

Alicia Walker

Professor
Department of History of Art
Bryn Mawr College
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EDUCATION

Ph.D., History of Art and Architecture, 2004, Harvard University, Cambridge, MA
Primary field: Byzantine art and architecture ~ Secondary field: medieval Islamic art and architecture
Dissertation: *Exotic Elements in Middle Byzantine Secular Art and Aesthetics: 843-1204 CE*
Committee: Ioli Kalavrezou (advisor), David Roxburgh, Irene Winter, Rabun Taylor

M.A., History of Art and Architecture, 1998, Harvard University, Cambridge, MA
Masters paper: *Building Faith: Architecture, Ritual, and Meaning in Eleventh-Century Jerusalem*
Committee: David Roxburgh (advisor), Ioli Kalavrezou, Gülru Necipoğlu

B.A., Art History with a minor in Russian Language, 1994, Bryn Mawr College, Bryn Mawr, PA
Graduated *cum laude* with departmental honors

ACADEMIC APPOINTMENTS

Department of History of Art, Bryn Mawr College
affiliated with the Department in Classical and Near Eastern Archaeology and the Program in Middle Eastern, Central Asian, and North African Studies

Professor, July 2021 - present

- Director of the Graduate Group in Archaeology, Classics, and History of Art, 2024 to 2025
- Director of Undergraduate Studies, 2023 to 2024
- Director of Graduate Studies, Department of History of Art, 2021 to 2022
- Co-Director, Program in Middle Eastern Studies, 2020 to 2022
- Interim Chair, Department of History of Art, fall 2021

Associate Professor, July 2016 to June 2021

- Director of Graduate Studies, Department of History of Art, 2020 to 2021, spring 2018
- Interim Chair, Department of History of Art, spring 2018
- Director, Program in Middle Eastern Studies, 2017 to 2019
- Director, Center for Visual Culture, 2017 to 2019

Assistant Professor, July 2011 to June 2016

- Director, Center for Visual Culture, 2015 to 2016, 2012 to 2013
- Co-Director of Undergraduate Studies, 2012 to 2013

Assistant Professor, Department of Art History & Archaeology, Washington University in St Louis
affiliated with the Program in Religious Studies, July 2006 to June 2011

- Director of Undergraduate Studies, Department of Art History & Archaeology, 2009 to 2011

Lecturer, Department of Art History & Archaeology and Art Humanities Core Curriculum,
Columbia University, July 2004 to June 2006

GRANTS AND FELLOWSHIPS

External Postdoctoral

Mary Jaharis Center Sponsored Session Grant, Byzantine Studies Conference, 2024

Agnes Gund and Daniel Shapiro Member, School of Historical Studies, Institute for Advance Study, Princeton, 2022-2023

The Alliance to Advance Liberal Arts Colleges (AALAC) Faculty Workshop Grant, 2018, co-directed with Grace An, Professor of French, Oberlin College

Charles A. Ryskamp Research Fellowship, American Council of Learned Societies, 2015 (held 2016-2017)

Harvey Stahl Lecture Grant, International Center for Medieval Art, 2009-2010

Short-Term Post-Doctoral Research Grant, Dumbarton Oaks Research Library and Collection, 2009

Woodrow Wilson Career Enhancement Fellow, 2008-2009

Stanley J. Seeger Visiting Research Scholar, Program of Hellenic Studies, Princeton University, fall 2008

Select Internal Postdoctoral

Tri-College Digital Humanities Grant for “The White Fathers’ Archive, Rome,” summer 2023

Mellon Tri-College Faculty Forum Grant for “Things from the Ground,” 2021, held jointly with Selby Cull, Department of Geology, Monique Scott, Program in Museums Studies, Carrie Robbins, Curator of College Collections, Bryn Mawr College, and Erin Schoneveld, East Asian Languages and Cultures, Haverford College

Mellon Tri-College Faculty Forum Brainstorming Grant for “Archaeology in Carthage: Historiography and Post-Colonial Perspectives,” 2015-2016, held jointly with Tom Morton, Department of Growth and Structure of Cities, Bryn Mawr College

Tri-College Digital Humanities Grant for “Re-excavating Carthage: Digitization and Online Publication of the White Fathers’ Archives (Rome),” summer 2014

Mellon Foundation Postdoctoral Fellowship, Columbia University, 2004-2006

Select Pre-doctoral Fellowships

Junior Fellowship, Dumbarton Oaks Research Library and Collection, spring 2004

Samuel H. Kress Foundation Travel Grant, 2002-2003

Mellon Foundation Curatorial Fellowship, Harvard University Art Museums, 2000-2001

Mellon Foundation Fellow in the Humanities, 1996-1997

HONORS AND AWARDS

- Christian & Mary Lindback Foundation Award for Distinguished Teaching, Bryn Mawr College, 2016
- Graduate Faculty Mentorship Award, Graduate School of Arts and Science, Bryn Mawr College, 2014
- Marie Neuberger Fund for the Study of Arts, Bryn Mawr College, 2017-2022, 2012-2017
- Outstanding Faculty Award, designated by the Undergraduate Executive Governing Body for the College of Arts & Sciences, Washington University in Saint Louis, 2011
- Special Recognition for Excellence in Mentoring Certificate, Graduate Student Senate and the Dean of the Graduate School of Arts and Sciences, Washington University in Saint Louis, 2008

COURSE DEVELOPMENT GRANTS

- White Father's Archive, Rome: Digital Competencies through Student Research Support, Digital Bryn Mawr Seed Grant, summer 2018
- Mellon Curricular Development Seed Grant for the project "Using Archaeological Research Databases in Teaching," Bryn Mawr College, summer 2016
- Mellon Curricular Development Seed Grant for the course "Building Bryn Mawr," Bryn Mawr College, summer 2015
- Blended Learning/Digital Humanities Course Development Grant for "The Science and Language of Art History: Digital Tools for Empowering Student Self-Directed Learning in the Humanities," Bryn Mawr College, summer 2012

PUBLICATIONS

Books and Edited Volumes

The Erotic Eye in Byzantium: Objects, Images, and Sexual Allure in the Eastern Christian World, 4th to 12th Centuries (in progress)

With Nicolette Trahoulia and Katherine Taronas, eds., ***The Discerning Gaze: Image and Materiality in Byzantium and Beyond***, Studies in Iconography: Themes and Variations. Medieval Institute Publications, under contract, expected publication 2026.

The Emperor and the World: Exotic Elements and the Imaging of Middle Byzantine Imperial Power, Ninth to Thirteenth Centuries (New York: Cambridge University Press, 2012).

Reviewed: *The Medieval Review*, *West 86th*, *H-Net: Humanities and Social Sciences Online*, *Studies in Iconography*, *Bryn Mawr Classical Review*, *Choice Reviews*, *Byzantine and Modern Greek Studies*
Named a 2012 "Choice Outstanding Academic Title" in the Humanities

With Heather Grossman, eds., ***Mechanisms of Exchange: Transmission, Scale, and Interaction in the Arts and Architecture of the Medieval Mediterranean, 1000- 1500***, special issue of *Medieval Encounters: Jewish, Christian and Muslim Culture in Confluence and Dialogue* 18 (2012).
Reviewed: *Medievalia. Revista d'Estudis Medievals*

With Amanda Luyster, eds., *Negotiating Secular and Sacred in Medieval Art and Architecture. Christian, Islamic, Buddhist* (Burlington, VT: Ashgate, 2009; reprinted in paperback New York: Routledge, 2016).

Reviewed: *The Medieval Review*

Peer-Reviewed Articles and Essays

Under review and forthcoming

“Distributed Personhood and the Byzantine Lead Seal,” in Benjamin Anderson and Ivan Drpic, *Personhood and Representation in Byzantium*, *Dumbarton Oaks Byzantine Symposia and Colloquia*. Washington, DC: Dumbarton Oaks. Submitted for review.

“Projecta as *Pepaideumene*,” in Nicolette Trahoulia, Katherine Taronas, and Alicia Walker, eds., *The Discerning Gaze: Image and Materiality in Byzantium and Beyond*, *Studies in Iconography: Themes and Variations*. Kalamazoo: Medieval Institute Publications. Submitted for review August 2024; expected publication 2026.

“Worth Their Weight in Gold: The Significance of Lead Seals to Byzantine Studies,” in Jonathan Shea and Brigitte Miriam Bedos-Rezak, eds., *Seals and Society in the Medieval World*. Washington, DC: Dumbarton Oaks. Submitted for review March 2024, expected publication 2026.

“Bearden’s Byzantium: Two Madonnas,” in Niamh Bhalla and Dimitra Kotoula, eds., *A Handbook to the Modern Reception of Byzantium*. New York: Routledge. Forthcoming; expected publication 2025.

