

JACQUELINE ELAINE JUNG

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EDUCATION

- 2002 Ph.D. (with Distinction), Columbia University, Dept. of Art History and Archaeology
Dissertation: “The West Choir Screen of Naumburg Cathedral and the Formation of Social and Sacred Space” (*Committee:* Stephen Murray, David Freedberg, Caroline Bynum, Jeffrey Hamburger, Keith Moxey)
- 1997 M. Phil., Columbia University, Department of Art History and Archaeology
Primary fields of examination: French and German architectural sculpture, 1150-1300 (Stephen Murray); Devotional images in the West, 1200-1450 (Thomas Dale); *Secondary field:* Theories of perception, reception, and response (David Freedberg)
- 1995 M.A., Columbia University, Department of Art History and Archaeology
M.A. thesis: “The Power of Sculpted Images: The Metropolitan *Visitation* and Late Medieval Spirituality” (readers: Stephen Murray, David Freedberg)
- 1993 B.A. (with High Honors), University of Michigan, Ann Arbor, Residential College
Majors: Arts and Ideas in the Humanities; German language and literature
- 1991—1992 Ludwig-Maximilians-Universität, Munich
Classes with: Hans Belting, Bernhard Schütz, Anne-Marie Bonnet

PROFESSIONAL ACTIVITY

- Jan. 2013— Associate Professor, Yale University, Dept. of History of Art
Jan. 2007-Dec. 2012 Assistant Professor, Yale University, Dept. of History of Art

Lectures:

- HSAR 112a, “Introduction to the History of Art: Prehistory to the Renaissance”
(with Milette Gaifman, Fall 2010, Fall 2012; solo Fall 2011)
- HSAR 272b, “Sculpture in Medieval Europe, 800-1500” (Spring 2013)
- HSAR 273b, “Art of the Gothic Cathedrals” (Spring 2012)
- HSAR 274b, “Art and Architecture of Medieval Europe” (Spring 2007, Spring 2008)
- HSAR 278a, “Last Things: Death, Apocalypse and Afterlife in Medieval Art” (Fall 2007, Spring 2011)

Undergraduate seminars:

- HSAR 401a, "Theories and Methods of Art History" (Fall 2008)
 HSAR 428a, "The Body and Medieval Art" (Fall 2007, Fall 2010)
 HSAR 425b, "Monumental Narratives in Medieval Art" (Spring 2012)
 HSAR 438b, "The Altarpiece in Northern Europe, 1250-1500" (co-taught with Gregory Bryda, Spring 2013)

Graduate Seminars:

- HSAR 587a, "German Gothic Sculpture, 1200-1400" (Fall 2008)
 HSAR 588b, "Studies in Medieval Sculpture" (Spring 2007, Spring 2011, Fall 2012)
 HSAR 589b, "Visions and Art in Medieval Europe" (Spring 2008)
 HSAR 593b, "The Body as Medium in Medieval Art and Culture" (Fall 2011)

July 2003–Dec. 2006 Assistant Professor, University of California, Berkeley, Dept. of History of Art

Lectures:

- HA 10, "Survey of Ancient and Medieval Art" (with A. Stewart, Fall 2005, Fall 2006)
 HA 51, "Introduction to Medieval Art" (Spring 2004, Spring 2005)
 HA 190C, "Last Things: Death, Judgment and Apocalypse in Medieval Art" (Fall 2004)
 HA 190C, "Studies in Medieval Sculpture, 315-1500" (Fall 2003)

Undergraduate seminars:

- HA 192 C, "Art and Ritual in the Middle Ages" (Spring 2005)
 HA 192 C, "The Gothic Cathedral" (Fall 2003)
 HA 192 C, "Medieval Sculpture" (Fall 2006)

Graduate seminars:

- HA 257, "Memory, Art and Architecture in the Middle Ages" (Fall 2005)
 HA 257, "The Medieval Image in Theory and Practice" (Fall 2004)
 HA 258, "Bodily Experience and Bodily Expression in Medieval Art" (Spring 2004)

Sept. 2002-May 2003 Assistant Professor, Middlebury College, Dept. of History of Art and Architecture

May 2002-June 2002 Visiting Assistant Professor, Fordham College at Lincoln Center, New York, Department of Theater and Visual Art

Aug. 2000-June 2002 Contractual Lecturer, The Cloisters, New York

Jan. 2002-May 2002, Sept. 1999-May 2000 Preceptor of Art Humanities, Columbia University, Department of Art History and Archaeology

