

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

- 2022–27 Simona and Jerome Chazen Distinguished Chair of Art History, University of Wisconsin–Madison
- 2017–18 Associate Chair, Department of Art History, University of Wisconsin–Madison
- 2016–19 Director, Medieval Studies Program, University of Wisconsin–Madison
- 2008–14 Chair, Department of Art History, University of Wisconsin–Madison
- 2005–present 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

- 2021–22 Resident Fellow, Institute for Research in the Humanities, University of Wisconsin–Madison
- 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 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, University of
Wisconsin–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, D.C.
- 1988–89 Junior and Summer Fellowships, Dumbarton Oaks, Washington, D.C.
- 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.”

Published

- 2019 *Pygmalion’s Power: Romanesque Sculpture, The Senses, and Religious Experience* (Pennsylvania State University Press).
- 2004 Contributor and editor with John Mitchell, *Shaping Sacred Space and Institutional Identity in Romanesque Mural Painting: Essays in Honour of Otto Demus* (London: Pindar Press).
- 1997 *Relics, Prayer and Politics in Medieval Venetia: Romanesque Mural Painting in the Crypt of Aquileia Cathedral* (Princeton: Princeton University Press).

Articles

In progress

(with Matthew Westerby), “Art and the Religious Orders in the Middle Ages,” commissioned article for *Oxford Online Bibliographies*, under contract.

Published

- 2016 (with Daniel C. Cochran), “Mosaics in Italy,” *Oxford Online Bibliographies in Medieval Studies*, ed. Paul E. Szarmach, <https://www.oxfordbibliographies.com/view/document/obo-9780195396584/obo-9780195396584-0206.xml?rskey=HRDby7&result=185> (published

July 27, 2016).

- 2007 “Romanesque Sculpted Portraits: Convention, Vision, and Real Presence,” *Gesta* 46, no. 2 (2007):101–19.
- 2002 “The Individual, the Resurrected Body, and Romanesque Portraiture: The Tomb of Rudolf von Schwaben in Merseburg,” *Speculum* 77, no. 3 (2002):707–43.
- 2001 “Monsters, Corporeal Deformities, and Phantasms in the Cloister of St-Michel-de-Cuxa,” *Art Bulletin* 83, no. 3 (2001):402–36.
- 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 St. Mark the Evangelist in Aquileia and Venice, ca. 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.
- 1993 (with Anthony Cutler), “Two Venetian Fragments and the Study of Italo-Byzantine Mosaic,” *Arte medievale Series II*, 7 (1993):97–104.

Book Chapters

- 2022 “Art,” in *A Cultural History of Color in the Medieval Age*, eds. Carole P. Biggam and Kristen Wolf (London: Bloomsbury), commissioned chapter.
- 2020 “Monastic Art, Sacred Space, and the Mediation of Religious Experience,” in *The Oxford Handbook of Christian Monasticism*, ed. Bernice M. Kaczynski, 349–71 (Oxford: Oxford University Press).
- 2019 “The Monstrous,” in *A Companion to Medieval Art: Romanesque and Gothic in Northern Europe*, 2d. ed., ed. Conrad Rudolph, 357–81 (Hoboken: Wiley-Blackwell).
- 2018 “Epiphany at San Marco: The Sculptural Program of the Porta da Mar in the Dugento,” in *San Marco: La Basilica di Venezia, Arte, Storia, Conservazione*, ed. Ettore Vio, vol. 2, 38–55 (Venice: Marsilio).
- 2015 “Natasha Nicholson’s Modernist Reliquaries: Memory and Recollection,” in *Natasha Nicholson: The Artist in Her Museum*, 62–75 (Madison: Madison Museum of Contemporary Art).
- 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 Büchsel, Herbert L. Kessler, and Rebecca Müller, 247–69 (Berlin: Gebr. Mann Verlag).
- 2012 “Transcending the Major/Minor Divide: Romanesque Mural Painting, Color, and

