

## **THOMAS ERNEST ABELL DALE: CURRICULUM VITAE**

### **EDUCATION**

- 1986-90 The Johns Hopkins University, Baltimore, MD.  
Ph.D. dissertation: "The Crypt of the Basilica Patriarcale at Aquileia: Its Place in the Art and History of the Upper Adriatic" (Advisors: William Tronzo and Herbert Kessler).
- 1984-86 The Johns Hopkins University, Baltimore, MD.  
M.A. in the History of Art
- 1980-84 Trinity College, University of Toronto, Ontario, Canada  
B.A. "With High Distinction" (Art History Major)

### **EMPLOYMENT HISTORY**

- 2016- Director, Medieval Studies Program, University of Wisconsin-Madison
- 2017- Associate Chair, Department of Art History, University of Wisconsin-Madison
- 2008-14 Chair, Department of Art History, University of Wisconsin-Madison
- 2005- Professor, Department of Art History, University of Wisconsin-Madison
- 2000-05 Associate Professor (with tenure), Department of Art History, University of Wisconsin-Madison.
- 1999-2000 Assistant Professor, Department of Art History, University of Wisconsin-Madison.
- 1996-99 Associate Professor (without tenure), Department of Art History and Archaeology, Columbia University, New York, NY.
- 1990-96 Assistant Professor, Department of Art History and Archaeology, Columbia University, New York, NY.

### **FELLOWSHIPS, GRANTS, HONORS AND AWARDS**

- 2018-19 Millard Meiss Publication Grant, College Art Association of America, for book manuscript, Pygmalion's Power: Romanesque Sculpture, The Senses, and Religious Experience.
- 2018 Delmas Foundation Fellowship, for research in Venice, summer 2018.
- 2016-17 Anonymous Fund Grant for the Symposium, "Mount Athos in Context"  
Public Humanities Project Assistant grant, Center for the Humanities, "Horlbeck Archive of Photographs of Mount Athos"
- 2014-15 Chair's Fellowship, College of Letters and Sciences, University of Wisconsin-Madison  
Sabbatical, University of Wisconsin-Madison
- 2013-14 University of Wisconsin Graduate School: Project Assistant for "Romanesque Corporealities: Sculpture, Affect and Multi-Sensory Religious Experience."

- 2012-13 University of Wisconsin Graduate School: Project Assistant for “Color and the Phenomenology of Religious Experience in Romanesque Art (ca. 1050-1200).”
- 2011-12 University of Wisconsin Graduate School: Project Assistant for “Romanesque Sculpture, Embodiment and Multi-Sensory Religious Experience.”  
University of Wisconsin, College of Letters and Sciences, Anonymous Fund grant to support symposium, “Russian Icons in Context”: \$1800.00
- 2010-11 University of Wisconsin Graduate School: Project Assistant awarded for 2010-11 for book project “Cultural Hybridity and Appropriation from the East in Medieval Venice after the Fourth Crusade.”
- 2009-10 Grant from Center for European Studies to pursue research on Romanesque Sculpture in Poitiers (March 16-23, 2009): \$1000.00  
Grant from Center for European Studies to bring Eric Palazzo to participate in Symposium: “Material Objects, the Senses and Religious Experience from Late Antiquity to the Early Modern,” (March 5-6, 2010): \$1000.00  
Grant from University Lectures Committee for Eric Palazzo public lecture (March 5, 2010): \$750.00
- 2007-08 “Professeur invité” at the Ecole des Hautes Etudes en Sciences Sociales, Paris, France, May-June, 2008
- 2006-07 Summer Salary, Travel funds and PA, Graduate School of Letters and Sciences Sabbatical Leave, University of Wisconsin-Madison  
Samuel H. Kress Senior Fellow, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, D.C.  
One-Semester Fellowship, Institute for Research in the Humanities, University of Wisconsin-Madison (declined)  
Visiting Scholar, Department of Art and Art History, University of Colorado-Boulder.
- 2005-07 Vilas Associate (research award), University of Wisconsin-Madison  
Digitization Grant, Casselman Archive of Mudejar and Islamic Architecture, UW- Madison Libraries, with Hourly position for Richard Busby
- 2002-03 Summer Research Funding, Graduate School of Letters and Sciences
- 2000-01 Coleman Fellow, Dept. of Medieval Art and The Cloisters, The Metropolitan Museum of Art, New York, NY.
- 1997-98 Member of the School of Historical Studies, Institute for Advanced Study, Princeton, NJ.
- 1990-92 Council for Research in the Humanities & Social Sciences, Summer Fellowship, Columbia University, New York, NY.
- 1989-90 Samuel H. Kress Fellowship, Department of History of Art, The Johns Hopkins University, Baltimore, MD.

Graduate Lecturing Fellowship, Department of Education, The National Gallery of Art, Washington, DC.

1988-89 Junior and Summer Fellowships, Dumbarton Oaks, Washington, DC.

1987-88 Fellowship, Gladys Krieble Delmas Foundation, New York, NY.

Research Fellowship, Charles Singleton Center for Italian Studies, Villa Spelman, Florence, Italy.

## **PUBLICATIONS**

### **Books**

*In progress*

“Cultural Hybridity and Appropriation from the East in Medieval Venice after the Fourth Crusade.”

