

# PERFORMANCE IN LATE ANTIQUITY AND BYZANTIUM

Online International Conference

19-24  
APRIL 2021

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COMMITTEE

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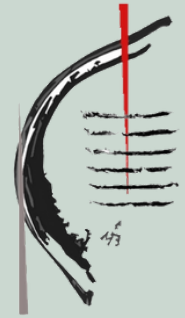
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Registration : <https://virtual.gkacademics.com/categoria-producto/human-2021-eng/>

The registration fee is payable to GKA for the technical support of the conference.



## PERFORMANCE IN LATE ANTIQUITY AND BYZANTIUM

# OVERVIEW

The international conference aims to bring together scholars from various fields related to performance in Late Antiquity and Byzantium. Performance and performativity represent an aspect of pre-modern Greek literature and culture that has not yet received sufficient attention. We are looking at performativity in its broadest sense across genres in an attempt to trace its function in various contexts. Our interdisciplinary approach is informed by the methodological lens of performance studies.

We hope that the conference will contribute to the growing field of performance studies and their application in the fields of Late Antiquity and Byzantium with new material and perspectives and that it will offer scholars working on performance and performativity the possibility for a lively dialogue on aspects related to this exciting topic.

The conference comes as a conclusion to the research project hosted by the Institute for Historical Research of the National Hellenic Research Foundation and we are particularly grateful to the Center for Hellenic Studies of Harvard University (Washington, D.C.), the Institute of Classical Studies and Liberal Arts of the American College of Greece and the Global Knowledge Academics for their support and participation in this endeavor. We are also indebted to the Center for Hellenic Studies-Harvard, Greece for its support.



PERFORMANCE IN LATE ANTIQUITY AND BYZANTIUM

## Introductory Session

SOUND AS PERFORMANCE

TEXT AND PERFORMANCE

RHETORICAL PERFORMANCE IN THE PUBLIC SPHERE

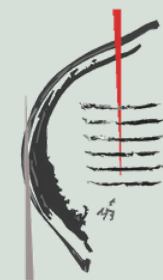
VISUALITY AS PERFORMANCE

BODY AND PERFORMANCE

PERFORMANCE IN EVERYDAY LIFE

RITUAL AND PERFORMANCE

# SESSIONS



**Maria Christina Chatziioannou**

Director of the Institute of Historical Research, National Hellenic Research Foundation

**Gregory Nagy**

Francis Jones Professor of Classical Greek Literature and Professor of Comparative Literature, Director of CHS Harvard, Washington, D.C.

**Richard Martin**

Antony and Isabelle Raubitschek Professor in Classics at Stanford, Chair of the Senior Fellows and Chair for Academic Affairs, CHS Harvard, Washington, D.C.

**Anna Stavrakopoulou**

Member of CHS Greece Board of Directors, Program Director of Dumbarton Oaks, Washington, D.C.

**Helen Marangou**

Professor of English and Modern Languages at ACG, Director of the DERE International Honors Program, Vice president of the Board of the Hellenic Association of American Studies

**Loren Jay Sammons**

Professor of Classical Studies at Boston University, Vice President for Strategic Initiatives & Executive Director, The Institute for Hellenic Culture and Liberal Arts Integration of ACG

**Karim Gherab**

Professor in the Faculty of Humanities at Rey Juan Carlos University, Permanent Scientific Director, GKAcademics

HONORARY  
COMMITTEE



# ORGANIZING COMMITTEE



## **Niki Tsironis**

Institute of Historical Research - National Hellenic Research Foundation, Associate in Byzantine Studies, CHS-Harvard

## **Yiannis Petropoulos**

Professor of Ancient Greek Literature, Democritus University of Thrace, Director Emeritus of CHS Harvard, Greece

## **Maria Leontsini**

Senior Researcher, Institute of Historical Research - National Hellenic Research Foundation

