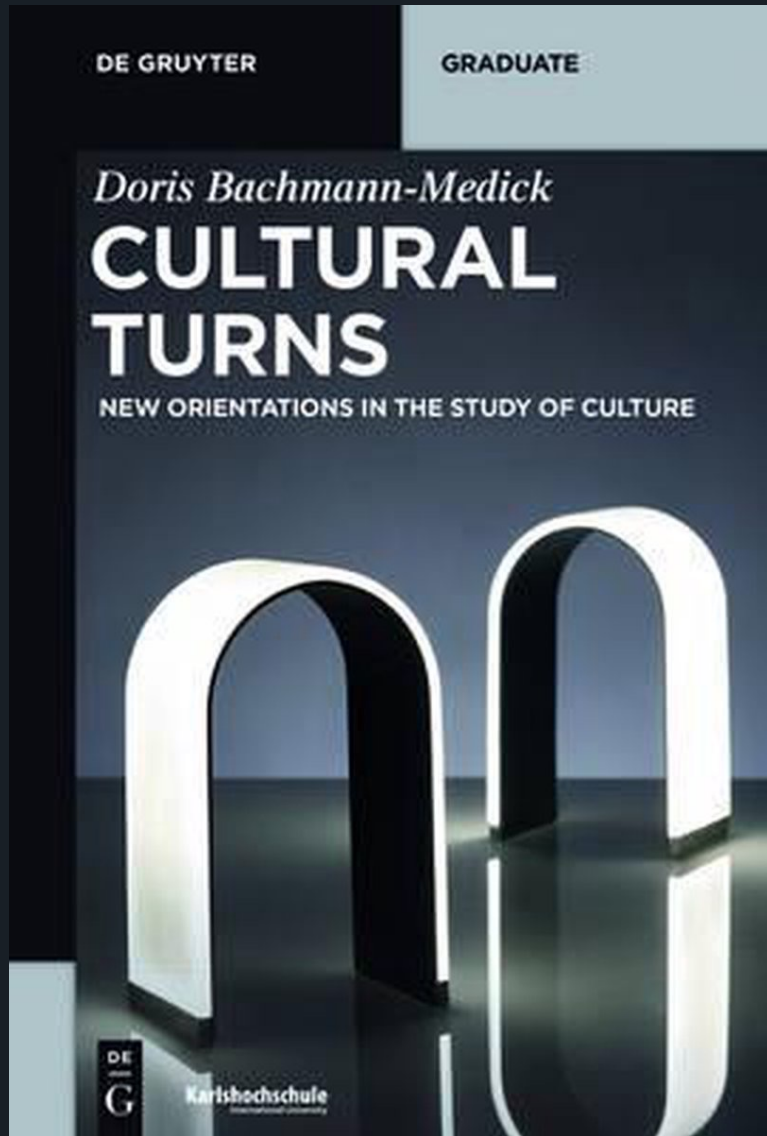


The turn is apparently the modern way of referring to the heightened awareness of dimensions and aspects that were previously neglected. [...] It suggests that a multitude of very different perspectives are possible on the same subject. It is apparently an enrichment of the act of seeing, perceiving and processing. Turns (in the plural, that is) are evidently an indication that something is afoot: an opening, an expansion, a pluralization of dimensions.

From Schlögel, Karl: "Kartenlesen, Augenarbeit: Über die Fälligkeit des spatial turn in den Geschichts- und Kulturwissenschaften." in *Was sind Kulturwissenschaften? 13 Antworten*. Ed. Heinz Dieter Kittsteiner. Munich: Fink, 2004. 261–283, p. 265.