2019 *Pygmalion's Power: Romanesque Sculpture, the Senses, and Religious Experience*. (University Park PA: Penn State University Press, [submitted November 2016; accepted for publication August 2017] anticipated publication in October/November 2019.

2004 Contributor and editor with John Mitchell, *Shaping Sacred Space and Institutional Identity in Romanesque Mural Painting: Essays in Honour of Otto Demus* (London: The Pindar Press, 2004).

1997 *Relics, Prayer and Politics in Medieval Venetia: Romanesque Painting in the Crypt of Aquileia Cathedral* (Princeton: Princeton University Press, 1997).

### **Articles**

*In progress:*

With Matthew Westerby, “Monastic art and architecture,” commissioned article for *Oxford Online Bibliographies, Medieval Art*, due March 2018

*Submitted:* “Monastic art, sacred space and the mediation of Religious Experience” in press, *Oxford Handbook of Christian Monasticism* (Oxford University Press), 7500 words, ed, Bernice Kaczynski, completed 2014

“Art,” commissioned article for *The Medieval Cultural History of Colour*, ed. Carole Biggam and Kristin Wolf (London: Bloomsbury in press, due to be published fall 2018)

### **Articles Published**

2018 “Epiphany at San Marco: The Sculptural Program of the Porta da Mar in the Dugento,” *La Basilica di San Marco, Venezia*, ed. Ettore Vio (Venice: Marsilio Editore, in page proofs)

2016 with Daniel C. Cochran, “Mosaic in Italy,” *Oxford Online Bibliographies, Medieval Studies*, Szarmach, <http://www.oxfordbibliographies.com/view/document/obo-9780195396584/obo-9780195396584-0206.xml> (published July 27, 2016)

2015 “Natasha Nicholson’s Modernist Reliquaries. Memory and Recollection,” in *Natasha Nicholson. The Artist in Her Museum* (Madison WI: Madison Museum of Contemporary Art, 2015), 62-75.

- 2014 “Pictorial Narratives of the Holy Land and the Myth of Venice in the Atrium of San Marco” in *The Atrium of San Marco in Venice: The Genesis and Medieval Reality of the Genesis Mosaics*, eds. Martin Büschel, Herbert L. Kessler, Rebecca Müller (Berlin: Gebr. Mann Verlag, 2014), 247-269
- 2012 “Romanesque Mural Painting, Colour and Multi-sensory religious experience,” *From Minor to Major: The Minor Arts and Their Current Status in Art History*, ed. Column Hourihane (Princeton: Princeton University Press, forthcoming 2012), 23-42.
- 2010 “Cultural Hybridity in Medieval Venice: Re-inventing the East at San Marco after the Fourth Crusade” in *San Marco and the Myths of Venice* (Washington D. C.: Dumbarton Oaks, 2010a ), 151-191.
- “The Nude, *Phantasia*, Vision and the Affective Powers of Romanesque Sculpture” *Current Directions in Eleventh- and Twelfth-Century Sculpture Studies*, eds. R. Maxwell and K. Ambrose (Turnhout: Brepols, 2010b), 61-76.
- 2009 “Sacred Space: From Constantinople to Venice,” in *The Byzantine World* , ed. Paul Stephenson (Routledge, 2009a), 406-427.
- “Saint Mark, Evangelist,” *Encyclopedia of Medieval Pilgrimage*, ed. Larissa Taylor (Leiden: Brill, 2009b).
- “Reading the Stones of Venice: Material and Functions of the San Marco Pulpits” in *Archaeologia Abrahamica Studies in archaeology and artistic tradition of Judaism, Christianity and Islam* ed. Leonid A. Beliaev (Moscow: INDRIK, 2009c). 115-34
- 2008 “Romanesque Sculpted Portraits: Convention, Vision and Real Presence,” *Gesta*, 46, no. 2 (2007), 101-119 [appeared August 2008].
- “Meyric Rogers, Oswald Goetz and the Rehabilitation of the Lucy Maud Buckingham Memorial Gothic Room at the Art Institute of Chicago in the 1940s” in *Medieval Art, Midwestern Audiences*, ed. C. Nielsen (Oxford: Scholar Press, 2008), 118-130.
- 2007 “The Portrait as Imprinted Image and the Concept of the Individual in the Romanesque Period.,” in *Le Portrait. La représentation de l’individu., Micrologus Library*, (Florence: SISMELE-Edizioni del Galluzzo, 2007), 95-116
- 2006 “The Monstrous,” in *Romanesque and Gothic*, ed. Conrad Rudolph, in *The Companion to Art* (Oxford: Blackwell, 2006), 253-73.
- “From ‘Icons in Space’ to Space in Icons: Pictorial Models for Public and Private Ritual in the Thirteenth-century mosaics of San Marco in Venice,” in *Hierotopy. The Creation of Sacred Space in Byzantium and Medieval Russia*, ed. Alexei Lidov (Moscow: Progress-Traditsiia, 2006), 1-18.
- 2004 “*In Paradisum deducant te Angeli*: Shaping Celestial Space in the Burial Crypt of the