## **George T. Calofonos**

Byzantine Historian, Research Associate of the Performance in Late Antiquity and Byzantium Project, Institute of Historical Research - National Hellenic Research Foundation

## **Maria Sardi**

Historian of Islamic Art, Research Associate of the Performance in Late Antiquity and Byzantium Project, Institute of Historical Research - National Hellenic Research Foundation

## **Katia Savrami**

Assistant Professor in Choreology, Theatre Studies Department, University of Patras

**Academic Secretary: Natalia Gkolfinopoulou**, National and Kapodistrian University of Athens

**Project Management: Maria Sardi** – Ainos Cultural Society





## PERFORMANCE IN LATE ANTIQUITY AND BYZANTIUM

# SPEAKERS

**Evangelia Amoiridou** holds a BA in Theology from the Aristotle University of Thessaloniki and an MA from both the same university and the Institute of Byzantine and Neohellenic Studies of the University of Vienna. She has served as a Research Fellow at the Faculty of Theology (AUTH) from 1981 until 2006 and is currently Assistant Professor of General Ecclesiastical History. Her most significant publications include *The Number of the Beast 666* and *New Witness Nicodemus* (+ Belegrade 1709).

**Maria Athanasopoulou** is Associate Professor of Modern Greek Literature and Literary Theory at the School of Drama, Faculty of Fine Arts, Aristotle University of Thessaloniki. She obtained her BA in Byzantine and Modern Greek Philology from the University of Crete in 1989. She holds two MA from King's College, University of London (European Romanticism: 1990, Modern Greek Studies: 1991) and a PhD from the Department of Other Languages, Faculty of Modern and Medieval Languages, University of Cambridge (1999).

**Gordana Blagojević** is a Principal Research Fellow at the Institute of Ethnography of the Serbian Academy of Sciences and Arts (SASA), Belgrade, Serbia. She holds a PhD in Ethnology and Anthropology from the Faculty of Philosophy, University of Belgrade and a PhD in Musicology from the Music Studies Department of the Faculty of Philosophy of the National and Kapodistrian University of Athens. She is a performer of Byzantine music (the Orthodox Church chanting), holding the diploma of the Music School of Athens Archbishopric. Her main interests include multiculturalism, ethnic identity, ceremonial and religious practices, cultural contacts relations, ethnic minorities, anthropology of dance and anthropology of music.

**Jalena Bogdanovic** is Associate Professor of Architectural History and Theory at Iowa State University. She has studied both Architecture (University of Belgrade) and History of Art (Vanderbilt and Princeton University). She is currently on the editorial board of the journal for historic preservation *Konzervatorske sveske*, the *Akropolis: Journal of Hellenic Studies*, and the journals for medieval studies *De Medio Aevo* and *Balkanoslavica*. Her specialties include Byzantine, Hellenic, Slavic (with a focus on Serbian and Russian), Western European, and Islamic (especially Umayyad and Ottoman) architectural history, canopies (ciboria), concepts of sacred space, human body and memory, cross-cultural and religious themes of architecture in the Mediterranean.

**George T. Calofonos** is a Byzantine historian, educated in Birmingham (UK), specializing in Late Antique and Byzantine cultural history and, particularly, in the study of dreams. A Research Associate of the Institute of Historical Research of the National Hellenic Research Foundation, he has published on a variety of related subjects including dream theory, oneirocriticism, incubation, dreams in historiography, hagiography, magic. He has co-edited, along with Christine Angelidi, the collective *Dreaming in Byzantium and Beyond* (Farnham: Ashgate, 2014).



## PERFORMANCE IN LATE ANTIQUITY AND BYZANTIUM

## SPEAKERS

**Marios Chatziprokiou** is currently a Postdoctoral Researcher at the University of Thessaly. He earned an MA in social anthropology (École des Hautes Études en Sciences Sociales de Paris), and a PhD in performance studies (Aberystwyth University, Wales, UK). He has been a fellow at the Research Centre for the Humanities in Greece. He has taught courses of anthropology, theatre and performance (University of Patras, Panteion University, Aberystwyth University and Federal University of Bahia). His articles appear in international edited volumes and peer-reviewed journals. His research interests focus on performances of migration and refugeeness, contemporary re-readings of ancient drama, performances of gender and sexuality, and ritual performances of lament.

