byzantium."
- Historiker Tag, Konstanz, September, 2006, Paper "Graphe and Typos in Byzantine Iconoclasm."
- International Congress of Byzantine Studies, London, August 21-26, Round Table, invited talk; "Touching the Orthodox Truths: On the Tactility of Vision in Byzantium."
- Stanford University, Aesthetics Workshop, May 18, Invited paper: "The Energy of the Relic versus the Artifice of the Container."
- Stanford University, Symposium on Orthodoxy in Russian Literature, March 3, Invited Paper; "The Performance of Relics."

- 2005 Johns Hopkins University, Baltimore, Invited Lecture: "Sensual Splendor: The Icon in Byzantium."
- Stanford University, Colloquium, "Vision in the Middle Ages and the Renaissance", Paper: "Sensual Splendor: The Icon in Byzantium."
- Smith College, Connecticut, Invited Lecture: "The Tactility of Vision in Byzantium."
- University of Washington, Washington, Invited Lecture: "Sensual Splendor: The Icon in Byzantium."
- XXXIX Byzantine Studies Symposium, Belfast, Invited Paper: "Sensual Splendor: the Icon in Byzantium."
- University of Volos, Greece, Symposium on Art and Cult in Byzantium, Invited lecture: "The Icon after Iconoclasm: Ritual and Aesthetics."
- 2004 Stanford University, Art Department and Classics, Paper: "Epigrams on Icons."
- 2003 Stanford University, Medieval Studies Program, Paper: "Visual Textuality: The Logos as Pregnant Body and Building."
- International Congress on Medieval Studies, Kalamazoo, Michigan, Paper: "The Virgin Mary as Guarantor of Imperial Victory and Protection."
- Branner Symposium, Columbia University, New York, Invited lecture, "Visual Textuality: The *Logos* as Building and Pregnant Body."
- University of California , Berkeley, Department of Art History, Invited Lecture: "Icons and Memory: Processions and imperial ceremony in the Orthodox East."
- Stanford University, Art Department Invited Lecture: "Icons and Memory: Processions and imperial ceremony in the Orthodox East."
- 2002 Columbia University, Department of Art History, New York, Invited lecture: "Images of the Virgin: Icons and Their Public in Byzantium."
- University of Chicago, Byzantine Workshop, Chicago, Illinois, Invited lecture: "Icons and Memory: Processions and Imperial ceremony in the Orthodox East."
- Byzantine Studies Conference, Columbus, Ohio, Paper: "Picturing the Process of Writing: The Virgin as the "Muse" of Literary Inspiration."
- National Hellenic Foundation for Research, Athens, Greece, Invited lecture: "Political Meaning and Visual Rhetoric: The Image of Maria Regina in Constantinople and Rome."
- National Hellenic Foundation for Research, Athens, Greece, Invited Lecture: "Icons and Memory: The Tradition of the Avar Siege."
- Medieval Academy of America's Annual Meeting, New York, Paper: "From Byzantine Constantinople to Gothic Paris: The Changing Face of the Maria Regina in Rome."

- 2001 Twentieth International Congress of Byzantine Studies, Paris, France, Invited paper for a round-table session: "Constantinople Imaginaire: The Copies and Legends of the Hodegetria Icon."

Benaki Museum, Athens, Greece, Symposium on the Mother of God, Invited lecture: "The 'Activated Image:' Icon Processions in Middle Byzantine Constantinople."
- 2000 Wellesley College, Davies Museum, Symposium for the exhibition, *Divine Mirrors*, Paper: "Images Behind the Veil of Texts: The Byzantine Paradox of the Virgin as Invincible General."

International Congress of the History of Art, London, England, Paper: "From the Imperial Tomb to the City Walls: The Hodegetria Icon Processions in Middle Byzantine Constantinople."

College Art Association Conference, New York, Paper: "Imaging Siena's Power by Transforming Byzantine Art: Duccio's Temptation of Christ on the Mountain."
- 1999 Frick Symposium of History of Art, New York, Paper: "The Economy of Byzantine Art in a Fourteenth-Century Icon from Poganovo."