- Spiritual Seeing,” in *From Minor to Major: The Minor Arts in Medieval Art History*, ed. Column Hourihane, 23–42 (University Park: Pennsylvania State University Press).
- 2010 “Cultural Hybridity in Medieval Venice: Reinventing the East at San Marco after the Fourth Crusade,” in *San Marco, Byzantium, and the Myths of Venice*, eds. Robert S. Nelson and Henry P. Maguire, 151–91 (Washington, D.C.: Dumbarton Oaks).
- 2010 “The Nude at Moissac: Vision, *Phantasia*, and the Experience of Romanesque Sculpture,” in *Current Directions in Eleventh- and Twelfth- Century Sculpture Studies*, eds. Kirk Ambrose and Robert A. Maxwell, 61–76 (Turnhout: Brepols).
- 2009 “Sacred Space from Constantinople to Venice,” in *The Byzantine World*, ed. Paul Stephenson, 406–27 (London: Routledge).
- 2009 “Mark the Evangelist,” *Encyclopedia of Medieval Pilgrimage*, ed. Larissa Taylor (Leiden: Brill).
- 2009 “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, 115–34 (Moscow: INDRIK).
- 2008 “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: Comparative Studies of Sacred Spaces*, ed. Alexei Lidov, 139–56 (Moscow: INDRIK).
- 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 *To Inspire and Instruct: History of Medieval Art in Midwestern Museums*, ed. Christina Nielsen, 118–30 (Newcastle: Cambridge Scholars Publishing).
- 2007 “The Portrait as Imprinted Image and the Concept of the Individual in the Romanesque Period,” in *Le portrait: La représentation de l’individu*, 95–116 (Florence: SISMEL-Edizioni del Galluzzo).
- 2006 “The Monstrous,” in *A Companion to Medieval Art: Romanesque and Gothic in Northern Europe*, ed. Conrad Rudolph, 253–73 (Oxford: Blackwell).
- 2004 “*In paradisum deducant te angeli*: Shaping Celestial Space in the Burial Crypt of Burgusio (Alto-Adige),” in *Shaping Sacred Space and Institutional Identity in Romanesque Mural Painting: Essays in Honour of Otto Demus*, eds. Thomas E. A. Dale and John Mitchell, 141–60 (London: Pindar).
- 2003 “Mosaic,” in *Medieval Italy: An Encyclopedia*, ed. Christopher Kleinhenz, vol. 2, 737–51 (New York: Routledge).
- 2001 “La ‘maniera greca’ come modalità devozionale nella pittura murale romanica in Italia: Le icone della Passione ad Aquileia,” in *L’Ellenismo Italiota dal VII al XII secolo*, ed. Nikos Oikonomides, 305–18 (Athens: Ethniko Hidryma Ereuñon).
- 2000 “Stolen Property: St. Mark’s First Venetian Tomb and the Politics of Communal Memory,”

in *Memory and the Medieval Tomb*, eds. Elizabeth Valdez del Alamo and Carol Stamatis Pendergast, 205–25 (Aldershot: Ashgate).

- 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 *Le rôle de l’ornement dans la peinture murale du Moyen Âge*, 139–48 (Poitiers: Centre d’études supérieures de civilisation médiévale).
- 1997 “Reliquie Sante e ‘Praedestinatio’: Venezia come Popolo Santo nel programma marciano del Duecento,” in *Storia dell’arte marciana: i mosaici*, ed. Renato Polacco, 146–56 (Venice: Marsilio).
- 1996 “The Reliquary-Column of Saint Mark in Venice: The Politics of Miracles and Images in Medieval Venice,” in (Russian) *Chudotvornaya Ikona v Vizantii i Drevnei Russii = Miracle-Working Icons in Byzantium and Mediaeval Russia*, ed. Alexei Lidov, 96–116 (Moscow: Centre for East Christian Culture).