**Eleni Chrysafi** specialises in Byzantine Archaeology, History of Art, History of the Byzantine Civilization and Aesthetics. She studied Archaeology and Art (BA in History and Archaeology, MA and PhD in Byzantine Archaeology) in the Aristotle University of Thessaloniki (AUTH). She also holds a BA in Italian Studies and a MA in Translation, Interpretation and Communication from the AUTH. From 2006 until 2013 she served in the Centre for Byzantine Research of the AUTH. Since 2014 she is a member of the Laboratory Teaching Staff of the School of Pastoral and Social Theology in the Faculty of Theology of the AUTH.

**Galina Fingarova** earned her PhD from the Department of Art History at the University of Vienna, where she served as Assistant Professor for Byzantine Art and Architecture from 2008 until 2014. She has been awarded with the Elise Richter fellowship of the Austrian Science Fund and she received the ATHENS Fellowships (Postdoc.) of the Austrian Academy of Sciences for a research stay in Athens in 2020. Her research and teaching interests include Late Antique and Byzantine archaeology, architecture and iconography in their social context, historical geography of the Balkan and Asia Minor, gender studies in Byzantium, emotions in Antiquity and Byzantium as well as digital humanities.

**Sarah Gador-Whyte** is a Research Fellow on Biblical and Early Christian Studies at the Institute for Religion and Critical Inquiry of Australian Catholic University. After studying classics and applied mathematics at the University of Melbourne, she completed a PhD on a late-antique hymnographer, Romanos the Melodist. She continues to work on Romanos and Byzantine homiletics and hymnography with her areas of expertise including also late-antique cultural interactions, late-antique history and historiography, religious conflict and the history of emotions.

**Niels Gaul** is Professor of Byzantine Studies in the School of History at the University of Edinburgh. He presently co-directs a comparative Byzantinist-Sinologist project funded by the European Research Council, 'PAIXUE: Classicising learning in medieval imperial systems: cross-cultural approaches to Byzantine paideia and Tang/Song xue'. His research focuses on the Middle and Later Byzantine Empire, often from a comparative vantage point, while his recent work has looked at classicising learning and the classical tradition in Byzantium, various types of social performances – be it in the form of rhetorical 'theatre', processions or (staged) miracles – and at the scholarly networks permeating late Byzantine society.



## PERFORMANCE IN LATE ANTIQUITY AND BYZANTIUM

## SPEAKERS

**Ilias Giarenis** is Associate Professor of Byzantine Education and Literacy, and Vice-Rector at Ionian University, Greece. He has published on the empire of Nicaea, Nikolaos Mesarites, Byzantine Education, Bessarion, the Holy Face in Middle-Byzantine Constantinople, and Receptions of Byzantium in the 19th and 20th centuries. He has co-edited volumes on Bessarion (2017), Scholars in Byzantium (2019), and Books and Learning in the Byzantine World (2021). He is the author of *Establishment and Consolidation of the Empire of Nicaea. The Emperor Theodoros I Komnenos Laskaris* (Athens, 2008 [2nd edition, Athens, 2010]) and *Nikolaos Mesarites: A Byzantine Scholar Before and After 1204* (Turnhout, 2021).

**Natalia Gkolfinopoulou** is an undergraduate history student at the National and Kapodistrian University of Athens. She completed her internship at the Institute of Historical Research of the National Hellenic Research Foundation under the supervision of Dr Niki Tsironis (2020) and is currently the academic secretariat of the program 'Performance in Late Antiquity and Byzantium' (IHR/NHRF in collaboration with CHS-Harvard, Washington, D.C.). Her interests include middle and late byzantine history, performance studies (with special regard to gender and power) and social history. After obtaining her history diploma, she wishes to broaden her field of knowledge by pursuing an MA in Byzantine history and a BA in social anthropology.

