

CURRICULUM VITAE

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Current position: Research Director of the “Eurasia in Global Dialogue” programme, Institute for Human Sciences, Vienna: www.iwm.at/the-institute/permanent-fellows/project-associates/clemena-antonova

Academic affiliations and memberships: Part-time lecturer at the Theology Faculty, Sofia University, Bulgaria; Affiliated Researcher at the Institute for Orthodox Christian Studies, Cambridge; member of the Russian Art and Culture Group, Germany; member of the International Centre for Patristic and Byzantine Cultural Heritage; editor of the section “Eurasia in Global Dialogue” for EUROZINE (an online platform of European cultural journals).

Fields of research and teaching interest: topics at the intersection of theology/ religious philosophy and art history/ visual studies with a focus on Eastern Orthodox and Russian material; the art of the icon: curating religious art; the role of religion in modernity and secularization theories.

EDUCATION

OXFORD UNIVERSITY, D. Phil. (Ph.D.) in the History of Art, 2006.

Dissertation topic: “Form, Time and Real Presence in Eastern Orthodox Art”.

Supervisors: Prof. Emeritus Martin Kemp and Prof. Emeritus Paul Crowther.

EDINBURGH UNIVERSITY, M.Sc. by research in the History of Art, 1997.

SOFIA UNIVERSITY, Bulgaria, M. A. in Cultural Studies, 1995.

SOFIA UNIVERSITY, Bulgaria, combined B.A. and M.A. in English and American Language and Literature, 1994.

RESEARCH FELLOWSHIPS

CENTRE FOR ADVANCED STUDIES, UNIVERSITY OF COLOGNE, GERMANY,

Oct. 2019- March 2020, Morphomata Fellowship for research project on “Artistic Autobiographies and (Self-)Portraits: The Self-representation of the Russian Avant-garde.”

INSTITUTE FOR ADVANCED STUDIES (IMERA), UNIVERSITY OF AIX-

MARSEILLES, Sept. 2018 – July 2019, Research Fellow, project on “Applying Eye-tracking to Religious Art.”

INSTITUTE FOR HUMAN SCIENCES (henceforth IWM), VIENNA, Jan. - May 2018,

Senior Research Fellow, project on “Justifications of Wealth: Art Patronage as Religious Giving in Russia before the Revolution and Now.”

CENTRE FOR ADVANCED STUDIES, UNIVERSITY OF COLOGNE, GERMANY,

Oct. 2015- May 2016, Morphomata Fellowship for research project on “Visual Biographies of Saints East and West (12th – 13th C.): The (Un)successful Fusion of ‘Iconic’ and ‘Narrative’.”

IWM, VIENNA, June 2011 – June 2013: Project Leader and Senior Research Fellow, working for Emeritus Prof. Charles Taylor’s research focus “Religion and Secularism.”

VLAC, ROYAL ACADEMY OF BELGIUM, January-June 2010: Senior Research Fellow: research on “reverse perspective.”

EDINBURGH UNIVERSITY, Spring Semester 2007: Mellon Fellowship at the Institute for the Advanced Study in the Humanities: for reworking D.Phil. thesis into a book.

OXFORD UNIVERSITY, 2000-2004: Pirie-Reid Scholarship: for D.Phil. research.

OXFORD UNIVERSITY, 2000-2002: Somerville College Scholarship: for D.Phil. research.

EMPLOYMENT/ TEACHING EXPERIENCE

June 2018 – up to now - Research Director of the “Eurasia in Global Dialogue,” IWM, Vienna.

January – June 2020 up to now – Lecturer (part-time) in “Religious Aesthetics: Visions of Art in Judaism, Christianity, and Islam” (elective M.A. course) at the Theology Faculty, Sofia University, Bulgaria; online.

June 2013 – June 2018 – Lecturer (part-time) in Iconography and Theology at the Department of Systematic Theology, Sofia University, Bulgaria. Courses: “Byzantine Theology of the Icon,” “Theology through the Arts: The Holy Image East and West,” “The Figure of Christ in Theology and the Arts (literature, film, painting).”