Sept. 2001-Dec. 2001 Visiting Prof., Montclair State University, Dept. of Fine Art

FELLOWSHIPS, AWARDS AND HONORS (Selected)

- July 2013-June 2014 Yale University, Research Leave for Associate Professors
- May 2013 Yale University, Griswold Faculty Research Award for travel in Lombardy, Piedmont, and South Tyrol
- Nov. 2012 Samuel and Ronnie Heyman Prize for Outstanding Scholarly Publication (*The Gothic Screen*), Yale University
- Nov. 2011 Yale University Hilles Publication Grant for production of book *The Gothic Screen*
- Nov. 2011 College Art Association Millard Meiss Award for production of book *The Gothic Screen*
- Nov. 2011 International Center of Medieval Art/ Kress Publication Grant for production of book *The Gothic Screen*
- Jan.-Dec. 2009 Yale University, Morse Junior Faculty Fellowship
- Jan.-June 2009 Yale University, Griswold Faculty Research Award for travel in Germany and France
- Summer 2008 Yale University, Griswold Faculty Research Award for travel in Central Europe
- Summers 2007-08, 2010 Participant in SIAS Summer Institute, "The Vision Thing: Studying Divine Intervention," organized by William Christian and Gábor Klaniczay, Center of Advanced Study in the Behavioral Sciences, Stanford University and Collegium Budapest
- Jan.-May 2006 American Academy in Berlin Fellowship
- Summer 2005 UC Berkeley Junior Faculty Research Grant for travel
- Summer 2004 Metropolitan Museum of Art Jane and Morgan Whitney Fellowship for research on the Frías portal at The Cloisters
- Nov. 2003 U. C. Berkeley History of Art Undergraduate Association award for "outstanding contribution to art historical education"
- Oct. 2003 Selected participant in German Historical Institute Medieval History Seminar, Washington, D.C., organized by Caroline Bynum, Patrick Geary, Johannes Fried and Michael Borgolte
- 2001 Arthur Kingsley Porter Prize for article "Beyond the Barrier," College Art Association

PUBLICATIONS

- In press: "Liturgical Furnishings," article of 5000 words for The Cambridge History of Religious Architecture of the World, general ed. Richard Etlin; volume on Gothic Architecture, ed. Stephen Murray (Cambridge: Cambridge University Press, 2012).
- 2013 The Gothic Screen: Space, Sculpture, and Community in the Cathedrals of France and Germany, ca. 1200-1400 (Cambridge: Cambridge University Press, 2013).
- "The Kinetics of Gothic Sculpture: Movement and Apprehension in the South Transept of Strasbourg Cathedral and the Chartreuse de Champmol in Dijon," in Mobile Eyes: Peripatetisches Sehen in den Bildkulturen der Vormoderne, ed. David Ganz and Stefan Neuner (Munich: Wilhelm Fink, 2013), 132-63.
- 2011 "Die Kluge und Törichte Jungfrauen am Nordquerhaus des Magdeburger Doms und ihre Stelle in der Geschichte der europäischen Kunst," in Der Magdeburger Dom im europäischen Kontext, ed. Wolfgang Schenkluhn and Andreas Waschbüsch (Regensburg: Schnell und Steiner, 2011), 197-212.
- "Das Programm des Westlettners," in Der Naumburger Meister: Bildhauer und Architekt im Europe der Kathedralen, 2 vols., ed. Hartmut Krohm and Holger Kunde (Petersberg: Imhof, 2011), vol. 2, 1137-46.
- 2010 "The Tactile and the Visionary: Notes on the Place of Sculpture in the Medieval Religious Imagination," in Looking Beyond: Visions, Dreams, and Insights in Medieval Art and History, ed. Colum Hourihane (Princeton: Index of Christian Art, 2010), 203-40.
- 2008 "The Passion, the Jews, and the Crisis of the Individual on the Naumburg West Choir Screen," in Beyond the Yellow Badge: Anti-Judaism and Anti-Semitism in Medieval and Early Modern Visual Culture, ed. Mitchell B. Merback (Boston and Leiden: Brill, 2008), 145-77, 469-83.
- 2007 "Crystalline Wombs and Pregnant Hearts: The Exuberant Bodies of the Katharinenthal Visitation Group," in History in the Comic Mode: Medieval Communities and the Matter of Person, ed. Rachel Fulton and Bruce W. Holsinger (New York: Columbia University Press, 2007), 223-37.
- 2006 "Dynamic Bodies and the Beholder's Share: The Wise and Foolish Virgins of Magdeburg Cathedral," in Bild und Körper im Spätmittelalter, ed. Kristin Marek, Raphaële Preisinger, Marius Rimmel and Katrin Kärcher (Munich: Wilhelm Fink, 2006), 135-60.
- "Seeing through Screens: The Gothic Choir Enclosure as Frame," in Thresholds of the Sacred: Architectural, Art Historical, Liturgical and Theological Perspectives on Religious Screens, East and West, ed. Sharon Gerstel (Washington, DC: Dumbarton Oaks, 2006), 185-213.
- "The Stone Bible: Faith in Images" and catalogue entry "Female Head from San Vicente Martír, Frías," in Set in Stone: The Face in Medieval Sculpture, ed. Charles T. Little (New York: Metropolitan Museum of Art, 2006), 74-76, 110-11.