“Women’s *Paideia* in Medieval Byzantium,” in Curie Virag and Niels Gaul, eds., *Ritual, Learning and Visual Culture in Middle Period China and Byzantium: Ancient Worlds, Medieval Reinventions*. Edinburgh: Edinburgh University Press. Forthcoming; expected publication 2025.

Published

“Letters from the Edge: Mapping Pseudo-Arabic between Byzantium and the Near East,” in Elizabeth Bolman, Jack Tannous, and Scott Johnson, eds., *Worlds of Byzantium: Religion, Culture, and Empire in the Medieval Near East*, 180-225 (Cambridge: Cambridge University Press, 2024).

“The Materiality of *Charis* in Early Byzantium,” in Evan Freeman and Roland Betancourt, eds., *Byzantine Materiality*, vol. 9, *Sense, Matter, and Medium*, 19-60 (Berlin: De Gruyter, 2024).

With Thelma Thomas, “Shifting Boundaries: Medieval Art History for Now,” introductory essay for Pamela Patton and Maria Alessia Rossi, eds., *Out of Bounds: Exploring the Limits of Medieval Art*, special issue of *Studies in Iconography*, *Signa: Papers of the Index of Medieval Art at Princeton University*, 1-20 (University Park, Penn.: Penn State University Press, 2023).

“*Apolausis*: Feelings at the Juncture between Body and Mind,” in Margaret Mullett and Susan Ashbrook Harvey, eds., *Byzantine Emotions*, 375-404 (New York: Routledge Press, 2022).

“Setting the Elite Table across the Byzantine-Seljuq Divide,” in Melia Belli, ed., *Intersections: Visual Cultures of Islamic Cosmopolitanism*, 77-100 (Gainesville: University Press of Florida, 2021).

- “Integrated yet Segregated: Eastern Islamic Art in Twelfth-Century Byzantium,” in Rossitza Schroeder and Andrea Lam, eds., *Festschrift in Honor of Henry Maguire*, 387-406 (London: Taylor and Francis, 2020).
- “The Emperor at the Threshold: Making and Breaking Taxis at Hagia Sophia,” in Shaun Tougher, ed., *The Emperor in the Byzantine World, Papers from the 47th Spring Symposium of Byzantine Studies, Cardiff, April 2014*, 281-321 (London: Routledge, Taylor & Francis Group, 2019).
- “Iconomachy in Byzantium,” in Christiane Gruber and Stefano Carboni, eds., *The Image in Islamic Art*, 86-103 (Berkeley: Gingko Publishers, 2019).
- “The Beryozovo Cup: A Byzantine Object at the Crossroads of Twelfth-Century Eurasia,” in Christina Normore, ed., *Reassessing the Global Turn in Medieval Art History*, special issue of *The Medieval Globe* 3.2 (2017): 125-48.
- “Laughing at Eros and Aphrodite: Sexual Inversion and Its Resolution in the Classicizing Arts of Medieval Byzantium,” in Margaret Alexiou and Douglas Cairns, eds., *Greek Laughter and Tears: Late Antiquity, Byzantium and Beyond*, 263-87 (Edinburgh: University of Edinburgh Press, 2017).
- “Pseudo-Arabic ‘Inscriptions’ and the Pilgrim’s Path at Hosios Loukas,” in Antony Eastmond, ed., *Viewing Inscriptions in the Late Antique and Medieval World*, 99-123 (Cambridge: Cambridge University Press, 2015).
- “Islamicizing Motifs in Byzantine Lead Seals: Exoticizing Style and the Expression of Identity,” in *Contextualising Choices: Islamicate Elements in European Arts*, Vera Beyer and Isabelle Dolezalek, eds., special issue of *Medieval History Journal* 15.2 (2012): 381-408.
- “‘The Art that Does Not Think’: Byzantine ‘Decorative Arts’ – History and Limits of a Concept,” *Studies in Iconography* 34 (2012): 169-93.
- “Globalism,” in *Medieval Art History Today – Critical Terms*, Nina Rowe, ed., special issue of *Studies in Iconography* 33 (2012): 183-96.
- “Numismatic and Metrological Parallels for the Iconography of Early Byzantine Marriage Jewelry. The Question of the Crowned Bride,” *Mélanges Cécile Morrisson*, special issue of *Travaux et Mémoires* 16 (2010; published 2011): 1-14.
- “Middle Byzantine Aesthetics and the Incomparability of Islamic Art: The Architectural Ekphraseis of Nikolaos Mesarites,” *Muqarnas* 27 (2010): 79-101.
- “Patterns of Flight: Middle Byzantine Appropriation of the Chinese Feng-Huang Bird,” *Ars Orientalis* 38 (2010): 188-216.
Chinese translation: *Translation Collection of Tsinghua's History* (2015).
- “Cross-cultural Reception in the Absence of Texts: The Islamic Appropriation of a Middle Byzantine Rosette Casket,” *Gesta* 47/2 (2008; published 2009): 99-122.
- “Meaningful Mingling: Classicizing Imagery and Islamicizing Script in a Byzantine Bowl,” *The Art Bulletin* 90/1 (2008): 32-53.

With Christine Zitrides and Angela Kalinowski, “New Work on the South Slope of the Byrsa Hill, Carthage (Tunisia): a Roman House Revisited,” in H el ene Morlier, ed., *La mosa ique gr eco-romaine IX (actes du IXe Colloque international pour l’ tude de la mosa ique antique et m di evale organis    Rome, 5-10 novembre 2001)*, 275-80 (Rome:  cole fran aise de Rome, 2005).

“Wall Decoration: Stucco and Fresco,” in Susan Stevens *et al.*, eds., *Bir Ftouha: A Pilgrimage Church Complex at Carthage, Journal of Roman Archaeology Supplementary Series*, 59, 410-18 (Portsmouth, R.I.: Journal of Roman Archaeology, 2005).

“Myth and Magic in Early Byzantine Marriage Jewelry: The Persistence of Pre-Christian Traditions,” in Anne McClanan and Karen Encarnaci n, eds., *The Material Culture of Sex, Procreation, and Marriage in Premodern Europe*, 59-78 (New York: Palgrave, 2002).

“A Reconsideration of Early Byzantine Marriage Rings,” in Sulochana R. Asirvatham *et al.*, eds., *Between Magic and Religion: Interdisciplinary Studies in Ancient Mediterranean Religion and Society*, 149-64 (New York: St. Martin’s Press, 2001).

Conference Proceedings

“Courtly Objects, Courtly Identities: Middle Byzantine Luxury Arts and the Material Culture of Elite Leisure,” in Ivana Jevtic, ed., *Byzantine Identity and the Other in Geographical and Ethnic Imagination, Papers from the Fourth Second International Sevgi G n l Byzantine Studies Symposium*, 295-312. (Istanbul: Ko  University Press, 2019).

“Pseudo-Arabic as a Christian Sign: Monks, Manuscripts, and the Iconographic Program of Hosios Loukas,” in Zachary Chitwood and Johannes Pahlitzsch, eds., *Ambassadors, Artists, Theologians: Byzantine Relations with the Near East from the Ninth to the Thirteenth Centuries*, 153-76 (Mainz: Johannes Gutenberg-Universit t Mainz, 2019).

“The Emperor as Cosmopolitan Ruler: Imaging Middle Byzantine Imperial Power,” in Ayla  dekan, Nevra Necipo lu, and Engin Aky rek, eds., *The Byzantine Court: Source of Power and Culture, Papers from the Second International Sevgi G n l Byzantine Studies Symposium*, 67-72 (Istanbul: Ko  University Press, 2013).

“Off the Page and Beyond Antiquity: Ancient Romance in Medieval Byzantine Silver,” in Mar lia P. Futre Pinheiro and Stephen J. Harrison, eds., *Fictional Traces: Receptions of the Ancient Novel*, vol. 1, 55-68 (Groningen: Barkhuis Publishing & Groningen University Library, 2011).

Encyclopedia and Handbook Essays

“Gender in the Visual Culture of the Early and Middle Byzantine Imperial Court,” in Mati Meyer and Charis Mesis, eds., *The Routledge Handbook of Gender and Sexuality in Byzantium*, 393-418 (New York: Routledge, 2024).

“Islamicizing Motifs in Middle Byzantine Church Decoration,” in Ann Marie Yasin and Richard Etlin, eds., *The Cambridge World History of Religious Architecture*, vol. 1, 214-18 (New York: Cambridge University Press, 2022).

“Theodore Balsamon, Classicizing Imagery in the Decorative Programs of Elite Domestic Architecture: Scholion on Canon 100 of the Quinisext Council of 692,” “John Kinnamos, Paintings in the House of Alexios Axouch in Suburban Constantinople,” “Eumatheios Makrembolites, Domestic Garden Sculpture and Wallpainting in the Romance Hysmine and Hysminias,” and with Foteini Spingou, “John Apokaukos, A Seljuq-style Hall in Nafpaktos,” in Foteini Spingou, ed., *Texts on Byzantine Art and Aesthetics*, vol. 3: *The Visual Culture of Later Byzantium (1081–c.1350)*, Sources on Byzantine Art History (Cambridge: Cambridge University Press, 2022).