**Michael Grünbart** studied at the universities of Vienna and Munich. He is Professor of Byzantine studies at the University of Münster. His research areas include epistolography, transmission of texts, cultural history and prognostication. He is both a member of the cluster of excellence 'Religion and politics' at Münster (project on deathscapes) and of the Collaborative Research Centre 1150 (project on the supernatural and its impact on imperial decision-making. Recently he published *Verflechtungen zwischen Byzanz und dem Orient* (2019) and *Epistularum Graecarum Initia* (2020), a volume on advising and supporting rulers' decisions is in the press. In 2019 he initiated *The Byzantine Review* ([www.byzrev.com](http://www.byzrev.com)).

**Vassiliki Koutsobina** is Assistant Professor of Historical Musicology at the National and Kapodistrian University of Athens, Greece. Her dissertation received the Distinguished Dissertation Fellowship award from the University of Cincinnati (2008). She has presented her work at national meetings of the American Musicological Society, the International Musicological Society, and the Renaissance Society of America. Her research focuses on secular renaissance repertoires as well as on the musical interactions between Latin West and Greek East and her articles have appeared in international journals, such as the *Early Music* and the *Journal of the Alamire Foundation*, in conference proceedings, and in collected volumes.

**Stylios Lampakis** has been a Researcher at the Institute of Historical Research of the National Hellenic Research Foundation since 1985. His main research area is Byzantine and post-Byzantine Literature and civilization, as well as Byzantine heritage: influence, use (and abuse). He is the author of seven books (five of them in collaboration), more than fifty scientific articles in periodicals, acts of congresses, commemorative volumes and a considerable number of book reviews, entries in encyclopaedic prosopographical lexica and other works of reference. Lampakis is also a member of the Administrative Council of the Greek Society for Byzantine Studies (*Ἐπετηρὶς Ἐταιρείας Βυζαντινῶν Σπουδῶν*) and of the Greek Committee for Byzantine Studies.





## PERFORMANCE IN LATE ANTIQUITY AND BYZANTIUM

## SPEAKERS

**Korinna Latelis** is a classically trained musician, an academic researcher and a performer. She holds a PhD in History and Music Anthropology and she currently collaborates as a researcher with the Ethnomusicology and Cultural Anthropology Laboratory (EthnoLab) at the National and Kapodistrian University of Athens. Her research focuses on the use of interactive site-specific public performance as a means of studying the correlation among public space, public life and public art, aiming at a deeper insight into contemporary society. In 2011 she founded AérEchO (from the Greek words "aér (air)" and "echo"), a platform that encourages the collaboration between performing arts and other creative disciplines, such as research and innovative technology.

**Maria Leontsini** works as a Researcher at the Institute of Historical Research of the National Hellenic Research Foundation in Athens. She has completed her master's degree in the field of 'Historical Geography of the Byzantine World' at the University of Paris-I and obtained her PhD at the University of Athens, specialising in Byzantine History. She is a member of the Program 'Every day and social life in Byzantium', run by the Department of Byzantine Research. She currently works on aspects related to Byzantine institutions, geography and the environment, while also studying issues related to Byzantine daily life and material culture.

**Przemyslaw Marciniak** is Professor of Byzantine Literature. He held fellowships in Dumbarton Oaks, Princeton, Berlin, Paris and Uppsala. He has published on Byzantine performativity, humour and satire. His publications include papers in periodicals such as the *Byzantine and Modern Greek Studies* and the *Dumbarton Oaks Papers* ('Reinventing Lucian in Byzantium') and recently edited the volume *Satire in the Middle Byzantine Period. The Golden Age of Laughter?*

**Katherine Marsengill** received her PhD from Princeton University with a specialty in Byzantine Art. She published the monograph: *Portraits and Icons: Between Reality and Spirituality in Byzantine Art* (Brepols, 2013) and has contributed many articles on subjects pertaining to icons in Late Antiquity, the imperial cult, early Christian sculpture, the perception of images of holy men, and the influence of icons on the perception of holy men. She has also participated in three exhibitions on Late Antique, Late Antique Egyptian and Byzantine Art. She has contributed numerous art historical and archaeological entries for the *Encyclopedia of the Bible and its Reception*, for which she also served as the area editor in visual arts. She has taught at Princeton and Rutgers University, and currently teaches at Fordham University in New York.