- 2004 “Gothic Sculpture,” in *Encyclopedia of Sculpture*, ed. Antonia Boström (Chicago: Fitzroy-Dearborn, 2004).
- “*Übersetzungsfragen: Form, Communication, and Questions of Translating Riegl*,” in Alois Riegl, *Historical Grammar of the Visual Arts*, trans. Jacqueline E. Jung (New York: Zone, 2004), 37-48.
- 2003 “Peasant Meal or Lord’s Feast? The Social Iconography of the Naumburg Last Supper.” *Gesta* 42 (2003): 39-61.
- 2000 “Beyond the Barrier: The Unifying Role of the Choir Screen in Gothic Churches.” *Art Bulletin* 82 (Dec. 2000): 622-57.
- Recipient of Arthur Kingsley Porter Prize, College Art Association, 2001
- Subject of feature article by Volker Gebhardt, *Frankfurter Allgemeine Zeitung*, 4 April 2001.
- “From Jericho to Jerusalem: The Violent Transformation of Archbishop Engelbert of Cologne,” in *Last Things: Death and the Apocalypse in the Middle Ages*, ed. Caroline Walker Bynum and Paul Freedman (Philadelphia: University of Pennsylvania Press, 2000), 60-82.

TRANSLATIONS (from German)

Alois Riegl, *Historical Grammar of the Visual Arts* (New York: Zone, 2004).

(With Leo Steinberg) Johann Bołoz Antoniewicz, “Leonardo’s *Last Supper*” (1904), in Leo Steinberg, *Leonardo’s Incessant Last Supper* (New York: Zone Books, 2001), 201-208.

Otto Pächt, “Design Principles of Fifteenth-Century Northern Painting,” in *The Vienna School Reader: Politics and Art Historical Method in the 1930s*, ed. Christopher S. Wood (New York: Zone Books, 2000), 243-321.

Erwin Panofsky, *German Sculpture of the Eleventh to Thirteenth Centuries* - translation of *Die deutsche Plastik des 11. bis 13. Jahrhunderts* (Munich: Wolff, 1924) - in progress.

Erwin Panofsky, “Imago Pietatis: On the History of the Motif of the Man of Sorrows and Mary Mediatrix” - translation of “Imago Pietatis: Ein Beitrag zur Typengeschichte des Schmerzensmanns und der Maria Mediatrix” (1924) - in progress.

BOOK/EXHIBITION REVIEWS

- 2013 Winfried Wilhelm, ed. *Seliges Lächeln und höllisches Gelächter. Das Lachen in Kunst und Kultur des Mittelalters* (Regensburg: Schnell & Steiner, 2012), in: *sehpunkte* 13 (2013), Nr. 6 [15.06.2013], URL: <http://www.sehpunkte.de/2013/06/21818.html>.

Nina Rowe, *The Jew, the Cathedral, and the Medieval City: Ecclesia and Synagoga in the Thirteenth Century* (Cambridge: Cambridge University Press,