Linguistic turn

Interpretive Turn

**Performative Turn**

Reflexive Turn/Literary Turn

**Postcolonial Turn**

Translational Turn

**Spatial Turn**

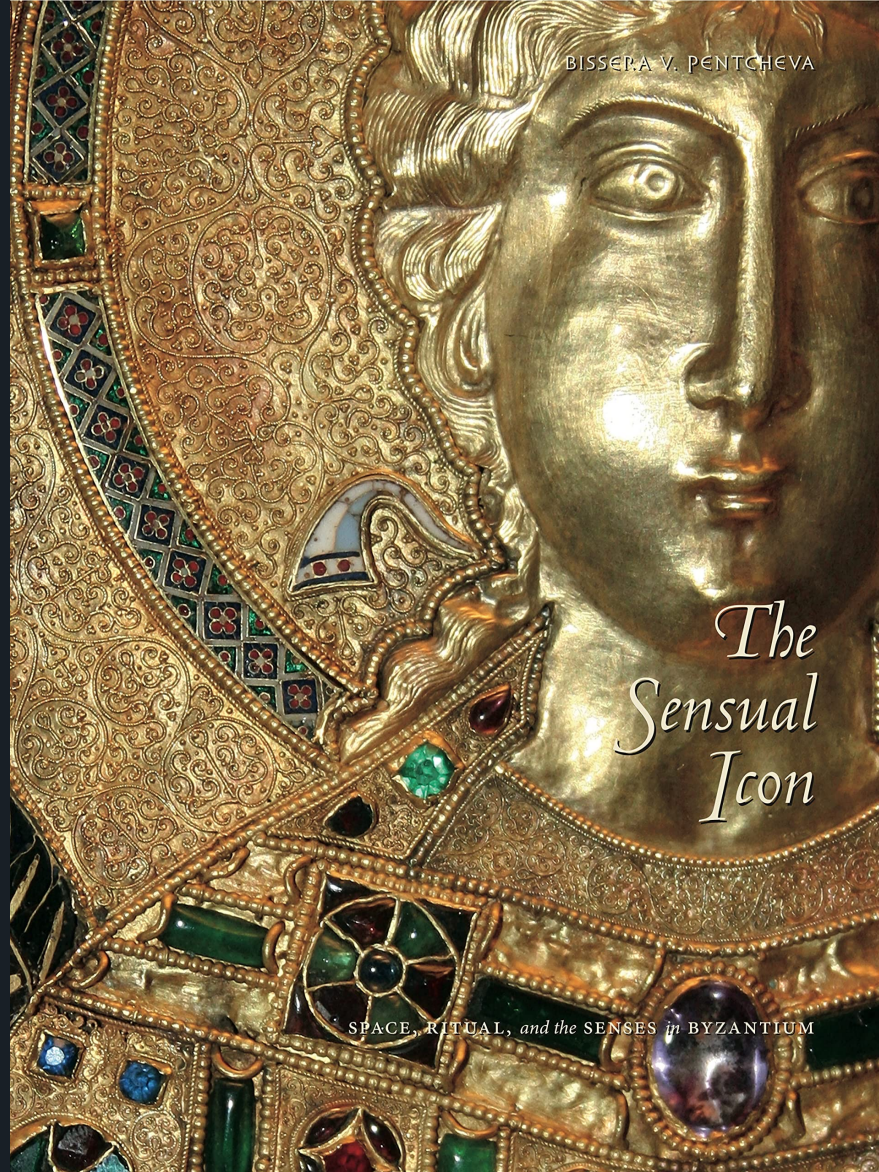
**Iconic Turn/Pictorial Turn**

**Sensory turn**



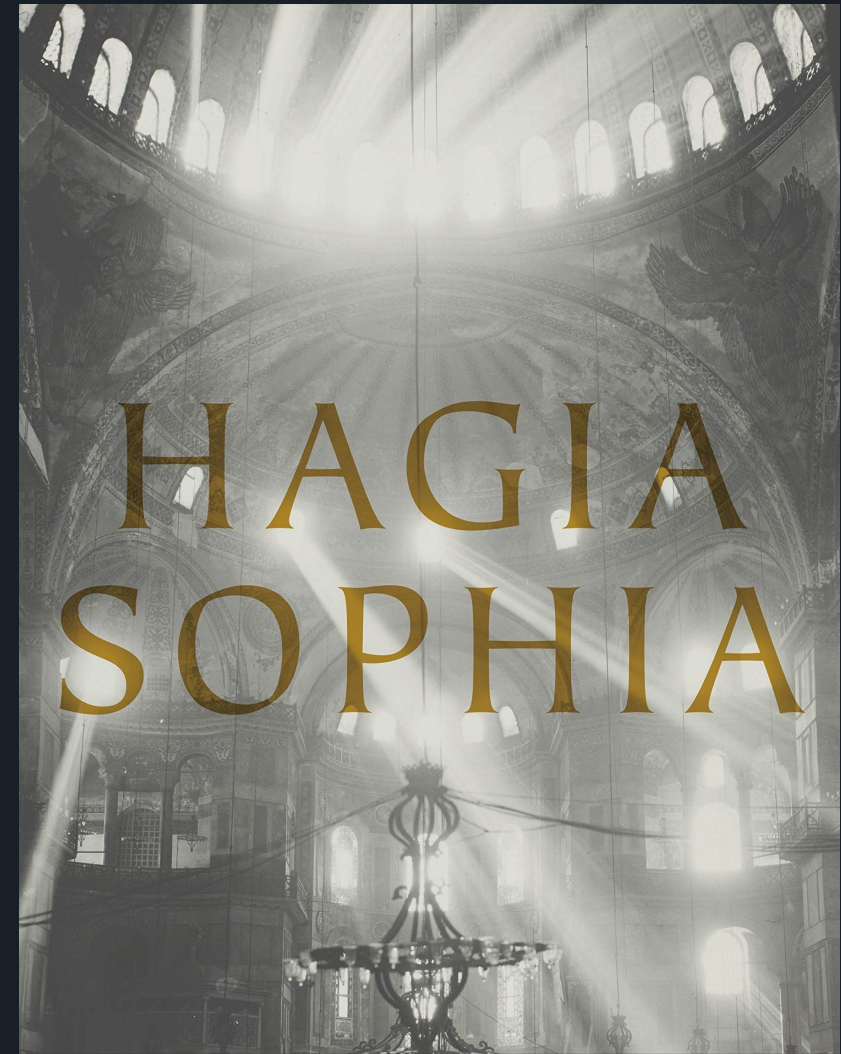


Bissera V. Pentcheva



2010

2017



Sound, Space, and Spirit in Byzantium

Bissera V. Pentcheva



## Iconic Turn // Sensory turn

The icon was perceived as matter [...] As matter, this object was meant to be physically experienced. Touch, smell, taste, and sound all contributed to the experience of 'seeing' the portable portrait. Over the years, this sensory and sensual experience (*aesthesis*) of the image has been lost from view in the scholarship. [...]

The icon is in fact a surface that resonates with sound, wind, light, touch, and smell. This object thus offers us a glimpse into what vision meant in Byzantium: a synesthetic experience in which the whole body is engaged.

B. Pentcheva, "The Performative Icon", *The Art Bulletin*, 88, 4 (2006), pp. 631–655, p. 631.





In its original setting, the icon performed through its materiality. The radiance of light reflected from the gilded surfaces, the flicker of candles and oil lamps placed before the image, the sweetly fragrant incense, the sounds of prayer and music, these inundated all senses. In saturating the material and sensorial to excess, the experience of the icon led to a transcendence of this very materiality and gave access to the intangible, invisible, and noetic.