Book Reviews

- 2022 Shirin Fozi and Gerhard Lutz, eds., *Christ on the Cross: The Boston Crucifix and the Rise of Monumental Wood Sculpture, 970–1200* (Turnhout: Brepols, 2020), in *Speculum* 97, no. 3 (2022):832–34.
- 2020 Christopher R. Lakey, *Sculptural Seeing: Relief, Optics, and the Rise of Perspective in Medieval Italy* (New Haven: Yale University Press, 2018), in *The Art Bulletin* 102, no. 2 (2020):146–48.
- 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: Éditions du Cerf, 2008), in *Catholic Historical Review* (2010):780–82
- 2009 Elina Gertsman, ed., *Visualizing Medieval Performance. Perspectives, Histories, Contexts* (Aldershot: Ashgate, 2008), for *CAA Reviews Online*, Sept. 2, 2009 (<http://www.caareviews.org/reviews/1319>).
- 2008 Meyer Schapiro, *Romanesque Architectural Sculpture* (Chicago: Chicago University Press, 2006), for *Art Bulletin* XC, no.1 (2008):126–30
- 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), in *TMR–The Medieval Review*, August 11, 2006. Online at <http://www.hti.umich.edu/t/tmr/>.
- 2006 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: Éditions du Cerf, 1999), in *Speculum* 78, no. 1 (2003):298–302
- 2003 Suzannah Biernoff, *Sight and Embodiment in the Middle Ages* (New York: Palgrave, 2002) in *TMR—The Medieval Review*, Sept. 2003. Online at <http://www.hti.umich.edu/t/tmr/>.
- 2001 John Williams, ed. *Early Medieval Bible Illustration* (State College: Pennsylvania State University Press, 1999), in *CAA Reviews* (2001), <http://caareviews.org/reviews/williams.html>.
- 2001 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. Online at <http://www.hti.umich.edu/t/tmr/>.
- 2001 Peter Fergusson and Stuart Harrison, *Rievaulx Abbey: Community, Architecture, Memory* (New Haven: Yale University Press, 1999), in *Speculum* 76, no. 3 (2001):721–23.
- 1994 Marcia Kupfer, *Romanesque Wall Painting in Central France* (New Haven: Yale University Press, 1993), in *Revue d'art canadienne/Canadian Art Review* 19 (1992):143–45 (appeared October 1994).