- 2011) and Herbert L. Kessler and David Nirenberg, eds., Judaism and Christian Art: Aesthetic Anxieties from the Catacombs to Colonialism (Philadelphia: University of Pennsylvania Press, 2011), forthcoming in *Art Bulletin*, Sept. 2013.
- Nino Zchomelidse and Giovanni Freni, eds. Meaning in Motion: The Semantics of Movement in Medieval Art (Princeton: Princeton University Press, 2011), forthcoming in *The Mediaeval Journal*.
- 2011** Review of exhibition *Der Naumburger Meister: Bildhauer und Architekt im Europa der Kathedralen* in Naumburg, Germany, for International Center of Medieval Art Newsletter, Dec. 2011, pp. 8-10.
- 2010** Kristin Marek, Die Körper des Königs: Effigies, Bildpolitik und Heiligkeit (Munich: Wilhelm Fink, 2009), in: *sehpunkte* 10 (2010), Nr. 10 [15.10.2010], URL: <http://www.sehpunkte.de/2010/10/13673.html>
- Weilandt, Gerhard. Die Sebalduskirche in Nürnberg: Bild und Gesellschaft im Zeitalter der Gotik und Renaissance (Petersberg: Michael Imhof, 2007), in: *H-ArtHist*, Oct 9, 2010, URL: <http://www.arthist.net/reviews/359>.
- 2008** Draper, Peter. The Formation of English Gothic: Architecture and Identity (New Haven and London: The Paul Mellon Centre for Studies in British Art and Yale University Press, 2006), for *Journal of British Studies* 47 (Oct. 2008): 909-10.
- 2007** Givens, Jean A. Observation and Image-Making in Gothic Art (Cambridge: Cambridge University Press, 2005), in *Journal of Religion* 87, no. 2 (April 2007): 325-27.
- Hoffmann, Godehard. Das Gabelkreuz in St. Maria im Kapitol zu Köln und das Phänomen der Crucifixi dolorosi in Europa, with contributions by Hans-Wilhelm Schwanz, Regina Urbanek und Uwe Pleninger (Worms: Wernersche Verlagsgesellschaft 2006), for *KUNSTFORM* 8 (2007), Nr. 12, URL: http://www.arthistoricum.net/index.php?id=276&ausgabe=2007_12&review_id=12620
- 2006** Belghaus, Viola. Der erzählte Körper. Die Inszenierung der Reliquien Karls des Großen und Elisabeths von Thüringen (Berlin: Dietrich Reimer, 2005), in: *sehpunkte* 6 (2006), Nr. 3 [15.03.2006], URL: <http://www.sehpunkte.historicum.net/2006/03/7611.html>.
- Kaspersen, Søren, ed. Images of Cult and Devotion: Function and Reception of Christian Images in Medieval and Post-Medieval Europe (Copenhagen: Museum Tusulanum Press, 2004), in *Visual Resources* 22, no. 2 (2006).
- Schmelzer, Monika. Der mittelalterliche Lettner im deutschsprachigen Raum: Typologie und Funktion (Petersberg: Michael Imhof, 2004), in *Speculum* 81 (July 2006): 918-20.
- 2005** Murray, Stephen. A Gothic Sermon: Making a Contract with the Mother of God, Saint Mary of Amiens (Berkeley: University of California Press, 2004), in: *sehpunkte* 5 (2005), Nr. 10 [15.10.2005], <http://www.sehpunkte.historicum.net/2005/10/7945.html>.

- 2004** Moraht-Fromm, Anna, ed. Kunst und Liturgie. Choranlagen des Spätmittelalters: Ihre Architektur, Ausstattung und Nutzung (Stuttgart: Thorbecke, 2003), in: *KUNSTFORM* 5 (2004), Nr. 7/8 [15.07.2004], URL: <<http://www.kunstform.historicum.net/2004/07/5073.html>>.
- Strickland, Debra Higgs. Saracens, Demons, and Jews: Making Monsters in Medieval Art (Princeton: Princeton University Press, 2003), in *Journal of Religion* 84 (2004): 614-15.
- Tammen, Björn R. Musik und Bild im Chorraum mittelalterlicher Kirchen, 1100-1500 (Berlin: Reimer, 2000), in *Speculum* 79 (2004): 1160-62.
- 2003** Kamerick, Kathleen. Popular Piety and Art in the Late Middle Ages: Image Worship and Idolatry in England 1350-1500 (New York: Palgrave, 2002), in *The Medieval Review*, October 2003.
- 2002** Pastoureau, Michel. Blue: History of a Color (Princeton: Princeton University Press, 2001), in *The Medieval Review*, 11 December 2002.

