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He participated to research projects for the inventory of Post-Byzantine wall paintings from Romania (2011–6: “Text and Image in 16th Century Romanian Painting”; 2005–8: “The Inventory of Brancovan Wall Paintings. I: The District of Vâlcea”). His main fields of interest comprise the iconography of Moldavian wall-painting (15th–16th c.), the cultural hybridity of Post-Byzantine art in Romania, the liminal and performative implications of religious images, and the interplaying between image, text, and ritual. He participated in several international conferences, such as *Eclecticism at the Edges: Medieval Art and Architecture at the Crossroads of the Latin, Greek, and Slavic Cultural Spheres (c.1300–c.1550)*, Princeton University, 5–6 April 2019; *Liminality and medieval art*, Hans Belting Library, Brno, 8–10 Oct. 2018; *Sakralbauten Erforschen. Aktuelle Tendenzen der Kunstgeschichte / Exploring Sacred Architecture. Current Trends in Art History*, Kunstgeschichtliches Institut der Ruhr-Universität, Bochum, 13–15 June 2018.

Relevant publications:

„Liturgical screens, east and west: liminality and spiritual experience”, (with Elisabetta Scirocco, Biblioteca Herziana, Max Planck Institute for Art History), *The Notion of Liminality and the Medieval Sacred Space = Convivium: Exchanges and Interactions in the Arts of Medieval Europe, Byzantium, and the Mediterranean, Supplementum*, 2019, pp. 69–89; „The Popes of Rome in Post-Byzantine wall paintings from Romania”, *Anastasis: Research in Medieval Culture and Art*, t. 6, nr. 2, 2019; „La Mère de Dieu, allégorie de la nourriture spirituelle: À propos d’une inscription de l’église Saint-Georges de Hârlău”, *Museikon*, t. I (2017), pp. 45–52; „Le Christ à la colonne. Notice sur l’iconographie moldave”, *Revue Roumaine d’Histoire de l’Art. Série Beaux-Arts*, tom LIII (2016), pp. 155–162