

JACQUELINE ELAINE JUNG

Yale University
Department of the History of Art
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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* (Readers: Stephen Murray, David Freedberg, Caroline Walker Bynum, Jeffrey Hamburger, Keith Moxey)

1997 M. Phil., Columbia University, Department of Art History and Archaeology

1995 M.A., Columbia University, Department of Art History and Archaeology

1993 B.A. (with High Honors), University of Michigan, Ann Arbor, Residential College

1991—1992 Ludwig-Maximilians-Universität, Munich

PROFESSIONAL ACTIVITY

July 2021- Professor, History of Art, Yale University

July 2015-June 2021 Associate Professor with tenure, History of Art, Yale University

Jan. 2013-June 2015 Associate Professor on term, History of Art, Yale University

Jan. 2007-Dec. 2012 Assistant Professor, History of Art, Yale University

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

Sept. 2002-May 2003 Visiting Asst. Prof., History of Art and Architecture, Middlebury College

May 2002-June 2002 Visiting Asst. Prof., Dept. of Theater and Visual Art, Fordham College at Lincoln Center, New York

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

Jan. 2002-May 2002, Sept. 1999-May 2000 Preceptor of Art Humanities, Columbia University

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

PUBLICATIONS

BOOKS

- 2020 Eloquent Bodies: Movement, Expression, and the Human Figure in Gothic Sculpture (New Haven: Yale University Press, July 2020).
- * Reviewed by Virginia C. Raguin, [CAA Reviews](#), July 26, 2021.
 - * Reviewed by Julian Luxford, *The Burlington Magazine* 163 (Feb. 2021): 181-83.
 - * Reviewed by Katrina-Eve Nasidlowski Manica, [Aspectus](#), no. 2 (Fall 2020): 1-3.
 - * Reviewed by Jared Staudt, [The Denver Catholic](#), August 27, 2020.
- 2013 The Gothic Screen: Sculpture, Space, and Community in the Cathedrals of France and Germany, ca. 1200-1400 (Cambridge and New York: Cambridge University Press, 2013).
- * Co-winner of John Nicholas Brown Prize for best first book, Medieval Academy of America (2017)
 - * Winner of PROSE Award for Art History and Criticism, Association of American Publishers (2013)
 - * Winner of Samuel and Ronnie Heyman Prize for Outstanding Publication, Yale University (2012)
 - * Finalist for the 2013 Charles Rufus Morey Award, College Art Association
 - * Reviewed by Adam R. Stead, [CAA Reviews](#), May 8, 2018
 - * Reviewed by Virginia Raguin, *The Medieval Review*, 13.10.26
 - * Reviewed by Tom Nickson, *The Mediaeval Journal* 4 (2014): 000-00.
 - * Reviewed by Dorothy Gillerman, *Speculum* 89 (Oct. 2014): 1166-68.
 - * Reviewed by Julian Luxford, *Burlington Magazine* 156 (Nov. 2014): 758-59.

ARTICLES

- 2021 "The Work of Gothic Sculpture in the Age of its Photographic Reproduction," for The Lives and Afterlives of Medieval Iconography, ed. Pamela A. Patton (University Park: Pennsylvania State University Press, 2021), 161-94.
- "The *Gerichtspfeiler* as *Gedankenpfeiler*: Movement, Medium, and Memory in the South Transept of Strasbourg Cathedral," *Vorträge aus dem Warburg-Haus* 14 (2020): 7-41, 145-53.
- "Epilogue: The Strangeness of Crucifixes," in Christ on the Cross: The Boston Crucifix and the Rise of Monumental Wood Sculpture, 970-1200, ed. Shirin Fozi and Gerhard Lutz (Turnhout: Brepols, 2020), 406-19.
- 2019 "France, Germany, and the Historiography of Gothic Sculpture," in A Companion to Medieval Art: Romanesque and Gothic in Northern Europe, 2nd expanded edition, ed. Conrad Rudolph (Blackwell, 2019), 513-46.
- 2018 "The Boots of St. Hedwig: Thoughts on the Limits of the Agency of Things," in The