PUBLIC LECTURES AND CONFERENCE PAPERS

- July 14-19, 2013 **Northwestern University.** Invited lecturer in Mellon Symposium, “The Middle Ages in Translation,” organized by Barbara Newman. Paper: *Gothic Sculpture and the Translation of Charisma.*
- June 27-19, 2013 **Deutsches Forum für Kunstgeschichte/Centre allemand d’histoire de l’art, Paris.** Invited lecturer in international symposium on “Movement/Bewegung/Mouvement.” Paper: *Moving Pictures in the Gothic Cathedral: The Drama of the Strasbourg South Transept.*
- April 10, 2013 **Yale University, Whitney Humanities Center.** Lunchtime presentation to Fellows: *Moving Pictures in the Gothic Cathedral: The Case of the Strasbourg South Transept.*
- Mar. 13, 2013 **Maryland Institute College of Art.** Invited lecturer in Art@Lunch series: *Choir Screens as Media and “Sites of Engagement”*
- Mar. 1, 2013 **Harvard University, Medieval Studies Program.** Invited speaker in graduate seminar series. *Viel Spiel: The Baby Jesus and the Play of Art in a Medieval Convent.*
- Nov. 12, 2012 **Johns Hopkins University, Dept. of History of Art.** Invited lecturer. Paper: *Moving Pictures on the Gothic Screen.*
- Oct. 11, 2012 **Institute of Fine Arts, New York.** Invited lecturer in series “New Trends in Medieval Art History.” Paper: *Moving Pictures on the Gothic Screen.*
- June 26-28, 2012 **University of Lleida (Lérida), International Medieval Meeting.** Invited speaker in symposium on “The Medieval Cathedral as Liturgical Space: Art, Ceremony, Music.” Paper: *Communion, Communication, Community: Liturgical Themes on the Gothic Choir Screen*

- Apr. 27-28, 2012 **Cambridge University, Centre for Research in the Arts, Social Sciences, and Humanities:** Invited speaker in symposium “The Art and Science of Medieval Church Screens.” Paper: *Moving Images on the Gothic Screen*
- Feb. 23-24, 2012 **University of Basel, Eikones Research Institute:** Invited speaker in symposium “Mobile Eyes: Peripatetic Seeing in Medieval and Early Modern Art.” Paper: *The Kinetics of Gothic Sculpture in Strasbourg and Dijon (What Photography has Taught us Not to See)*
- Oct. 5-8, 2011 **Naumburg Cathedral:** Invited moderator for international conference accompanying the Saxon State Exhibition “Der Naumburger Meister: Bildhauer und Architekt im Europa der Kathedralen”
- May 31, 2011 **Tel Aviv University,** Keynote lecturer at the annual conference of IMAGO (Israeli Association for the Visual Culture of the Middle Ages), on topic “Boundaries”: *The Art of Crossing Boundaries: Communication and Community on the Chartres Cathedral Choir Screen*
- Apr. 14-15, 2011 **Duke University,** Dept. of Religion, Interdisciplinary conference on topic “Catholicism and the Visual Study of Religions”: *St. Hedwig of Silesia: The Material Religiosity of a Medieval Holy Woman*
- Mar. 31-Apr. 1, 2011 **Johns Hopkins University,** Dept. of History of Art, invited speaker in *Futures Seminar*, on new directions in the study of medieval art
- Mar. 17, 2011 **Johns Hopkins University,** Dept. of History of Art: *Viel Spiel: The Baby Jesus and the Play of Art in a Late Medieval Convent*
- Feb. 9-12, 2011 Annual conference of the **College Art Association,** New York: Organizer of session “The *Meisterfrage* in Medieval and Northern Renaissance Art Revisited”
- Apr. 13, 2010 **Yale University, Franke Lecture,** Whitney Humanities Center: “*Some Strange Region of the Universe*”: *Material Things in the Gothic Cathedral*
- Nov. 19, 2009 **Rutgers University,** Dept. of Art History: *Viel Spiel: The Baby Jesus and the Play of Art in a Late Medieval Convent*
- Oct. 15-18, 2009 **Humboldt Foundation 6th Annual German-American Frontiers of the Humanities Symposium, Potsdam,** on topic “Sovereign Bodies, Subject Bodies.” *The Gothic Bodies of Christ: Matter, Medium, and Paradox in the Monumental Sculpted Crucifix* (delivered in absentia)
- Oct. 1-4, 2009 **Kulturhistorisches Museum, Magdeburg,** Internationales Wissenschaftliches Kolloquium zum 800. Domjubiläum in Magdeburg: *Die Magdeburger Kluge und Törichte Jungfrauen im europäischen Kontext.*
- Sept. 24-25, 2009 **University of Wisconsin, Madison,** Dept. of Art History: *The Tactile and the Visionary: Notes of the Place of Sculpture in the Medieval*