**Eugenia Mavrommati** studied Medieval and Byzantine Archeology at the University of Paris 1-Panthéon-Sorbonne, where she obtained both Licence and Maitrise degrees, and she holds an MA in Folklore Studies from the National and Kapodistrian University of Athens. In addition, she holds a Postgraduate Certificate in Peace and Conflict Resolution Studies from Coventry University. She has won awards for writing and works professionally as a translator for scholarly books and articles. Since 2018 she has been working as an interpreter for the Asylum Service Office and the United Nations High Commissioner for Refugees (UNHCR) deployed at different camps across Greece.



## PERFORMANCE IN LATE ANTIQUITY AND BYZANTIUM

## SPEAKERS

**Fr Maximos Constas** is a Senior Research Scholar at Holy Cross since 2011 with expertise in the theology of the Church Fathers. Since 2011, before joining the Holy Cross, he was a monk at the Monastery of Simonopetra on Mount Athos, and prior to that he was an Associate Professor of Theology at Harvard University. Fr Maximos' work focuses on the patristic and Byzantine theological tradition, the patristic interpretation of Scripture, the *Philokalia* and Orthodox spirituality, the study of Byzantine manuscripts, and the theological study of Byzantine art, icons, and iconography.

**Charis Messis** holds a PhD in Byzantine Studies from Écoles des Hautes Études en Sciences Sociales in Paris and a habilitation from the Sorbonne University. He currently teaches Byzantine literature at the National and Kapodistrian University of Athens. His research interests concern Byzantine history and literature, especially the history of gender, along with other social and anthropological aspects of the Byzantine world. He is the author and co-editor of several books and articles on such topics. More specifically, he wrote a monograph on Byzantium eunuchs (*Les eunuques à Byzance, entre réalité et imaginaire*, Paris 2014) and several articles on gender issues.

**Mihail Mitrea** is a Fellow in the School of History, Classics and Archaeology at Newcastle University and currently works on a project titled 'Sacred Landscapes in Late Byzantium' (SLLB). Prior to this, he was a Teaching Fellow in Byzantine Studies at the University of Edinburgh (Sept.-Dec. 2017), and also taught Greek Palaeography and Byzantine manuscript studies at CEU (2014), as well as at the Ivane Javakhishvili Tbilisi State University, and the Matenadaran, Mashtots Institute of Ancient Manuscripts, Yerevan (2014). His area of expertise includes late-byzantine literature, hagiography, epistolography, byzantine manuscript studies and textual criticism.

**Margaret Mullett** is a former Director of Byzantine Studies at the Dumbarton Oaks Research Library and Collection at Harvard University. She has written on literacy, patronage, genre, gender and friendship in Byzantine society. As Professor of Byzantine Studies at Queen's University Belfast she was Director of the Institute of Byzantine Studies, the AHRC Centre for Byzantine Cultural History and the British Academy's 'Evergetis Project' (an international and interdisciplinary project on middle Byzantine monasticism). Since retiring from Dumbarton Oaks she has been Visiting Professor of Byzantine History at Vienna and Visiting Professor of Byzantine Greek at Uppsala. She is now Honorary Professor at Edinburgh and is co-editor of the Routledge series *Studies in Byzantine Cultural History*. She is working on tents, narrative and emotion as well as on the *Christos Paschon*.