- Benedictine Abbey of Montemaria in Burgusio (Alto-Adige),” in Dale w. Mitchell, *Shaping Sacred Space and Institutional Identity in Romanesque Mural Painting* (London: Pindar, 2004), 141-160.
- 2003 “Mosaic,” *Medieval Italy: An Encyclopedia*, ed. Christopher Kleinhenz, 2 vols. (New York and London: Routledge, 2003), 737-751.
- 2002 “Rudolf von Schwaben, the *Individual* and the Resurrected Body in Romanesque Portraiture,” *Speculum* 77, no. 3 (2002), 707-743.
- 2001 “Monsters, Corporeal Deformities and Phantasms in the Cloister of Saint-Michel de Cuxa,” *Art Bulletin* 83, no. 3 (2001):402-436.
- 2001 “La `maniera greca' come modalità devozionale nella pittura murale romanica in Italia: Le icone della Passione ad Aquileia,” in Nicholas Oikonomides, ed. *L'Ellenismo Italiota dal VII al XII secolo* (Athens, 2001), 305-318.
- 2000 “Stolen Property: St Mark’s first Venetian tomb and the Politics of Communal Memory,” in Elizabeth Valdez del Alamo, ed., *Memory and the Medieval Tomb* (Aldershot, 2000), 205-25.
- 1997 “Vers une iconologie de l'ornement dans la peinture murale romane. Le sens allégorique des tentures feintes de la crypte de la basilique patriarcale d'Aquilée,” in *L'ornement dans la peinture murale du Moyen Age*, Civilisation Médiévale, IV (Poitiers, 1997), 139-148.
- 1997 “Reliquie Sante e “Praedestinatio”: Venezia come Popolo Santo nel programma marciano del Duecento,” *Storia dell'arte marciana: i mosaici*, ed. Renato Polacco, (Venice, 1997), 146-156.
- 1996 “The Reliquary-Column of Saint Mark in Venice: The Politics of Miracles and Images in Medieval Venice,” (in Russian) in Alexei Lidov, ed., *Chudotvornaya Ikona v Vizantii i Drevnei Russi* (= Miracle-Working Icons in Byzantium and Mediaeval Russia) (Moscow: Centre for East Christian Culture, 1996), 96-116.
- 1995 “Easter, Saint Mark and the Doge: The Deposition Mosaic in the Choir of San Marco in Venice,” *Thesaurismata = Bollettino dell'Istituto Ellenico di Studi Bizantini e Post- Bizantini di Venezia* 25 (1995):21-33.
- 1994 “Inventing a Sacred Past: Pictorial Narratives of Saint Mark the Evangelist at Aquileia and Venice, c. 1000-1300,” *Dumbarton Oaks Papers* 48 (1994):53-104.
- 1993 “The Power of the Anointed: The Life of David on Two Coptic Textiles in The Walters Art Gallery,” *Journal of The Walters Art Gallery* 51 (1993):23-42.  
with Anthony Cutler, "Two Venetian Fragments and the Study of Italo-Byzantine Mosaic," *Arte medievale* Series II, 7 (1993):97-104.

### Book Reviews

- 2014 Jérôme Baschet, Jean-Claude Bonne, Pierre-Olivier Dittmar: *Le Monde roman ar-delà le bien et le mal* (Turnhout: Brepols, 2013) in Sehepunkt: Rezensionjournal für die Geschichtswissenschaften online at <http://www.sehepunkte.de/2014/06/24242.html>

- 2010 Jean Wirth, *L'image à l'époque gothique (1140-1280)* (Paris, 2008) in *Catholic Historical Review*. (2010), 780-82
- 2009 Elina Gertsman, ed., *Visualizing Medieval Performance. Perspectives, Histories, Contexts*. (Aldershot, UK and Burlington VT: Ashgate, 2008) for *CAA Reviews On-Line*, Sept. 2, 2009 (<http://www.caareviews.org/reviews/1319>).
- 2008 Meyer Schapiro, *Romanesque Architectural Sculpture* (Chicago, 2006), for *Art Bulletin* XC, no. 1 (2008), 126-130
- 2007 Andreas Hartmann-Virnich, *Was ist Romanik?* (Darmstadt: Primus Verlag, 2004) and Xavier Dectot, *L'art roman en France* (Paris: Musée du Louvre, 2005) in *Speculum* 82, no. 4 (2007), 978-80.
- 2006 Ettore Vio, ed., *St. Mark's: The Art and Architecture of Church and State in Venice* (New York: Riverside Press, 2003), *TMR—The Medieval Review*, August 11, 2006, on line at <http://www.hti.umich.edu/t/tmr/>  
Thomas Meier, *Die Archäologie des mittelalterlichen Königsgrabes im christlichen Europa* (Stuttgart: Jan Thorbecke, 2002) in *Speculum* 81, no. 1 (2006):241-43.
- 2003 Jean Wirth, *L'image à l'époque romane* (Paris: Editions du Cerf, 1999) in *Speculum* 78, no. 1 (2003):298-302  
Suzannah Biernoff, *Sight and Embodiment in the Middle Ages* (New York & London: Palgrave, 2002) in *TMR (The Medieval Review)*, Sept. 2003, on line at <http://www.hti.umich.edu/t/tmr/>
- 2001 John Williams, ed. *Early Medieval Bible Illustration* (State College PA: Pennsylvania State Press, 1999) in *CAA Reviews* (2001), <http://caareviews.org/reviews/williams.html>.  
Colum Hourihane, ed., *Image and Belief. Studies in Celebration of the Eightieth Anniversary of the Index of Christian Art* (Princeton: Princeton University Press, 1999) in *TMR (The Medieval Review)*, Sept. 9, 2001 on-line at <http://www.hti.umich.edu/t/tmr/>  
Peter Fergusson & Stuart Harrison, *Rievaulx Abbey: Community, Architecture, Memory* (New Haven: Yale University Press, 1999), in *Speculum* 76, no. 3 (2001):721-723.
- 1994 Marcia Kupfer, *Romanesque Wall Painting in Central France* (New Haven, 1993), in *Revue d'art canadienne/ Canadian Art Review* 19 (1992):143-45 (appeared October 1994).