“Bodily Adornment and Modification in Byzantium,” in Ellen C. Schwartz, ed., *The Oxford Handbook of Byzantine Art and Architecture*, 99-115 (New York: Oxford University Press, 2021).

“Magic in Medieval Byzantium,” in David Collins, ed., *The Cambridge History of Magic and Demonology in the West*, 209-34 (New York: Cambridge University Press, 2015).

“Decorative Arts,” in *The Encyclopedia of the Bible and Its Reception* 6 (Berlin; Boston: Walter De Gruyter, 2012).

Commissioned Book and Exhibition Reviews

In progress

Glenn Peers, *Byzantine Media Subjects* (Ithaca: Cornell University Press, 2024). *Religious Studies Review* to be submitted March 2025.

Published

Leonora Neville, *Byzantine Gender, Past Imperfect*. Leeds: Arc Humanities Press, 2019. *Speculum* 96.3 (2021): 866-69.

“From the Desert to the City: The Journey of Late Antique Textiles,” Godwin-Ternbach Museum, Queens College, Flushing, New York, 13 September 2018 – 17 January 2019. *Studies in Late Antiquity* 3.2 (2019): 313-29: On-line publication: DOI: 10.1525/sla.2019.3.2.313

Steven H. Wander, *The Joshua Roll*. Wiesbaden: Reichert Verlag, 2012. *The Medieval Review* (September 15, 2013). On-line publication: <https://scholarworks.iu.edu/journals/index.php/tmr/article/view/20003>

Lieselotte E. Saurma-Jeltsch and Anja Eisenbeiß, eds., *The Power of Things and the Flow of Cultural Transformations*. Munich: Deutscher Kunstverlag, 2010; and Catarina Schmidt Arcangeli and Gerhard Wolf, eds., *Trade, Gift Exchange and Artistic Transfer*. Venice: Marsilio Editori, 2010. On-line publication, *West 86th: A Journal of Decorative Arts, Design History and Material Culture*, Bard College (March 7, 2013).

Henry Maguire and Eunice Dauterman Maguire, *Other Icons: Art and Power in Byzantine Secular Culture*. Princeton: Princeton University Press, 2007. *The Art Bulletin* 90.2 (June 2008): 292-95.

Lynda Garland, ed., *Byzantine Women: Varieties of Experience, AD 800-1200*. Center for Hellenic Studies, King’s College, vol. 8. Burlington, VT: Ashgate, 2006. *The Medieval Review* (August 2007). On-line publication: <https://scholarworks.iu.edu/journals/index.php/tmr/article/view/16511>

Public Humanities Publications

“Cross-cultural artistic interaction in the Early Byzantine period,” “Cross-cultural artistic interaction in the Middle Byzantine period,” and “Wearable art in Byzantium,” in “Smarthistory,” July 30, 2021. On-line publication: <https://smarthistory.org/>

Reprinted in the open-access textbook: “Guide to Byzantine art,” Smarthistory, September 2, 2021. On-line publication: <https://smarthistory.org/guide-to-byzantine-art/>.

Editor, Online collection catalog of the early Byzantine textiles in the Textile and Costume Collection, Philadelphia University (in progress; expected publication summer 2025).

Editor and co-director (with Christian Atiyeh), Re-excavating Carthage: Digitization and Online Publication of the White Fathers’ Archives (Rome), fall 2013 to present.

Published portions of the database are available via Artstor Public Collections: “The White Fathers at Carthage: The Collection of the General Archives, Missionaries of Africa (GAMAfr.), Rome Italy” <https://library.artstor.org/#/collection/87731690;collId=87731690;browseType=undefined;size=72>

“Bootstrapping the Soft History of Female Subjecthood in the Middle Ages,” The Material Collective, 16 April 2020. On-line publication: <https://thematerialcollective.org/bootstrapping-the-soft-history-of-female-subjecthood-in-the-middle-ages/>

Entries in *Ancient Mediterranean and Near Eastern Bronzes at the Harvard Art Museums*, online publication, Cambridge, MA: Harvard Art Museums, 2015. On-line publication: <http://www.harvardartmuseums.org/tour/ancient-mediterranean-and-near-eastern-bronzes-at-the-harvard-art-museums>.

“A Walk on the Beach + Things from the Sea,” curatorial collaboration and flash exhibition sponsored by the Material Collective, 3rd Biennial Meeting of the BABEL Working Group, University of California, Santa Barbara, October 2014.

Pamphlet for the exhibition “The Currier Madonna and Romare Bearden’s Mother and Child Series,” Currier Museum of Art, Manchester, NH, March to August 2014.

Object entries in Asen Kirin, ed., *Sacred Art, Secular Context: Objects of Art from the Byzantine Collection of Dumbarton Oaks, Washington, D.C.* Exh. cat., The Georgia Museum of Art, May 14 – November 6, 2005.

“Home: A Space ‘Rich in Blessings’,” “Marriage: ‘A Golden Team’ Byzantine Wives and Husbands,” “Adornment: Enhancing the Body, Neglecting the Soul?” and object entries in Ioli Kalavrezou, ed., *Byzantine Women and Their World*. Exh. cat., Harvard University Art Museums, October 2002 – April 2003.

SELECT MUSEUM AND EXHIBITION EXPERIENCE

Co-curator (with Carrie Robbins), “Bearden’s Byzantium and the Bryn Mawr ‘Madonna and Child,’” Bryn Mawr College, to be installed spring 2025.

Curatorial Consultant for the exhibition “[The Nature of Things: Medieval Art and Ecology, 1100-1550.](#)” Pulitzer Foundation, St. Louis, MO, March 10 to August 6, 2023.

Academic Consultant for the exhibition “[Bringing the Holy Land Home: The Crusades, Chertsey Abbey, and the Reconstruction of a Medieval Masterpiece](#),” Iris and B. Gerald Cantor Art Gallery, The College of the Holy Cross, Worcester, MA, January 26 to April 6, 2023. <https://chertseytiles.holycross.edu/>

Academic Advisor and Advising Co-curator (with Carrie Robbins) for the exhibition “[Why Build Bryn Mawr? A Rough Draft in Stone: Founding Bryn Mawr College, 1872-1894](#),” September 16 to December 16, 2022, Rare Book Room, Bryn Mawr College. <https://wbbm.digitalprojects.brynmawr.edu/why-build/>

Advising Co-curator (with Carrie Robbins) for the exhibition “[ReconTEXTILEize: Byzantine Textiles from Late Antiquity to the Present](#),” 18 April 18 to 2 June 2019, Bryn Mawr College. Exhibition website: <https://digitalscholarship.brynmawr.edu/scalar/recontextileize/index>

Academic Consultant, Byzantine Galleries Reinstallation Committee, Dumbarton Oaks, Washington, DC, 2021 to 2022.

Co-Curator, “Byzantine Art in St. Louis Collections,” Gallery 210, University of Missouri-St. Louis, November 2006

Assistant Curator of the exhibition “Byzantine Women and Their World,” Sackler Museum, Harvard University Art Museums, October 2002-April 2003

Assistant Curator of the traveling exhibition “The Rich Life and the Dance: Weavings from Roman, Byzantine, and Islamic Egypt,” Sackler Museum, Harvard University Art Museums, October 2000 – January 2001.

Public Lecturer, Department of Education, Museum of Fine Arts, Boston, September 1997 to May 1998

Assistant Director, Museum Ambassador Program, Department of Education, Fine Art Museums of San Francisco, November 1995 to August 1996

Curatorial Intern, Department of Medieval Art and Department of Education, Metropolitan Museum of Art, New York summer 1995

ARCHAEOLOGICAL EXPERIENCE

Field Director, Byrsa Hill Excavations, Carthage, Tunisia, 1999-2008

Field Supervisor, Bir Ftouha Excavations, Carthage, Tunisia, 1998-2000

Field School Student, Bir Ftouha Excavations, Carthage, Tunisia, 1997

Project Assistant, Sardis Expedition Office, Harvard University, 1996-1997

RECENT JURIED CONFERENCE PAPERS AND COLLABORATIONS

“The Inheritance of Silver: Gendered Possessions in the *Digest* of Justinian,” for the session “Constructing Legal Narratives in the Late Antique and Medieval Roman World,” International Congress on the Study of the Middle Ages, Leeds, UK, June 2024.

“Icon/Idol,” for the session Annual Byzantine Studies Conference, Vancouver, Canada, November 2023.

With Christine Atiyeh, “Digging in the Archive: The Papers of Alfred Louis Delattre at the General House of the Society of the Missionaries of Africa, Rome,” 14th Roman Archaeology Conference, Split, Croatia, April 2020. Paper accepted; session cancelled because of COVID.