**Fr Olkinuora Damaskinos** is a University Teacher of Systematic Theology and Patristics at the University of Eastern Finland and belongs to the monastic community of the Holy Monastery of Xenophontos (Mt. Athos, Greece). He received his PhD in Systematic Theology and Patristics at the University of Eastern Finland in 2015; his doctoral dissertation, titled *Byzantine Hymnography for the Feast of the Entrance of the Theotokos: An Intermedial Approach*, was awarded the best doctoral dissertation of the Philosophical Faculty of the same university. Fr Damaskinos' interests include Byzantine hymnography and homiletics and Mariology. He is particularly known for the use of interdisciplinary methodology.



## PERFORMANCE IN LATE ANTIQUITY AND BYZANTIUM

# SPEAKERS

**Eirini Panou** is an Adjunct Faculty Member at the Open University of Cyprus teaching Byzantine art. She studied Art and Archaeology at the National and Kapodistrian University of Athens and earned her PhD in Byzantine Studies from the University of Birmingham (2012). She completed her post-doctoral research at the Hebrew University of Jerusalem (Israel) in 2015. She has produced articles on the cult of saints in Byzantium, on art, on female patronage, on the Protevangelion of James, on Byzantine history, and has written the book *The Cult of St Anne in Byzantium*. She is currently preparing her monograph: *The Process of Dying in Byzantium* (Routledge).

**Lutz Rickelt** has been the Curator of the Museum of Icons in Recklinghausen (Germany) since 2018. He studied Byzantine Studies, Christian Archaeology and Ancient History at the Westfälische Wilhelms-University of Münster/Germany where he completed his PhD in December 2016 (*Ruler's Repentance. Crime and punishment of Byzantine Emperors*). His recent field of research interest is the place of orthodox Icons in Cultural History, especially Donor Icons.

**Maria Sardi** holds a BA in History of Art and Archaeology from the University of Athens and an MA and PhD in History of Art and Archaeology from SOAS, University of London. She has worked as curatorial team member and guidebook contributor for the Benaki Museum of Islamic Art and has also contributed to the electronic database of the museum's Byzantine, Coptic, Islamic and Chinese collection. She has taught History of Islamic Art at the Postgraduate Diploma in Asian Art at SOAS, London and she has been lecturing on the History of Art of the Non-Western Civilisation in the Athens School of Fine Arts since 2016. She has organised the interdisciplinary colloquium 'Lux in Tenebris. Artificial Lighting from Antiquity to the Present' at the Benaki Museum (2012). She is currently a Research Associate of the project 'Performance in Late Antiquity and Byzantium', Institute of Historical Research of the National Hellenic Research Foundation.

**Katia Savrami** choreologist and choreographer holds an MA and PhD from the Laban Centre, City University London. She is Associate Professor at the Department of Theatre Studies, University of Patras, Greece, and Director of the department's laboratory 'Theatre Laboratory of Drama and Speech' since 2020. She has worked at the State School of Dance and the Professional Ballet School of National Opera in Athens, Greece, and as visiting professor at the University of Surrey and Michigan State University, USA. She is an editor and author of numerous books and articles in Greek and English, and a member of the International Editorial Board of Research in *Dance Education Journal*, published by Taylor and Francis Group, UK and editor in chief of *Choros International Dance Journal*, published with the support of the Alexander S. Onassis Public Benefit Foundation.



## PERFORMANCE IN LATE ANTIQUITY AND BYZANTIUM

# SPEAKERS

**Dionisios Skliris** holds a PhD from the University of Paris IV- Sorbonne. His thesis is entitled *The term tropos (mode) in the thought of Maximus the Confessor*. He is currently a Teaching Fellow at the Theological Department of the Theological Faculty of the University of Athens. His works include: *On the Road to Being: Saint Maximus the Confessor's Syn-odical Ontology*, (Alhambra, California: Sebastian Press, 2018) and *Logos - Mode -Telos: A study in the thought of Saint Maximus the Confessor* (Athens: Indiktos & Alhambra, California: Sebastian Press, 2018, in Greek). He is also the editor of the volume *Slavoj Žižek and Christianity* (Abingdon, Oxon & New York: Routledge, 2018).