## SELECTED CONFERENCE PAPERS AND LECTURES

- 2018 “Les Monstres dans la sculpture romane, et la somatization des cauchemars” invited lecture, *Le Festival de l'histoire de l'art*, organized by the Institut National de l'Histoire de l'Art (INHA), Fontainebleau, France, June 1-3, 2018.
- 2017 “Animating the Stones of San Marco: Light, Colour, Shimmer, Ritual” Society of Architectural Historians, Annual Conference in Glasgow, June 8, 2017
- 2016 “Pygmalion's Power: Romanesque Sculpture, the Senses and Religious Experience” International Visual Literacy Association Annual Meeting, Concordia University, Montreal, Canada, October, 2016.

- “Romanesque Tomb Effigies, Plasticity and the Multi-Sensory Animation of the Dead”  
College Art Association of America, Annual Meeting, Washington, D. C., February 2016.
- “Materiality and metaphor: Global Contexts for Elite Textile Cultures in Medieval England”  
Keynote Lecture for Nearness | Rift: Art and Time in the Textiles of Medieval Britain,  
Department of Art History, University of Chicago, April 2016.
- 2012 “Romanesque Art, Liturgy and the Sensory Turn in Medieval Studies,” Round Table, Centers  
and Peripheries: Evaluating the place of Musicology and Art History in Medieval Studies,  
Medieval Academy of America, Annual Meeting, Saint Louis, April
- “Biblical Narratives of the Holy Land and Venetian Mythmaking of the Thirteenth Century,”  
The Atrium of San Marco in Venice: The Genesis of the Genesis Mosaics and their Medieval  
Reality, sponsored by the University of Frankfurt, Bad Homburg, Germany. June 22-23
- “Romanesque Sculpture, The Senses and Religious Experience,” Center for Medieval Studies,  
University of Minnesota, Twin Cities, Minneapolis MN, April 3
- “Corpses, Portraiture and Self-Commemoration in the Sacramentary of Warmundus of Ivrea,”  
Corpus: Pre-Modern Books and Bodies, Center for the Humanities, Mellon Workshop,  
University of Wisconsin-Madison, Feb. 10
- 2011 “Romanesque Corporealities: Sculpture, the Senses and Religious Experience.” Invited lecture,  
Center for 21st Century Studies, University of Wisconsin-Milwaukee, November 18, 2011.
- “The Byzantine Koiné and the Phenomenology of Romanesque Sculpture,” 22nd International  
Congress of Byzantine Studies, Sofia, Bulgaria, August, 22-27, 2011
- “Holy Image, Sacred Space: The Russian Icons at the Chazen Museum,” opening lecture,  
March 25, 2011.
- “Romanesque Mural Painting, Colour and Multi-sensory religious experience,” Index of  
Christian Art, Princeton University, March 17-18, 2011
- 2010 “New Perspectives on Byzantine Art and the West around “The Year 1200”” 45th International  
Congress of Medieval Studies, Kalamazoo MI, May 14, 2010
- Round Table on “Forming and De-forming the Human Body,” for the GAFIS (Graduate  
Association of French and Italian Students) Symposium, UW-Madison, April 17, 2010
- “Introduction” and “Romanesque Sculpture, the Senses and Religious Experience” for  
symposium I organized on *Material Objects, the Senses and Religious Experience in the West  
from Late Antiquity to the Early Modern*, March 6, 2010.
- 2009 “Romanesque Sculpture and the Multi-Sensory Experience of the Sacred” Branner Forum of  
Medieval Art, Columbia University.
- “The mosaics of Ravenna through the eyes of Dante,” NEH/Medieval Academy Summer  
Seminar on Dante, Ravenna, Italy, July 7, 2009.

“Romanesque Sculpture, the Senses and Religious Experience,” Department of Art History and Archaeology, Princeton University, Oct. 1, 2009

“L'expérience de la sculpture de la sculpture romane” Centre d'Etudes Supérieures du Moyen-Age (CESM), Poitiers, France

“Anglo-Saxon Art and Mentalities: The Disappearing Christ and the Value of the Senses in Medieval Religious Experience,” in *Other Peoples Thinking: Language and Mentality in England before the Conquest*, Burdick-Vary Symposium, Institute for Research in the Humanities, University of Wisconsin-Madison

2008 “L'expérience de la sculpture de la sculpture romane”; “Le nudité à Moissac: Vision, *Phantasia*, et l'expérience de la sculpture romane”; “Les monsters dans les cloîtres romans,” three lectures in French for the Groupe d'anthropologie historique de l'Occident Médiéval (Jean-Claude Schmitt, director), Ecole des Hautes Etudes en Sciences Sociales, Paris, at The Institut National de l'Histoire de l'Art (INHA), Paris.

“Experiencing Romanesque Sculpture,” University of Illinois at Champaign Urbana, Medieval Studies Lecture, March.

