

May 2019

IVAN DRPIĆ

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EDUCATION

- Ph.D. Harvard University, Cambridge, MA, 2011
History of Art and Architecture
Dissertation: “*Kosmos of Verse: Art, Epigram, and Devotion in Later Byzantium*”
Committee: Ioli Kalavrezou (chair), Jeffrey Hamburger, John Duffy, Stratis Papaioannou
- M.A. Harvard University, Cambridge, MA, 2005
History of Art and Architecture
- B.A. University of Belgrade, Serbia, 2002
History of Art and Architecture

ACADEMIC APPOINTMENTS

- 2017– Associate Professor with tenure, Department of the History of Art, University of Pennsylvania, Philadelphia
- 2011–17 Assistant Professor, Division of Art History, School of Art + Art History + Design, University of Washington, Seattle

PUBLICATIONS

Book

Epigram, Art, and Devotion in Later Byzantium (Cambridge and New York: Cambridge University Press, 2016). (170,000 words, 16 color plates, 104 b/w illustrations)

This book explores the nexus of art, personal piety, and self-representation in the last centuries of Byzantium. Spanning the period from around 1100 to around 1450, it focuses upon the evidence of verse inscriptions, or epigrams, on works of art. Epigrammatic poetry constitutes a critical, if largely neglected, source for reconstructing aesthetic and socio-cultural discourses that informed the making, use, and perception of art in the Byzantine world. Bringing together art-historical and literary modes of analysis, the book examines epigrams and other related texts alongside an array of objects, including icons, reliquaries, ecclesiastical textiles, mosaics, and entire church buildings. By attending to such diverse topics as devotional self-fashioning, the aesthetics of adornment, sacred giving, and the erotics of the icon, this study offers a novel account of Byzantine art and its place in Byzantine society and religious life.

Winner of the 2017 Runciman Book Award and the 2019 Karen Gould Prize.

Reviewed by: Vasileios Marinis, *Byzantinische Zeitschrift* 110.3 (2017); Robin Cormack, *The Burlington Magazine* 160, no. 1383 (June 2018).

Articles and book chapters (blind peer-reviewed marked with *)

- * “Short Texts on Small Objects: The Poetics of the Byzantine *Enkolpion*,” in *Inscribing Texts in Byzantium: Continuities and Transformations*, ed. Marc Lauxtermann and Ida Toth (London and New York: Routledge) forthcoming 2019. (10,000 words, 12 illustrations)
- * “Eloquent Hands: Epigrams Featuring Named Artists and the Eulalios Dossier (Twelfth to Fourteenth Century),” in *Medieval Texts on Byzantine Art and Aesthetics*, vol. 3: *From Alexios I Komnenos to the Rise of Hesychasm (1081–ca. 1330)*, ed. Charles Barber and Foteini Spingou (Cambridge: Cambridge University Press), forthcoming 2019. (8,300 words)
- “Inscriptions,” in *The Oxford Handbook of Byzantine Literature*, ed. Stratis Papaioannou (New York: Oxford University Press), forthcoming 2019. (9,300 words, 5 illustrations)
- (co-authored with Andreas Rhoby) “Byzantine Verses as Inscriptions: The Interaction of Text, Object, and Beholder,” in *A Companion to Byzantine Poetry*, ed. Wolfram Hörandner, Andreas Rhoby, and Nikolaos Zagklas (Leiden and Boston: Brill, 2019), pp. 430–55.
- * “Manuel I Komnenos and the Stone of Unction,” *Byzantine and Modern Greek Studies* 43.1 (2019): 60–82.
- * “The Enkolpion: Object, Agency, Self,” *Gesta* 57.2 (2018): 197–224.
- “Jefimija the Nun: A Reappraisal,” in *Proceeding of the 23rd International Congress of Byzantine Studies, Belgrade, 22–27 August 2016. Round Tables*, ed. Bojana Krsmanović and Ljubomir Milanović (Belgrade: The Serbian National Committee of AIEB, 2016), pp. 921–25.
- * “*Chrysepes Stichourgia*: The Byzantine Epigram as Aesthetic Object,” in *Sign and Design: Script as Image in Cross-Cultural Perspective (300–1600 CE)*, ed. Brigitte Bedos-Rezak and Jeffrey F. Hamburger (Washington, DC: Dumbarton Oaks Research Library and Collection, 2016), pp. 51–69.
- * “The Patron’s ‘I’: Art, Selfhood, and the Later Byzantine Dedicatory Epigram,” *Speculum* 89.4 (2014): 895–935.
- * “Painter as Scribe: Artistic Identity and the Arts of *Graphē* in Late Byzantium,” *Word & Image: A Journal of Verbal/Visual Enquiry* 29.3 (2013): 334–53.
- * “The Serres Icon of Saints Theodores,” *Byzantinische Zeitschrift* 105.2 (2012): 645–94.
- * “Notes on Byzantine *Panagiaria*,” *Zograf* 35 (2011): 51–61.
- * “Art, Hesychasm, and Visual Exegesis: Parisinus Graecus 1242 Revisited,” *Dumbarton Oaks Papers* 62 (2008): 217–47.
- * “Tri scene iz ciklusa Hristovih čuda i pouka u sopočanskom eksonarteksu” (“Three Scenes from the Cycle of Christ’s Miracles and Public Ministry in the Sopoćani Exonarthex”), *Saopštenja. Republički zavod za zaštitu spomenika kulture* 34 (2002): 107–29.
- “Ervin Panovski: Istorija umetnosti kao humanistička disciplina” (“Erwin Panofsky: The History of Art as a Humanistic Discipline”), 3+4: *Časopis seminara za modernu umetnost* n.s. 5 (2000): 28–31.