Aug. 2006 – June 2011 – Assistant Professor in Art History and Theory at the American University in Bulgaria. Courses: “Introduction to Art History and Theory;” “Stories of the Renaissance: Art and Cultural History;” “From Assisi to Rome: From Late Medieval to Renaissance Art;” “Introduction to Byzantine Art;” “Byzantine Art in South-Eastern Europe.”

Oct. 2007 – Dec. 2009 – Lecturer in “Introduction to the Philosophy of Art” for the English-taught M.A. programme at the Philosophy Department, Sofia University, Bulgaria.

1 July-15 Aug. 1999 to the present – Tutor for the Francis E. Kelly Summer Programme of St. Bonaventure University at Trinity College, Oxford University. Courses: “Foundations of the Western World: From the Rise of Democracy to the Crisis of Liberalism”; “The Christ-Figure in Theology and the Arts (Literature, Painting, and Film)” (Honours course)/ “The Age of Shakespeare: A Cultural History”/ “Aesthetics: Visions of Art from Antiquity to Modern Times”/ “The Grand Tour: In the Footsteps of the British Aristocracy”/ “Imperial Capitals of Europe: Art and Intellectual History”.

May 2004 – May 2005 – Adjunct Instructor in Art History at the School of Humanities and Social Sciences, Al-Akhawayn University, Morocco. Courses: “Introduction to Islamic Art and Architecture”, “The Islamic City from the Early Middle Ages to the Present”, “The Meeting of the Two Worlds: Christian and Islamic Art in the Medieval Mediterranean”.

February-May 2003 – Lecturer in “Special Studies in Art History – Art History in Britain” for the Atlantic Oxford Study Programme at Regent’s Park College, Oxford University.

1997 – 1998 – Tutor in English as a Foreign Language at the Department of English and American Studies, Sofia University, Bulgaria.

1995 – 1996 – Tutor in English at the Slavonic University in Sofia, Bulgaria.

Most recent Ph.D. examination:

- External examiner for “The Representation of Eve and the Virgin Mary in Russian Icons between 1400 and 1700,” University of Auckland, New Zealand, Jan. 2021.

Ph.D. supervision and co-supervision:

- 7 defended theses, one ongoing, all in the field of theology and iconography, all at the Theology Faculty at Sofia University.

PUBLICATIONS (most are available online via ResearchGate):

Books:

1. *Visual Thought in Russian Religious Philosophy*, book series “Focus on Religion,” (Routledge, 2020).

For a recent podcast on the book, see <https://newbooksnetwork.com/visual-thought-in-russian-religious-philosophy>

2. *Space, Time, and Presence in the Icon: Seeing the World with the Eyes of God*, with a preface by Martin Kemp, book series “Theology, Imagination, and the Arts” (Farnham: Ashgate Publishers, U.K., 2010).

Edited volumes:

3. Guest-editor, together with Martin Kemp, of special journal issue, “The Science of Art: Visuality at a Disciplinary Crossroads,” *Leonardo* (MIT Press), vol.54/6, 2021.

4. Guest-editor of special journal issue “Stories of Art: Alternative Art Histories from Russia in the Context of Global Art History,” with an introduction co-written with James Elkins, work-in-progress.

Peer-reviewed articles:

5. “From *Icon* to *Ikona* in Russian Art Criticism: Turning around the Western Master-narrative” – work in progress (see 4. above).

6. co-written with Martin Kemp, “Introduction: Lots of Questions. As Yet, Few Answers” to special journal issue, “The Science of Art,” *Leonardo*, vol.54/6, 2021, pp.675-676 (see 4.)

7. “Remembering ‘Things that happened the week after next:’ Reverse Time in Dreams, Art, and Time Travel,” special journal issue, “The Science of Art,” *Leonardo*, vol.54/6, 2021, p.681-684 (see 3.).

8. “Non-Euclidean Geometry in the Russian History of Art: On a Little-known Application of a Scientific Theory,” *Leonardo*, vol.53/3, 2020, pp.293-298.