Religious Imagination (evening lecture with graduate seminar the following day)

- May 5, 2009 **Martin-Luther-Universität Halle-Wittenberg**, Institut für Kunstgeschichte: *Die Passion, die Juden und der Naumburger Meister*
- Apr. 21, 2009 **Max-Planck-Institut für Bildungsforschung, Berlin**, Research Center for the History of Emotions: *The Wise and Foolish Virgins of Gothic Germany: A Case Study in the Art of Emotions*
- Mar. 25-29, 2009 **Deutscher Kunsthistorikertag, Marburg**: Invited speaker in session „Between Two Continents: Perspektiven der transatlantischen Mittelalterforschung,“ organized by Holger Klein and Gerhard Lutz: *An American in Naumburg*
- Oct. 24, 2008 **New York University, Institute of Fine Arts**: Silberberg Lecture series: *The Tactile and the Visionary: Notes of the Place of Sculpture in the Medieval Religious Imagination*
- Oct. 17-18, 2008 **Museum of Fine Arts, Boston**: International colloquium on “The Fuld Crucifix,” organized by Gerhard Lutz and Shirin Fozi – *Response: The Weirdness of Crucifixes*
- Oct. 1, 2008 **University of Pennsylvania**, Medieval-Early Modern Art History Colloquium – *Movement, Emotion, and Urban Space: The Wise and Foolish Virgins of Gothic Germany*
- Sept. 23, 2008 **Columbia University**: Invited lecturer, Medieval Studies Seminar – Viel Spiel: *The Baby Jesus and the Play of Art in a Medieval Swiss Convent*
- May 3, 2008 Keynote lecturer at the **University of California, Santa Barbara**, Medieval Studies Graduate Student Symposium on “Emotions and the Environment in the Middle Ages” – *From Motion to Emotion: The Wise and Foolish Virgins in the Urban Environment of Gothic Germany*
- Mar. 13-14, 2008 **Princeton University, Index of Christian Art** symposium: “Looking Beyond: Visions, Dreams, and Insights in Medieval Art and History,” organized by Colum Hourihane and Lisa Bitel – *The Tactile and the Visionary: Notes of the Place of Sculpture in the Medieval Religious Imagination*
- Oct. 16, 2007 **Yale University**, Dept. of History of Art, Work In Progress series: *Viel Spiel: The Baby Jesus and the Play of Art in a Medieval Swiss Convent*
- May 10-13, 2007 42nd Annual **International Congress on Medieval Studies**, Kalamazoo, Michigan: Co-organizer (with Gerhard Lutz) of two-part session “New Research on Medieval Monumental Sculpture,” sponsored by the International Center of Medieval Art; and speaker in session “Movement and Meaning in Medieval Art and Architecture III: Movement in the Mind,” organized by Giovanni Freni and Nino

Zsomelidse: *From Motion to Emotion: The Wise and Foolish Virgins of Gothic Germany*

- Mar. 3, 2007 Keynote lecturer at the **University of Southern California** Art History Department Graduate Student Symposium, "A Useful Thing? Shifting Values, Uses, and Interpretations of Art": *The Useful Art of Gothic Sculpture (or: What Photography Has Taught Us Not to See)*
- Feb. 14-18, 2007 94th Annual Conference of the **College Art Association**, New York: Co-organizer (with Mitchell B. Merback) of session "Art and the Civilizing Process, 1200-1500"; and presenter of response paper: *Medieval Art and the Civilizing Process*
- Oct. 18, 2006 **Columbia University**, Dept. of Art History and Archaeology, Robert Branner Forum for Medieval Art: *Seeing Through Screens: The Gothic Choir Enclosure as Frame*
- Sept. 30, 2006 **University of Michigan**, Ann Arbor, Dept. of History of Art. International Symposium "Kinetics of the Sacred in Medieval European and East Asian Art, 800-1600: Passages of Space, Place and Time," organized by Achim Timmermann and Kevin Carr: *The Kinetics of Gothic Sculpture from Strasbourg to Sluter (or: What Photography Has Taught Us Not to See)*
- May 31, 2006 **Kulturforum, Berlin**; lecture sponsored by the Deutsche Kunsthistorische Gesellschaft: *Crystalline Wombs and Pregnant Hearts: Reflections on Body and Materiality in the Katharinenthal Visitation Group*
- May 19, 2006 **Naumburg-Haus, Naumburg**; lecture sponsored by the Naumburg Stadtarchiv: *Die Passion, die Juden und das Problem des "neuen Individualismus" am Naumburger Westlettner*
- May 5-6, 2006 **Staatliche Hochschule für Gestaltung, Karlsruhe**. Graduiertenkolleg colloquium on "Bild, Körper, Medium. Eine anthropologische Perspektive," organized by Hans Belting and Kristin Marek: *Moving Bodies in German Gothic Sculpture*
- Apr. 5, 2006 **University of Vienna**, Kunsthistorisches Institut: *Seeing through Screens: The Gothic Choir Enclosure as Frame*
- Mar. 14, 2006 **The American Academy in Berlin**, Fellow's Lecture: *The Passion, the Jews, and the Crisis of the "New Individual" in the West Choir of Naumburg Cathedral*
- Jan. 14, 2006 **Princeton University**, Dept. of Art History and Archaeology: *Crystalline Wombs and Pregnant Hearts: Reflections on Materiality and Bodily Experience in the Katharinenthal Visitation Group*
- Jan. 12, 2006 **Yale University**, Dept. of History of Art: *Seeing through Screens: The Gothic Choir Enclosure as Frame*
- Dec. 5, 2005 **The Sarum Seminar, Stanford University**: *Liturgical Furnishings and Pictorial Embellishments in Late Gothic Churches of Germany and Austria*