SELECTED CONFERENCE PAPERS AND LECTURES

- 2022 “Cultural Encounter, Race, and a Humanist Ideology of Empire in the Art of Trecento Venice,” Presidential Address, 97th Annual Medieval Academy of America, University of Virginia, Charlottesville, VA, March 10–12.
- 2021 “The Anthropocene, Orientalism, and Race in the Pictorial Narratives of San Marco in Venice after 1204,” International Medieval Congress, Leeds, UK, July 5–9.
- 2019 “Resurrected Bodies in Living Color: Medieval Polychrome Tomb Effigies,” 54th International Congress on Medieval Studies, Kalamazoo, MI, May 9–12.
- 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.
- 2017 “Animating the Stones of San Marco: Light, Colour, Shimmer, Ritual,” Society of Architectural Historians, Annual Conference in Glasgow, Scotland, UK, June 8.
- 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, Chicago, IL, April.
- 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, MO, April.
- 2012 “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.
- 2012 “Romanesque Sculpture, The Senses and Religious Experience,” Center for Medieval Studies, University of Minnesota–Twin Cities, Minneapolis, MN, April 3.
- 2012 “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, Madison, WI, February 10.
- 2011 “Romanesque Corporealities: Sculpture, the Senses and Religious Experience,” invited lecture, Center for 21st Century Studies, University of Wisconsin–Milwaukee, Milwaukee, WI, 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, Chazen Museum of Art, Madison, WI, March 25.
- 2011 “Romanesque Mural Painting, Colour and Multi-sensory religious experience,” Index of Christian Art, Princeton University, Princeton, NJ, March 17–18.
- 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, University of Wisconsin–Madison, Madison, WI, April 17.
- 2010 “Introduction” and “Romanesque Sculpture, the Senses and Religious Experience,” for the symposium I organized: *Material Objects, the Senses and Religious Experience in the West from Late Antiquity to the Early Modern*, March 6.
- 2009 “Romanesque Sculpture and the Multi-Sensory Experience of the Sacred,” Branner Forum of Medieval Art, Columbia University, New York, NY.
- 2009 “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, Princeton, NJ, October 1.
- 2009 “L’expérience de la sculpture de la sculpture romane,” Centre d’Etudes Supérieures du Moyen-Age (CESM), Poitiers, France.
- 2009 “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, Madison, WI.
- 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, France.
- 2008 “Experiencing Romanesque Sculpture,” University of Illinois Urbana-Champaign, Medieval Studies Lecture, Champaign, IL, March.
- 2008 “The Multi-Sensory Experience of Romanesque Sculpture,” Friends of Art History Spring Lecture, Madison, WI, 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, MD.
- 2007 “Experiencing Romanesque Sculpture,” University of Colorado–Boulder, Boulder, CO.
- 2007 “Redefining Romanesque,” Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, D.C.
- 2007 “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, IL.
- 2006 “Romanesque Portrait Sculpture: Vision and Real Presence,” ICMA 50th Anniversary Symposium—*Facing the Middle Ages*, The Metropolitan Museum of Art, New York, NY.
- 2006 “Death, Memory and Embodiment in the early eleventh century: The Sacramentary of Warmundus of Ivrea,” *The New Eleventh Century*, University of Illinois Urbana-Champaign, Champaign, IL.
- 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, FL.
- 2005 “The Appropriation of Byzantine and “Moorish” Culture in San Marco and Venetian

- Orientalism after the Fourth Crusade,” Byzantine Studies Conference, Athens, GA.
- 2005 “Displaying Saint Adrian from Romanesque Spain to Contemporary Chicago,” *Medieval Art, Midwestern Audiences*, The Art Institute of Chicago, Chicago, IL.
- 2004 “The Imprinted Image, the Individual and Romanesque Portraiture,” *Le Portrait*, University of Geneva, Geneva, Switzerland.
- 2004 “Origins, Functions and Meaning of the ‘Pulpits’ of San Marco in Venice,” Byzantine Studies Conference, The Walters Art Museum, Baltimore, MD.
- 2004 “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, University of Wisconsin–Madison, Madison, WI.
- 2004 “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, Russia.
- 2004 “The Romanesque Cloister: Monastic Ideals and Monstrous Visions in Twelfth-Century France,” The Metropolitan Museum of Art, New York, NY.
- 2004 “The Nude, *Phantasia* and the Affective Powers of Romanesque Sculpture,” College Art Association of America, Annual Meeting, Seattle, WA.
- 2004 “The Agony in the Garden at San Marco: Gestures of Prayer in Dugento Venice,” Medieval Academy of America, Annual Meeting, Seattle, WA.
- 2002 “Monsters, Corporeal Deformity and Phantasms in the Romanesque Cloister,” Northern Illinois University, DeKalb, IL.
- 2002 “Narrative and Ritual in San Marco after 1204: The Agony in the Garden,” 35th International Congress of Medieval Studies, Kalamazoo, MI.
- 2002 “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, Madison, WI.
- 2002 “Beautiful and Monstrous Bodies, Sacred and Profane Love in Romanesque and Gothic Sculpture,” The Elvehjem Museum of Art, University of Wisconsin–Madison, Madison, WI.
- 2001 “The Romanesque Nude as *Phantasia*: The Personification of Lust in Twelfth-century Art,” Medieval Association of the Midwest, Madison, WI.
- 2001 “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.
- 2001 “Monsters and Corporeal Deformity in Romanesque Art,” gallery talk, Saturdays at The Cloisters, The Metropolitan Museum of Art, New York, NY.
- 2001 “Romanesque Portraiture: Rudolf von Schwaben, the Imprinted Likeness and the Resurrected Body,” Robert Branner Forum for Medieval Art, Columbia University, New York, NY.
- 2001 “Byzantine Objects in Venetian Settings: The Ritual and Politics of Display,” Department of History of Art, The Johns Hopkins University, Baltimore, MD.
- 2001 “The Romanesque Nude: The Body as Image and *Phantasia*,” fellows colloquium, The Metropolitan Museum of Art, New York, NY.
- 2001 “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 College Art Association, Los Angeles, CA.
- 1999 “Rudolf von Schwaben, Romanesque Portraiture and the Resurrected Body,” 34th 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.
- 1997 “*In paradisum deducant te angeli*: Shaping Celestial Space in the Burial Crypt of Burgusio,” International Medieval Congress, University of Leeds, Leeds, UK.
- 1997 “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.
- 1997 “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 College Art Association, Boston, MA.
- 1995 “The Enigma of Enrico Dandolo’s Tomb in Hagia Sophia,” 21st Annual Byzantine Studies Conference, New York, NY.