Book review

Review of Ida Sinkević, *The Church of St. Panteleimon at Nerezi: Architecture, Programme, Patronage* (Wiesbaden: Reichert, 2000) (in Serbian) in *Zograf* 29 (2002–3): 229–31.

CURRENT RESEARCH

The Enkolpion: Object and Self in Medieval Byzantium, book manuscript in preparation.

“The Fictive Mosaics of Medieval Serbia,” journal article in preparation.

“The Aging of Icons,” journal article in preparation.

“Who Was Jefimija the Nun?,” journal article in preparation.

ACADEMIC HONORS AND GRANTS

Major Fellowships and Awards

Karen Gould Prize in Art History, Medieval Academy of America, 2019

Humboldt Research Fellowship for Experienced Researchers, Ludwig-Maximilians-Universität, Munich, 2018–20

American Council of Learned Societies, Frederick Burkhardt Residential Fellowship for Recently Tenured Scholars, American Academy in Rome, 2018–19 (declined)

Senior Fellowship, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC, 2018–19 (declined)

Membership, Institute for Advanced Study, School of Historical Studies, Princeton, Fall 2018 (declined)

Runciman Book Award, The Anglo-Hellenic League, London, 2017

Fellowship in Byzantine Studies, Dumbarton Oaks Research Library and Collection, Washington, DC, 2013–14

National Endowment for the Humanities Fellowship, American School of Classical Studies at Athens, 2013–14 (declined)

Pat O’Connell Memorial Fellowship, The Metropolitan Museum of Art, New York, 2011–12 (declined)

Fellowship in Byzantine Studies, Dumbarton Oaks Research Library and Collection, Washington, DC, 2011–12 (declined)

Senior Residential Fellowship, Research Center for Anatolian Civilizations, Koç University, Istanbul, 2011–12 (declined)

David E. Finley Fellowship, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC, 2007–10

Alexander S. Onassis Post-Graduate Research Scholarship, Alexander S. Onassis Public Benefit Foundation, Athens, 2007–8

M. Alison Frantz Fellowship, American School of Classical Studies at Athens, 2007–8 (declined)

Vojislav J. Đurić Foundation Fellowship, Belgrade, Serbia, 1999–2001

Other Academic Honors and Grants

William M. Calder III Fellowship, American Friends of the Alexander von Humboldt Foundation, 2018–19

Project Grant, Dumbarton Oaks Research Library and Collection, Washington, DC, 2018–19

