

## Application Details

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### Research and Development Minigrants for 2017-2018: Application Review

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**Application Title:** The Monastery of Eijah & Landscapes of St. Gregory

**Application ID:** #000064

**Review Deadline:** Jan 27, 2017 11:59:00 PM

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**Primary Appointment Title:** Assistant Professor of Art History

#### Proposal Summary:

During the 2017–18 academic year, I will be involved in two major projects. The first will be the final revisions and publication of the single-author monograph *The Monastery of Elijah: A History in Paint and Stone*; the second will be research for a new project, *Landscapes of St. Gregory: Topographies of the Sacred in Medieval Europe*. Blending art historical analysis with archaeology, epigraphy, political and ecclesiastical history, liturgical studies, theology, and landscape studies, *The Monastery of Elijah* is the first comprehensive interdisciplinary study of this twelfth-century Benedictine monastery near Rome. My research reveals the historical and scholarly import of this monument, built for a male community deeply tied to the changes and conflicts arising within the early 12<sup>th</sup>-c. reforming papacies and intended, in part, to mark papal territory. The manuscript will be submitted for publication during Summer 2017; release time during the 2017–18 year will support the publication process. *Landscapes of St. Gregory* grows out of this first project, developing the topographical aspect of my research on the Monastery of Elijah into a broader study of the establishment and development of medieval Benedictine monasteries into a network of sites that collectively construct medieval Europe as a Christian landscape while reinforcing very local concepts of communal identity and sanctity. Release time during 2017–18 will support library research and organization in advance of field research in Europe during Summer 2018.

#### Comments to the Administrator(s):

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**ALISON LOCKE PERCHUK**

California State University Channel Islands

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**EMPLOYMENT**

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- 2012– Assistant Professor of Art History (Tenure Track)**  
**Art Program, California State University Channel Islands (CSUCI)**  
Teach 8 courses annually (180 hr/sem); university and program service  
Teaching areas: ancient and medieval European, Mediterranean, Islamic art and architecture, including surveys, upper-division courses, and directed study; art appreciation; first-year interdisciplinary research seminar; senior capstone  
Significant curricular experience: developed and launched new art history minor and new minor in Global Premodern Studies; revised art history major curriculum, writing new and revised courses; chaired university-wide Curriculum Committee  
Commitment to student success: developed and chaired workshop on student support services; served on Student Academic Policies and Procedures Committee; service as advisor in Art Program, Minor in Global Premodern Studies; mentor students through directed study, senior capstone, informal advising; guide creation and presentation of student research, e.g. at SAGE Student Research Forum and Southern California Council on Undergraduate Research Conference
- 2010–12 Visiting Assistant Professor of Art History**  
**Department of Art History and Visual Arts, Occidental College**  
Teach 6 courses annually (135 hr/sem) in liberal arts college setting  
Teaching areas: ancient and medieval European, Mediterranean, Islamic art and architecture; first-year thematic composition seminar
- 2008 Lecturer**  
**Department of the History of Art, University of California–Riverside**  
Teaching area: European medieval and Renaissance art and architecture

**EDUCATION**

---

- Ph.D., M.A. Yale University, History of Art, 2009, 1999**  
Ph.D. thesis, “In the Image of Elijah: The Artistic Foundations of Community in a Medieval Italian Monastery”  
Advisor: Robert S. Nelson. Committee: Jacqueline Jung, Vasileios Marinis (Yale University), Linda Safran (University of Toronto)  
Awarded 2010 Frances Blanshard Fellowship Fund Prize for outstanding dissertation in the history of art  
Exchange Scholar, University of Chicago
- M.A. The Catholic University of America, Medieval Studies, 1996**
- B.A. Williams College, *cum laude*, 1992**

Major: Art (Art History); minor: History of Ideas  
Semester in Rome, Trinity College (Hartford)

## PUBLICATIONS

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### Books

- In progress     *The Monastery of Elijah: A History in Paint and Stone*. Manuscript currently in revision for submission in Summer 2017.  
*New Perspectives on Medieval Rome*. Co-edited volume, with Dr. Marius Hauknes, University of Chicago. In planning phases; conference sessions already held or organized.

### Articles and Book Chapters

- 2016             “Schismatic (Re)Visions: S. Elia near Nepi and S. Maria in Trastevere in Rome, 1120–43,” *Gesta* 55/2 (2016): 179–212.  
“Three Early Architectural Drawings of San Pietro in Tuscania (VT),” *Getty Research Journal* 8 (2016): 217–224.
- Forthcoming   “Multisensory Memories and Monastic Identity at Sant’Elia near Nepi (VT),” *California Italian Studies Journal* 6 (Fall 2016).  
“Anacletus II, the Pierleoni, and the Rebuilding of Rome, ca. 1070–1150,” in *Framing Anacletus II: (Anti)Pope 1130–1138*, edited by Tommaso di Carpegna Falconieri, Umberto Longo, and Lila Yawn. Rome: Viella, 2017.
- In Progress     “The Afterlife of a Ciborium: The Monument to Edward Doheny Jr at Forest Lawn Memorial-Park, Glendale”  
“Flodoard’s Ghost: Phantom Books and the History of Art.” With Dr. Shane Bobrycki, Harvard University.  
“Time Certain, Time Eternal: Calixtus II, the Lateran Palace Frescoes, and the Altar of Old St. Peter’s”

### Bibliographies, Criticism, Reviews

- 2016             “Et Tu, Animal?” in *Luke Matjas: that Great Rock Mass is called The Earth*, exh. cat. Carnegie Art Museum, Oxnard, Calif., 13 March–22 May 2016, pp. 25–30. Oxnard: Carnegie Museum, 2016.
- 2014             “Mural Decoration, Italian,” *Oxford Bibliographies in Medieval Studies*. Oxford: Oxford University Press, 2014. DOI: 10.1093/OBO/9780195396584-0166.
- 2010             Review of Charles R. Mack, *European Art in the Columbia Museum of Art, Including the Samuel H. Kress Collection. Volume One: The Thirteenth through the Sixteenth Century* (Columbia, S.C.: University of South Carolina, 2009), in *Comitatus* 41 (2010): 271–273.

### Reviews of my work

- 2014             Pollio, Giorgia. “Recensione. Spazio figurato: architettura e programmi iconografici in Italia, 1100–1450.” *Arte Medievale* 4<sup>th</sup> ser., 4 (2014): 282–285.