- 1995 “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*).
- 1994 “The Miraculous Reliquary-Column of Saint Mark in Venice,” Symposium on Miracle-Working Icons, Centre for East Christian Culture, Moscow, Russia (*invited*).
- 1994 “Stolen Property: Commemorating Saint Mark’s First Venetian Tomb,” *Memory and the Mediaeval Tomb*, 82nd Annual Conference of the College Art Association of America, New York, NY.
- 1993 “Easter, St. Mark and the Doge: The Deposition Mosaic in San Marco,” Nineteenth Annual Byzantine Studies Conference, Princeton, NJ.
- 1992 “*Praedestinatio* and *Translatio*: The Thirteenth-Century Programme of San Marco in Venice,” Roundtable on *Eclecticism and Politics in the Art of Thirteenth- and Fourteenth-Century Venice*, Dumbarton Oaks, Washington, D.C. (*invited*).
- 1991 “Two Venetian Mosaics Rediscovered,” 17th Annual Byzantine Studies Conference, Brookline, MA.
- 1991 “The Apse of San Clemente in Rome: A Monumental Reliquary,” The Robert Branner Forum for Medieval Art, Columbia University, New York, NY.
- 1990 “The Life of David on Coptic Textiles,” 16th Annual Byzantine Studies Conference, Baltimore, MD.
- 1990 “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,” 15th Annual Byzantine Studies Conference, Amherst, MA.

EXHIBITIONS

- 2017 *Holy Mountain: Icons from Mount Athos and Photographs by Frank Horlbeck*, February–March, Art History class exhibition, Mayer Gallery, Chazen Museum of Art, Madison, WI.
- 2011 *Holy Image, Sacred Presence: Russian Icons from the Chazen Museum*, March–May, Mayer Gallery, Chazen Museum of Art, Madison, WI (curator with students from seminar).

CONFERENCES AND SESSIONS ORGANIZED

- 2019 Local Arrangements Committee, 45th Annual Byzantine Studies Conference, Madison, WI, October 17–20.

- 2017 Symposium: “Mount Athos in Context,” Department of Art History and Chazen Museum of Art, University of Wisconsin–Madison, WI.
- 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, WI.
- 2013 Think Tank on Curatorial Studies, University of Wisconsin–Madison, sponsored by the Chipstone Foundation, Milwaukee, WI.
- 2011 Symposium: “Holy Image, Sacred Space: Russian Icons ca. 1500–1900,” Department of Art History and the Chazen Museum of Art, University of Wisconsin–Madison, Madison, WI.
- 2010 Symposium: “Material Objects, the Senses and Religious Experience in the West from Late to the Early Modern,” University of Wisconsin–Madison, Madison, WI, March 6–7.
- 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.
- 2001 Session: “Fantasy and the Religious Imagination in Medieval Art,” 89th Annual Conference of College Art Association of America, Chicago, IL.
- 1997 Session: “Shaping Sacred Space and Institutional Identity in Romanesque Mural,” at the 4th International Medieval Congress, University of Leeds, Leeds, UK.
- 1997 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