B. Pentcheva, “The Performative Icon”, *The Art Bulletin*, 88, 4 (2006), pp. 631–655, p. 631.





André Grabar

**Les origines  
de l'esthétique  
médiévale**



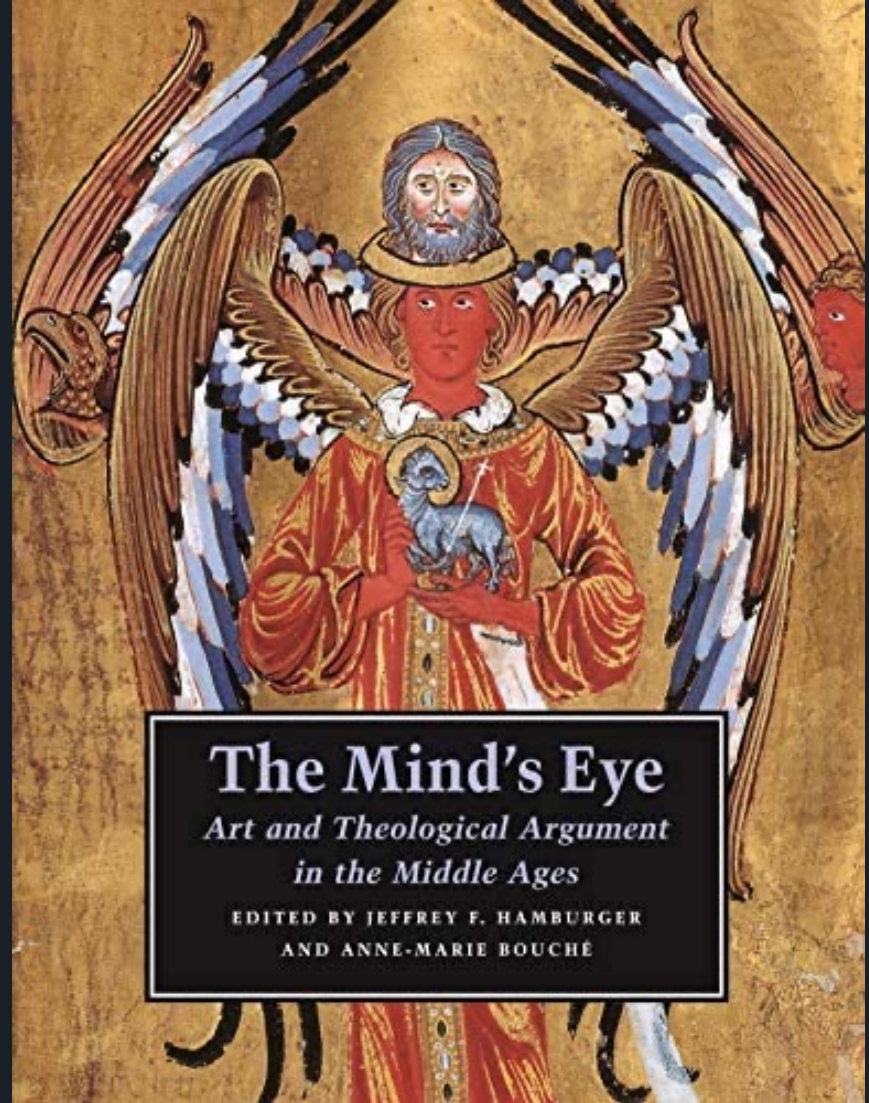
MACULA

**SPIRITUAL  
SEEING**

*Picturing God's Invisibility in Medieval Art*



HERBERT L. KESSLER



**The Mind's Eye**

*Art and Theological Argument  
in the Middle Ages*

EDITED BY JEFFREY F. HAMBURGER  
AND ANNE-MARIE BOUCHÉ









Alexej Lidov

# ICONS OF SPACE

ADVANCES IN HIEROTOPY

Edited by  
Jelena Bogdanović







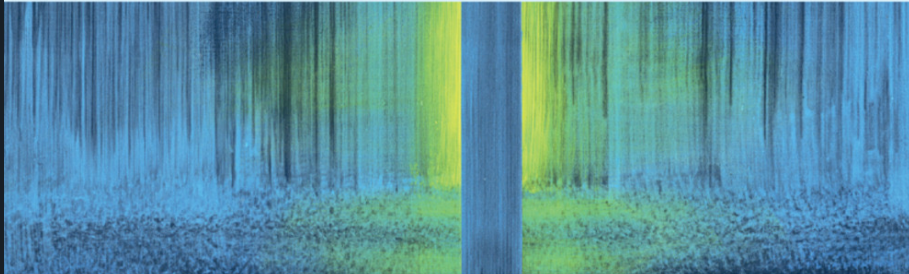
911-S-19/48