9. “‘Daring to think’ of a Non-Euclidean World: Science and Religion in Russian Critiques of the Icon,” *Sobornost*, vol.40/1, 2018, pp.18-31. The paper has received the essay prize of the National Hellenic Foundation and the Templeton Foundation as part of the project “Science and Orthodoxy around the World.” In Bulgarian translation in *Christianity and Culture*, 2019.

10. “‘Everyone is responsible for everyone and everything:’ Insights on the Refugee Crisis Drawn from Russian Religious Philosophy,” *Sobornost*, vol.38/1, 2016, pp.20-34; in Bulgarian translation in *Christianity and Culture*, 2017.

11. “How to View Icons: An Orthodox Theological View,” *Sobornost*, vol.37/1, 2015, pp.31-41.

12. entry articles on “Icon” and “Iconography, each 5 pages, *Faithology*, 2015 (www.faithology.com)

13. "Toward a Christian Aesthetics: An Eastern Orthodox Perspective", *Cithara*, vol. 54/1, Nov. 2014, pp.21-38.
14. entry articles on "Hesychasm" and "Theosis," 5 pages each, *Faithology*, 2014 (www.faithology.com)
15. "Neo-Palamism in the Russian Philosophy of Full Unity: The Icon as Energetic Symbol", *Sobornost*, vol.34, number 1, 2013, pp.16-32; reprint in Vasilescu, E., *A Journey along the Christian Way. Festschrift for Rev. Kallistos Ware on His 85th Anniversary*, (Scholar's Press, Latvia, 2018).
16. "The Frescoes of the Boyana Church (1259): Once Again on the Problem of the Renaissance", *Christianity and Culture*, 2012, number 8 (75), pp.59-91; in Bulgarian.
17. "Visuality among Cubism, Iconography, and Theosophy: Pavel Florensky's Theory of the Icon", *Journal of Icon Studies*, vol. 1, 2012; <http://museumofrussianicons.org/research/index.php/publications/journal-of-icon-studies/2012-feb-clemena-antonova-visuality>
18. "On the Problem of 'Reverse Perspective': Definitions East and West", *Leonardo*, vol. 43/5, 2010, pp.464-470
19. "'Beauty Will Save the World': The Revival of Romantic Theories of the Symbol in Pavel Florensky's Works", *Slavonica*, vol.14/1, 2008, pp.44-56
20. "The Hegelian Trichotomy Underlying Panofsky's *Perspective as a Symbolic Form*", *Journal of the Oxford University History Society*, vol.4, 2006, 17 pages (text on-line: "Oxford Essay" for Michaelmas 2006 on <http://users.ox.ac.uk/~jouhs/>)
21. "El Greco's Icon of Christ in the National Gallery of Scotland, Edinburgh", *Journal of the Scottish Society for Art History*, vol.10, 2005, pp.88-93, (student essay award of the journal)
22. "'Seeing the World with the Eyes of God' – the Vision Implied by the Medieval Icon", *Hortulus*, vol.1, number 1, 2005, text available on: www.hortulus-journal.com
23. "Florensky's 'Reverse Time' and Bakhtin's 'Chronotope' – a Russian Contribution to the Theory of the Visual Arts", *Slovo*, vol.15, number 2, Autumn 2003, pp.101-114. Abstract on: www.ssees.ucl.ac.uk/slovo/vol152ab.htm
24. "The Status of the Icon in Eastern Orthodox Culture", *The Bulletin of British Byzantine Studies*, vol. 27, 2001, p.69.