**Stavroula Solomou** is a Byzantinist. She obtained her Master's Degree in Byzantine Philology in 2009 and completed her PhD in 2016 (National and Kapodistrian University of Athens); her dissertation was entitled *The political role of the great families in the Palaiologan period: The persons and the texts (1258-1453)*. She joined the research project 'Performance in Late Antiquity and Byzantium', Institute of Historical Research of the National Hellenic Research Foundation in 2018. She also collaborates on the Research Project 'Byzantine literary sources for the history and civilization of Arabs and Arabia', IHR/NHRF. She has participated in Greek and international conferences and has published several articles in academic journals.

**Foteini Spingou** is a Research Fellow in Byzantine Intellectual/Cultural History at the University of Edinburgh. Before joining Edinburgh University, Dr Spingou conducted research for the Department of Art and Archaeology of Princeton University, the Classics Faculty of Oxford University, the Pontifical Institute for Mediaeval Studies (University of Toronto), and the Dumbarton Oaks Research Library and Collection (Harvard University). She specialises in the cultural and intellectual history of Byzantium. Her areas of research include the history of collections and collecting, visual and textual aesthetics, manuscript culture from the late antiquity to the early modern times, and the construction of identity in imperial societies.

**Kostas Theologou** is Associate Professor in History and Philosophy of Culture at the National Technical University of Athens and Head of the Humanities Department of this Faculty. He is teaching undergraduate and postgraduate courses in History, Philosophy and Sociology focusing on Urban Culture and Technology. He has also been teaching Social Geography at the Hellenic Open University since 2009 and is moderator of the module on Social Theory and Modernity since 2020. He has professional experience in Print Media, Theatre, Cinematography, Radio and Television. He collaborates with the National University of Athens in post-graduate course programs (Department of Philosophy and History of Science and Department of Philosophy) and the School of Architects of the NTUA ('Space and Culture'). He has published on various aspects of his wide research field and he has recently published the novella *Vidal's Crypt* (Kedros, 2020, in Greek).





## PERFORMANCE IN LATE ANTIQUITY AND BYZANTIUM

# SPEAKERS

**Marka Tomić** is a Research Fellow at the Institute for Byzantine Studies of the Serbian Academy of Sciences and Arts (Belgrade). Before joining the Institute for Byzantine Studies, Tomić was a Research Fellow at the Institute for Balkan Studies of the Serbian Academy of Sciences and Arts (2011-2019). She received her PhD from the University of Belgrade (Serbia, 2017) with a specialisation in Byzantine and Serbian Medieval Art. Marka Tomić wrote a monograph about the painted decoration of the Church of St Demetrios at Marko's Monastery near Skopje (*The Frescoes of Marko's Monastery*, Belgrade 2019).

**Nicolette Trahoulia** is an art historian educated at the University of California, Los Angeles (BA) and Harvard (PhD). She has published on Byzantine painted panels, illustrated manuscripts, and metalwork from the tenth to fourteenth centuries. Some of her interests include the interface between oral performance and illustrated books, the culture of the Byzantine palace, the role of art as religious and political commentary, and gender studies. A major focus of her work has been the Byzantine Alexander Romance and its illustrations. She is a former Fulbright research scholar, and currently a professor of Art History at Deree College – The American College of Greece.

