

## 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  
Affiliate: Russian and East European Studies; Graduate Group in the Art and Archaeology of the Mediterranean World
- 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 in: *Byzantinische Zeitschrift* 110.3 (2017) by Vasileios Marinis; *The Burlington Magazine* 160, no. 1383 (June 2018) by Robin Cormack.

**Articles and Book Chapters** (blind peer-reviewed marked with \*)

- \* “Two Cappadocian Pseudo-Mosaics,” *Valonia: A Journal of Anatolian Pasts*, forthcoming.
- “*Neourgia: The Restoration of Icons in the Premodern World*,” in *The Icon: A History, from Late Antiquity to the Present*, ed. Charles Barber and Maria Vassilaki (Cambridge: Cambridge University Press), forthcoming.
- \* “The Fictive Mosaics of Medieval Serbia,” *Gesta* 61, no. 2 (2022), forthcoming.
- “Eloquent Hands: Epigrams Featuring Named Artists and the Eulalios Dossier (Twelfth to Fourteenth Century),” in *Sources for Byzantine Art History*, vol. 3, *The Visual Culture of Later Byzantium (c.1081–c.1350)*, ed. Foteini Spingou (Cambridge: Cambridge University Press, 2022), 1:113–42.
- \* (co-authored with Aleksa Jelikić) “On Large-Scale Gilding and Mosaic Simulation in Medieval Serbian Wall Painting,” *Archaeometry* 63, no. 4 (2021): 779–93.
- “Inscriptions,” in *The Oxford Handbook of Byzantine Literature*, ed. Stratis Papaioannou (New York: Oxford University Press, 2021), 381–406.
- “The South Pareklētion of the Church of the Theotokos Pammakaristos (Fethiye Camii): Inscriptions,” in *Materials for the Study of Late Antique and Medieval Greek and Latin Inscriptions in Istanbul. A Revised and Expanded Booklet*, ed. Ida Toth and Andreas Rhoby (Oxford and Vienna: s.n., 2020), 231–38.
- \* “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, 2020), 309–34.
- (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), 430–55.
- \* “Manuel I Komnenos and the Stone of Unction,” *Byzantine and Modern Greek Studies* 43, no. 1 (2019): 60–82.
- \* “The Enkolpion: Object, Agency, Self,” *Gesta* 57, no. 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), 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), 51–69.
- \* “The Patron’s ‘I’: Art, Selfhood, and the Later Byzantine Dedicatory Epigram,” *Speculum* 89, no. 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, no. 3 (2013): 334–53.
- \* “The Serres Icon of Saints Theodores,” *Byzantinische Zeitschrift* 105, no. 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 Reviews

- Review of Marco Aimone, *The Wyvern Collection: Byzantine and Sasanian Silver, Enamels and Works of Art* (London and New York: Thames and Hudson, 2020), in *The Burlington Magazine* 163, no. 1424 (November 2021): 1081–83.
- Review of Rico Franses, *Donor Portraits in Byzantine Art: The Vicissitudes of Contact between Human and Divine* (New York: Cambridge University Press, 2018), in *Church History* 88, no. 3 (2019): 806–8.
- Review of Andreas Rhoby, *Byzantinische Epigramme in inschriftlicher Überlieferung*, vol. 4, *Ausgewählte byzantinische Epigramme in illuminierten Handschriften. Verse und ihre “inschriftliche” Verwendung in Codices des 9. bis 15. Jahrhunderts* (Vienna: Österreichische Akademie der Wissenschaften, 2018) in *Byzantinische Zeitschrift* 112, no. 3 (2019): 1010–12.
- 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.

## ACADEMIC HONORS AND GRANTS

### Major Fellowships and Awards

- |           |  |
|-----------|--|
| 2019      | Karen Gould Prize in Art History, Medieval Academy of America (\$1,000)  |
| 2018–20   | Alexander von Humboldt Stiftung, Research Fellowship for Experienced Researchers, Ludwig-Maximilians-Universität, Munich                             |
| 2018–19   | American Council of Learned Societies, Frederick Burkhardt Residential Fellowship for Recently Tenured Scholars, American Academy in Rome (declined) |
| 2018–19   | Senior Fellowship, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC (declined)                                  |
| Fall 2018 | Membership, Institute for Advanced Study, School of Historical Studies, Princeton (declined)   |
| 2017      | Runciman Book Award, The Anglo-Hellenic League, London (£4,500)  |
| 2013–14   | 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 (declined)  |
| 2011–12   | Pat O’Connell Memorial Fellowship, The Metropolitan Museum of Art, New York (declined)   |