“The Multi-Sensory Experience of Romanesque Sculpture,” Friends of Art History Spring Lecture, April.

2007 “Re-inventing Byzantium: Byzantine Spolia and Middle Eastern Relics in the Ritual and Myth of San Marco after the Fourth Crusade,” From Enrico to Andrea Dandolo: Imitation, Appropriation and Meaning at San Marco in Venice, The Johns Hopkins University, Baltimore, Maryland.

“Experiencing Romanesque Sculpture,” University of Colorado-Boulder.

“Redefining Romanesque,” Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, D.C.

“Romanesque Portraiture and the Concept of the Individual,” Archives of American Art, Smithsonian Institution, Washington, D.C.

2006 “Orientalism in Medieval Venice,” De Paul University, Chicago.

“Romanesque Portrait Sculpture: Vision and Real Presence,” ICMA 50th Anniversary Symposium—Facing the Middle Ages, The Metropolitan Museum of Art, New York

“Death, Memory and Embodiment in the early eleventh century: The Sacramentary of Warmundus of Ivrea.” *The New Eleventh Century*, University of Illinois, Champaign- Urbana.

2005 “Saint Clement and the Dogressa: The Place of the Doge's Consort in San Marco in Venice,” Medieval Academy of America Annual Meeting, Miami Beach, Florida

“The Appropriation of Byzantine and “Moorish” Culture in San Marco and Venetian



Orientalism after the Fourth Crusade,” Byzantine Studies Conference, Athens, Georgia.

“Displaying Saint Adrian from Romanesque Spain to Contemporary Chicago,” *Medieval Art, Midwestern Audiences*, The Art Institute of Chicago.

2004 “The Imprinted Image, the Individual and Romanesque Portraiture,” *Le Portrait*, University of Geneva, Switzerland.

“Origins, Functions and Meaning of the ‘Pulpits’ of San Marco in Venice” Byzantine Studies Conference, The Walters Art Museum, Baltimore, Maryland.

“Relics from the East and the Reconquista: A Spanish Romanesque Reliquary of Saints Adrian and Natalia in the Art Institute of Chicago,” Symposium on Medieval Iberia, UW- Madison.

“From ‘Icons in Space’ to Space in Icons: Pictorial Models for Public and Private Ritual in the Thirteenth-century mosaics of San Marco in Venice,” *Hierotopy/Sacred Space*, conference organized by the Center for East Christian Culture at the Tretyakov Gallery, Moscow.

“The Romanesque Cloister: Monastic Ideals and Monstrous Visions in Twelfth-Century France.” The Metropolitan Museum of Art, New York, NY.

“The Nude, *Phantasia* and the Affective Powers of Romanesque Sculpture,” College Art Association of America, Annual Meeting, Seattle, Washington

“The Agony in the Garden at San Marco: Gestures of Prayer in Dugento Venice,” Medieval Academy of America, Annual Meeting, Seattle, Washington.

2002 “Monsters, Corporeal Deformity and Phantasms in the Romanesque Cloister,” Northern Illinois University, DeKalb, IL.

“Narrative and Ritual in San Marco after 1204: The Agony in the Garden,” Thirty-fifth International Congress of Medieval Studies, Kalamazoo, MI.

“Romanesque Portrait Reliquaries and the Imprinted Likeness,” International Medieval Congress, Leeds, UK, July 2002.

“Medieval Metalwork as Personal Adornment and Spiritual Ornament,” The Elvehjem Museum of Art, University of Wisconsin-Madison.

“Beautiful and Monstrous Bodies, Sacred and Profane Love in Romanesque and Gothic Sculpture,” The Elvehjem Museum of Art, University of Wisconsin-Madison.

2001 “The Romanesque Nude as *Phantasia*: The Personification of Lust in Twelfth-century Art,” Medieval Association of the Midwest, Madison, WI.

“Epiphany and Revelation in the Romanesque Apse Painting of San Juan de Tredòs” gallery talk, Saturdays at The Cloisters, The Metropolitan Museum of Art, New York, NY.

“Monsters and Corporeal Deformity in Romanesque Art,” gallery talk, Saturdays at The Cloisters, The Metropolitan Museum of Art, New York, NY.

“Romanesque Portraiture: Rudolf von Schwaben, the Imprinted Likeness and the Resurrected Body,” Robert Branner Forum for Medieval Art, Columbia University, New York, NY.

“Byzantine Objects in Venetian Settings: The Ritual and Politics of Display,” Department of History of Art, The Johns Hopkins University, Baltimore, MD.

“The Romanesque Nude: The Body as Image and *Phantasia*,” fellows colloquium, The Metropolitan Museum of Art, New York.

“Monsters, Deformed Bodies and Phantasms in the Romanesque Cloister of Saint- Michel-de-Cuxa,” Spring Art History Lecture, Keane College, Elizabeth, NJ.

1999 "Romanesque *Phantasia*: Corporeal Transformation and Religious Imagination in the Frescoes of Termeno," 87th Annual Conference of the CAA, Los Angeles, CA.

"Rudolf von Schwaben, Romanesque Portraiture and the Resurrected Body," Thirty- fourth International Congress on Medieval Studies, Kalamazoo, MI.

1998 “Beautiful Deformity: The Monstrous and Deformed Body in the Romanesque Cloister,” University Seminar in Medieval Studies, Columbia University, New York, NY.