**Niki Tsironis** works as a Byzantinist at the Institute of Historical Research of the National Hellenic Research Foundation since 2000. She is an associate in Byzantine Studies at the Centre for Hellenic Studies of Harvard University (Washington, D.C.) and an adjunct professor of Byzantine Studies at the Stavros Niarchos Centre for Hellenic Studies of Simon Fraser University, Vancouver CA. She has received her BA, MA and PhD from King's College London and her thesis focused on the Lament of the Virgin from Romanos the Melode to George of Nicomedia. She has initiated and is responsible for the research projects: 'The Book in Byzantium. Byzantine and Post-Byzantine Bookbinding', (IHR-NHRF 2002-present and, in collaboration with the Byzantine Museum, Athens, 2005-2010), 'The Virgin beyond Borders' (in collaboration with SNF-CHS, SFU and the Oxford Centre for Byzantine Research for a forthcoming conference) and 'Performance in Late Antiquity and Byzantium' (IHR/NHRF in collaboration with CHS-Harvard, Washington, D.C.). She has published extensively on the Mother of God and the Book in Byzantium (*The Book in Byzantium. Byzantine and Post-Byzantine Bookbinding*, Athens 2008; *Actes du VIe Colloque International de Paléographie Grecque*, 3 vols, Athens 2008; *From Codex to Digital Documentation*, Athens 2020; *Le livre: Texte, Image, Objet*, Paris 2021). She is currently working on the project 'Psychological Perspectives of Emotion and the Senses in Byzantium'. She is a founding member of the Patristic and Byzantine Society of the University of Oxford (1993-1998) and Ainos Cultural Society (1999-present) and also active in the dissemination of historical knowledge.





## PERFORMANCE IN LATE ANTIQUITY AND BYZANTIUM

## SPEAKERS

**Joanita Vroom** is Professor in Archaeology of Medieval and Early Modern Eurasia at the University of Leiden, specialising in the material culture of the 7th to 19th centuries. She takes a special interest in the social-economic (production and distribution) and cultural aspects (consumption, cuisine and dining habits) of ceramics. Using an interdisciplinary approach and a long term perspective on intra-regional and inter-regional networks, she studies many key collections of Medieval and Post-Medieval pottery from urban and rural sites in the Adriatic Sea, the Aegean, the Near East and the Persian Gulf.

**Andrew Walker White** is a theater artist and cultural historian, currently based in the Washington, D.C. area. His research focuses on the Greek Performing Arts between Antiquity and the Renaissance, particularly the arts of the Byzantine Empire. His recently-published book, *Performing Orthodox Ritual in Byzantium* with Cambridge University Press marks the beginning of a longer project, reuniting post-Classical Hellenic culture with the history of Western Civilization. As a theatre artist his repertoire ranges from the Classics to the Avant-Garde, and he currently serves as theater critic for *Broadway World*, *Maryland Theater Guide*, and *D.C. Metro Theatre Arts online*.

**Jeffrey Wickes** is Associate Professor of early Christianity in the Department of Theological Studies at Saint Louis University. He obtained his PhD in Theology from the University of Notre Dame, specialising in the history of Christianity. His research interests include late antique Christian literature, Syriac Christianity, religion and literature. His most recent book entitled *Bible and Poetry in Late Antique Mesopotamia: Ephrem's Hymns on Faith* was published in 2019 by the University of California Press (Christianity in Late Antiquity Series). He is also a member of several organisations, such as the North American Patristics Society and the American Academy of Religion.

**Nectarios Zarras** has been Senior Visiting Lecturer at the Universities of Patras and of the Aegean, Greece. He was an Alexander von Humboldt Senior Research Fellow (2016-2018) at the University of Münster working on the Identity and Patronage in Byzantium and currently holds a position as Assistant Professor at the University of the Aegean. In 2013 he was awarded the 'Maria Theochari' Grant by the Christian Archaeological Society (Greece) for the publication of his Doctoral Thesis, *The Iconographic Cycle of the Eothina Gospel Lections in Palaiologan Monumental Painting of the Balkan Peninsula* (Thessaloniki, 2011) and he was Fellow at Dumbarton Oaks in the summer of the same year. His research focuses on epigraphic material (dedicatory inscriptions) and patronage from Macedonia and the islands, on excavation finds, on the Middle and Late Byzantine painting and texts in Constantinople, Greece, Cyprus and Serbia.