- 2022–present Director of Undergraduate Studies
- 2018–21 Director of Graduate Studies
- 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; Graduate Coordinator; Chair, Graduate Admissions, Fellowships and TAs Committee
2005–06	Chair, Development Committee
2004–06	Graduate Advisor, Chair of Admissions Committee
2002–03	Mentor Committee (for tenure) for Professor Ann Smart Martin; Procedure and Evaluation; Budget and Merit
2001–03	Graduate Student Advisor
2001	Executive Committee (secretary); Graduate Admissions and Fellowships; Douglas Schewe Award; Teaching Assistants, Policies

Current Graduate Student Committees and Advisees

Abby Armstrong Check, Ph.D. (Art History), advisor
 LauraLee Brott, Ph.D. (Art History), advisor
 Özlem Eren, Ph.D. (Art History), advisor
 Mateusz Ferens, Ph.D. (Art History), advisor
 Sarah Friedman, Ph.D. (English), member of dissertation committee
 Claire Kilgore, Ph.D. (Art History), advisor
 Tania Kolarik, Ph.D. (Art History), advisor
 Tirumular (Drew) Narayanan (Art History), advisor
 Thomas Schweigert, Ph.D. (Art History), advisor

Past Graduate Student Committees

Chelsea Avirett, Ph.D. (English, UW–Madison), member of dissertation committee
 Anna Betz, M.A. (Art History, UW–Madison), thesis director
 Paul Bacon, Ph.D. (Art History, UW–Madison), member of dissertation committee
 Peter Bovenmyer, M.A./Ph.D. (Art History, UW–Madison), thesis/dissertation director (completed 2019)
 Richard Busby, M.A. (Art History, UW–Madison), thesis director
 Alicia Cannizzo, M.A. (Art History, UW–Madison) thesis director
 Sarah Cloud, M.A. (Art History, UW–Madison), 2nd reader
 Daniel Cochran, Ph.D. (Art History, UW–Madison), dissertation director (completed December 2017)
 Ashley Cook, Ph.D. (Art History, UW–Madison), dissertation director (completed May 2018)
 Brandon Cook, M.A. (Art History, UW–Madison), thesis director
 Denis Dépinoy, Ph.D. (French and Italian, UW–Madison), member of dissertation committee
 Terrence Dewsnap, Ph.D. (Art History, Columbia University), member of dissertation committee
 Mark Dieter, Ph.D. (Special Committee Degree, UW–Madison), dissertation director (completed May 2022)
 Rachel Dressler, Ph.D. (Art History, Columbia University), member of dissertation committee

Mya Frieze, M.A. (Art History, UW–Madison), thesis director
 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, UW–Madison), 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
 Leah Pope, Ph.D. (English, UW–Madison), 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
 Mark Summers, Ph.D. (Art History, UW–Madison), dissertation director (completed May 2021)
 Laura Wangerin, Ph.D. (History), member of dissertation committee
 Matt Westerby, Ph.D. (Art History, UW–Madison), dissertation director (completed April 2017)
 Katherine White, M.A. (Art History, UW–Madison), 2nd reader

University Service

2022–present Director of Undergraduate Studies, Department of Art History

2018–21 Director of Graduate Studies, Department of Art History

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

2017–18 Personnel Merit and Budget Committee, Chair; Pruitt Mentoring Committee, Chair
 Borghesi-Mellon Workshop: “Science, Nature, and Wonder in the Middle Ages,” (lead organizer).