“How Do You Solve a Problem Like Maria Skleraina,” for the session *Byzantine Women*, 44th Annual Byzantine Studies Conference, San Antonio, Texas, October 2018.

“The Erotic Eye in Byzantium,” for the session *Byzantine Women as Artistic Patrons and Subjects*, 43rd Annual Byzantine Studies Conference, University of Minnesota, Twin Cities, Minneapolis, October 2017.

“Byzantine ‘Emotionology’ and the Seat of *Apolausis*,” for the session *Art and Emotion*, 42nd Annual Byzantine Studies Conference, Cornell University, October 2016.

“The Didactic Power of *Apolausis* in Early Byzantine Mosaic Decoration,” 23rd International Congress of Byzantine Studies, Belgrade, Serbia, August 2016.

“Islamicizing Ornament in Middle Byzantine Lead Seals: A Tenth-Century Phenomenon,” for the panel *The Interconnected Tenth Century* sponsored by the Historians of Islamic Art Association. College Art Association Annual Meeting, Los Angeles, February 2012.

“The Art of Cultural Exchange and Change: Byzantine-Seljuq Relations as Articulated through Artistic and Architectural Production.” For the session *The Contribution of Eurasian World in the Development of Byzantium*, 22nd International Byzantine Congress, Sofia, Bulgaria, August 2011.

RECENT INVITED SCHOLARLY LECTURES

Upcoming

“Caribbean Mosaics: Romare Bearden and the ‘Byzantine Dimension,’” for the symposium “Gold & Flatness: Byzantine Art after the Middle Ages,” Center for Advanced Study in the Visual Arts, organized by Roland Betancourt, Andrew W. Mellon Professor, April 4, 2025.

“Educated Bodies in Byzantium: Women and the Classical Tradition,” Byzantine Lecture Series, Yale University, February 14, 2025

Completed

“Distributed Personhood and the Byzantine Lead Seal,” for “The Byzantine Portrait: Personhood and Representation,” Byzantine Studies Spring Symposium, Dumbarton Oaks, Washington, DC, April 2024.

- “Ethical Formation and the Byzantine Viewer: Navigating between the Classical and the Christian” for the spring meeting of the Delaware Valley Medieval Association, University of Pennsylvania, February 2024.
- “Projecta as *Pepaideumene*,” for “Σεβαστή: A Symposium in Honor of Ioli Kalavrezou,” Harvard University, April 2023.
- “Female *Paideia* in Byzantium: Visualizing the Classical Tradition,” for the PAIXUE Conference, University of Edinburgh, May 2022.
- “The Materiality of *Xaris* in Early Byzantium,” for the Colloquium in Visual Culture, Bryn Mawr College, April 2022.
- “Christian Bodies Clothed in Pagan Bodies: The Implications of Greco-Roman Mythological Imagery on Early Byzantine Items of Dress and Adornment,” for the symposium “Rethinking the Wearable in the Middle Ages,” Bard Graduate Center, New York, April 2022.
- “Worth Their Weight in Gold: The Significance of Lead Seals to Byzantine Studies,” keynote lecture for the symposium “Seals and Society in the Medieval World,” Dumbarton Oaks, Washington, DC, October 2021.
- “World Christianity in the Medieval Mediterranean? Imaging Trans-Cultural Orthodoxy at the Monastery of Hosios Loukas.” Colloquium of the History and Ecumenics Department, Princeton Theological Seminary, December 2020.
- “Animal Identities in Middle Byzantine Lead Seals: An Art Historian’s Perspective,” for *A Symposium in Honor of Cécile Morrisson*, Dumbarton Oaks Research Library and Collection, Washington D.C., December 2019.
- “Icons of Aphrodite: The Erotic Body in Byzantium and How (Not) to Look at It,” for the symposium *Rethinking the Body: Humanity and Its Discontents in Late Antiquity and the Middle Ages*, New England Medieval Consortium, Brown University, November 2019.
- “Byzantine Art in the Islamic World,” Major Paper for the 39th Symposium of Byzantine and Post-Byzantine Archaeology and Art, Byzantine and Christian Museum, Athens, Greece, May 31 – June 2, 2019.
- “The Materiality of Charis in Early Byzantium,” for the symposium *Byzantine Materialities*, St. Vladimir Seminary, New York, May 2019 and September 2018.
- “Erotic Images and Christian Eyes: Seeing with the Body and Soul in Byzantium,” Ferber Lecture, Deans Speaker Series, University of Binghamton, March 2019; Institute of Sacred Music, Yale University, November 2018.
- “Christian Bodies, Pagan Images: Women, Beauty, and Morality in Byzantium,” Medieval Studies-Jaharis Center Lecture in Byzantine Studies, Harvard University, April 2017.

- “Setting the Elite Table across the Byzantine-Seljuq Divide,” Islamic Art Symposium, *Intersections: Visual Cultures of Islamic Cosmopolitanism*, Dallas Museum of Art and Edith O’Donnell Institute of Art History, University of Texas, Dallas, May 2018.
- “Pseudo-Arabic as a Marker of Christian Identity in Middle Byzantine Art and Architecture,” Dillenberger Lecture, Center for the Arts and Religion, Graduate Theological Union, Berkeley, March 2017.
- “Courtly Objects, Courtly Identities: Middle Byzantine Luxury Arts and the Material Culture of Elite Leisure,” for the symposium *Byzantine Identity and the Other in Geographical and Ethnic Imagination*, International Sevgi Gönül Byzantine Studies Symposium, ANAMED, Koç University, Istanbul, June 2016.
- “Art at the Edges: Shifting Perceptions of the Middle Byzantine Eastern Periphery,” for the symposium *Worlds of Byzantium*, Dumbarton Oaks Spring Symposium, April 2016.
- “Reassessing Center and Periphery in the Medieval Mediterranean: Middle Byzantine Art and Architecture between Constantinople and the Holy Land,” for the Mediterranean Works-In-Progress Seminar, University of Michigan, Ann Arbor, March 2016.
- “Pseudo-Arabic, Christian Spiritual Authority, and Medieval Monastic Networks in the Eastern Mediterranean,” for the conference *(Re)Building Networks: A Medieval & Early Modern Studies Conference*, University of Maryland, College Park, October 2015.
- “St. George at the Crossroads: Christian/Islamic and Sacred/Secular in Medieval Byzantium,” for the symposium *A World within Worlds? Reassessing the “Global Turn” in Medieval Art History*, Northwestern University, June 2015.
- “Pseudo-Arabic as a Christian Sign in the Visual Culture of Byzantine Pilgrimage,” Art History Lecture Series, Villanova University, March 2015 and Andrew W. Mellon Foundation Workshop *Imagines Mundi*, University of Wisconsin – Madison, December 2014.
- “Drinking with St. George: Secular and Sacred in Byzantine Tableware,” Delaware Valley Medieval Association, Haverford College, PA, February 2015 and Rhode Island Medieval Circle Lecture Series, Brown University, November 2014.
- “Imperial Image and Imperial Presence at Hagia Sophia,” 47th Spring Symposium of Byzantine Studies, *The Emperor in the Byzantine World*, Cardiff University, UK, April 2014.
- “Exaggeration and Inversion: Humor in the Secular Arts of Medieval Byzantium,” 2013 Leventis Conference, *Greek Laughter and Tears: Antiquity and After*, University of Edinburgh, UK, November 2013.
- “Classical Myth and Female Morality in Medieval Byzantium: The Case of the Veroli Casket,” for the 2012-2013 Harold E. Dickson Memorial Lecture Series in Art History, Department of Art History, Pennsylvania State University.
- “Pseudo-Arabic Inscriptions at the Middle Byzantine Church of Hosios Loukas: Modalities and Meanings,” for the conference *Monks, Merchants and Artists in the Eastern Mediterranean. The Relations of Byzantium to the Arab Near East (Ninth to Fifteenth Centuries)*, Mainz, Wissenschafts

Campus Mainz, Germany, as part of the research group *Byzanz zwischen Orient und Okzident* organized by Professors Dr. Johannes Pahlitzsch and Dr. Vasiliki Tsamakda, Johannes Gutenberg-Universität Mainz, October 2012 and DePaul University, Chicago, May 2012.

“Strategies of Distinction? Exoticizing Style and Iconography in Middle Byzantine Lead Seals,” Center for Visual Culture, Bryn Mawr College, February 2012.

“Inscribing Sacred Space: Pseudo-Arabic and Holy Power at Hosios Loukas,” for the Daniel H. Silberberg Lecture Series, Institute of Fine Arts, New York University, December 2011.

“‘The Art That Does Not Think’: Byzantine ‘Decorative Arts,’ History and Limits of a Concept,” Symposium on the Historiography of Byzantine Art, Index of Christian Art, Princeton University, October 2011.

RECENT SYMPOSIA AND WORKSHOPS ORGANIZED

With Ivan Drpic, *Σεβαστή: A Symposium in Honor of Ioli Kalavrezou*, Harvard University, April 2023.