Byzantine Studies Conference, College Park, Maryland, Paper: "A New Image-Type of the Virgin in Eleventh and Twelfth-Century Constantinople."
- 1997 Archaeological Institute of America's Annual Meeting, Chicago, Paper: "A Reassessment of the Hippodrome at Constantinople."

Princeton University, Graduate Student Conference, Paper: "Figural Representation in Floor Mosaics: The Tension Between Pagan and Christian Beliefs."

Byzantine Studies Conference, Madison, Wisconsin, Paper: "The Architecture of the Kathisma at the Constantinopolitan Hippodrome."

PROFESSIONAL SERVICE

Member, Interdisciplinary Islamic Search Committee, 2015-2016
 Member, Undergraduate Curriculum Committee, 2014-2015
 Director of Graduate Students, Dept. of Art History, Stanford University, 2013-2014, 2010-2011
 Institute for Advanced Studies, Princeton, external reviewer, 2013-present
 Advisory Board for the Abbasi Program of Islamic Studies at Stanford, 2008-2009, 2012-2013
 Advisory Board for the Center for East European and Eurasian Studies at Stanford, 2013-2015
 English Renaissance Literature Search Committee, English Dept., 2011-2012
 Stanford Humanities Center, internal reviewer, 2003-2004, 2011-2012
 Stanford Art History Lecture Series, 2010-2011
 Member of the Dean's Committee for Islamic Studies, 2012-2013, 2009-2010
 Director of the Medieval Studies Program, Stanford, 2008-2009
 Renaissance Faculty Search Committee, Stanford Department of Art & Art History, 2006-2007
 Acquisitions Committee, Cantor Arts Center, 2008-2007
 Executive Committee, Stanford Medieval Studies Program, 2006-2007
 Co-Director of Graduate Students, Stanford Department of Art & Art History, 2006-2007

Curriculum Committee, Stanford University, 2003-2005, 2013-2014
Renaissance Search Committee, Stanford University, 2003-2004
Dissertation Colloquium, Columbia University, 2001-2002
Joint Faculty Library Committee, Harvard University, 1997-1998
Graduate Student Lecture Series, Harvard University, 1995-1996
Founder of the Art Club of Dartmouth College, 1993-1994

SYMPOSIA AND COLLABORATIVE RESEARCH PROJECTS

2016 Concert with Live Auralization, Cappella Romana performing Byzantine Chant
<https://live.stanford.edu/calendar/november-2016/icons-sound-hagia-sophia-reimagined>

Symposium: *Icons of Sound: Voice, Architecture and Imagination*, Stanford University
<http://live.stanford.edu/content/icons-sound-voice-architecture-and-imagination>

The Material Imagination: Space, Sound, and Human Consciousness,
Geballe Workshop at the Stanford Humanities Center.
<https://soundmaterialimagination.stanford.edu>

Byzantine Studies Conference, BSANA, Annual Meeting, NYC, session co-organizer
with Elina Gertsmann (Chase Western Reserve University) *The Material Imagination:
Critical Inquiry into Performance and Display of Medieval Art*

2015 *The Material Imagination: Space, Sound, and Human Consciousness*,
Geballe Workshop at the Stanford Humanities Center
<https://soundmaterialimagination.stanford.edu>

College Art Association, Annual Meeting, NYC, session organizer, co-chaired with Elina
Gertsmann (Chase Western Reserve University) *The Material Imagination: Critical
Inquiry into Performance and Display of Medieval Art*

2014 Workshop, *The Material Imagination: Space, Sound, and Human Consciousness*, in
collaboration with Alexander Nemerov (Prof. of American Art, Stanford University),
sponsored by the Stanford's Center for International and Area Studies, the Dept. of Art
History and the Stanford Art Institute, year-round event, Sept., 2013-May 2014
<https://soundmaterialimagination.stanford.edu>

Stanford Faculty College, *The Global Middle Ages*, a project co-directed with Profs.
Kathryn Starkey (German Studies Dept.) and Elaine Treharne (English Dept.) to develop
undergraduate survey course in medieval and establish an interdisciplinary minor in
Medieval Studies at Stanford