Book chapters:

25. “The Icon in Eastern Orthodox Apophatic Thought: Perspectives from the Early Twentieth Century” in Betz, J. and Van Nieuwenhove, R., (eds.), “The Oxford Handbook of Apophatic Theology,” (Oxford University Press, forthcoming in 2022).
26. “Christian Philosophy as a Philosophy of Crisis: Re-reading Florensky in the Twenty-first Century” in Brown, J.W. and Siemens, J., (eds.), “Eastern Christian Approaches to Philosophy,” (Palgrave-Macmillan, forthcoming in 2022).
27. “*Vseedinstvo*: A Russian Project of Religious Modernity and Its Contemporary Relevance” in Siljak, A., (ed.), “Russia, Religion, and Secularism: Exploring Varieties of Russian Modernity” (Northern Illinois University Press), pp.373-400; forthcoming in 2022.
28. “Religious Art at the Service of an Atheist State: Cultural Policy and Nationalistic Propaganda in Late Communist Bulgaria” in Sciortino, C., (ed.), “Art, Identity, and Cultural Diplomacy: (Re-)Inventing Eastern and Western Europe from the Cold War to the Present,” (Leuven University Press), forthcoming in 2022.
29. “Aestheticizing an Einsteinian World: The Idea of Space-time in Russian Literary Theory and Art Criticism” in Emmer, M. and Abate, M., (eds.), *Imagine Math 8*, (Springer Nature, 2022).
30. “The Icon and Visual Arts at the Time of the Russian Religious Renaissance” in Pattison, G., Emerson, C. and Poole, R., (eds.), *The Oxford Handbook of Russian Religious Thought*, (Oxford: Oxford University Press, 2020), pp.412-433.
31. “Reverse the West and beyond: On Reverse Perspective, a Talk with Clemena Antonova,” in Mühleis, V. and Goes, W., (eds.), *Reverse Perspective*, (Gent: Grafische Cel, Luca School of the Arts, 2020), pp.5-31.
32. “The Vision of God and the Deification of Man: Visual Implications of the Doctrine of *Theosis*” – Chapter 9 in volume *Visions of God and Ideas of Deification in Patristic Thought*, edited by M. Edwards and E. Ene D-Vasilescu (Routledge, 2017), pp.213-230.
33. contribution to Elkins, J., Frank, G., and Manghani, S., (eds.), *Farewell to Visual Studies*, (Pennsylvania State University Press, 2015), pp.35-36, 45-47, 49, 70-71.
34. “The Role of Religious Art in Post-Communist Russia” in Ngo, T. and Quijada, J., (eds.), *Atheist Secularism and Its Discontents: A Comparative Study of Religion and Communism in Eurasia*, (Palgrave Macmillan, 2015), pp.210-225.
35. “Visual Studies and Iconology at the Russian Academy of Artistic Sciences. Insights from an Unfinished Russian Experiment of the 1920s” in Baert, B., Lehmann, A.-S., and Van Den

Akkerveken, (eds.), *New Perspectives on Iconology: Visual Studies and Anthropology*, (Brussels: ASP Publishers, 2012), pp.80-90.

36. “Re-contextualizing Holy Images in Early Soviet Russia: Florensky’s Response to Lenin’s *Plan for Monumental Propaganda*” in Fleckner, U., (ed.), *Der Sturm der Bilder: Zerstörte und zertörende Kunst von der Antike bis in die Gegenwart*, (Berlin: Schriften des Internationalen Warburg-Kollegs, 2011), pp.101-119.

3a7. “Spazio iconico, geometria non euclidea e cultura nella visione del mondo di Pavel Florenskij” in Emmer, M., (ed.), *Mathematica e cultura*, (Springer Publishers, Italy, 2010), pp.16-31.

38. “Changing Perceptions of Pavel Florensky in Russian and Soviet Scholarship” in Oushakine, S. and Bradatan, C., (eds.), *In Marx’s Shadow: Knowledge, Power, and Intellectuals in Eastern Europe and Russia*, (Lanham: Lexington Books, 2010), pp.73-95; available in Chinese translation by Sanhui Books, Shanghai.

39. co-authored with Martin Kemp, “‘Reverse Perspective’: Historical Fallacies and an Alternative View”, in Emmer, M., (ed.), *The Visual Mind II*, (Cambridge, Mass.: MIT Press, 2005), pp.399-433.

Book and exhibition reviews:

- Book review of Carnes, N., *Image and Presence: A Christological Reflection on Iconoclasm and Iconophilia*, (Stanford University Press, 2018), forthcoming in 2022 in *International Journal of Systematic Theology*.