“Curating Art of the Global Middle Ages: A Roundtable,” Delaware Valley Medieval Association Fall Symposium (held virtually), September 2021.

“Women’s Bodies as Sites of Social Negotiation: The Cultivation, Display, and Consumption of Female Beauty and Sexuality,” one-week scholarly workshop co-organized with Grace An, Professor of French, Oberlin College, supported by an AALAC Faculty Research Grant, Bryn Mawr College, June 2018.

Delaware Valley Medieval Association Spring Symposium, co-organized with Professor Rachel Smith, Department of Theology and Religious Studies, Villanova University, April 2018.

Delaware Valley Medieval Association Spring Symposium, co-organized with Dr. Maeve Doyle, Bryn Mawr College, April 2016.

RECENT CONFERENCE SESSIONS ORGANIZED/CHAired

Organized with Charles N. Kuper, University of Tennessee, Knoxville, “Visual and Verbal Expression in the Menologion of Basil II,” double session, Byzantine Studies Conference, Fordham University, New York, October 2024.

Organized with Esther Liberman Cuenca, “Constructing Legal Narratives in the Late Antique and Medieval Roman World,” International Congress on the Study of the Middle Ages, Leeds, UK, June 2024.

Chaired, “Objects,” for the symposium “Bringing the Holy Land Home: the Crusades, Cherstey Abbey, and the Reconstruction of a Medieval Masterpiece,” College of the Holy Cross, Worcester, MA, March 2023.

Chaired, “Text and Image,” 48th Annual Byzantine Studies Conference, University of Los Angeles, October 2022.

Organized with Cecily Hilsdale, “Medieval Art as a Global Endeavor,” for the International Byzantine Congress, Venice, Italy, August 2022.

Chaired, “Matters of Time,” 47th Annual Byzantine Studies Conference, Case Western University, Cleveland, December 2021.

Organized with Cecily Hilsdale, “Medieval Art as a Global Endeavor,” sponsored by the Mary Jaharis Center for Byzantine Art and Culture for the 94th Annual Meeting of the Medieval Academy of America, University of Pennsylvania, March 2019.

Chaired, “Out of Bounds: Exploring the Limits of Medieval Art,” The Index of Medieval Art, Princeton University, November 2018.

Chaired, “Visual and Material Cultures of Women,” for the conference *Women’s History in the Digital World*, Bryn Mawr College, May 2015.

Organized with Amanda Luyster, “Identity in Medieval Art,” International Congress on Medieval Studies, Kalamazoo, MI, May 2014.

Organized with Aden Kumler, “Ornament and the Decorative: When the ‘Minor’ is Major,” for the conference *Medieval Art History after the Interdisciplinary Turn*, University of Notre Dame, March 2014.

RECENT INVITED PUBLIC LECTURES

“Erotic Images and Christian Eyes: Seeing with the Body and Soul in Byzantium,” for the Bryn Mawr College Board of Trustees, February 2019.

“Diaspora, Migration, and Identity: Medieval Perspectives on Modern Experiences,” Friday Finds Lecture Series, College Collections, Bryn Mawr College in conjunction with the exhibition “ear whispered. Works by Tania El Khoury,” December 2018.

“The Papers of Alfred Louis Delattre in the White Fathers’ Archive, Rome: Digital Competencies through Student Research Support,” Tech Talk, LITS, Bryn Mawr College, December 2018.

“Material Matters: The Power of Byzantine Things,” KIM Talks for Parents’ Weekend, October 2014 and KIM Talks, in honor of the inauguration of Kimberly Cassidy, 9th President of Bryn Mawr College (at the invitation of Denise Hurley, Trustee and Chair of the Inauguration Committee), September 2014

“Inscribing Sacred Space: Pseudo-Arabic and Holy Power at Hosios Loukas,” for the symposium *Heaven and Earth: Perspectives on Greece’s Byzantium*, Getty Museum and University of California, Los Angeles, May 2014.

“Beautiful Bodies: Personal Adornment and Byzantine Aesthetics, Then and Now,” for the symposium *Ways of Seeing Byzantium*, National Gallery of Art, Washington, DC, February 2014.

“The Science and Language of Art History: DIY Digital Enhancement of an Introduction to Medieval Art Course,” Blended Learning in the Liberal Arts Conference, Bryn Mawr College, May 2013.

“‘Consulting’ on an Interdisciplinary Database from Byzantine Lead Seals,” for the session “Doing the Undoable: Realizing Digital Visions across the Disciplines – a Roundtable,” for the symposium *Exploring the Challenges of International Digital Humanities Initiatives*, Bryn Mawr College, March 2013.

“A Global Perspective on Medieval Art,” for the Bryn Mawr College “Coast to Coast” Alumnae Network Event, Los Angeles, CA, March 2012.

SERVICE AT BRYN MAWR

Service to the Department of History of Art

- Director of Undergraduate Studies, 2023 to 2024
- Director of Graduate Studies, 2019 to 2021, spring 2018
- Interim Chair, fall 2021, spring 2018
- Member, Graduate Admissions Committee, 2012 to present (all members of the department serve on this committee)
- Member, Search Committee for Position in Modern Art, 2018 to 2019 (yielded C.C. McGee)
- Member, Search Committee, for Position in Chinese Art History, 2015 to 2016 (yielded Jie Shi)
- Member, Search Committee for Position in Early Modern Art History, 2014 to 2015 (yielded Sylvia Houghteling)
- Co-adviser of Undergraduate Majors, 2012 to 2013

Service to the Program in Middle Eastern Studies

- Member, Steering Committee, 2011 to present
- Chair, Search Committee for a Tenure-Track Faculty Member in Middle Eastern Studies and History, fall 2021 (yielded Rubina Salikuddin)
- Co-Director, 2021 to 2022
- Director, 2017 to 2019
- Chair, Search Committee for a Center for Faculty Diversity (CFD) Postdoctoral Fellow, spring 2019 (yielded Rubina Salikuddin)
- Chair, Search for an Adjunct Faculty Member, spring 2018 (yielded Rubina Salikuddin)
- Co-organizer of the lecture series “Since 2003: Iraq and Syria,” spring 2018
- Chair, Search Committee for a Center for Faculty Diversity (CFD) Postdoctoral Fellow, spring 2016 (yielded Assaf Ashraf)

College Service

Major Committees

- Member/co-Chair, Ad-hoc Committee, Rebalancing Faculty Workload, spring 2024 to spring 2025
- Faculty Advisor, Who Built Bryn Mawr? Undergraduate Summer Research and Exhibition Program, summer and fall 2022
- Member, Curriculum Committee, spring 2021 to spring 2024
- Member, Committee on Libraries, Information Services, and Computing (CLIC), 2012 to 2015
- Member, Ad-hoc Committee, History Working Group, 2017 to 2018
- Faculty Representative, Bias Response Working Group, 2014 to 2015

Other Committees

- Member, Reappointment Review Committee for Rubina Salikuddin (Program in Middle Eastern, Central Asian, and North African Studies), 2024-2025
- Member representing the Department of History of Art History, Ad-Hoc Committee for a Bryn Mawr-Koç University Student/Faculty Exchange Program, 2011 to present
- Member, Graduate Council, 2020 to 2022 (co-Chair, 2014 to 2016 (Chair 2015-2016), 2024 to 2025 (ex officio)
- Chair, Search Committee, Dean of the Graduate School of Arts and Sciences, spring 2021 (yielded Xuemei Cheng)
- Member, Promotion Review (Full) for Jamie Taylor (Department of English Literatures), 2021
- Member, Reappointment Review Committee for Jennie Bradbury (Department of Classical and Near Eastern Archaeology), 2020 to 2021
- Bryn Mawr College Faculty Liaison, Tri-College Digital Humanities Initiative, fall 2014 to fall 2018
- Faculty Representative, Search Committee, Digital Scholarship Specialist, fall 2018 (yielded Alice McGrath)
- Bryn Mawr College Faculty Representative, Search Committee, Islamic Religion, Department of Religion, Haverford College, 2017 to 2018 (yielded Guangtian Ha)
- Faculty Representative, Search Committee, Digital Collections Librarian, spring 2017 (yielded Nicole Joniec)
- Faculty Representative, Search Committee, Digital Scholarship Specialist, spring 2016 (yielded Alicia Peaker)
- Faculty representative, Mellon Digital Steering Committee, for the institutional grant “Developing a Liberal Arts Curriculum for the Digital Age,” 2013 to 2016
- Ad-hoc member, Search Committee for Director of the Museum Studies Program, spring 2015 (yielded Monique Scott)
- Member, Selection Committee, Mellon Mays Undergraduate Fellowship, spring 2013
- Member, Selection Committee, Hanna Holborn Gray Fellowship, spring 2013
- Co-representative of the Junior Faculty (with James Battat, Assistant Professor, Physics), 2012 to 2013
- Member, 2013 Flexner Lectureship Search Committee, summer and fall 2012