Onassis Seminar *Aural Architecture: Music, Acoustics and Ritual in Byzantium*, monthly
seminars with distinguished scholars in Byzantine musicology and art, and architecture
<https://auralarchitecture.stanford.edu>

2013 Live Auralization, Bing Concert of Cappella Romana, Stanford Live

- Workshop, *Image as Animation: Mysticism, Magic, and Poetry in Medieval Greek and Arabic Religious Experience*, in collaboration with Prof. Shahzad Bashir (Islamic, Dept. of Religious Studies), the Abbasi Program in Islamic Culture, and the Center for Medieval and Early Modern Studies at Stanford University, May 10, 2013
- 2011** Round-Table *Byzantine Aesthetics and the Mediterranean: Poikilia, Marmarygma kai Empsychosis* at the International Congress of Byzantine Studies, August 22-27, Sofia, Bulgaria
- 2010-present**, ongoing joint research project with Jonathan Abel (Stanford's Center for Computer Research in Music and Acoustics), entitled "Icons of Sound," received The Dean's Award in Innovation in the Humanities, 2010, see www.iconsofsound.stanford.edu
- 2009** Symposium "Light, Surface, Spirit: Phenomenology and Aesthetics in Byzantine Art," Dumbarton Oaks, November 12-13 in collaboration with Prof. I. Kalavrezou (Art History, Harvard University)
- Symposium "The Descent of Grace: Nature, Art, Religion," May 7-8, together with Prof. R. Harrison (Department of French and Italian)
- Concert of the vocal group Cappella Romana, Stanford University, Memorial Church, *Byzantium in Rome: Music from Grottaferrata* (preceded by lecture "Medieval Byzantine Chant: An Icon in Sound?" by Prof. Alexander Lingas, Artistic Director, Cappella Romana, Senior Lecturer in Music, City University, London)
- 2005** Symposium "Vision in the Middle Ages," Stanford University, together with Profs. R. Harrison (Stanford, Department of French and Italian) and Hans Ulrich Gumbrecht (Stanford, Department of Comparative Literature)

EXHIBITIONS

- 2014** Cantor Art Museum "Sensual Splendor: Medieval Art from the Stanford Collections," curator

Researcher: *Byzantine Women and Their World*, Sackler Museum, Harvard University, 2000-2002

Research Assistant: *The Glory of Byzantium*, Metropolitan Museum of Art, New York, 1994

Curator: *Student Art Work*, Hollis Center, Dartmouth College, 1994

COURSES TAUGHT

2003-present, Stanford University

Lecture Courses

Introduction to Art History, large survey lecture course with TAs, F 2008, W 2015, W 2016, W2017, W2020

2008 Received a grant from Stanford Institute for Creativity and the Arts (SICA) for architectural installation

Medieval Journeys, S 2015, S 2017, S2020

Mediterranean Art and Architecture, F 2012

Introduction to Medieval Art, F 2003, W 2009,

2003 VPUE (Office of the Vice-Provost for Undergraduate Education) for a field trip to NYC – Metropolitan Museum of Art and the Cloisters

2008 a grant from the Dean of Undergraduates to visit the Metropolitan Museum and the Cloisters, NYC

Byzantine Art And Architecture, F 2004, W 2007, F 2010, S 2014, 2016

2004 VPUE grant for a field trip to the Walters Art Museum and Dumbarton Oaks, Baltimore/Washington, DC

2007 VPUE grant for a field trip to visit Getty Center, Icons of Sinai Exhibition

2014 Departmental grant for a field trip to visit the Byzantine Art from Greek Collections exhibition at the Getty Villa

Virginty and Power: Mary in the Middle Ages, S 2006

Age of Cathedrals, lecture course, F 2003, F 2006

Art of the Court in Constantinople, freshmen seminar, W 2005

Undergraduate and Graduate Seminars

The Resurrected Body, S 2016, F2019

2015 Department grant, co-sponsored by the Stanford Art Institute and Abbasi program for study trip to MMA in NYC

Hagia Sophia, W 2011, W 2013, S 2016, W2020

Art of Medieval Spain: Jews, Christians, and Muslims, W 2014, W 2017

2013, departmental grant for a 10-day study trip to Spain

Phenomenology and Aesthetics in Medieval Art, W 2015

Iconoclasm, Iconophobia, Aniconism in Byzantium, Islam, and the Latin West, S 2009, S 2015, S 2017