**EXHIBITION PROJECTS**

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- 2016 *The Latino Museum of History, Art and Culture in the Archives of CSU Channel Islands*. Exhibition in conjunction with Pacific Standard Time: LA/LA, Fall 2017. Project advisor, initial phase of project. <http://www.pacificstandardtime.org/>

**AWARDS, FELLOWSHIPS, GRANTS**

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External

- 2016 Paul Mellon Visiting Senior Fellowship, Center for Advanced Study in the Visual Arts, National Gallery of Art
- 2010 British Archaeological Association Conference Grant
- 2006 Hope Emily Allen Dissertation Grant, Medieval Academy of America
- 2003–04 Chester Dale Fellowship, Center for Advanced Study in the Visual Arts, National Gallery of Art
- Travel Fellowship in the History of Art, Samuel H. Kress Foundation (declined)
- 1988–89 National Merit Scholar

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- 2016–17 Center for Integrative Studies (CIS) Minigrant Award, CSUCI. Travel support for “Landscapes of St. Gregory: Topography of the Sacred in Medieval Europe”  
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AL\$ (Affordable Learning Solutions) Grant, CSUCI. Reduce textbook costs for students  
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- 1998, 1999 Sumner McKnight Crosby Fellowship, Yale University
- 1997–2002 University Fellowship, Yale University
- 1994–97 Knights of Columbus Fellowship, The Catholic University of America
- 1989–92 Dean’s List/Faculty Honor Roll, Williams College

**CONFERENCES, LECTURES, AND PUBLIC FORUMS**Conference Presentations

- 2017 "A Tale of Three Cities: Medieval Roman Ciboria in America," *51<sup>st</sup> Annual Meeting of the Medieval Association of the Pacific*, Loyola Marymount University, Los Angeles (March)
- "From Santa Sabina to Forest Lawn: The Afterlife of a Ciborium," *105<sup>th</sup> Annual Conference of the College Art Association*, New York (February)
- 2016 "Elijah East and West: Mediterranean Prophet, Italian Saint," *50<sup>th</sup> Annual Meeting of the Medieval Association of the Pacific*, University of California Davis
- 2015 "Time Certain, Time Eternal: Altar Consecrations and Apsidal Imagery during the Early Lateran Councils" (paper delivered *in absentia*), *Concilium Lateranense IV*, Rome
- "Elijah East and West: From Mediterranean Prophet to Italian Saint," *American Association for Italian Studies 35<sup>th</sup> Annual Conference*, University of Colorado Boulder
- 2014 "Flodoard's Ghost: Phantom Books and the History of Art," *Chartered Institute of Library and Information Professionals, Library & Information History Group Annual Conference: Medieval and Renaissance Lost Libraries*, London
- "Multisensory Memories: Recollecting Anastasius in Image, Space, and Voice," *20<sup>th</sup> International Medieval Congress*, University of Leeds
- 2011 "The Limits of Iconography: A Saint and His Landscape in 12th-Century Italy," *Spazio Figurato: Architectural Space and Iconographic Programs in Italy, 1200–1450 (giornata di studio)*, Bibliotheca Hertziana, Rome
- "In the Image of Elijah: A Prophetic Patron in Pre-Carmelite Italy," *46<sup>th</sup> International Congress on Medieval Studies*, University of Western Michigan
- 2010 "A Papal Cult in Lazio? The Madonna della Clemenza at Castel S. Elia," *45<sup>th</sup> International Congress on Medieval Studies*, University of Western Michigan
- "Monastic Identity and Reform: Strategies of Visual and Material Communication in Twelfth-Century Lazio," *85<sup>th</sup> Annual Meeting of the Medieval Academy of America*, Yale University
- 2009 "Collecting Anastasius: The Art of Local History in Medieval Central Italy," *Art Historians of Southern California Annual Symposium*, Occidental College
- 2008 "Recuperated or Still in Style? Logics of Reuse in the Basilica at Castel S. Elia," *43<sup>rd</sup> International Congress on Medieval Studies*, University of Western Michigan
- 2007 "Toward a 'Functional Aesthetics': Movement and Experience in the Basilica at Castel Sant'Elia, Italy," *42<sup>nd</sup> International Congress on Medieval Studies*, University of Western Michigan
- "Toward a 'Functional Aesthetics': Movement and Experience in the Basilica at Castel Sant'Elia, Italy," *41<sup>st</sup> Annual Meeting of the Medieval Association of the Pacific*, University of California Los Angeles
- 2004 "Celestial Jerusalem in the Morgan Beatus: A Unique Image for a Transformed World," *92<sup>nd</sup> Annual Meeting of the College Art Association*, Seattle
- 1999 "Monte Sant'Angelo or Mont-Saint-Michel? The Bronze Doors of Pantaleon and the Problem of Site-Specificity," *25<sup>th</sup> Byzantine Studies Conference*, University of Maryland
- "Thy Kingdom Is Come: Constructing Immanency in the Morgan Beatus," *26<sup>th</sup> Annual Sewanee Medieval Colloquium*, University of the South

Invited Lectures and Workshop Presentations

- 2017 Invited lecture, History Program, University of Nevada Reno (April)  
“Landscapes of St Gregory: Topography of the Sacred in Medieval Europe,” invited lecture, Kunsthistorisches Institut in Florenz, Max-Planck-Institut, Florence, Italy (January)
- 2016 “In the Image of Elijah: Creating a Monastic Community in Medieval Italy,” *CSUCI Faculty Library Lecture Series*, Channel Islands Boating Center  
“Women as Patrons and Makers of Medieval Art,” panel presentation in *Interdisciplinary Panel on Women in Art, Culture and Society*, CSUCI  
“Multimedia, Medieval Style,” invited lecture, Santa Monica College  
“The Monk as the New Elijah,” *California Medieval History Seminar*, The Huntington Library  
“Welcome,” *Celebrating la Mujer*, CSUCI  
“The Monastery of Elijah: A History in Paint and Stone,” *Center for Medieval and Renaissance Studies Roundtable*, University of California Los Angeles
- 2015 Faculty Mini-Grant Presentation, CSUCI
- 2014 “Saints and Prophets in Medieval Italy: The Case of the Monastery of Elijah near Nepi,” invited lecture, Umetnostna Galerija Maribor (Maribor Art Gallery), Maribor, Slovenia  
“Schismatic (Re)Visions: The Basilica of S. Elia and S. Maria in Trastevere, ca. 1120–1143,” *California Medieval History Seminar*, The Huntington Library  
Study Day Leader, Castel S. Elia, Italy. Led international scholarly group on half-day visit to the Monastery of Elijah, Castel S. Elia, Italy  
“Multisensory Memories: Recollecting Abbots in Image, Space, and Voice,” invited lecture, Power Institute, University of Sydney
- 2013 “Saints Alive! Animated Icons in Medieval Europe,” invited lecture, Timken Museum of Art, San Diego  
Presentation to RSCA Group, CSUCI
- 2011 “The Materiality of Memory: Architecture and Community in Medieval Italy,” invited lecture, Department of History, University of Nevada Reno
- 2009 “Collecting Anastasius: The Art of Local History in Medieval Central Italy,” *Sarum Seminar*, Palo Alto  
“*vetustum monasterium sancti Heliae*: The Display and Use of History in a Twelfth-Century Italian Monastic Church,” *California Medieval History Seminar*, The Huntington Library
- 2004 Commentary on Arroyo Beatus (ms 77), *Audio Guide*, Manuscripts Department, J. Paul Getty Museum