Other College Service

- Director of the Graduate Group in Archaeology, Classics, and History of Art, fall 2024 to spring 2025
- Junior Faculty Mentor, 2022 to present
- Director, Center for Visual Culture, fall 2017 to spring 2019, fall 2015 to spring 2016, fall 2012 to spring 2013
- Faculty Sponsor, “ear whispered. Works by Tania El Khoury,” exhibition and related programming organized by Bryn Mawr College with support from the Pew Center for the Arts and Heritage, fall 2017 to fall 2018
- Faculty Sponsor, Re:Humanities 2016, “Bleeding Edge to Cutting Edge,” Undergraduate Digital Scholarship Conference, Bryn Mawr College, fall 2015 to spring 2016
- Faculty Sponsor, Mellon Tri-College Creative Residency for Ganzeer (in collaboration with Eric Pumroy, Head of Special Collections, Bryn Mawr College), fall 2014 to spring 2015
- Participant, Undergraduate Faculty Advising Pilot, fall 2014 to spring 2015

SERVICE TO THE FIELD

Editorial

- Member, Editorial Board, *Dumbarton Oaks Publications* and *Dumbarton Oaks Papers*, fall 2025 to present
- Member, Editorial Board, *Edinburgh Byzantine Studies*, Edinburgh University Press, fall 2022 to present
- Member, Editorial Board, *Global Middle Ages*, general editor Carol Symes (University of Illinois Urbana-Champaign), fall 2013 to present
- Member, Editorial Board, *Bryn Mawr Classical Review (BMCR)*, fall 2011 to present
- Editor for Byzantine Objects, *Ancient Mediterranean and Near Eastern Bronzes at the Harvard Art Museums*, Editor: Susanne Ebbinghaus, General Editor: Lisa M. Anderson, on-line collection catalog, Harvard University Art Museums (Byzantine section completed and mounted in spring 2015): <http://www.harvardartmuseums.org/tour/ancient-mediterranean-and-near-eastern-bronzes-at-the-harvard-art-museums>
- Peer reviewer
Journals: *Dumbarton Oaks Papers*, *Art Bulletin*, *Journal of the Metropolitan Museum of Art*, *Medieval Feminist Forum*, *Speculum*, *Word & Image*, *Journal of Art Historiography*, *Al-Masaq: Journal of the Medieval Mediterranean*. *Convivium*
Publishers: *Cambridge University Press*, *Dumbarton Oaks Research Center*, *Oxford University Press*, *University of Pennsylvania Press*, *Ashgate Publishing*, *Brill*

Administrative

Major positions

- Senior Fellow, Byzantine Studies, *Dumbarton Oaks*, 2024 to 2027
- Member, Board of Advisors, Center for Advanced Study in the Visual Arts (CASVA), 2020 to 2023
- Secretary/Treasurer, United States National Committee for Byzantine Studies (USNCBS), 2016 to 2022
- Member, Search Committee for Director of the Istanbul Office, American Research Institute in Turkey (ARIT), 2019
- Member, Nominating Committee, International Center of Medieval Art (ICMA), 2015 to 2017, 2009 to 2010 (Chair 2016 to 2017)
- Member, Nominating Committee, American Research Institute in Turkey (ARIT), 2015 to 2016
- Member, Finance Committee, International Center for Medieval Art (ICMA), fall 2012 to spring 2015
- Member, Governing Board, Byzantine Studies Association of North America (BSANA), November 2006 to November 2010 (Secretary November 2006 to October 2008)

Other positions

- Reviewer, Fellowship Selection Committee, Institute for Advanced Studies, Princeton, 2023, 2024
- Member, Selection Committee, Dissertation Research Grants, Mary Jaharis Center for Byzantine Art and Culture, Hellenic College Holy Cross, Brookline, MA, 2015 to 2023
- Byzantine Studies Association of North America (BSANA) – *Dumbarton Oaks (DO)* Liaison Committee, 2020 to 2024 (chair 2021-2022)
- Membership Secretary, Delaware Valley Medieval Association (DVMA), 2018 to 2020
- Outside Consultant, Program Review of the Art History Program, Oberlin College, 2018.

- Member, Selection Committee, International Dissertation Research Fellowship (IDRF) Program, the Social Science Research Council (SSRC), 2019, 2018, 2017, 2012, 2011
- Member, Executive Committee, Delaware Valley Medieval Association (DVMA), 2015 to 2018
- Institutional Representative, American Research Institute in Turkey (ARIT), 2014 to 2016
- Founding Member, Melanie Michailidis Legacy Project, spring 2013
- Evaluator for the Israel Science Foundation, Individual Research Grants, spring 2013
- Mentor, Mellon Mays Fellows Professional Network (MMFPN) Mentoring Program, fall 2012 to spring 2014
- Member, Selection Committee, 2012-2013 Annual Research Grants, American Research Institute in Turkey (ARIT), spring 2012

TEACHING AT BRYN MAWR

Courses taught

Seminars

- *Material Geologies* (interdisciplinary graduate seminar, spring 2025, co-taught with Selby Hearth Cull, Department of Geology)
- *Senior Conference II: Thesis Seminar* (undergraduate capstone seminar, spring 2025; spring 2024: co-taught with Lisa Saltzman; spring 2015: co-taught with David Cast and Michelle Wang; spring 2013: co-taught with Christiane Hertel and Rebecca DeRoo; spring 2012: co-taught with David Cast and Lisa Saltzman)
- *Africa & Byzantium* (graduate/undergraduate seminar, spring 2024)
- *Senior Conference I: Methods and Theories of Art History* (undergraduate capstone seminar, fall 2023: co-taught with Homay King; fall 2021: co-taught with C. C. McKee)
- *Telling Bryn Mawr Histories* (undergraduate institutional history seminar, spring 2022)
- *Gendered Images, Gendered Objects in Byzantium* (graduate seminar, spring 2022, fall 2018)
- *Surveying Byzantium* (graduate seminar, fall 2020, spring 2018, fall 2014)
- *Graduate Research Methods Seminar* (spring 2019, 2016)
- *Exhibiting Byzantine Textiles* (part of the 360 Course Cluster “Textiles in Context”) (undergraduate exhibition seminar, spring 2019: co-taught with Dr. Carrie Robbins, Curator and Academic Liaison for Art & Artifacts)
- *Building Bryn Mawr* (Emily Balch undergraduate writing seminar, fall 2017, 2015, 2014)
- *Kings, Caliphs, and Emperors: Images of Authority in the Era of the Crusades* (undergraduate/graduate seminar, fall 2015; undergraduate seminar, spring 2013)
- *Byzantine Objects* (graduate/undergraduate seminar, spring 2015)
- *Carthage: The View from Elsewhere* (graduate seminar, fall 2012: co-taught with Professor Catherine Conybeare, Department of Greek, Latin and Classical Studies)
- *Sacred Spaces of Islam: Religious Architecture of the Islamic World* (undergraduate seminar, fall 2011)
- *Constantinople: Queen of Cities* (graduate seminar, spring 2011)

Lectures

- *Medieval/Modern: Byzantine Icons, Then and Now* (writing intensive) (fall 2024 and 2023)
- *Byzantine Textiles in Life and Death* (part of the 360 Course Cluster “Textiles in Context”) (fall 2021, spring 2021, fall 2018)
- *Medieval Art and Architecture* (spring 2016, fall 2011)

- *Introduction to Medieval Islamic Art and Architecture* (spring 2015)
- *The Global Middle Ages* (writing intensive) (fall 2012)

Undergraduate Independent Study (in addition to regular 2/3 teaching obligation)

- With Simon Xie, “The Icon in Space at the Barnes Museum,” *Praxis III* (fall 2024)
- With Mort Cavanah, “Weaving: Experimental Archaeology” (spring 2021)
- With Lily Zogbaum, Senior Thesis Honors Seminar (fall 2018)
- With Griffin Star (Haverford College), “Art and Architecture of the Fatimids” (spring 2016)
- With Sana Venjara, “Media and Urban Studies at Next American City,” *Praxis III* (spring 2012)

Graduate Independent Study (in addition to regular 2/3 teaching obligation)

- *Supervised Work* (spring 2025 – 4 students; fall 2024 – 4 students; spring 2024 – 3 students; fall 2023 – 2 students; fall 2021 – 2 students; fall 2018 – 1 student; fall 2017 – 2 students; fall 2016 – 1 student; fall 2015 – 2 students; spring 2015 – 2 students; spring 2014 – 2 students; fall 2013 – 1 student; spring 2013 – 2 students; fall 2012 – 1 student)

GRADUATE ADVISING

Current Primary Advisor

- Elena Gittleman, Late Antique and Byzantine, ABD (entered fall 2016)
- Danielle Pigeon, MA stage (entered fall 2021)
- Charlie Taylor, MA stage (entered fall 2023)
- Madelyn Thompson, MA stage (entered fall 2024)
- Hayriye Bilici, visiting exchange student, Koç University (AY 2024 to 2025)