University Research Foundation Award, University of Pennsylvania, Philadelphia, 2018–19
 School of Arts and Sciences Research Opportunity Grant, University of Pennsylvania, Philadelphia, 2018–19
 Wyckoff Milliman Endowment for Faculty Excellence Grant, School of Art + Art History + Design, University of Washington, Seattle, Fall 2016; Spring 2016; Fall 2015; Fall 2015; Fall 2014; Fall 2013; Fall 2012
 Royalty Research Fund Scholar Award, University of Washington, Seattle, 2014–15
 Millard Meiss Publication Grant, College Art Association, 2015
 Samuel H. Kress Publication Grant, International Center of Medieval Art, 2015
 Divisional Dean of Arts' publication subvention, College of Arts and Sciences, University of Washington, Seattle, 2015
 Tom Nebel Graduate Fellowship, Harvard University, Cambridge, MA, 2010–11
 Dissertation Completion Fellowship, Harvard University, Cambridge, MA, 2010–11
 Second Prize in the competition for the Tousimis Graduate Student Award at the Thirty-Fifth Annual Byzantine Studies Conference, Florida State University and the John and Mable Ringling Museum of Art, Sarasota (2009), 2010
 Frederick Sheldon Fund Traveling Fellowship, Harvard University, Cambridge, MA, 2006–7
 Byzantine Studies Grant, Dumbarton Oaks Research Library and Collection, Washington, DC, 2006
 Certificate of Excellence in Teaching, Derek Bok Center for Teaching and Learning, Harvard University, Cambridge, MA, 2006
 Charles Eliot Norton Fellowship, Harvard University, Cambridge, MA, 2005
 Jens Aubrey Westengard Fund Award, Harvard University, Cambridge, MA, 2005
 Graduate Society Summer Award, Harvard University, Cambridge, MA, 2004
 Pavle Beljanski Museum Prize, University of Belgrade, Serbia, 2002 (awarded for the best senior thesis in the Department of the History of Art)

SCHOLARLY PRESENTATIONS (invited marked with *)

- * “Gold on the Wall: Matter and Medium in Medieval Serbian Painting,” Anna Christidou Memorial Lecture, Central European University, Budapest, 28 March 2019
- “When Pictures Grow Old: Time, Matter, and the Icon,” *XVIII Jornadas de Bizancio*, Universidad de Barcelona, Barcelona, 1 February 2019
- * “Much in Little: Epigrams on Enkolpia,” Johannes Gutenberg-Universität, Mainz, 5 December 2018
- * “Between Painting and Mosaic: Serbian Gilded Murals,” Kunsthistorisches Institut, Florence, 27 September 2018
- * “The South *Pareklēision* of the Church of the Theotokos Pammakaristos (Fethiye Camii): Inscriptions,” Summer Program in Byzantine Epigraphy, Koç University Research Center for Anatolian Civilizations (ANAMED), Istanbul, 8 September 2018
- * “The Aging of Icons,” Colloquium *Causality and the Work of Art*, The Sterling and Francine Clark Art Institute, Williamstown, MA, 28 April 2018