Conferences and Sessions Organized, Sessions Chaired

- 2017 Session co-organizer and co-chair, “Rethinking Medieval Rome: Engaging Architecture and Urbanism,” with Dr. Marius Hauknes, Harper-Schmidt Fellow, University of Chicago. Sponsor: Italian Art Society, *Society of Architectural Historians Annual Meeting*, Glasgow, Scotland (June)  
Local Organizing Committee, *51<sup>st</sup> Annual Meeting of the Medieval Association of the Pacific*, Loyola Marymount University, Los Angeles (March)
- 2016 Session co-organizer and co-chair, “New Perspectives on Medieval Rome I–II,” with Dr. Marius Hauknes, History of Art, Johns Hopkins University. Sponsor: Italian Art Society, *51<sup>st</sup> International Congress on Medieval Studies*, University of Western Michigan

- Session chair, "Liturgies," in *Rome: Beyond the Discourse of Renewal*, 13<sup>th</sup> Annual Marco Symposium, University of Tennessee, Knoxville
- 2015 Roundtable co-organizer and co-chair: "Teaching Medieval in a General Education Context," with Dr. Amy Caldwell, History, CSUCI. 50<sup>th</sup> International Congress on Medieval Studies, University of Western Michigan
- Session chair, "25. Image and Architecture," 49<sup>th</sup> Annual Meeting of the Medieval Association of the Pacific, University of Nevada Reno
- 2014 Session co-organizer and co-chair: "Futuro Anteriore: Cultural Self-Appropriation as Catalyst in the Art of Italy," with Dr. Irina D. Costache, Art, CSUCI. Sponsor: Italian Art Society, 102<sup>nd</sup> Annual Conference of the College Art Association, Chicago
- 2011 Session chair: "The Study of the Art and Architecture of Italy: A Reassessment of the Discipline I: Seminal Figures." Sponsor: Italian Art Society, 46<sup>th</sup> International Congress on Medieval Studies, University of Western Michigan
- 2010 Session co-organizer: "Old Testament Saints in the Medieval Latin West," with Edward Schoolman, History, University of California Los Angeles. 45<sup>th</sup> International Congress on Medieval Studies, University of Western Michigan
- 2009 Session chair: "Performance, Performativity, and Italian Arts III: The Case of Padua." Sponsor: Italian Art Society, 44<sup>th</sup> International Congress on Medieval Studies, University of Western Michigan
- Session organizer and chair: "Cleanliness, Chant, and Chronicles: Recent Research at the Biblioteca Ambrosiana." Sponsor: Ambrosiana Foundation, 44<sup>th</sup> International Congress on Medieval Studies, University of Western Michigan
- 2008 Session co-organizer and co-chair: "Physical Object, Somatic Response: Art and Bodies during the Middle Ages," with Dr. Peter Scott Brown, Art & Design, University of North Florida. 43<sup>rd</sup> International Congress on Medieval Studies, University of Western Michigan
- Panel moderator: "Foundations of Medieval Monasticism," in *CMRS Ahmanson Conference: Medieval Monasticism*. Center for Medieval and Renaissance Studies, University of California Los Angeles
- 2006 Session co-organizer and co-chair: "What's the Use of Medieval Art?" with Dr. Peter Scott Brown, Art & Design, University of North Florida. Sponsor: International Center for Medieval Art, 94<sup>th</sup> Annual Conference of the College Art Association, Boston
- 2000 Conference co-organizer and panel moderator: *Reconstructing the Middle Ages* (graduate student conference), with Peter Scott Brown and Margaret Hadley, History of Art, Yale University, Department of History of Art, Yale University

#### **OTHER EMPLOYMENT: ARTS, NON-PROFIT, DEVELOPMENT**

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- 2007–10 Grant Writer and Development Consultant  
Freelance
- 2006–07 Manager, Foundation and Government Relations  
Hammer Museum, UC–Los Angeles
- 2004–05 Research Assistant  
Getty Research Institute, Los Angeles
- 2000–01 Writer and Editor  
Development Office, Los Angeles County Museum of Art
- 1994 Administrative Assistant

1993 Very Special Arts, Washington, D.C.  
Curatorial Intern  
Walters Art Museum, Baltimore

## **SERVICE AND PROFESSIONAL DEVELOPMENT**

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### External: Current

2016– International Center for Medieval Art  
Candidate for Board of Directors (nominated); election in Winter 2016–17

2015– Medieval Association of the Pacific  
2017 Annual Meeting, Local Organizing Committee Member, 2016–17  
Councilor, 2015–17  
Graduate Student Paper Prize Reviewer, 2015  
Social Media Committee Member, Academia.edu site administrator, 2016–

Slovenian Research Agency  
Annual Postdoctoral and Research Grants Competition: Art History Reviewer, 2015–

2010– Center for Medieval and Renaissance Studies, UC–Los Angeles  
Associate Member, 2014–  
Affiliate Member, 2010–14  
Visiting Scholar, 2010

### External: Prior

2015 Oxford University Press  
Outside reviewer for textbook on medieval art history  
Outside reviewer for journal articles  
*History Compass*, Wiley-Blackwell  
*California Italian Studies Journal*, University of California

2014 Council on Undergraduate Research  
Posters on the Hill: Humanities Reviewer  
American Academy in Rome  
Visiting Scholar, July 2014

2009–15 Italian Art Society  
Treasurer and Membership Coordinator, 2012–15  
Website content manager and editor, 2009–12  
Member, Program Committee, 2010–12

2008 UCLA Career Week  
Member of panel on M.A./Ph.D. non-academic career options

2007 MUSE Awards, American Association of Museums  
Judging panel member, audio tours and multi-media presentations

2006 American Academy in Rome  
Visiting Scholar, March 2006

### Internal

2012– CSU Channel Islands  
Current Service and Professional Development  
Campus Acquisitions Committee, 2016–  
Department Search Committee, 2016–17: Art



Digital Scholarship/Digital Humanities Initiative Steering Committee, 2016–  
 Faculty Development Advisory Committee, 2015–17  
 Global Premodern Studies Advisor, 2015–  
 Global Premodern Studies Public Lecture Series, co-organizer, 2016–17