- “Icons across Space and Time,” book review of Denysenko, N., *Icons and Liturgy, East and West: History, Theology, and Culture*, (University of Notre Dame Press, 2017), *Modern Believing*, vol.61/4, 2020, pp.374-6.

- exhibition reviews for the *Journal of Icon Studies*, www.museumofrussianicons.org/exhibition-reviews/: “Russian Icons at the Benaki Museum in Athens” (2018); “A Giotto Exhibition in Milan” (2016); “The Icon Collection at the Archaeological Museum in Nessebar, Bulgaria” (2015); “Icons at the Crypt of St. Alexander Nevsky Cathedral” (2015); “The Collection of Russian Icons at the Palazzo Leoni Montanari in Vicenza” (2014); “Silver Age: Russian Art in Vienna around 1900” (2014).

- of edited volume *Faith and Reason in Russian Thought*, (Krakow, 2015), *Sobornost*, vol.3/2, 2017, pp.94-97.

- of Oleg Bychkov's introduction to the English translation from the Russian of A. Losev's *The Dialectic of Artistic Form*, tr., ann. and intr. O. Bychkov, ed. D. Tate, (Munich and Washington, 2013), *Sobornost* vol.37/1, 2015, pp.83-87.
- of Annemarie Weyl Carr (ed.), *Imprinting the Divine: Byzantine and Russian Icons from the Menil Collection*, (New Haven and London: Yale University Press, 2011), *Slavonica*, vol.18/2, Oct. 2012.
- of Avril Pyman's *Pavel Florensky: A Quiet Genius*, (New York and London: Continuum, 2010), *Slavonica*, vol.17/1, March 2011.
- of Andrew Spira's *The Avant-garde Icon: The Russian Avant-garde and the Icon Painting Tradition*, (Aldershot, 2008), *Slavonica*, vol.17/2, November 2011, pp.174-175.

Miscellaneous (selected pieces):

- (Theology through the arts): "Peter's Denial of Christ," theological commentary on 3 paintings (Rembrandt – Michelangelo – contemporary art installation by Vinicius SA) illustrating the topic, in **VCS (The Visual Commentary on Scripture: [Peter's Denial of Christ | VCS \(thevcs.org\)](https://thevcs.org)**, King's College, London
- (Christian ethics/the role of religion in modernity/social justice): "The Christian Origins of Universal Solidarity: Thinking through Christ's Call to 'leave father/mother/children'," **Anglicanism.org: A Resource for Study**, July 2020: <https://anglicanism.org/the-christian-origins-of-universal-solidarity>; "The Coronavirus Crisis as a Missed Opportunity: A Lesson from an Old Testament Story," *The Los Angeles Review of Books* (14 Apr. 2020); with Jan Sowa: "The Relevance of Russian Religious Philosophy Today?" (2020), for the *IWMPost* (the journal of the Institute for Human Sciences in Vienna).
- (Art history): 10-minute videos on the Boyana Church frescoes (1259) and on a narrative icon of St. John of Rila for *Mapping Eastern Europe* (online platform, supported by the Mary Jaharis Centre for Byzantine Art and Culture), work-in-progress; in *Eurozine* (online platform of European cultural journals): "How Modernity Invented Tradition: The Self-presentation of the Russian Avant-garde" (2019); for *Kultura* (the main cultural journal in Bulgaria), among a dozen: "What Are Bulgarian Icons Doing in the Islamic Art Department of the Louvre: On a Forthcoming Exhibition" (10 Febr. 2020).