- 2011–12 Fellowship in Byzantine Studies, Dumbarton Oaks Research Library and Collection, Washington, DC (declined)
- 2011–12 Senior Residential Fellowship, Research Center for Anatolian Civilizations, Koç University, Istanbul (declined)
- 2007–10 David E. Finley Fellowship, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC
- 2007–8 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 (declined)
- 1999–2001 Vojislav J. Đurić Foundation Fellowship, Belgrade

### **Other Academic Honors and Grants**

- 2021 Penn Undergraduate Research Mentorship (PURM) Award, University of Pennsylvania, Philadelphia (\$4,500)
- 2018–20 William M. Calder III Fellowship, American Friends of the Alexander von Humboldt Foundation (\$7,638)
- 2018–19 Project Grant, Dumbarton Oaks Research Library and Collection, Washington, DC (\$10,000)
- 2018–19 University Research Foundation Award, University of Pennsylvania, Philadelphia (\$13,600)
- 2018–19 School of Arts and Sciences Research Opportunity Grant, University of Pennsylvania, Philadelphia (\$5,000)
- 2013–16 Wyckoff Milliman Endowment for Faculty Excellence Grant, School of Art + Art History + Design, University of Washington, Seattle: Fall 2016, publication subvention (\$1,000); Spring 2016, conference travel (\$640); Fall 2015, publication subvention and conference travel (\$2,350); Fall 2015, publication subvention (\$2,000); Fall 2014, research travel (\$2,000); Fall 2013, publication subvention and conference travel (\$1,100); Fall 2012, publication subvention (\$1,000)
- 2014–15 Royalty Research Fund Scholar Award, University of Washington, Seattle (\$20,476)
- 2015 Millard Meiss Publication Grant, College Art Association (\$4,000)
- 2015 Samuel H. Kress Publication Grant, International Center of Medieval Art (\$3,000)
- 2015 Divisional Dean of Arts' publication subvention, College of Arts and Sciences, University of Washington, Seattle (\$2,500)
- 2010–11 Tom Nebel Graduate Fellowship, Harvard University, Cambridge, MA
- 2010–11 Dissertation Completion Fellowship, Harvard University, Cambridge, MA
- 2010 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
- 2006–7 Frederick Sheldon Fund Traveling Fellowship, Harvard University, Cambridge, MA

- 2006 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
- 2005 Charles Eliot Norton Fellowship, Harvard University, Cambridge, MA
- 2005 Jens Aubrey Westengard Fund Award, Harvard University, Cambridge, MA
- 2004 Graduate Society Summer Award, Harvard University, Cambridge, MA
- 2002 Pavle Beljanski Museum Prize, University of Belgrade (awarded for the best senior thesis in the Department of the History of Art)

### SCHOLARLY PRESENTATIONS (invited marked with \*)

- \* “The Burdened Body: Devotional Jewelry and the Weight of the Sacred,” Conference *Rethinking the Wearable in the Middle Ages*, Bard Graduate Center, New York, 29 April 2022
- \* “The Gold of Banjska,” Dumbarton Oaks Research Library and Collection, Washington, DC, 24 March 2022 (held online)
- \* “Authorship and Viewership at the Church of the Virgin *Peribleptos* in Ohrid,” Colloquium *Signaturetragende Artefakte: Schriften, Materialien, Praktiken im transkulturellen Vergleich*, Universität Heidelberg, 12 March 2022
- “The Restoration of Icons in the Premodern World,” Art History Colloquium, University of Pennsylvania, Philadelphia, 3 December 2021
- \* “Mosaic by Other Means: A Late Medieval Experiment in Remediation,” Conference *Skeuomorphs: Transmaterial Design in the Ancient and Medieval Mediterranean* (held online), Institut für Archäologische Wissenschaften, Albert-Ludwigs-Universität, Freiburg, 19 November 2021
- \* “‘I Prepare This Book for You, My Soul’: The Promise of the Oxford *Mēnologion*,” Workshop *Sing to the Lord a New Song! Cult, Devotion, and Aesthetics in Late Byzantine Poetry (13<sup>th</sup> to 15<sup>th</sup> Centuries)*, Institut für Mittelalterforschung, Abteilung Byzanzforschung, Österreichische Akademie der Wissenschaften, Vienna, 24 September 2021
- \* “*Neourgia*: The Restoration of Icons in the Premodern World,” Webinar series *The Byzantine Dialogues from the Gennadius Library*, American School of Classical Studies at Athens, 23 March 2021
- “Image as Medicine: Pictorial Therapy in the Oxford *Mēnologion*,” Forty-Sixth Annual Byzantine Studies Conference (held online), 23 October 2020
- “What Happened to the Mosaic Medium in Late Byzantium?,” Department of the History of Art, Yale University, New Haven, 2 March 2020
- “Mosaics, Metals, Mining, and Money: Paintings for the Serbian Royalty, Thirteenth to Early Fourteenth Centuries,” Art History Colloquium, University of Pennsylvania, Philadelphia, 28 February 2020
- “The Byzantine Enkolpion and Spiritual Warfare,” Lecture series of the Verein für Spätantike Archäologie und Byzantinische Kunstgeschichte, in collaboration with the Lehrstuhl für Byzantinistik, Ludwig-Maximilians-Universität, Munich, 19 November 2019