1997 “La Maniera Greca come modalità devozionale nella pittura murale romanica,” L’Ellenismo Italiota dal VII al XII secolo, Istituto Ellenico di Studi Bizantini e Post- Bizantini, Venice, Italy.

“*In paradisum deducant te angeli*: Shaping Celestial Space in the Burial Crypt of Burgusio,” International Medieval Congress, University of Leeds, Leeds, England.

“Venetian *Ostensio*: The Display of Byzantine Relics and Images in the Basilica of San Marco,” Byzantium Through Italian Eyes, Italian Academy for Advanced Studies in America, New York, NY.

“Beautiful Deformities: Monsters, Corporeal Deformity and Metamorphosis in the Romanesque Cloister of Saint-Michel de Cuxa,” gallery talk, Saturdays at The Cloisters, The Metropolitan Museum of Art, New York, NY.

1996 “Text, Image and Relics in the Apse Mosaic of San Clemente in Rome,” 84th Annual Conference of the CAA, Boston, MA.

1995 “The Enigma of Enrico Dandolo's Tomb in Hagia Sophia,” Twenty-first Annual Byzantine Studies Conference, New York, N.Y.

“Vers une iconologie de l’ornement dans la peinture murale romane: la signification allégorique du voile fictif dans la crypte de la cathédrale d'Aquilée,” Le rôle de l'ornement dans la peinture murale romane, Saint-Lizier (l'Ariège), France (*invited*).

1994 “Reliquie sante e *Praedestinatio*: Venezia come popolo santo nel programma marciano del Duecento,” Symposium commemorating the 900th Anniversary of the Consecration of San Marco in Venice, Fondazione Giorgio Cini, Venice, Italy (*invited*).

“The Miraculous Reliquary-Column of Saint Mark in Venice,” Symposium on Miracle-Working Icons, Centre for East Christian Culture, Moscow, Russia (*invited*).

“Stolen Property: Commemorating Saint Mark's First Venetian Tomb,” Memory and the Mediaeval Tomb, Eighty- second Annual Conference of the College Art Association of America, New York, N.Y.

1993 “Easter, St. Mark and the Doge: The Deposition Mosaic in San Marco,” Nineteenth Annual Byzantine Studies Conference, Princeton, N.J.

1992 “*Praedestinatio* and *Translatio*: The Thirteenth-Century Programme of San Marco in Venice,” Round-Table on Eclecticism and Politics in the Art of Thirteenth- and Fourteenth-Century Venice, Dumbarton Oaks, Washington, D.C. (*invited*).

1991 “Two Venetian Mosaics Rediscovered,” Seventeenth Annual Byzantine Studies Conference, Brookline, Massachusetts.

“The Apse of San Clemente in Rome: A Monumental Reliquary,” The Robert Branner Forum for Medieval Art, Columbia University, New York, N.Y.

1990 “The Life of David on Coptic Textiles,” Sixteenth Annual Byzantine Studies Conference, Baltimore, Maryland.

“Allegorical Veils: The Socle Decoration in the Crypt of the Basilica Patriarcale at Aquileia,” Middle Atlantic Symposium, National Gallery of Art, Washington, D.C.

1989 “Venice and Aquileia: A Dialogue in Pictures,” Fifteenth Annual Byzantine Studies Conference, Amherst, Massachusetts.

## **EXHIBITIONS**

2017 “Holy Mountain: Icons from Mount Athos and Photographs by Frank Horlbeck,” February to March 2017, Art History class exhibition, Mayer Gallery, Chazen Museum of Art

2011 “Holy Image, Sacred Presence: Russian Icons from the Chazen Museum” March-May, Mayer Gallery, Chazen Museum of Art (curator with students from seminar)

## **CONFERENCES AND SESSIONS ORGANIZED**

2017 Symposium: “Mount Athos in Context,” Department of Art History and Chazen Museum of Art, University of Wisconsin-Madison.

2015 “Visualizing and Translating Scriptures: The Saint John’s Bible in Context,” member of organizing committee, lead organizer, Chazen Museum of Art, under auspices of the Lubar Institute for Abrahamic Religions, University of Wisconsin-Madison.

2013 Think Tank on Curatorial Studies, University of Wisconsin-Madison, sponsored by the Chipstone Foundation, Milwaukee .2011 Symposium: “Holy Image, Sacred Space: Russian Icons ca. 1500-1900” Department of Art History and Chazen Museum of Art

2010 Symposium: “Material Objects, the Senses and Religious Experience in the West from Late to the Early Modern,” UW-Madison, March 6-7, 2010.

- 2001 Session: "The Art of Display in Ritual Space: Holy Images, Reliquaries, Liturgical Furnishings Books in the High Middle Ages and Renaissance," International Congress of Medieval Studies, Kalamazoo, MI.  
Session: "Fantasy and the Religious Imagination in Medieval Art" 89th Annual Conference of College Art Association of America (CAA), Chicago.
- 1997 Session Organizer: "Shaping Sacred Space and Institutional Identity in Romanesque Mural," at the Fourth International Medieval Congress, University of Leeds, Leeds, England  
Organizer of conference: "Byzantium through Italian Eyes," for the Italian Academy for Advanced Studies in America, Columbia University, New York, NY.
- 1996 Member, Local arrangements committee, Byzantine Studies Conference, New York University, New York, NY.