CONFERENCE AND SEMINAR PAPERS (only since 2015):

- “Florensky’s Project of Religious Modernity: A Deconstruction” - to be presented at the international conference “Florensky for the 21st Century,” Institute for Orthodox Christian Studies, Cambridge, 14-16 Sept. 2022.
- “Iconoclasm at the Museum: Atheist Propaganda and the Question of Exhibiting Religious Art in Early Bolshevik Russia” – presented at the international conference “The Visual Culture of Iconoclasm and Secularism,” Museum of Russian Icons, USA, 10-11 June 2022.
- “The Icon, the Avant-garde Image and the Russian Religious Renaissance at the Beginning of the 20th Century” – as part of the book presentation of *Oxford Handbook of Russian Religious Philosophy*, Losev’s House, Moscow, 6 April 2021.
- “‘The Object Stares Back:’ Pavel Florensky’s Theory of the Icon as ‘Energetic Symbol,’” – presented (online) at the international conference “Image and Cult: Holy Images in the Christian Traditions,” Centre for Visual Studies of Medieval and Early Modern Culture, RANEPa (School for Advanced Studies in the Humanities), Russian State University of the Humanities, Moscow, 20-21 Nov. 2020.
- “The Power of Images and the Failure of Aesthetics: The Russian Position” – presented at the international conference, “The Problem of Religious Art in Modernity: Uses and Abuses of the Icon in Russia,” Russian Art and Culture Group and Institute for Human Sciences, Vienna, 14-16 Oct. 2020: <https://www.youtube.com/watch?v=5Gv28oMxdjc>
- “Remembering ‘Things that Happened the Week after Next:’ Reverse Time in Dreams, Art, and Time Travel” – presented at the international seminar “The Science of Art: Visuality at a Disciplinary Crossroads,” IMERA, University of Aix-Marseille, 20 May 2019.
- “Jewish Cityscapes in St. Petersburg and Vienna as Models of In/exclusion (1772-1917)” – presented at the international conference “Imperial Cities: The Tsarist Empire, the Russian Empire and the Ottoman Empire in Comparison,” German Historical Institute, Moscow, 26-27 April 2018.
- “The Christian Imperative of Radical Hospitality: The Stranger as Christ” – presented at the London Conference in Critical Thought 2017, panel “Radical Hospitality,” London, 30 June – 1 July 2017.
- “Staging Religious Drama during the Counter-Reformation: Jesuit Confraternities in Vienna” – presented at conference “The Role of Religious Confraternities in Medieval and Early Modern Art”, University of Ljubljana, Slovenia, 11th – 13th May 2017.

- “The Holy Man as Exemplar: Principles of Pictorial Hagiography in the Late Middle Ages” – presented at the Morphomata international annual conference, University of Cologne, Germany, 4th – 6th July 2016.
- “Religious Art at the Service of an Atheist State: Cultural Diplomacy and Nationalistic Propaganda in Late Communist Bulgaria” – presented at the 4th International Euroacademia Conference: The EU and the Politicization of Europe, Anglo-American University, Prague, 27-28 Nov. 2015.
- “Bolshevik Cultural Policy on Religion: A Model of Cultural Hegemony under a Dictatorship of the Proletariat” – presented at “Cultural Hegemony in Spaces of Diversity” conference of the Graduate School for East and South-East European Studies, University of Regensburg, Germany, 7-9 May 2015.

AWARDS, RESEACH FUNDING

NATIONAL HELLENIC FOUNDATION AND TEMPLETON FOUNDATION: Essay prize for 9 (see above).

FWF (AUSTRIAN SCIENCE FUND), June 2011 – June 2013: Collaborative funding with Prof. Charles Taylor towards research-related activities connected to project “Religion and Secularism” at IWM, Vienna.

ST. SERGE RUSSIAN ORTHODOX INSTITUTE, PARIS, 15 – 30 May 2012: Research grant to use library and archive collection.

SCHOOL OF THE ART INSTITUTE CHICAGO, 17 – 23 July 2011: Fellow at the Stone Summer Theory Seminar “Farewell to Visual Studies”.

HISTORICAL INSTITUTE LONDON, July 2009: Scouloudi Historical Award for copyrights costs involved in the publication of my book.

SCOTTISH SOCIETY FOR ART HISTORY, August 2008: Research Support Grant
JOURNAL OF THE SCOTTISH SOCIETY FOR ART HISTORY, 2005: Essay award for 21 (see above).

GLADSTONE’S LIBRARY RESIDENTIAL SCHOLARSHIP (Northern Wales), 1-30 May 2002: to use theology resources for D.Phil. research.