- Nov. 11, 2005 **Harvard University**, Dept. of History of Art and Architecture: *Seeing Through Screens: The Gothic Choir Enclosure as Frame*
- June 17, 2005 Meissen Cathedral, Studientag on “Neue Forschungen zur staufischen Skulptur,” sponsored by the **Technische Universität, Dresden**, organized by Bruno Klein, Meissen: *Die soziale Ikonographie des Abendmahlreliefs am Naumburger Westlettner*
- May 5-8, 2005 40th Annual **International Congress on Medieval Studies**, Kalamazoo, Michigan: Organizer of two-part session on “The Animate Image in the Middle Ages” (abstracts and introduction published in *AVISTA Forum Journal*, 2006); Speaker in session “New Perspectives on the Childhood of Christ,” sponsored by the International Center of Medieval Art and organized by David Areford: *Vil spil: The Baby Jesus and Holy Play at St. Katharinenthal*
- March 22, 2005 **Metropolitan Museum of Art** Fellows Colloquium, New York: *The Friars Portal at The Cloisters: New Observations and Open Questions*
- Oct. 1, 2004 **University of California, Berkeley**, Medieval Luncheon series: *A Woman, Three Men, and a Hammer: Sex, Violence, and Other Social Tensions in a Thirteenth-Century Spanish Church*
- June 27, 2004 **The Cloisters**, New York, Saturday Lecture Series: *Bodily Experience and Bodily Expression in Medieval Art*
- June 7, 2004 Invited lecturer at **The Photography Institute** National Graduate Seminar on “Mediated Images,” Columbia University, New York: *Medieval Art as Mediator*
- May 6-9, 2004 39th Annual **International Congress on Medieval Studies**, Kalamazoo, Michigan: Organizer of interdisciplinary session “The Crucifix as Object”
- Mar. 6-7, 2004 **University of California, Berkeley**, Keynote lecturer at Graduate Medievalists at Berkeley Symposium, “Beyond the Horizons: Medieval Epistemologies of Communication”: *Eloquent Bodies in Medieval Sculpture*
- Feb. 26, 2004 **The Sarum Seminar, Stanford University**: *Barricades, Bridges, and Frames: The Roles of Choir Screens in Northern Gothic Churches*
- Feb. 18-21, 2004 92nd Annual Conference of the **College Art Association**, Seattle, Washington. Session on “Courts and Court Styles Revisited: Studies in Memory of Harvey Stahl,” organized by Caroline Bruzelius: *The Court of the Margrave of Meissen and Its Impact on Naumburg Cathedral*
- July 14-17, 2003 **International Medieval Congress, University of Leeds**, Session on “Performance Art: Medieval Spectators and Medieval Objects in Motion,” organized by Laura Gelfand: *Movement, Emotion, and the Beholder’s Share: The Wise and Foolish Virgins Portals at Magdeburg Cathedral*
- June 14, 2003 **The Cloisters**, New York, Saturday Lecture Series: *Men in Medieval Art*