Prior Service and Professional Development

Academic Planning Committee, 2012–15  
 Art Program Advisor, 2015–16  
 Campus Acquisitions Committee, 2012–13  
 Curriculum Committee, 2012–15; Co-chair, 2013–15  
 Department Search Committees, 2015–16: Anthropology, Art, History  
 Faculty Writing Retreat, application reviewer, Spring 2016  
 Faculty Writing Retreat, participant, 30 May–1 June, 2014  
 International Week participant, 2014, 2012  
 ISLAS Academy Fellow, 2012–13  
 ISLAS Workshop, SOS! Helping Students Cope with Crisis. Co-organizer and  
 facilitator. 12 March 2014  
 Mentorship Program: Mentee, 2014–2016 (mentor: Jim Meriwether, History)  
 Minigrant Review Committee, Fall 2013  
 Peer Reviewer, Art Program, 2014–16  
 “RSCA Business”, 2013–15 (faculty research working group)  
 Student Academic Policies and Procedures Committee, 2014–16  
*All service is at the campus-wide level unless otherwise noted.*

2010–2012      Occidental College  
                     First-Year Writing Examination, evaluator, Spring 2012

1998–99        Yale University  
                     Department of History of Art: Graduate Student Representative, Social Chair,  
                     Lectures Committee Member

1994–97        The Catholic University of America  
                     Graduate Students’ Association: President, Treasurer, Departmental Representative

**CURRENT PROFESSIONAL AFFILIATIONS**

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Art Historians of Southern California  
 Association Villard de Honnecourt for the Interdisciplinary Study of Science, Technology, and Art  
 Center for Medieval and Renaissance Studies, UC–Los Angeles (by invitation)  
 College Art Association  
 Foundations in Art: Theory and Education  
 International Center for Medieval Art  
 Italian Art Society  
 Medieval Academy of America  
 Medieval Association of the Pacific  
 Society of Architectural Historians

*ver. 11/2016*

**ALISON LOCKE PERCHUK**

California State University Channel Islands

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**EMPLOYMENT**

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- 2012– Assistant Professor of Art History (Tenure Track)**  
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Teach 8 courses annually (180 hr/sem); university and program service  
Teaching areas: ancient and medieval European, Mediterranean, Islamic art and architecture, including surveys, upper-division courses, and directed study; art appreciation; first-year interdisciplinary research seminar; senior capstone  
Significant curricular experience: developed and launched new art history minor and new minor in Global Premodern Studies; revised art history major curriculum, writing new and revised courses; chaired university-wide Curriculum Committee  
Commitment to student success: developed and chaired workshop on student support services; served on Student Academic Policies and Procedures Committee; service as advisor in Art Program, Minor in Global Premodern Studies; mentor students through directed study, senior capstone, informal advising; guide creation and presentation of student research, e.g. at SAGE Student Research Forum and Southern California Council on Undergraduate Research Conference
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Teaching area: European medieval and Renaissance art and architecture

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Semester in Rome, Trinity College (Hartford)

## PUBLICATIONS

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### Books

- In progress     *The Monastery of Elijah: A History in Paint and Stone*. Manuscript currently in revision for submission in Summer 2017.  
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- 2015 "Time Certain, Time Eternal: Altar Consecrations and Apsidal Imagery during the Early Lateran Councils" (paper delivered *in absentia*), *Concilium Lateranense IV*, Rome
- "Elijah East and West: From Mediterranean Prophet to Italian Saint," *American Association for Italian Studies 35<sup>th</sup> Annual Conference*, University of Colorado Boulder
- 2014 "Flodoard's Ghost: Phantom Books and the History of Art," *Chartered Institute of Library and Information Professionals, Library & Information History Group Annual Conference: Medieval and Renaissance Lost Libraries*, London
- "Multisensory Memories: Recollecting Anastasius in Image, Space, and Voice," *20<sup>th</sup> International Medieval Congress*, University of Leeds
- 2011 "The Limits of Iconography: A Saint and His Landscape in 12th-Century Italy," *Spazio Figurato: Architectural Space and Iconographic Programs in Italy, 1200–1450 (giornata di studio)*, Bibliotheca Hertziana, Rome
- "In the Image of Elijah: A Prophetic Patron in Pre-Carmelite Italy," *46<sup>th</sup> International Congress on Medieval Studies*, University of Western Michigan
- 2010 "A Papal Cult in Lazio? The Madonna della Clemenza at Castel S. Elia," *45<sup>th</sup> International Congress on Medieval Studies*, University of Western Michigan
- "Monastic Identity and Reform: Strategies of Visual and Material Communication in Twelfth-Century Lazio," *85<sup>th</sup> Annual Meeting of the Medieval Academy of America*, Yale University
- 2009 "Collecting Anastasius: The Art of Local History in Medieval Central Italy," *Art Historians of Southern California Annual Symposium*, Occidental College
- 2008 "Recuperated or Still in Style? Logics of Reuse in the Basilica at Castel S. Elia," *43<sup>rd</sup> International Congress on Medieval Studies*, University of Western Michigan
- 2007 "Toward a 'Functional Aesthetics': Movement and Experience in the Basilica at Castel Sant'Elia, Italy," *42<sup>nd</sup> International Congress on Medieval Studies*, University of Western Michigan
- "Toward a 'Functional Aesthetics': Movement and Experience in the Basilica at Castel Sant'Elia, Italy," *41<sup>st</sup> Annual Meeting of the Medieval Association of the Pacific*, University of California Los Angeles
- 2004 "Celestial Jerusalem in the Morgan Beatus: A Unique Image for a Transformed World," *92<sup>nd</sup> Annual Meeting of the College Art Association*, Seattle
- 1999 "Monte Sant'Angelo or Mont-Saint-Michel? The Bronze Doors of Pantaleon and the Problem of Site-Specificity," *25<sup>th</sup> Byzantine Studies Conference*, University of Maryland
- "Thy Kingdom Is Come: Constructing Immanency in the Morgan Beatus," *26<sup>th</sup> Annual Sewanee Medieval Colloquium*, University of the South