Doctoral Dissertations

Primary Advisor - Active

Elena Gittleman

Dissertation: “Legacies of Ancient Theater in Middle Byzantine Visual Culture (ca. 843-1204,” prospectus approved December 2019; dissertation to be submitted spring 2025

Predocctoral external fellowships:

- American Research Center in Turkey Fellowship (2022-2023)
- Dumbarton Oaks Junior Fellowship (2022-2023)
- Grace Fink Dissertation Grant, Medieval Academy of America (2021)
- Travel Grant, Istanbul Research Center (2020)
- Graduate Student Travel Grant, International Center of Medieval Art (2020)

Primary Advisor - Completed

Nava Streiter, 2022

Dissertation: “*Schemata*: The Language of the Body in Middle Byzantine Illuminated Manuscripts”

Postdoctoral placement:

- Curator, Yellowstone Gateway Museum, September 2024 to present
- Visiting Instructor, ESEM Program and Department of History of Art, Bryn Mawr College, spring 2023-spring 2024

Predoctoral external fellowships:

- Dolores Zohrab Liebmann Fellowship (2019-2022)
- Graduate Internship, Manuscripts Department, Getty Museum (2019-2020)
- Graduate Student Travel Grant, International Center of Medieval Art (2018)
- Knights of Columbus Vatican Film Library Mellon Fellowship, Saint Louis University (2017)
- Directors' Scholarship, Rare Book School (2017)
- Kress-Murphy Foundation Scholarship, California Rare Book School (2014)
- CARA Scholarship for Medieval Latin, Medieval Academy of America (2014)

Arielle Winnik, 2022*Dissertation:* "The Art of Coptic Burial in Fatimid Egypt"*Postdoctoral placement:*

- Assistant Curator, Yale University Art Gallery, Textiles Department, fall 2024 to present
- Curatorial Fellow, Yale University Art Gallery, Textiles Department, fall 2022-summer 2024

Predoctoral external fellowships:

- Samuel H. Kress Foundation Institutional Fellowship, Courtauld Institute of Art (2018-2020)
- American Research Center in Egypt Research Fellowship (2018-2019, declined)
- International Center of Medieval Art Student Travel Grant (2017)

Shannon Steiner, 2019*Dissertation:* "Byzantine Enamel and the Aesthetics of Technological Power, Ninth to Twelfth Centuries"*Postdoctoral placement:*

- Visiting Assistant Professor of Global Medieval Art, Binghamton University (2020-2022)

Predoctoral external fellowships:

- Hanns Swarzenski and Brigitte Horney Swarzenski Fellowship, The Metropolitan Museum of Art (2019-2020)
- Junior Fellowship in Byzantine Studies, Dumbarton Oaks (2017-2018)
- Samuel H. Kress Foundation Predoctoral Institutional Fellowship, Zentralinstitut für Kunstgeschichte, Munich (2015-2017)
- Mary Jaharis Center for Byzantine Art and Culture Dissertation Grant (2015)
- A.G. Leventis Foundation Scholarship for Medieval Greek Study at the Gennadius Library, The American School of Classical Studies at Athens (summer 2015)

Alexander Brey, 2018*Dissertation:* "Beyond the *Bilad al-Sham*: Images of Hunting in the Umayyad Empire"*Postdoctoral placement:*

- Assistant Professor, Department of Art, Wellesley College (tenure track, 2019-present)
- Research Associate, Center for Advanced Study in the Visual Arts (CASVA), National Gallery of Art (2018-2019)
- Council on Library and Information Resources (CLIR) Postdoctoral Fellow for Interdisciplinary Digital Scholarship, McGill University, Montreal (2018, declined)

Predoctoral external fellowships:

- Educational and Cultural Affairs Junior Fellow, Albright Institute of Archaeological Research, Jerusalem (2017)
- Predoctoral Residential Fellowship, Koç University ANAMED/Research Center for Anatolian Civilizations, Istanbul (2017-2018, declined)

- Garden and Landscape Studies Junior Residential Fellow, Dumbarton Oaks (2016-2017)
- Social Sciences Research Council (SSRC) International Dissertation Research Fellowship (IDRF) (2015)
- Council for American Overseas Research Centers (CAORC) Pre-Doctoral Fellow, American Center for Oriental Research (ACOR), Amman (2014)

Committee Member - Active

- Elisa Galardi, “The Relief Icon in Byzantium (800–1500),” Department of History of Art, University of Pennsylvania, to be completed summer 2025
- Nina Blomfield, “Papered Spaces: Improvised Domestic Interiors in Late Nineteenth- Century America,” to be completed fall 2025
- Hayriye Bilici, Matronage, “Donation, and Commission of Foreign Courtly Brides in Late Byzantium and Beyond (13th-15th Centuries),” Department of Archaeology and History of Art, Koç University (Istanbul), to be completed spring 2028
- Katy Rosenthal, “Fashion Makers: Chinese Embroidery and Parsi Communities in Nineteenth-century Western India,” to be completed spring 2028

Committee Member – Completed

- Mechella Ignace Yezernitskaya, “Wartime Art and Conflict in the Russian and Soviet Avant-Gardes, 1914–1927,” approved April 2024
- Bihter Esener, “A Social History of Seljuk Mirrors in Medieval Anatolia,” Department of Archaeology and Art History, Koç University, Istanbul, approved fall 2022
- Amalia Wojciechowski, “Visions of Their Land: Młoda Polska & The Making of Landscape,” approved April 2020
- Robin Kim, “The Santo Sepulcro in Torres del Rio (Navarra): Historiography, National Identity, and Reconsidering ‘Mozarabic’ Architecture,” approved fall 2015
- Maeve Doyle, “The Portrait Potential: Gender and Devotion in Representations of Book Owners in Northern French Prayer Books, 1230-1330,” approved spring 2015
- Melissa Meyers, “*Cangianti* and Shot Silk: Material Influence on Artistic Practice in Central Italian Painting from 1300 to 1550,” approved spring 2015

Administrative (“Supervising”) Chair

Doctoral Dissertation

- Danielle Smotherman, Department of Classical and Near Eastern Archaeology, approved spring 2017

Doctoral Exam Committees

- Katy Rosenfeld, “Material Culture,” completed May 2024
- Hayriye Bilici, Department of Archaeology and History of Art, Koç University (Istanbul), completed March 2024
- Elena Gittleman, “Middle Byzantine Portable Objects,” completed April 2019
- Nina Blomfield, “Theories of Material Culture,” completed April 2019
- Bihter Esener, “Islamic Metalwork,” “Islamic Metalwork in Medieval Anatolia and the Eastern Mediterranean,” and “Collecting and Displaying Islamic Art,” Department of Archaeology and Art History, Koç University, Istanbul, completed June 2017
- Nava Streiter, “The Emperor in Byzantine Art,” completed December 2017

- Arielle Winnik, “Emulating Byzantium: Cyprus and Norman Sicily,” completed May 2017
- Shannon Steiner, “Byzantine ‘Decorative Arts,’” completed April 2015
- Amalia Wojciechowski, “Medieval Art History and Postcolonial Theory,” completed April 2015
- Alexander Brey, “Nature in Medieval Art,” completed October 2013
- Emily Moore, Department of Classical and Near Eastern Archaeology, “Late Antique Art,” completed November 2012

Administrative (“Supervising”) Chair

- Dalton Sala, Department of Greek, Latin, and Classical Studies, chair of oral exams, completed October 2024
- Jennifer Tracy, Department of Greek, Latin, and Classical Studies, chair of oral exams spring 2013 to fall 2013
- Danielle Smotherman, Department of Classical and Near Eastern Archaeology, chair of oral exams, completed October 2012

MA Theses

Primary advisor – in progress

- Danielle Pigeon, “The Sartorial Body: Dress and Adornment of the Royal women in the Franco-Burgundian Courts, Fourteenth to Fifteenth Centuries,” to be completed spring 2025.
- Charlie Taylor, “Between Ethiopia and Byzantium The Reception of Post-Byzantine Painting in Ethiopia, 1400 – 1540,” to be completed spring 2025