# AURAL ARCHITECTURE



## IN BYZANTIUM

Music, Acoustics, and Ritual

Edited by Bissera V. Pentcheva

2018



*Music and Visual Culture*

## ICONS OF SOUND

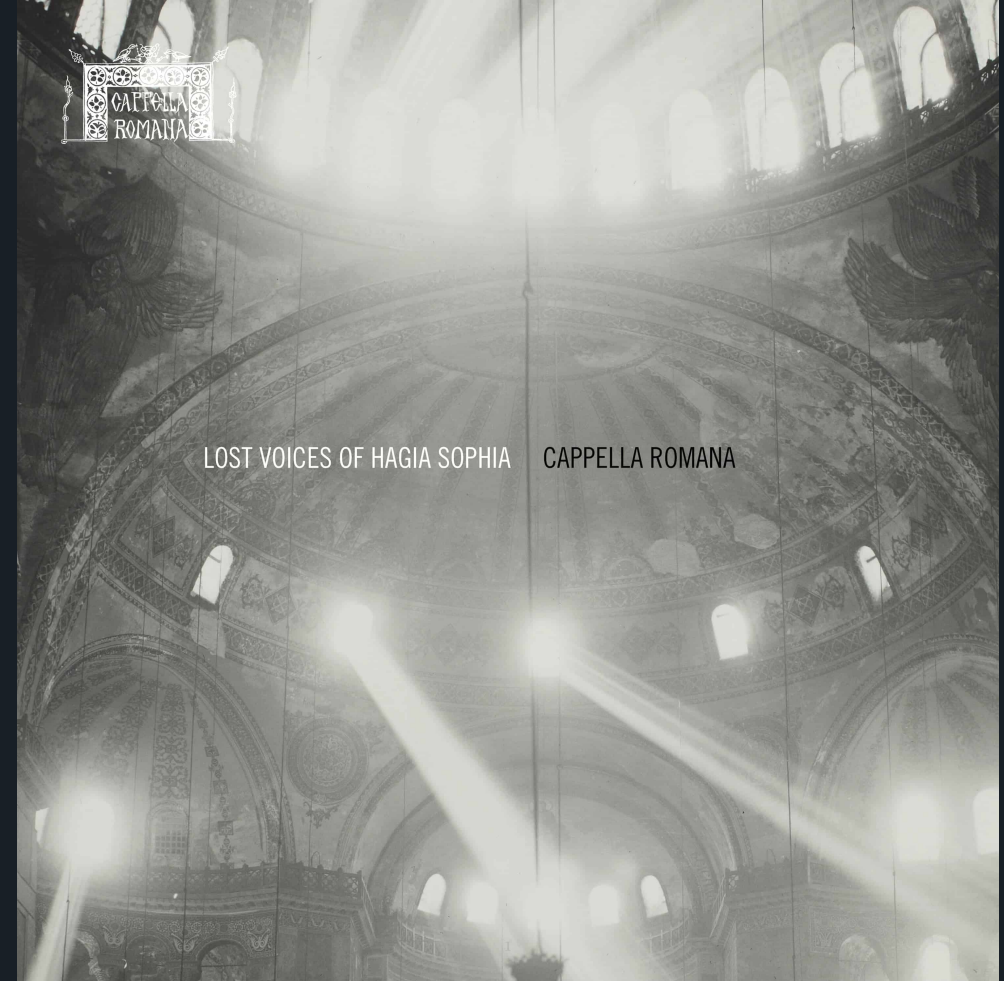
VOICE, ARCHITECTURE, AND IMAGINATION IN  
MEDIEVAL ART

Edited by  
Bissera V. Pentcheva



2021





LOST VOICES OF HAGIA SOPHIA    CAPPELLA ROMANA



Body & senses at the center of the experience



VIELLA



# MIGRATING ART HISTORIANS ON THE SACRED WAYS

IVAN FOLETTI  
KATARINA KRAVČIKOVÁ  
ADRIEN PALLADINO  
SABINA ROSENBERGOVÁ

eds

*Reconsidering Medieval  
French Art through the  
Pilgrim's Body*