Invited Lectures and Workshop Presentations

- 2017 Invited lecture, History Program, University of Nevada Reno (April)  
 “Landscapes of St Gregory: Topography of the Sacred in Medieval Europe,” invited lecture, Kunsthistorisches Institut in Florenz, Max-Planck-Institut, Florence, Italy (January)
- 2016 “In the Image of Elijah: Creating a Monastic Community in Medieval Italy,” *CSUCI Faculty Library Lecture Series*, Channel Islands Boating Center  
 “Women as Patrons and Makers of Medieval Art,” panel presentation in *Interdisciplinary Panel on Women in Art, Culture and Society*, CSUCI  
 “Multimedia, Medieval Style,” invited lecture, Santa Monica College  
 “The Monk as the New Elijah,” *California Medieval History Seminar*, The Huntington Library  
 “Welcome,” *Celebrating la Mujer*, CSUCI  
 “The Monastery of Elijah: A History in Paint and Stone,” *Center for Medieval and Renaissance Studies Roundtable*, University of California Los Angeles
- 2015 Faculty Mini-Grant Presentation, CSUCI
- 2014 “Saints and Prophets in Medieval Italy: The Case of the Monastery of Elijah near Nepi,” invited lecture, Umetnostna Galerija Maribor (Maribor Art Gallery), Maribor, Slovenia  
 “Schismatic (Re)Visions: The Basilica of S. Elia and S. Maria in Trastevere, ca. 1120–1143,” *California Medieval History Seminar*, The Huntington Library  
 Study Day Leader, Castel S. Elia, Italy. Led international scholarly group on half-day visit to the Monastery of Elijah, Castel S. Elia, Italy  
 “Multisensory Memories: Recollecting Abbots in Image, Space, and Voice,” invited lecture, Power Institute, University of Sydney
- 2013 “Saints Alive! Animated Icons in Medieval Europe,” invited lecture, Timken Museum of Art, San Diego  
 Presentation to RSCA Group, CSUCI
- 2011 “The Materiality of Memory: Architecture and Community in Medieval Italy,” invited lecture, Department of History, University of Nevada Reno
- 2009 “Collecting Anastasius: The Art of Local History in Medieval Central Italy,” *Sarum Seminar*, Palo Alto  
 “*vetustum monasterium sancti Heliae*: The Display and Use of History in a Twelfth-Century Italian Monastic Church,” *California Medieval History Seminar*, The Huntington Library
- 2004 Commentary on Arroyo Beatus (ms 77), *Audio Guide*, Manuscripts Department, J. Paul Getty Museum

Conferences and Sessions Organized, Sessions Chaired

- 2017 Session co-organizer and co-chair, “Rethinking Medieval Rome: Engaging Architecture and Urbanism,” with Dr. Marius Hauknes, Harper-Schmidt Fellow, University of Chicago. Sponsor: Italian Art Society, *Society of Architectural Historians Annual Meeting*, Glasgow, Scotland (June)  
 Local Organizing Committee, *51<sup>st</sup> Annual Meeting of the Medieval Association of the Pacific*, Loyola Marymount University, Los Angeles (March)
- 2016 Session co-organizer and co-chair, “New Perspectives on Medieval Rome I–II,” with Dr. Marius Hauknes, History of Art, Johns Hopkins University. Sponsor: Italian Art Society, *51<sup>st</sup> International Congress on Medieval Studies*, University of Western Michigan

- Session chair, "Liturgies," in *Rome: Beyond the Discourse of Renewal*, 13<sup>th</sup> Annual Marco Symposium, University of Tennessee, Knoxville
- 2015 Roundtable co-organizer and co-chair: "Teaching Medieval in a General Education Context," with Dr. Amy Caldwell, History, CSUCI. 50<sup>th</sup> International Congress on Medieval Studies, University of Western Michigan
- Session chair, "25. Image and Architecture," 49<sup>th</sup> Annual Meeting of the Medieval Association of the Pacific, University of Nevada Reno
- 2014 Session co-organizer and co-chair: "Futuro Anteriore: Cultural Self-Appropriation as Catalyst in the Art of Italy," with Dr. Irina D. Costache, Art, CSUCI. Sponsor: Italian Art Society, 102<sup>nd</sup> Annual Conference of the College Art Association, Chicago
- 2011 Session chair: "The Study of the Art and Architecture of Italy: A Reassessment of the Discipline I: Seminal Figures." Sponsor: Italian Art Society, 46<sup>th</sup> International Congress on Medieval Studies, University of Western Michigan
- 2010 Session co-organizer: "Old Testament Saints in the Medieval Latin West," with Edward Schoolman, History, University of California Los Angeles. 45<sup>th</sup> International Congress on Medieval Studies, University of Western Michigan
- 2009 Session chair: "Performance, Performativity, and Italian Arts III: The Case of Padua." Sponsor: Italian Art Society, 44<sup>th</sup> International Congress on Medieval Studies, University of Western Michigan
- Session organizer and chair: "Cleanliness, Chant, and Chronicles: Recent Research at the Biblioteca Ambrosiana." Sponsor: Ambrosiana Foundation, 44<sup>th</sup> International Congress on Medieval Studies, University of Western Michigan
- 2008 Session co-organizer and co-chair: "Physical Object, Somatic Response: Art and Bodies during the Middle Ages," with Dr. Peter Scott Brown, Art & Design, University of North Florida. 43<sup>rd</sup> International Congress on Medieval Studies, University of Western Michigan
- Panel moderator: "Foundations of Medieval Monasticism," in *CMRS Ahmanson Conference: Medieval Monasticism*. Center for Medieval and Renaissance Studies, University of California Los Angeles
- 2006 Session co-organizer and co-chair: "What's the Use of Medieval Art?" with Dr. Peter Scott Brown, Art & Design, University of North Florida. Sponsor: International Center for Medieval Art, 94<sup>th</sup> Annual Conference of the College Art Association, Boston
- 2000 Conference co-organizer and panel moderator: *Reconstructing the Middle Ages* (graduate student conference), with Peter Scott Brown and Margaret Hadley, History of Art, Yale University, Department of History of Art, Yale University

#### **OTHER EMPLOYMENT: ARTS, NON-PROFIT, DEVELOPMENT**

- 2007–10 Grant Writer and Development Consultant  
Freelance
- 2006–07 Manager, Foundation and Government Relations  
Hammer Museum, UC–Los Angeles
- 2004–05 Research Assistant  
Getty Research Institute, Los Angeles
- 2000–01 Writer and Editor  
Development Office, Los Angeles County Museum of Art
- 1994 Administrative Assistant

1993 Very Special Arts, Washington, D.C.  
Curatorial Intern  
Walters Art Museum, Baltimore

## **SERVICE AND PROFESSIONAL DEVELOPMENT**

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### External: Current

2016– International Center for Medieval Art  
Candidate for Board of Directors (nominated); election in Winter 2016–17

2015– Medieval Association of the Pacific  
2017 Annual Meeting, Local Organizing Committee Member, 2016–17  
Councilor, 2015–17  
Graduate Student Paper Prize Reviewer, 2015  
Social Media Committee Member, Academia.edu site administrator, 2016–

Slovenian Research Agency  
Annual Postdoctoral and Research Grants Competition: Art History Reviewer, 2015–

2010– Center for Medieval and Renaissance Studies, UC–Los Angeles  
Associate Member, 2014–  
Affiliate Member, 2010–14  
Visiting Scholar, 2010

### External: Prior

2015 Oxford University Press  
Outside reviewer for textbook on medieval art history  
Outside reviewer for journal articles  
*History Compass*, Wiley-Blackwell  
*California Italian Studies Journal*, University of California

2014 Council on Undergraduate Research  
Posters on the Hill: Humanities Reviewer  
American Academy in Rome  
Visiting Scholar, July 2014