Art and Religious Experience in Byzantium and Islam, S 2013

Art, Ekphrasis, and Music in Byzantium and Islam, F 2012

Aural Architecture: Music, Acoustics and Ritual in Byzantium, 2013-2014

Co-sponsored by the Onassis Foundation (USA)

Animation, Performance, Presence: Byzantine Aesthetics and Phenomenology – graduate seminar, W 2010, W 2011

Virginty and Power: Mary in the Middle Ages, S 2004, W 2010

Light and Power: Mosaics and Stained Glass Windows, W 2005

Theory and Method in Art History, F 2009, F 2010

Aesthetics of the Icon, F 2004, W 2007

Medieval Image Theory, graduate seminar, S 2004, F 2006

2015 Masaryk University, Brno, Czech Republic

Aural Architecture, blockseminar, December 2015

2007 Max-Planck Institut, Kunsthistorisches Institut, Florence, Italy

Medieval Treasures: Phenomenology and Aesthetics of Luxury Arts, Guest lecturer, blockseminar, July 12-17, 2007

2001-2003, Columbia University

Art Humanities, post-doctoral fellow, taught discussion sections of an undergraduate survey

Virginity and Power: Mary in the Middle Ages, undergraduate seminar, S 2002

ADVISING

Doctoral Students

Ravinder Binning, PhD in Byzantine Art, defended 2018, principal advisor
2020 Postdoctoral Fellowship at the Kunsthistorisches Institut, Florence
2016 CASVA Paul Mellon three-year pre-doctoral fellowship
2015 Andrew Mellon Predoctoral Fellowship to work at the Santiago de Compostela Project, Santiago, Spain
Presented papers at CAA 2015 and Kalamazoo 2016, 2017, Oxford University 2018

Lora Webb, seventh-year student in Byzantine art, principal advisor
2018-2020 Kress foundation pre-doctoral fellowship at the Biblioteca Hertziana
Presented paper at the Byzantine Studies Conference, NYC, October 2015, Kalamazoo 2018, Leeds, 2020

Daniel Smith, sixth-year student in Byzantine art, principal advisor
2020-2021 American Academy of Rome predoctoral fellowship in Medieval Studies

Maria Terss- second-year student
Presented paper at Kalamazoo 2019

Daria Eldridge, PhD Student in Russian Literature, Stanford, member of dissertation committee

Ana Nunes, Ph.D Student, History, Stanford, member of exam committee

Joshua Gertzke, completed PhD 2016, Religious Studies, member of dissertation committee

Kathryn Dickason, PhD 2016, Religious Studies, member of exam committee

Michelle Apotsos, Ph.D. 2013, African Art, member of committee

2014 Assistant Professor at Williams College

Hilary Snow, Ph.D. 2010, third reader, dissertation title: *Ema: Display Practice of Edo Period Votive Paintings*

Lela Graybill, Ph.D. 2006, fourth reader, dissertation title: *The Wound and the Weapon: The Visual Culture of Violence in the Age of Reform, 1757-1832*

Undergraduates

Honor's Thesis advisees

Ariela Algaze, "The Poetics of Baptism: Liturgical Performance and Ekphrasis in Medieval Florence"

2019-2021 Mellon Mays Undergraduate Research Fellowship

2016 UAR Major Grant to conduct research for Honor's Thesis

2020-2021 Hume Humanities Honors Fellow

May Peterson, Class of 2017 "Literary Mosaics: Late Antique Mosaics and the Influence of the Visual on Venantius Fortunatus"

2016 UAR Major Grant to conduct research for Honor's Thesis

2018 accepted at University of Chicago, PhD program in Art History

Elizabeth Grace Davis, Class of 2010, principal advisor,
thesis: "Norman Mosaics: Light and Animation"

2010 won a Gold Medal for outstanding thesis 2010

2010 Elsner award of the Art Department

2009 VPUE major research grant to conduct summer studies and the.

Rachel Danford, Class of 2008

"Death and Digestion: Twelfth Century Hell Mouths and What it Means to Be Eaten in Medieval Art."