## **CAMPUS SERVICE AT UW-MADISON**

### **Department Committees and Duties**

- 2017-18 Personnel Merit and Budget Committee, Chair; Pruitt Mentoring Committee, Chair  
2015-18 Development Committee, Chair (including establishing Art History Advisory Group)  
2015-17 Curatorial Studies Committee, Chair  
2008-14 Department Chair  
2013-14 Pruitt Mentoring Committee; Development Committee; Curatorial Studies Committee  
2012-13 Development Committee; Curatorial Studies Committee 2011-12 Merit and Budget Committee; Development Committee
- 2008-09 Chair, Thematic Year Curriculum Subcommittee 2007-08 Chair, Development Committee
- 2007-08 Graduate Co-ordinator; Chair, Graduate Admissions, Fellowships and TAs Committee
- 2005-06 Chair, Development Committee
- 2004-6 Graduate Advisor, Chair of Admissions Committee
- 2002-03 Mentor Committee (for tenure) for Prof Ann Smart Martin 2001f Executive Committee (secretary)
- 2001f Graduate Admissions and Fellowships; Schewe Award; Teaching Assistants, Policies
- 2002-03 Procedure & Evaluation; Budget and Merit
- 2001-03 Graduate Advisor

### **Current Graduate Student Committees and Advisees**

- Peter Bovenmyer, Ph.D. (Art History) dissertation director  
LauraLee Brott, Ph.D. (Art History), advisor  
Daniel Cochran, Ph.D. (Art History), dissertation director  
Ashley Cook, Ph.D. (Art History), dissertation director  
Mark Dieter, Ph.D. (Special Committee Degree), dissertation director

Özlem Eren, Ph.D. (Art History), advisor  
Mateusz Ferens, Ph.D. (Art History), advisor  
Mya Frieze, M.A. (Art History), advisor  
Anthony Irwin, Ph.D. (Languages and Cultures of Asia), member of dissertation committee  
Tanya Koralik Ph.D. (Art History) advisor  
Leah Pope, Ph.D. (English), member of dissertation committee  
Holly Rubalcava, Ph.D. (Art History), member of dissertation committee  
Mark Summers, Ph.D. (Art History), dissertation director

### **Past Graduate Student Committees**

Chelsea Avirett, Ph.D. (English, UW-Madison), member of dissertation committee  
Paul Bacon, Ph.D. (Art History, UW-Madison), member of dissertation committee  
Peter Bovenmyer, M.A. (Art History, UW-Madison), thesis director  
Richard Busby, M.A. (Art History, UW-Madison), thesis director  
Alicia Cannizzo, M.A. (Art History) thesis director  
Sarah Cloud, M.A. (Art History, UW-Madison), 2nd reader  
Brandon Cook, M.A. (Art History, UW-Madison), thesis director  
Denis Dépinoy, Ph.D. (French and Italian), member of dissertation committee  
Terrence Dewsnap, Ph.D. (Art History, Columbia University), member of dissertation committee  
Rachel Dressler, Ph.D. (Art History, Columbia University), member of dissertation committee  
Debra Hassig (Strickland), Ph.D. (Art History, Columbia University), member of dissertation committee  
Marguerite Heckscher, M.A. (Art History, UW-Madison), 2nd reader  
Rachel Klimczyk, M.A. (Art History), thesis director  
Saadia Lawton, Ph.D. (Art History, UW-Madison), member of dissertation committee  
Kevin MacNanamy, Ph.D. (Art History, UW-Madison), member of dissertation committee  
Sarah McPhee, Ph.D. (Art History, Columbia University), member of dissertation committee  
Vanessa Rousseau, Ph.D. (Art History, UW-Madison), member of dissertation committee  
Caitlin Silberman, Ph.D. (Art History, UW-Madison), member of dissertation committee  
Janet Snyder, Ph.D. (Art History, Columbia University), member of dissertation committee  
Sooyun Sohn, Ph.D. (Art History, UW-Madison), member of dissertation committee  
Laura Wangerin, Ph.D. (History), member of dissertation committee  
Matt Westerby Ph.D. (Art History), dissertation director (completed April 2017)  
Katherine White, M.A. (Art History, UW-Madison), 2nd reader

### **University Service:**

2017-18 Director, Medieval Studies Program

Principle Organizer, Borghesi-Mellon Workshop on Science, Nature, and Wonder in the Middle Ages

Arts Institute Gallery and Curation Committee

Design Gallery Committee, School of Human Ecology

2016-17 Center for the Humanities Review Committee, Chair

Search Committee, Director of the Chazen Museum of Art

Task Force, Design Studies Gallery

2011-12 Mellon Funding Committee, College of Letters and Sciences

2010-11 Co-Chair, Humanities Strategic Planning Committee

2010-12 Commission of Faculty Compensation and Benefits

2009-11 Steering Committee, Year of the Arts, UW-Madison

2009-10 Chair, ad hoc tenure committee for Kristin Philips-Court  
Member, Byzantine History Search Committee

2009-10 Informal working group for proposed Stabiae/UW-Madison program 2008- Informal working  
group for proposed Paris-Diderot/UW-Madison masters 2008- Arts Institute Executive  
Committee

2008-09 Sub-committee for Year of the Humanities

2008- Steering Committee for the Arts and Humanities Strategic Plan

2006-07 Organizing Committee for Symposium on Al Andalus, October 2007

2004-08 Research Committee, Humanities Division of the Faculty of Letters and Sciences.