2009–15 Italian Art Society  
Treasurer and Membership Coordinator, 2012–15  
Website content manager and editor, 2009–12  
Member, Program Committee, 2010–12

2008 UCLA Career Week  
Member of panel on M.A./Ph.D. non-academic career options

2007 MUSE Awards, American Association of Museums  
Judging panel member, audio tours and multi-media presentations

2006 American Academy in Rome  
Visiting Scholar, March 2006

### Internal

2012– CSU Channel Islands  
Current Service and Professional Development  
Campus Acquisitions Committee, 2016–  
Department Search Committee, 2016–17: Art



Digital Scholarship/Digital Humanities Initiative Steering Committee, 2016–  
 Faculty Development Advisory Committee, 2015–17  
 Global Premodern Studies Advisor, 2015–  
 Global Premodern Studies Public Lecture Series, co-organizer, 2016–17

Prior Service and Professional Development

Academic Planning Committee, 2012–15  
 Art Program Advisor, 2015–16  
 Campus Acquisitions Committee, 2012–13  
 Curriculum Committee, 2012–15; Co-chair, 2013–15  
 Department Search Committees, 2015–16: Anthropology, Art, History  
 Faculty Writing Retreat, application reviewer, Spring 2016  
 Faculty Writing Retreat, participant, 30 May–1 June, 2014  
 International Week participant, 2014, 2012  
 ISLAS Academy Fellow, 2012–13  
 ISLAS Workshop, SOS! Helping Students Cope with Crisis. Co-organizer and  
 facilitator. 12 March 2014  
 Mentorship Program: Mentee, 2014–2016 (mentor: Jim Meriwether, History)  
 Minigrant Review Committee, Fall 2013  
 Peer Reviewer, Art Program, 2014–16  
 “RSCA Business”, 2013–15 (faculty research working group)  
 Student Academic Policies and Procedures Committee, 2014–16  
*All service is at the campus-wide level unless otherwise noted.*

- 2010–2012      Occidental College  
                     First-Year Writing Examination, evaluator, Spring 2012
- 1998–99        Yale University  
                     Department of History of Art: Graduate Student Representative, Social Chair,  
                     Lectures Committee Member
- 1994–97        The Catholic University of America  
                     Graduate Students’ Association: President, Treasurer, Departmental Representative

**CURRENT PROFESSIONAL AFFILIATIONS**

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Art Historians of Southern California  
 Association Villard de Honnecourt for the Interdisciplinary Study of Science, Technology, and Art  
 Center for Medieval and Renaissance Studies, UC–Los Angeles (by invitation)  
 College Art Association  
 Foundations in Art: Theory and Education  
 International Center for Medieval Art  
 Italian Art Society  
 Medieval Academy of America  
 Medieval Association of the Pacific  
 Society of Architectural Historians

ver. 11/2016

**2017–18 Faculty Development Minigrant Application: Project Narrative**  
**Alison Locke Perchuk, *The Monastery of Elijah & Landscapes of St. Gregory***

**Proposal Summary**

During the 2017–18 academic year, I will be involved in two major projects. The first will be the final revisions and publication of the single-author monograph *The Monastery of Elijah: A History in Paint and Stone*; the second will be research for a new project, *Landscapes of St. Gregory: Topographies of the Sacred in Medieval Europe*. Blending art historical analysis with archaeology, epigraphy, political and ecclesiastical history, liturgical studies, theology, and landscape studies, *The Monastery of Elijah* is the first comprehensive interdisciplinary study of this twelfth-century Benedictine monastery near Rome. My research reveals the historical and scholarly import of this monument, built for a male community deeply tied to the changes and conflicts arising within the early 12<sup>th</sup>-c. reforming papacies and intended, in part, to mark papal territory. An 80% manuscript, submitted to Brepols' series, *Studies in the Visual Culture of the Middle Ages*, met with a positive response and I have been requested to submit the full manuscript, which I will do during Summer 2017. Release time during the 2017–18 year will support the post-acceptance revision and publication process. *Landscapes of St. Gregory* grows out of this first project, developing the topographical aspect of my research on the Monastery of Elijah into a broader study of the establishment and development of medieval Benedictine monasteries into a network of sites that collectively construct medieval Europe as a Christian landscape while reinforcing very local concepts of communal identity and sanctity. Release time during 2017–18 will support library research at the Getty and UCLA and basic project organization in advance of field research in Europe during Summer 2018.

**Project Goals and Outcomes**

During 2014–15 I held a Faculty Development Mini-Grant that supported three weeks of research in Rome and a course release during Fall 2014. During this time I prepared a book proposal and chapter outline for *The Monastery of Elijah: A History in Paint and Stone*, and prepared, submitted, and revised a 15,000-word original research article, "Schismatic (Re)Visions: S. Elia near Nepi and Sta. Maria in Trastevere, Rome, 1120–1143," which was published in *Gesta* 55/2 (2016), the journal of record for medieval art history. These two items were the basis of my successful application for one of twelve Visiting Senior Fellowships at the Center for Advanced Studies in the Visual Arts at the National Gallery of Art in Washington, D.C., the United States' national research center in the history of art, where during Summer 2016 I prepared and submitted to Brepols the 80% manuscript. A 2016–17 Faculty Development Mini-Grant has supported release time during Fall 2016, which I have used to continue work on *The Monastery of Elijah* and to develop the preliminary concept for *Landscapes of St. Gregory: Topographies of the Sacred in Medieval Europe*, which I will launch in January 2017 with a talk at a German art historical research institute, the *Kunsthistorisches Institut* in Florence, Italy. I will submit the full manuscript in Summer 2017, and assuming that it is accepted for publication I will be involved in responding to readers' reports and working through page proofs during the 2017–18 academic year. I will also be preparing for a major summer research trip in 2018, in support of *Landscapes of St. Gregory*. I now apply for a 2017–18 Faculty Development Mini-Grant in support of these two projects. This request includes 3 units of release time and \$2,000 seed money toward a Summer 2018 research trip, for a total request of \$8,000.

**Research Plan and Methodology**

**1. *The Monastery of Elijah: A History in Paint and Stone*.** The favorable response received from Johan van der Breke, editor for Brepols, one of the main scholarly publishers in the field of medieval art history, and the editorial board of Brepols' series *Studies in the Visual Culture of the Middle Ages*, suggests that the manuscript will be accepted for publication during 2018. During the 2017–18 academic year, I will engage in the post-acceptance components of the publication process. Blending art historical analysis with archaeology, epigraphy, history, liturgy, theology, and landscape studies, this book will be the first comprehensive, interdisciplinary study of the Monastery of Elijah, a twelfth-century Benedictine foundation

near Rome. It makes significant contributions to current art historical debates concerning the geography of art history, communal identity and the visual arts, multisensory engagement with works of art, the role of natural and artificial topography in sacred architecture, and the effects of papal reform. It also demonstrates that politics and devotion were not mutually exclusive and offers a case study in writing history in the absence of texts.