- May 9-11, 2003 **Dumbarton Oaks Byzantine Symposium**: “The Sacred Screen: Origins, Development, Diffusion,” organized by Sharon Gerstel and George Majeska: *Seeing through Screens: The Gothic Choir Enclosure as Frame*
- (Versions also presented at the **University of California, Berkeley** and the **University of Toronto**, March 2003, and at **Stanford University**, April 2003.)
- March 8, 2003 **Middlebury College** Department of History of Art and Architecture Symposium: “Expressing and Confronting Belief: Art and Religion”: *Crystal Wombs and Pregnant Hearts: A Fourteenth-Century Devotional Sculpture in Its Female Monastic Setting*
- (Version also presented at **Barnard College**, March 2003.)
- May 3-6, 2002 37th **International Congress on Medieval Studies, Kalamazoo, Michigan**: Co-organizer (with Achim Timmermann) of session on “Gothic Sculpture of the Holy Roman Empire, 1200-1400: Recent Contextual Approaches”; Presenter of paper in the same session: *The West Choir Screen Portal at Naumburg Cathedral: Three Approaches to the Body of Christ*
- April 19, 2002 2nd Annual Colloquium of the **New York Medieval Studies Doctoral Consortium**: *Peasant Meal or Lord’s Feast? The Social Iconography of the Naumburg Last Supper*
- Jan. 26, 2002 **The Cloisters**, New York, Saturday Lecture Series: *The Living Stones of Medieval Architecture*
- May 26, 2001 **The Cloisters**, New York, Saturday Lecture Series: *The Laity and Medieval Art*
- April 10, 2001 **University of Pennsylvania**, Dept. of History of Art: *Rupert’s Raptures: Monumental Crucifixes and Religious Imagination in Twelfth-Century Germany*
- Feb. 28-Mar. 3, 2001 89th Annual Conference of the **College Art Association**, Chicago Session on “Fantasy and the Religious Imagination in Medieval Art,” organized by Thomas E. A. Dale; Elizabeth Valdez del Alamo, respondent: *Rupert’s Raptures: Monumental Crucifixes and Religious Imagination in Twelfth-Century Germany*
- May 4-7, 2000 35th **International Congress on Medieval Studies, Kalamazoo, Michigan**, Session on “Gothic Visuality: Towards a New Formalism,” organized by Gerald B. Guest; Madeline H. Caviness, respondent: *Toward a New Understanding of the Gothic Nave: The Case of Naumburg Cathedral*
- March 30, 2000 Interdepartmental Colloquium on Medieval and Renaissance Studies, **Columbia University**, New York: “Pre-Modern Popular Cultures”: *Choir Screen Sculpture as ‘Popular’ Art*
- Feb. 25-26, 2000 The **Humanities Institute at SUNY, Stony Brook** Symposium on “Apocalypse and the Millennium in the Middle Ages,” organized by Joaquin Martinez-Pizarro; Jacques Guilmain, respondent: “*Some*

strange region of the universe”: The Gothic Church as Eschatological Space

- May 6-9, 1999 **34th International Congress on Medieval Studies, Kalamazoo, Michigan.** Session on “Paradox, Dilemma, Enigma: The Hermeneutics of Obscurity in the Middle Ages,” organized by Michael Crumbock and James Smith; Karl F. Morrison, respondent: *The Obscurity of Psychological Representation in Gothic Sculpture*
- May 7-10, 1998 **33rd International Congress on Medieval Studies, Kalamazoo Michigan.** Session on “Meaning in Medieval Architecture,” organized by Stephen Murray: *Simple Sights for Simple Folks: Rethinking the Role of the Choir Screen in Gothic Churches*
- January, 1998 **Columbia University** Dept. of Art History and Archaeology Graduate Student Symposium, New York: *Bodies in Boxes*
- October, 1997 8th Annual Medieval Guild Symposium, **Columbia University**, New York: “Medieval Textualities”: “*Reading*” the *Wise and Foolish Virgins: Gothic Sculpture and the Limits of Textual Analysis*
- Sept. 1994—May 1997 Co-organizer of the Robert Branner Forum for Medieval Art lecture series, Columbia University

MEDIA APPEARANCES

- June 2009 On-site interviews for documentary *Building the Great Cathedrals*, produced by Providence Pictures for NOVA and ARTE (France), aired on PBS October 19, 2010
- July 1, 2003 Live telephone interview for radio program *Forum with Michael Krasny*, on topic “The History and Art of Illuminated Manuscripts,” KQED Radio (NPR affiliate), San Francisco