2003-05 Italian Studies Advisory Board, Office of International Studies and Programs

2002-03 Fellowship selection committee, Institute for Research in the Humanities  
2000-04 Faculty Appeals Committee

1999-present Steering Committee for Medieval Studies, Art History rep 2002-03 Chair of Curriculum  
Committee, Medieval Studies Program.

### **Campus Workshops and Organizations**

2018-19 Borghesi-Mellon Workshop: Thinking Race: Migration, Representation, Appropriation (lead  
organizer).

2016-18 Borghesi-Mellon Workshop: Science, Nature, and Wonder in the Middle Ages (lead  
organizer).

2014-15 Mellon Workshop: “Imagines Mundi: The Global Middle Ages” (member of organizing  
committee)

2009-11 Mellon Workshop: Corpus: Pre-modern Books and Bodies (member of organizing committee)

2005-06 Mellon Workshop on Monstrosity

2003-04 Mellon Workshop on Byzantium and the West (Co-organizer with Paul Stephenson, History,  
and Christopher Livanos, Comparative Literature)

2002-03 Mellon Workshop on Death and the Afterlife

2002-03 Mellon Workshop on Byzantine Commonwealth (Co-sponsor and co-organizer with Paul  
Stephenson, History)

## **OTHER CAMPUS SERVICE**

2017 “Confederate Images in Context: Sculpted Images, Statue Love and Iconoclasm” presentation to The Studio

Art and Architecture of Eastern Orthodox Christian Monasticism, UW-Extension

“Echoes of Medieval Italy: The Art and Architecture of the New Catholic Center” Saint Paul’s Catholic Center, UW-Madison.

2014 Hilldale Lecturer in the Humanities, Holland Cotter (New York Times), lead organizer.

2013 Presenter, “Place of Place in Medieval Art,” Seminar on the “Place of Place in the Humanities,” Institute for Research in the Humanities

Review Panel for Jordan Zweck, First-Book Program, Center for the Humanities 2009 “Art and the Court” guest lecture for Introduction to Medieval Studies (Jane Schulenburg, UW-Extension and Women’s Studies)

“Domestic Arts of Pompeii and Herculaneum,” substitute for Nick Cahill, survey 2006 “Art in the Age of Boccaccio” guest lecture for Graduate Seminar on Boccaccio (Chris Kleinhenz, French and Italian)

“Monsters in Medieval Art” guest lecture for undergraduate lecture course on Monsters (Chris Livanos, Comp. Lit.)

2005 Lecture on “Art for the Laity: devotional Images and Courtly Love in French Gothic Art” UW-Extension course in Medieval Studies.

Lecture on “Visualizing History in Medieval Venice” for History methodology seminar

2001-02 Exhibition of Medieval Art at the Elvehjem Museum: worked with Maria Saffiotti Dale (Curator of Painting, Sculpture and Decorative Arts) to select and secure the loan of thirteen medieval objects from the Metropolitan Museum of Art; also gave hour-and-a-half long joint interview to Capital Times reporter Jake Stockinger to publicize the loan

2001, 02, 05 Lecture on Pilgrimage for *Dimensions of Material Culture* introductory seminar in Material Culture program

Spring 2000 Lecture on San Marco in Venice for UW-Extension course on the Cult of the Saints

Spring 2003 Three Lectures on the Body in Romanesque Art for UW-Extension

## **SERVICE TO PROFESSION**

2018-19 Nominee for Second Vice-President, Medieval Academy of America (anticipates a three-year term culminating in serving as President, 2020-21)

2017-20 Director, International Center of Medieval Art, New York

2016-17 Chair, Nominating Committee, Medieval Academy of America

2017 Article reviewer for *Gesta*, *Speculum*

2016 Program Reviewer, Art and Art History, University of Colorado-Boulder  
Article Review for *Gesta*

2014 Program Reviewer, Art History, University of Indiana, Bloomington 2013 Book Proposal Reviewer, Penn State University Press  
Outsider Reviewer for promotion to full professor, University of Colorado- Boulder

2012 Article Reviewer, *Speculum*  
Article Reviewer, *Gesta*

2011 Program Review Committee member, Department of Art History, University of Oregon at Eugene

2011 Book manuscript Reviewer, Pennsylvania State University Press 2010 Book manuscript Reviewer, Yale University Press  
Book manuscript reviewer University of Chicago Press

2009 Selection Committee, Medieval Studies for American Academy in Rome

2006-08 Van Courtland Elliott Prize Committee, Medieval Academy of America 2005 Program Committee, Byzantine Studies Conference, Athens, Georgia 2003-06 Director, Board of the International Center for Medieval Art (ICMA) 2000-03 Advisor, Board of the ICMA

2002-03 Reviewer, *Art Bulletin*

2001-03 Editor, Newsletter of the International Center of Medieval Art (ICMA) 2000-02 Reviewer, Pennsylvania State University Press

1999-2002 Member, Board of Advisers, ICMA, New York, NY.

1998-2001 Adjudicator, J. Paul Getty Humanities Center, Doctoral Fellowships

1997 Outside reader for Dumbarton Oaks Papers, Washington, DC.

1995 Adjudicator for NEH Summer Seminar on Gothic Architecture in the Île-de- France (Stephen Murray)

1991 Adjudicator for Bunting Fellowships, Radcliff College, Cambridge, MA.