The remnants of the Monastery of Elijah (*monasterium s. Heliae*) nestle within a ravine some thirty miles north of Rome. The best preserved part is the church of S. Elia, constructed of local stone and endowed with wall paintings, liturgical furnishings, marble pavement, and inscriptions. The paintings include scenes of the death of the local saint Anastasius, a rare depiction of the prophet Elijah as a warrior, an apse program rooted in a specific Roman genealogy, and an uncommon Apocalyptic cycle, while the architecture presents the only occurrence outside of Rome of the canonical twelfth-century transept basilica, best known from Sta. Maria in Trastevere. The monastic precinct has disappeared beneath a modern cemetery, but a cliff-top chapel marks the site of the theophany that sanctified the landscape and gave the monastery its *raison d'être*.

Despite this rare completeness, specific factors have left the monastery outside of advanced scholarship. The near complete loss of its textual apparatus—charters, chronicles, service books, necrologies—precludes standard historical analysis. Art history favors monuments in Rome over those in its periphery, a bias supported by the marginal status of modern northern Lazio, until recently reachable only over local roads. The field's early focus on origins—of styles, motifs, architecture—further distanced S. Elia, as its Roman appearance and extraurban location led to dismissal as provincial and derivative, of interest only for what it could reveal about “more important” monuments. Most of the literature focuses on stylistic and iconographic identification; nothing has been written about the monastery as a whole.

Recent changes in art history, including a greater acceptance of interdisciplinary methods, bring new importance to the Monastery of Elijah. My research reveals the historical and art historical import of this monument, designed and built for a male community with deep ties to the ecclesiastical changes, and political conflicts, arising within the early twelfth-century papacies. Even as the monastery participated in center-organized discourses, in part by visibly, spatially, and ritually claiming for Rome a point of friction between Papacy and Empire, it also established its own senses of place and community through its landscape and its twin patrons saints, Anastasius and Elijah. The monograph clearly demonstrates that politics and devotion were in no way mutually exclusive, a point frequently lost in analyses of medieval Italian art.

This double nature—akin to the duplex spirit Elijah bequeathed to Elisha—underpins the monastery's ability to contribute to current art historical discourses. S. Elia was constructed during a fraught period in Roman history that culminated in the schism between Pope Innocent II and his rival, Anacletus II. Close analysis of S. Elia's art and architecture enables us to see in this peripheral monument aspects of artistic history otherwise obfuscated by schism and enables rewriting the history of patronage in twelfth-century Rome. It also challenges center/periphery dichotomies: in the contemporaneity of its art and architecture, the evidence for high-level patronage, and the use of Roman workshops for its construction and decoration, S. Elia is best understood as a fully Roman church transplanted to the city's margins. This aspect of the project is presented in “Schismatic (Re)Visions: S. Elia near Nepi and Sta. Maria in Trastevere, Rome, 1120–1143,” which has been accepted for publication in the medieval art history journal *Gesta* 55/2 (2016).

Local history and communal identity also determined the monastery's appearance and function. S. Elia's incorporation of early medieval elements, including a portion of an earlier church preserved within its crypt and a main portal composed from ninth-century sculptural elements demonstrates a striking historical

consciousness, both of an imagined past in which the monastery participated in the Christianization of Italy as related in Gregory the Great's *Dialogues*, and of the community's own more recent, empirically historical past. S. Elia's rare dedication to a prophet, rare outside of Byzantium and Venice and unheard of elsewhere in Latin Europe, offered another way to shape communal identity. Elijah served as a monastic exemplar in Christian theology and his relationship with Elisha furnished a model for inheritance based not on birth but on election, supporting the monastery's claims to continuity from the era of Anastasius to the 12th century.

My project also adds a new voice to current discourse on multisensory interactions with medieval artworks. Most scholarship focuses on three-dimensional and/or materially privileged objects. In contrast, at S. Elia interactions are established in humble paint and stone through two-dimensional images that, via such often overlooked details as open mouths and tolling bells, the incorporation of contemporary garments and settings, and inscriptions, respond to the monastic community's chants, prayers, and liturgical actions. For instance, images of the death of Anastasius include architecture replicating the monastery, garments and implements recorded in coeval texts, and mouths and bodies moving in speech and ritual. These scenes do more than depict a twelfth-century abbatial funeral: they establish a complicated dynamic between image, audience, and liturgy, pulling twelfth-century monks into the image as participants in the ancient event while also establishing them as direct descendants, via emulation, of men from the sacred past.

Finally, the disposition of the painted events and architecture mirror the monastery's topography, firmly grounding its past within its twelfth-century landscape—a landscape which the community constructed through the exploitation of natural features and the addition of the cliff-top chapel. Emulation also enters here, as the Anastasian landscape rising from a river to a rocky and cave-pocked cliff echoes Elijah's biblical landscape and imaginings of Patmos, where John the Evangelist experienced his Apocalyptic visions. S. Elia's physical and built topography was thus central to the generation of the its communal identity. Here my project draws on interdisciplinary work in the memory and poetics of landscape, which while integrated into some areas of art history has not yet made significant inroads into the study of medieval Italian art.

**2. *Landscapes of St. Gregory: Topographies of the Sacred in Medieval Europe.*** The fame of Italy's sacred terrain spread through medieval western Europe in time and in space, as the *Dialogues* of Pope St. Gregory the Great were one of the most copied and most read books of the Latin Middle Ages. This text, written during the late sixth or early seventh century, detailed episodes from the lives of a large number of holy men and women who resided and acted in the Italian peninsula. Keyed closely to the Italian landscape, the *Dialogues* placed its dramatis personae in relation to cities and Roman consular roads, but also to such natural features as cliffs, rivers, caves, and valleys. This transferal of holiness from humans to the built and natural environment was supported in many of the accounts related by Gregory by a direct divine appearance within or modification of the Italian landscape. Voices emanated from clifftops, rocks miraculously disappeared from otherwise arable terrain, hermits discovered caves within which to perfect their faith, briars disciplined rebellious bodies. It was also supported on the empirical level by early and later medieval clerics, including above all monastic communities, who settled into these Gregorian landscapes, building churches and chapels that further instantiated these locations' holiness while also tending to the landscape itself: preserving it, adorning it, depicting it, traversing it. During the early medieval period this topographical precision helped the text achieve one of its objectives, to establish Italy as a new *terra sancta*, a land made holy through the presence of sacred persons and events, just as the original Holy Land of the eastern Mediterranean had been sanctified through the persons and actions described in the Christian Bible.