Primary advisor - Completed

- Meriç Özölçer, “Memory in Space: A Pendant Reliquary of St. Demetrios Recontextualized,” approved April 2024
- Mengtian Bai, “The Porous Border and the Cosmopolitan Self: a Preliminary Study on Quanzhou Nestorian Stone Funerary Monuments,” approved November 2022
- Jeff Cumonow, “The al- Qaiqa Mosque, the al- ‘Aqaba Neighborhood & the Urban Fabric of Aleppo: Spolia and Urban Morphology as a Lens for Interpreting the Past,” Department of Near Eastern and Classical Archaeology, approved May 2022
- Kaylee Verkrusen, “Decorative Programs and Performative Reading in the Jaharis Lectionary,” approved November 2021
- Elena Gittleman, “Performative Spaces of Martyrdom and Sainthood: Architecture and Gesture in the Menologion of Basil II,” approved November 2018
- Michelle Al-Ferzly, “Enviably Possessions: Patronage, Commerce, and Display of the Thirteenth-Century Gemellions of Limoges,” approved May 2016
- Yue (Grace) Xie, “The Mosque of Sheikh Lutfallah in the Reign of Shah ‘Abbas,” approved May 2016
- Arielle Winnik, “The Textile Icon as Red-Hot Iron: John of Damascus’ Theology of Materiality in a Tapestry,” approved May 2015
- Nava Streiter, “Past and Presents: Texts, Images, and the Sacred Economy of Gifts in the Leo Bible (Vatican Library, Codex Regimensis Graecus 1),” approved May 2015
- Shannon Steiner, “Images that Encourage Belief: Gold-Glass Martyr Portraits and the Theology of Corporeal Salvation,” approved May 2013

Second reader

- Maggie North, “Wonderful Ethiopians: History Reimagined in the Work of Meta Vaux Warrick Fuller and Drusilla Dunjee Houston,” expected completion spring 2025
- Yuzhu Wang, “Mount Sumeru in Color: Dharma, Visualization, and Transformation at Dunhuang,” expected completion spring 2025

UNDERGRADUATE ADVISING

Senior Thesis Committees

Primary advisor

Spring 2024

- Felix Townley Bakewell, **Honors thesis**, “Dionysus Transformed: Dionysian Mythology on Byzantine Egyptian Textiles”
- Ava Cappitelli, “Elizabeth Okie Paxton: On the Politics of Women’s Impressionistic Interiors in the Boston School of Painting”
- Laura Chung, “Seeing Double: Identity Formation in Double Self-Portrait Photography”

Spring 2021

- Beck Morawski, **Honors thesis**: “A Saturated Campus: Assessing Bryn Mawr College’s Self Promotion and the Embodied Experience in Dormitories, at the Louisiana Purchase Exposition, and Beyond”

Spring 2019

- Danielle Pigeon, “‘Help Me God’: History and Identity Embodied in the Fourteenth-Century Ring of Venetian Proveditor Zeno Donati”

Spring 2018/ Fall 2018

- Lily Zogbaum, **Honors thesis**: “Klimt’s Golden Cells: The Interplay between Science and Art in Nineteenth-Century Vienna”

Spring 2018

- Cassandra Paul, “The Light of Knowledge: Bryn Mawr College Lantern Traditions as (Re)Enforcement of Community Identity”

Spring 2016

- Claudia Delaplace, “Myrna Báez: Puerto Rican Identity, Landscape, and the Female Nude”
- Elisabeth Hawthorne, “Our El Grecos: The Legacy of a Complex Historiography in Current El Greco Scholarship”

Spring 2015

- Leigh Peterson, **Honors thesis**: “Appropriation, Identity, and Universal Power: The Art of King Roger II of Sicily, 1130-1140”

Spring 2013

- Emily Bartell, “Portraiture and Identity in the Age of Social Media: Ray Beldner's *101 Facebook Friends*”
- Xin Du, “Beyond Connoisseurship and Forgery: Contextualizing *Riverbank* in the Biography of Zhang Daqian”
- Rachel Kobassa, “‘You Can't Hang This on a Wall’: Project Row Houses and the Art of Cultivating Creativity”

Spring 2012

- Maggie Murphy, “‘Identities in Stone’: The Rejuvenation Projects of the Dawoodi Bohras and Their Quest for Community”
- Lily Scott, “The Pictorial Idealization of the Virgin: A Psychoanalytical Interpretation of the Tympana Images at Chartres”
- Lee Wacker, “The Sacred and the Secular: Medieval Misericord Carvings as Seen by Monks at the Exeter Cathedral in the Thirteenth Century”

Second reader*Spring 2025*

- [second reader of all twelve theses for the graduating majors in the Department of History of Art]

Spring 2024

- Chloé Rimmerman, **Honors thesis**, “L’amour posthume: Albert Gayet (1856-1916), la femme nouvelle et la résurrection d’Antinoë,” Department of French and Francophone Studies
- Elinor Berger, “How Many Dorotheys are there Anyway?: Constructing archival intimacy with Dorothy Wyckoff and the *Book of Minerals*,” Independent Major in Medieval Studies

Spring 2023

- Olivia Harkins-Finn, “Architectural Entanglement: Bryn Mawr’s Merion Hall as an Embodiment of the Quaker Influence on Women’s College Dormitories”

Spring 2022

- Christina Altman, “The Empathetic Body: A Phenomenological Exploration of Immersive Virtual Reality”
- Linda (Yilin) Chen, “Subverting the Unstaged Authenticity, ... Akerman D’Est: aubord de la fiction”
- Siwei He, “Comfort Women Portrait: Desexualizing Sexual Violence Victim and Remembering our ‘Grandma’s”
- Zi Li, “Control and Constraint: The Seventeenth-Century Dutch Dollhouses and Women’s Fantasy”
- Yilian Lu, “Reconsidering the Aesthetic Standard of Kesi Tapestry Painting: Weaving Under the Patronage of Men in the Southern Song”
- Sofia Isabel Mondragon, “Hito Steyerl and the Museum”
- Maggie (Margaret) Parham, “Reclamation and Revelation: Photography and its Relation to White Supremacy and Black Personhood”
- Esme Read, **Honors thesis**, “Embroidery as an Essential: Uncovering Nuance in Women’s Work of Nineteenth-Century France”
- Annabelle Renshaw, “The Queer In-Between: Androgyny in the Art of Simeon Solomon”
- Lucia (Xun) Wang, **Honors thesis**, “More than a Man-Eater: The Tiger Representation in Fritz Lang’s *The India Epic*”
- Shelley (Xiaoyi) Zhu, “Preserving Melancholia: The Meditation of Abject Bodies”

Spring 2021

- Gracia Zhao, **Honors thesis**, “Painting and Embroidery as One: A Case Study of Gu Family Embroidery Through Han Ximeng’s Masterpieces of the Song and Yuan Dynasties and Fish and Flowers Albums”

Spring 2020

- Alexandra Stern, **Honors thesis**: “Little Woolen Things: Provenance and Typological Analysis of Surviving Nålbound Footwear from Late Antique Egypt”

Spring 2019

- Abigail Lua, **Honors thesis**: “Woven Layers of Philippine History: Weaving, Wearing, and Exhibiting Nineteenth-Century Piña Textiles”

- Talia Shiroma, **Honors thesis:** “Making Material Matter: Cotton in Manet’s *Olympia* (1863)”

Spring 2015

- Whitney Lopez, “Constructing Africa in Philadelphia: Margaret Plass and the Creation of Africanist Publics” (Department of Anthropology, Bryn Mawr College)
- Tianmin Chen, **Honors thesis:** “The Social Life of Empress Wu’s Calligraphy”
- Abby Placik, “*Les Deux Amis Lyonnais*: Association and Local Identity in Paintings of Pierre Révoil and Fleury Richard”
- Jennifer Rabowsky, “Henri de Toulouse-Lautrec’s Jane Avril: A Performance of Hysteria”
- Sarah “Soren” Ferrieri, **Honors thesis:** “Depictions of Early Colonial Medical Care in Central Mexican Codices, 1500-1600”
- Nina Pakdi, “The Visual Objectification of Eve in the Venetian Renaissance”

Spring 2013

- Hyoungee Kong, **Honors Thesis,** “Unfulfilled Pygmalion: Edouard Manet’s Portraits of Berthe Morisot from 1868 to 1874”
- Julia Stuart, **Honors Thesis,** “Forging Identity in Contemporary Iran: Shadi Ghadirian’s Representations of Women in the *Untitled Qajar Series*”
- Alison Whitney, “Gustav Klimt’s Artistic Rebellion: *Danaë* and the Golden Tradition”

Spring 2012

- Sarah Gzesh, “Art as Activism: The Wall, Calligraffiti, and Al-Shawa”

Examiner, Undergraduate Honors Exam, Medieval Studies Program, Swarthmore College, spring 2014

Independent Research Projects and Internships

- Chloe Rimmerman, “L’amour posthume: Albert Gayet (1856-1916), the femme nouvelle and the Resurrection of Antinoë,” Hanna Holborn Gray Fellowship, summer 2023
- Abigail Lua, “Piña: Weaving the Fabric of Philippine Identity,” Hanna Holborn Gray Fellowship, summer 2018
- Leigh Peterson, “Motivated by Victory: The Portrait of Roger II Crowned by Christ as a Political Statement against the Byzantine Empire,” Hanna Holborn Gray Fellowship, summer 2014
- Egina Manachova, “The Representation of Islam at the Metropolitan Museum of Art,” Hanna Holborn Gray Fellowship, summer 2013