- * “Gold in Medieval Serbian Painting,” Medieval Studies Workshop *ByzArt: A Workshop on the History of Byzantine Art and Material Culture*, Brown University, Providence, 14 April 2018
- “The Gothic Elsewhere,” Conference *Gothic Arts: An Interdisciplinary Symposium*, Kislak Center, University of Pennsylvania, 24 March 2018
- * “The Heart’s Double,” Department of Art and Archaeology, Princeton University, Princeton, NJ, 1 March 2018
- * “Byzantine Pectorals: Piety and Poetry,” Jackson Lecture in Byzantine Studies, Tyler School of Art, Temple University, Philadelphia, 20 February 2018
- “Bosom Friends: On Personal Artifacts and Subjectivity Formation in Byzantium,” Art History Colloquium, University of Pennsylvania, Philadelphia, 27 October 2017
- “The Fictive Mosaics of Medieval Serbia,” Forty-Third Annual Byzantine Studies Conference, University of Minnesota, Twin Cities, Minneapolis, 8 October 2017 (abstract published)
- * “From Byzantium to Russia: Mural Painting and the Work of Documentation,” Symposium *Architecture at the End of the Earth: William Craft Brumfield’s Photographs of the Russian North*, University of Washington, Seattle, 6 May 2016
- “Introduction” and “Concluding Remarks,” International colloquium *Monumental Painting in Byzantium and Beyond: New Perspectives*, Dumbarton Oaks Research Library and Collection, Washington, DC, 4 November 2016
- “The *Enkolpion*: Object and Self in Medieval Byzantium,” School of Art + Art History + Design, University of Washington, Seattle, 29 September 2016
- * “Jefimija the Nun: A Reappraisal,” Round table *The Agency of Inscriptions in Byzantium, in the West and in the Slavonic World*, Twenty-Third International Congress of Byzantine Studies, Belgrade, 24 August 2016
- “Rethinking the Verbal/Visual Divide: A View from Byzantium,” Medieval Studies Graduate Interest Group, Simpson Center for the Humanities, University of Washington, Seattle, 16 May 2016
- * “Short Texts on Small Objects: The Poetics of the Byzantine *Enkolpion*,” *Inscribing Texts in Byzantium: Continuities & Transformations*, Forty-Ninth Spring Symposium of Byzantine Studies, Exeter College, Oxford, 19 March 2016
- “A Golden Martyr: Desire and the Miniature Object in Byzantium,” Department of the History of Art, University of Pennsylvania, Philadelphia, 29 February 2016
- “Biti umetnik u srednjem veku” (“To Be an Artist in the Middle Ages”), Valjevo Gymnasium, Valjevo, Serbia, 11 August 2015
- “Art and Inscription in Byzantium” and “Epigrams in Cappadocia,” *Cappadocia in Context*, Koç University’s Graduate Summer Workshop, Sinasos, Turkey, 15 and 18 June 2015
- * “The Reliquary-*Enkolpia* of Saint Demetrios and the Wonder of Art,” Mary Jaharis Center for Byzantine Art and Culture, Hellenic College Holy Cross, Brookline, 3 April 2014
- “The Byzantine *Enkolpion*: Object and Agency,” Conference *Medieval Art History After the Interdisciplinary Turn*, The Medieval Institute and Department of Art, Art History, and Design, University of Notre Dame, Notre Dame, 28 March 2014
- * “Manuel I Komnenos and the Stone of Unction,” Conference *Lives, Relics, and Beneficial Tales in Byzantium and Beyond: A Conference in Honor of John Duffy*, Harvard University, Cambridge, MA, 8 November 2013

- “Portable Tombs: Two Reliquary-*Enkolpia* of Saint Demetrios,” Dumbarton Oaks Research Library and Collection, Washington, DC, 30 September 2013
- “Portable Tombs: Two Reliquary-*Enkolpia* of Saint Demetrios,” School of Art, University of Washington, Seattle, 26 February 2013
- “Constructing Identities in Later Byzantium: The Evidence of Dedicatory Epigrams on Works of Art,” Conference *The Construction of Identity in Medieval and Early Modern Times: Reflections on a Problem in Art History*, Kunsthistorisches Institut, University of Zurich, Zurich, 17 November 2012
- * “*Chrysepēs Stichourgia*: The Iconicity of the Byzantine Epigram,” Symposium *Sign & Design: Script as Image in a Cross-Cultural Perspective (300–1600 CE)*, Dumbarton Oaks Research Library and Collection, Washington, DC, 12 October 2012
- * “Devotional Selves: On Art and Identity in Byzantium,” Middle East Studies Center and Hellenic Studies Program, Portland State University, Portland, 18 May 2012
- * “Prayers and Dedications: On Byzantine Self-Fashioning,” Institute of Sacred Music, Yale University, New Haven, 20 October 2011
- * “*Logikos Kosmos*: Art, Poetry, and the Aesthetics of Adornment in Later Byzantium,” Medieval/Renaissance Forum, Department of the History of Art, Yale University, New Haven, 19 October 2011
- “Painter as Scribe: Self-Fashioning and the Arts of *Graphē* in the Late Medieval Balkans,” CIHA colloquium *Aesthetics and Techniques of Lines between Drawing and Writing*, Kunsthistorisches Institut and the Gabinetto Disegni e Stampe degli Uffizi, Florence, 30 June 2011
- * “The Patron’s ‘I’: Art and Selfhood in Later Byzantine Dedicatory Epigrams,” Colloquium *The Byzantine Self*, Dumbarton Oaks Research Library and Collection, Washington, DC, 18 March 2011
- “*Kosmos* of Verse,” Dumbarton Oaks Research Library and Collection, Washington, DC, 9 March 2010
- “Notes on Byzantine *Panagiaria*,” Thirty-Fifth Annual Byzantine Studies Conference, Florida State University and the John and Mable Ringling Museum of Art, Sarasota, 6 November 2009 (abstract published)
- “Golden Words, Animate *Kosmos*: On the Use of Epigrams in Byzantine Art,” Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC, 22 October 2009
- “The Serres Icon of Saints Theodores: Notes on a Lost Cult Image,” Twenty-Ninth Symposium of Byzantine and Post-Byzantine Archaeology and Art of the Society for Christian Archaeology (Χριστιανική Αρχαιολογική Εταιρεία), Byzantine and Christian Museum, Athens, 15 May 2009 (abstract published)
- “Pilgrimage to Abu Mina and the Imagery of the Menas Pyxis in the British Museum,” Department of History of Art and Architecture, Harvard University, Cambridge, MA, 10 March 2005