Arts Institute Gallery and Curation Committee

Design Gallery Committee, School of Human Ecology

2016–19 Director, Medieval Studies Program

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

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, University of Wisconsin–Madison
- 2009–10 Chair, ad hoc tenure committee for Kristin Philips-Court
- Member, Byzantine History Search Committee
- Informal working group for proposed Stabiae/University of Wisconsin–Madison program
- 2008–09 Sub-committee for Year of the Humanities
- 2008–present Steering Committee for the Arts and Humanities Strategic Plan
- Informal working group for proposed Paris-Diderot/University of Wisconsin–Madison masters program
- Arts Institute Executive Committee
- 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
- Chair of Curriculum Committee, Medieval Studies Program
- 2000–04 Faculty Appeals Committee
- 1999–present Steering Committee for Medieval Studies, Art History representative

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: “Monstrosity”
- 2003–04 Mellon Workshop: “Byzantium and the West,” (Co-organizer with Paul Stephenson, History, and Christopher Livanos, Comparative Literature)

2002–03 Mellon Workshop: “Death and the Afterlife”

Mellon Workshop: “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, Madison, WI.

2017 “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, Madison, WI.

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.

2013 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).

2009 “Domestic Arts of Pompeii and Herculaneum,” substitute for Prof. Nick Cahill, survey I.

2006 “Art in the Age of Boccaccio” guest lecture for Graduate Seminar on Boccaccio (Chris Kleinhenz, French and Italian).

2006 “Monsters in Medieval Art,” guest lecture for undergraduate lecture course on Monsters (Christopher Livanos, Comparative Literature).

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

2005 Lecture on “Visualizing History in Medieval Venice” for History methodology seminar.

2003 Three Lectures on the Body in Romanesque Art for UW–Extension.

2001–02 Exhibition of Medieval Art at The Elvehjem Museum of Art, Madison, WI: 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, New York, NY; also gave hour-and-a-half long joint interview to *The Capital Times* reporter Jake Stockinger to publicize the loan.

2001–05 Lecture on Pilgrimage for Dimensions of Material Culture introductory seminar for the Material Culture program.

2000 Lecture on San Marco in Venice for UW–Extension course on the Cult of the Saints.

SERVICE TO PROFESSION

- 2021–22 President, Medieval Academy of America
- 2020–21 First Vice President, Medieval Academy of America
- 2019–20 Second Vice President, Medieval Academy of America
- 2017–20 Director, International Center of Medieval Art, New York, NY
- 2016–17 Chair, Nominating Committee, Medieval Academy of America
- 2017 Article reviewer: *Gesta* and *Speculum*
- 2016 Program reviewer: Art and Art History, University of Colorado–Boulder, Boulder, CO
Article reviewer: *Gesta*
- 2014 Program reviewer: Art History, University of Indiana–Bloomington, Bloomington, IN
- 2013 Book proposal reviewer: Pennsylvania State University Press
Outsider reviewer for promotion to full professor: University of Colorado–Boulder, Boulder, CO
- 2012 Article reviewer: for *Speculum* and *Gesta*
- 2011 Program review committee member: Department of Art History, University of Oregon, Eugene, OR
Book manuscript reviewer: Pennsylvania State University Press
- 2010 Book manuscript reviewer: Yale University Press and the 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, GA
- 2003–06 Director, Board of the International Center for Medieval Art (ICMA), New York, NY
- 2002–03 Reviewer: *The Art Bulletin*
- 2001–03 Editor, Newsletter of the International Center of Medieval Art (ICMA), New York, NY
- 2000–03 Advisor, Board of the ICMA

- 2000–02 Reviewer: Pennsylvania State University Press
- 1999–2002 Member, Board of Advisers, International Center of Medieval Art (ICMA), New York, NY
- 1998–2001 Adjudicator, J. Paul Getty Humanities Center, Doctoral Fellowships
- 1997 Outside reader for Dumbarton Oaks Papers, Washington, D.C.
- 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.