2008 Gold Medal of Excellence

2007 VPUE major research grant to conduct summer studies

LeeAnn Brown, Class of 2005

"Visual Translation and Cultural Quotations: The Cappella Palatina in the Context of Norman Sicily"

2004 VPUE major research grant to conduct summer studies.

Art History Advisees

Silviana-Maria Ciurea-Ilcus, Class of 2016

2015 UAR grant to conduct research for honor's thesis

Evelina Yarmit

2015 Cantor Scholar Grant to curate an exhibition at the Museum

Alex Zivkovic

2015 Cantor Scholar Grant to curate an exhibition at the Museum

Michelle Kwon

2015 Stanford at Washington Program

2015 Country of Santa Clara/Province of Florence, Italy Sister-Country Commission

Konstantine Buhler, Class of 2013

Anne Levitsky, Class of 2012,
2009 VPUE grant for summer research on trobaritz singers and architecture

Ben Stolourow, Class of 2012,
2010 won a summer internship at the Cloisters in NYC

Sydney Gulbranson, Class of 2011
2010 Internship at the Yosemite Archives

Alisha Mitchell, Class of 2011
2016 Accepted at University of Oregon, Interior Design, MArch

Myra Messner, Class of 2011
2015 Accepted in MArch in Landscape Architecture, UCB

Daniel Scott Smith, Class of 2011

Elizabeth Ayer, Class of 2010,
2010 accepted in MA Modern Thought and Literatures, Stanford University

Harley Adams, Class of 2010
2010 accepted in MA in History, Stanford University; a UAL (Undergraduate Academic Life)
grant for summer research project on the World Expo in Shanghai

Daniel Phillips, Class of 2007
2009 accepted in Ph.D. Program in Russian Art, University of Chicago

RELEVANT EXPERIENCE

Cataloguer: Visual Collection, Harvard University, 1999-2000

Participant: *Program in Roman Archaeology and Topography*, American Academy in Rome,
Summer 1997

Participant: *Survey of the Middle Byzantine Settlement at Çanlı Kilise*, Aksaray, Turkey, Summer
1996

Participant: *Renaissance Art and Architecture*, Dartmouth College, Study Abroad Program,
Florence, Italy, Spring 1993

Participant: *Italian Literature and Sieneese Art*, Dartmouth College, Language Study Program,
Siena, Italy, Fall 1992

PEER-REVIEWER

The Art Bulletin

Gesta
Speculum
Dumbarton Oaks Papers
Res. Anthropology and Aesthetics
Convivium
Arte Medievale
American Academy of Religion

PROFESSIONAL AFFILIATIONS

College Art Association 1996-present
International Center for Medieval Art, 1998-present
Medieval Academy of America, 2001-present
Byzantine Studies Association of North America, 1996-present
Alexander von Humboldt Gesellschaft, 2006-2009
SCGMA: The Scholarly Community for the Globalization of the 'Middle Ages'
Istanbul/Constantinople Project 2009-2010
Visual Studies Network, 2016, <http://www.visualstudiesnetwork.it>
Zbornik Matize Srpske za likovne umetnosti, Serbian Journal of Art History, editorial board,
2009-present

LANGUAGES

Ancient Greek, Latin, and Old Church Slavonic (reading knowledge)
English, Bulgarian (fluent speaking and reading)
Italian, German (good speaking and reading)
French, Modern Greek, and Russian (moderate speaking and reading knowledge)
Arabic, completed Middlebury Summer Intensive Programs in First-and Third-Year Arabic,
2010, 2011, level five at Qasid, Classical Arabic, Jordan. Good speaking (MSA) and reading
knowledge of Classical Arabic