*Landscapes of St Gregory* is a new interdisciplinary project bringing together art and architectural history, archaeology, anthropology, history, theology, and environmental and memory studies in an exploration of the creation, social and communal functions, dissemination, and preservation of predominantly monastic landscapes that are linked, directly or mimetically, to Gregory's *Dialogues*—a project given further urgency by the recent seismic events that have remind us of the vulnerability and mutability of these sacred landscapes. I have begun researching this project during the 2016–17 academic year, in preparation for a presentation of the project concept at the prestigious Kunsthistorisches Institut, Max-Planck Institut, the German art historical research center in Florence, Italy. During the 2017–18 academic year I will continue the foundational phase of library-based research, followed by a Summer 2018 research trip to Italy where I will visit and photograph many of the sites related to this project, e.g., the monasteries at Montecassino, Subiaco, Norcia, and Fondi, and the cities of Ancona and Todi, and engage in related archival and specialized library research (e.g., Fondazione Marco Besso, a topographic library in Rome; Archivio Segreto Vaticano).

### **Professional Development Benefits for Faculty**

*The Monastery of Elijah: A History in Paint and Stone* is a central component of my professional development plan as submitted during my first year at CSUCI; it is also the cornerstone of a broader research trajectory investigating the creation and maintenance of sacred landscapes in medieval Italy, including those landscapes' modern receptions. The book has garnered external funding support from the Center for Advanced Studies in the Visual Arts at the National Gallery of Art in Washington, D.C., the United States' national research center in the history of art. Once the manuscript is accepted I will seek additional external funding to support publication costs, which are higher for art history than for other humanities disciplines as high-quality color reproductions are essential to successful argumentation. Possible funding sources for publication subventions include the College Art Association, the International Center for Medieval Art, and the Italian Art Society, all of which hold publication grants competitions. *Landscapes of St. Gregory: Topographies of the Sacred in Medieval Europe* is the subsequent project referenced above; it will form the basis of a series of publications in journals of art history, landscape studies, and medieval studies, and, ideally, will develop into a second monograph.

### **Dissemination Plan**

*The Monastery of Elijah: A History in Paint and Stone* is a 90,000–100,000-word single-author monograph intended for an academic press with outreach to audiences in art and architectural history, history, and religious and medieval studies. Aspects of this research have already been presented in articles in *Gesta* and *California Italian Studies Journal* (forthcoming, Winter 2016–17) and in numerous public and scholarly talks. *Landscapes of St. Gregory: Topographies of the Sacred in Medieval Europe* will be disseminated in a similar manner; in addition to the talk at the KHI in January 2017, I will present this research at art historical and medieval studies conferences and it will be published in article and ideally monograph form. A digital component is also possible, given the topographical nature of the project.

### **Project Assessment**

Successful completion will be indicated during the time of the grant by completion of the publication process for *The Monastery of Elijah*, including the preparation and submission of subvention requests; and by the preparation of a viable research plan and completion of on-site research for *Landscapes of St. Gregory*. I will also complete and submit additional grant applications for this project. Additional indicators of success may be received after the conclusion of the grant period.

**Project Budget**

Reassigned time, one course (3 units), Fall 2017 or Spring 2018:	\$6,000
Reassigned time will support continued progress on project, including obligations of author during the publication process and facilitating regular access to the art history research library at the Getty Research Institute in Los Angeles.	
Round-trip airfare, Los Angeles/Rome, Summer 2018	\$1,600
Based on lowest published airfare on United.com for travel in June 2016.	
Lodging: American Academy in Rome 4 weeks @ €450/week (€1,800)	\$1,881
Lodging at AAR facilitates access to library at AAR and other resources in Rome; also offers scholarly community for exchange of ideas. Centrally located to research sites, many of which are easy day trips from Rome. Rate is significantly below hotel costs.	
Per diem, 28 days (\$50/day; State Dept. M&IE = max \$164 for Rome)	\$1,400
Ground transportation, Rome/Italy (airport transfer, transit, taxi, site access)	\$ 1,000
Entrance fees, reproduction costs, and other research miscellany	\$ 200
Ground transport, Los Angeles (airport transfer)	\$ 80
<b>TOTAL</b>	<b>\$ 12,161</b>
<b>Amount requested</b>	<b>\$ 8,000</b>

*Budget data based on lowest published rates and exchange rate on December 23, 2016.*

## Research and Development Minigrants for 2017-2018: Review Form

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**Routing Step:** Initial Committee Review

**Application Title:** The Monastery of Eijah & Landscapes of St. Gregory

**Application ID:** #000064

**Review Deadline:** Jan 27, 2017 11:59:00 PM

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### \*Project Goals and Outcomes:

*The proposal sets clear goals and outcomes for the project, and it explains the steps that will be taken to realize project goals.*

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### Rating Scale 1 (1 weakest to 11 strongest):

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### \*Research Plan and Methodology:

*The proposal conveys a complete and well thought-out plan for the project that describes the activities of all individuals involved in the project. If support is requested for student research assistance, the proposal must also include a description of their role in the project and how the faculty*

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### Rating Scale 2 (1 weakest to 11 strongest):

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### \*Professional Development Benefits for the Faculty:

*The proposed makes clear how the project will advance each individual applicant's or research, scholarship, creative activity, or innovation in teaching. The proposal discusses whether the applicant(s) intend to pursue external funding and identifies those external funding opportunities.*

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### Rating Scale 3 (1 weakest to 11 strongest):

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### \*Project Benefits:

*To what extent does the proposed qualify for special consideration (e.g., applicant is*

*probationary, applicant has not had minigrant funding in the past, applicant has been especially successful in the use of past minigrant funding, project scope is particularly ambitious but realizable).*

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**Rating Scale 4 (1 weakest to 11 strongest):**

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**\*Dissemination Plans:**

*The level and type of dissemination is appropriate for the project, its goals, and its outcomes.*

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**Rating Scale 5 (1 weakest to 11 strongest):**

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**\*Project Timeline:**

*The project goals and objectives are attainable within the timeline of the proposal.*

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**Rating Scale 6 (1 weakest to 11 strongest):**

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**\*Project Assessment:**

*The proposal describes how the product(s) of the project will be assessed and evaluated to determine the degree of success achieved.*

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**Rating Scale 7 (1 weakest to 11 strongest):**

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**\*Project Budget:**

*The proposed budget is reasonable in the context of the project description, and the project costs are necessary to achieve project goals and outcomes.*

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**Rating Scale 8 (1 weakest to 11 strongest):**



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**\*Other considerations:**

*To what extent does the proposed qualify for special consideration (e.g., applicant is probationary, applicant has not had minigrant funding in the past, applicant has been especially successful in the use of past minigrant funding, project scope is particularly ambitious but realizable).*

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**Rating Scale 9 (1 weakest to 11 strongest):**

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