INVITED TALKS AND COLLABORATIONS + ORGANIZED EVENTS (a selection only since 2015)

MUSEUM OF RUSSIAN ICONS, CLINTON, MASS., US: Guest-curator for the 15th anniversary exhibition of the museum (14 October 2021 – 3 April 2022), “Icons for Our

Time: Orthodox Art from around the World:" www.museumofrussianicons.org/past-exhibitions/

Associated events, among others: Curator's lecture: "The Three Paradoxes of the Contemporary Icon," 24 Oct. 2021: www.youtube.com/watch?v=x8lcfGWUe-Q&t=1785s

For recent interviews on the exhibition, see, among others: **MUSEUM OPEN HOUSE, NEWTV, US**, 28 Oct. 2021: <https://newtv.org/museum-open-house> and **WICR Public Radio, US**: www.wicr.org/podcast/clemena-antonova/

IWM, VIENNA together with the MUSEUM OF RUSSIAN ICONS, CLINTON, MASS., US (concept, selection of participants): Joint talk with Volkmar Mühleis and Wim Goes, "Reverse Perspective, the Politics of Space, and Contemporary Art Practice: On a Book and an Exhibition," 17 Febr. 2022: www.youtube.com/watch?v=fG1L06lVgn0&t=2577s

IWM, VIENNA: Organized the international conference (concept, selection of participants) "Byzantium and the Origins of Eurasia," keynote speech by Prof. Sergei Ivanov, 28-30 June 2021 (see: www.youtube.com/watch?v=qrByMvRDPjg&t=552s)

NORBERT ELIAS CENTRE, UNIVERSITY OF AIX-MARSEILLE: Regular contributing lecturer to Master's seminar "Encounters:" "Whom Do We Owe Solidarity to: Rethinking Antigone's Dilemma at the Time of Crisis" (30 Nov. 2020); "On the (Im)possibility of Religious Art in a Secular Modernity: Rethinking Nietzsche's 'God is dead'" (15 March 2021); "On Rabbits and Frogs: Representing the Foreigner from Antiquity to the Present" (28 Nov. 2021).

ORF radio station, Austria: interview for Praxis - Religion and Society: The Russian Church and the Putin Regime, 11 Nov. 2020: <http://religion.orf.at/radio/stories/320284>

INSTITUTE FOR ORTHODOX CHRISTIAN STUDIES, CAMBRIDGE: "Global Solidarity at a Time of Global Crises: The Christian Background" – talk for the "Lockdown Conversations," 9 Sept. 2020, available online:

<https://www.youtube.com/watch?v=H0gqo4fNMNg>

IWM, VIENNA AND THE RUSSIAN ART AND CULTURE GROUP, GERMANY: (concept and selection of participants) international conference "The Problem of Religious Art in Modernity: Uses and Abuses of the Icon in Russia," keynote speech by Prof. George Pattison, Vienna, 14-16 Oct. 2020:

www.youtube.com/watch?v=9NUeY6QjihQ&list=PLjrO4-lSuhVh6f1q1bifJc0u-gzufmlJH

IWM, VIENNA: Joint book presentation with Gayle Lonergan, "Religion and Revolution: Two Projects of Modernity in Early Twentieth-century Russia," 23 Jan. 2020:

<https://www.youtube.com/watch?v=VN4UngDZrEc>

IMERA, UNIVERSITY OF AIX-MARSEILLE: Organized (concept and selection of participants) one-day international seminar “The Science of Art: Visuality at a Disciplinary Crossroads,” 20 May 2019 (the presentations came out in *Leonardo*, see special journal issue in 2021).

KU LEUVEN FACULTY OF ARCHITECTURE AND LUCA SCHOOL OF ARTS:
Collaboration for ongoing M.A. elective course “Reverse Perspective:”

<http://reverseperspective.info>

V-A-C FOUNDATION, MOSCOW (2015-2016): Guest-specialist in Russian art for project “Essays in the History of Modernity. Russian Art from the Origins of Modernism to Post-Soviet Times”.