CONFERENCES AND SESSIONS ORGANIZED/CHAired

- Co-organizer with Stefania Gerevini and chair of the session “Art and Crisis in the Late Byzantine Mediterranean,” *V. Forum Kunst des Mittelalters*, Bern, 18–21 September 2019
- Session chair, *Constructing Sacred Space: A Career Celebration for Robert Ousterhout*, University of Pennsylvania, Philadelphia, 8 April 2017
- Co-organizer with Tolga Uyar of the international colloquium *Monumental Painting in Byzantium and Beyond: New Perspectives*, Dumbarton Oaks Research Library and Collection, Washington, DC, 4 November 2016
- Organizer and chair of the session “Epigrams on Art in Byzantium,” *Fiftieth International Congress of Medieval Studies*, Western Michigan University, Kalamazoo, 16 May 2015
- Chair of the session “The Intersection of Text and Image,” *Thirty-Ninth Annual Byzantine Studies Conference*, Yale University, New Haven, 1 November 2013

COURSES OFFERED

University of Pennsylvania

- Byzantine Art and Architecture* (ARTH 232): Fall 2017
- Undergraduate Methods Seminar* (ARTH 300): Spring 2018
- The Icon: From Sinai to Malevich* (ARTH 332): Fall 2017
- Medieval Art History and Theories of the Object* (ARTH 732): Spring 2018

University of Washington

- Survey of Western Art: Medieval and Renaissance* (ARTH 202): Winter 2013, Winter 2015, Winter 2017
- Art in the Age of the Cathedrals* (ART H 309A): Fall 2011
- Introduction to Byzantine Art* (ART H 309D): Spring 2012, Fall 2014, Spring 2017
- Medieval Art* (ART H 352A): Spring 2016
- Art and Visual Culture in Rome from Augustus to Mussolini* (ART H 397, taught in the study abroad program “Art History Seminar in Rome”): Spring 2013, Winter 2016
- Art, Power, and the Sacred in Medieval Rome* (ART H 497, taught in the study abroad program “Art History Seminar in Rome”): Spring 2013, Winter 2016
- The Medieval Image* (ART H 400A/522A): Spring 2012
- The Medieval Object* (ART H 400B/522B): Fall 2015
- The Icon: From Sinai to Malevich* (ART H 400C/551A): Fall 2016
- The Mediterranean in Late Antiquity: Art and Society* (ART H 400C/522A): Spring 2017
- Methods of Art History: Faculty Research* (ART H 504A): Winter 2012
- Topics in Byzantine Imperial Art, 850–1050* (ART H 600, independent study): Winter 2013

RESEARCH LANGUAGES

Serbo-Croatian (native language)

Italian, French, German, Classical and Modern Greek, Russian, Bulgarian, Old Slavonic