- \* “‘Snatch Me Away from the Drunkenness of Passions’: Byzantine Devotional Pectorals and the Practice of *Prosochē*,” Late Antique and Byzantine Art and Archaeology Seminar, University of Oxford, 24 October 2019
- \* “The Fictive Mosaics of Medieval Serbia,” Late Antique and Byzantine Seminar, University of Oxford, 23 October 2019
- \* “A Therapy for the Soul: On the Devotional Use of *Enkolpia*,” Byzantine Studies Seminar, University of Edinburgh, 21 October 2019
- \* “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 *Pareklēsis* 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, University of 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, 17 November 2012
- \* “*Chrysepeēs 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 ORGANIZED

- International workshop and museum colloquium *Piece by Piece: Mosaic Artifacts in Byzantium and the Ancient Americas*, Dumbarton Oaks Research Library and Collection, Washington, DC, 18–19 May 2023 (with John Lansdowne)
- International colloquium *Monumental Painting in Byzantium and Beyond: New Perspectives*, Dumbarton Oaks Research Library and Collection, Washington, DC, 4 November 2016 (with Tolga Uyar)

## PANELS CHAIRED

- “Art and Crisis in the Late Byzantine Mediterranean,” *V. Forum Kunst des Mittelalters*, Bern, 20 September 2019 (with Stefania Gerevini)
- “Epigrams on Art in Byzantium,” *Fiftieth International Congress of Medieval Studies*, Western Michigan University, Kalamazoo, 16 May 2015

## TEACHING

### Courses Offered

#### University of Pennsylvania

*Portraiture* (ARTH 100 = ARTH 0500): Fall 2021, Fall 2022

*Byzantine Art and Architecture* (ARTH 232): Fall 2017, Spring 2021

*Undergraduate Methods Seminar* (ARTH 300): Spring 2018, Spring 2020, Spring 2021, Spring 2022

*The Icon: From Sinai to Malevich* (ARTH 332): Fall 2017

*Material Christianities: The First Millennium* (ARTH/RELS 333): Spring 2022  
*The Icon* (ARTH 532 = ARTH 5320): Fall 2020, Fall 2022  
*The Chora Monastery and the World of Late Byzantium* (ARTH 532): Spring 2020  
*Medieval Art History and Theories of the Object* (ARTH 732): Spring 2018  
*Medieval Art Now* (ARTH 740): Fall 2022  
 Independent study: *Political Imagery in Byzantium* (ARTH 999): Spring 2021 (with Elliot Mackin)

### 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  
*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  
*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  
*Methods of Art History: Faculty Research* (ART H 504A): Winter 2012  
 Independent study: *Topics in Byzantine Imperial Art, 850–1050* (ART H 600): Winter 2013 (with Kelsey Eldridge)

## PROFESSIONAL AFFILIATIONS

College Art Association  
 Byzantine Studies Association of North America  
 International Center of Medieval Art  
 The Medieval Academy of America  
 Deutscher Verein für Kunstwissenschaft  
 American Institute for Southeast European Studies

## RESEARCH LANGUAGES

Bosnian-Croatian-Montenegrin-Serbian (native language)  
 French, German, Italian, Ancient and Modern Greek, Russian, Bulgarian, Old Slavonic