- Agency of Things in Medieval and Early Modern Art: Materials, Power and Manipulation, ed. Grażyna Jurkowlaniec, Ika Matyjaszkiewicz, and Zuzanna Sarnecka (New York: Routledge, 2018), 173-96.
- “Compassion as Moral Virtue: Another Look at the Wise and Foolish Virgins in Gothic Sculpture,” in Faces of Charisma: Image, Text, Object in Byzantium and the Medieval West, ed. Brigitte Bedos-Rezak and Martha Dana Rust (Leiden and Boston: Brill, 2018), 76-127.
- 2017 “The Medieval Choir Screen in Sacred Space: The Dynamic Interiors of Vezzolano and Breisach,” *British Art Studies*, Issue 5 (2017), multimedia presentation accessible at <https://doi.org/10.17658/issn.2058-5462/issue-05/jjung>.
- “Moving Pictures on the Gothic Screen,” in The Art and Science of Medieval Church Screens: Making, Meaning, Preserving, ed. Spike Bucklow, Richard Marks, and Lucy Wrapson (Suffolk, UK: Boydell and Brewer, 2017), 176-94.
- 2015 “Moving Viewers, Moving Pictures: The Portal as Montage on the Strasbourg South Transept,” in Mouvement/Bewegung: Über die dynamischen Potenziale der Kunst, ed. Andreas Beyer and Guillaume Cassegrain (Berlin: Deutscher Kunstverlag, 2015), 23-44.
- “The Portal from San Vicente Martír in Frías: Sex, Violence, and the Comfort of Community in Thirteenth-Century Sculpture Program at The Cloisters,” in Theologisches Wissen und die Kunst: Festschrift für Martin Büchsel, ed. Rebecca Müller, Anselm Rau, and Johanna Scheel (Berlin: Mann, 2015), 369-82.
- 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: Peripatetic Seeing in Medieval and Early Modern Art, ed. David Ganz and Stefan Neuner (Munich: Fink, 2013), 132-73.
- 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.
- “*Viel Spiel*: The Baby Jesus and the Play of Art in a Late Medieval Convent” (abstract only), in The “Vision Thing”: Studying Divine Intervention, ed. William A. Christian Jr. and Gábor Klaniczay (Budapest: Collegium Budapest, 2010), 520-21.
- 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 Martir, Frias,” 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.
- * Winner 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 Bóloz 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, "*Imago Pietatis: On the History of Types of the Man of Sorrows and Maria Mediatrix*," in Festschrift für Max J. Friedländer zum 60. Geburtstag (Leipzig: E.A. Seemann, 1927), 261-308 – seeking publisher

Erwin Panofsky, German Sculpture of the Eleventh through Thirteenth Centuries (Munich: Kurt Wolff, 1924) – introductory essay; seeking publisher

BOOK/EXHIBITION REVIEWS

2021 Review of Philippe Cordez and Evelin Wetter, *Die Krone der Hildegard von Bingen* (Riggisberg: Abegg-Stiftung, 2019), in *Speculum* 96/4 (July 2021): 798-99.

Review of Richard K. Emmerson, *Apocalypse Illuminated: The Visual Exegesis of Revelation in Medieval Illustrated Manuscripts* (University Park, Pennsylvania: Pennsylvania State University Press, 2018), in *Speculum* 96/2 (April 2021): 000-00.

2020 Double-review of Nicole R. Meyers, ed., *Art and Nature in the Middle Ages*, with contributions by Michel Pastoureau, Elisabeth Taburet-Delahaye, and Michel Zink (New Haven and London: Yale University Press for the Dallas Museum of Art, 2016); and Bryan C. Keene and Alexandra Kaczynski, *Sacred Landscapes: Nature in Renaissance Manuscripts* (Los Angeles: The J. Paul Getty Museum, 2017), for *Speculum* 95 (April 2020): 578-81.

Review of Willibald Sauerländer, *Reims, la reine des cathédrales: Cité céleste et lieu de mémoire*, trans. by Jean Torrent (Paris: Fondation Maison des sciences et de l'homme and Centre allemande d'histoire de l'art, 2018), for *H-France Review* 20 (June 2020), no. 89. Online publication: <https://h-france.net/vol20reviews/vol20no89jung.pdf>

2019 Review of Jeffrey F. Hamburger and Nigel F. Palmer, with a Conservation Report by Ulrike Bürger. The Prayer Book of Ursula Begerin, Vol. 1: Art-Historical and Literary Introduction; Vol. 2: Reproductions and Critical Edition. (Dietikon-Zurich: Urs Graf, 2015), *The Medieval Review* 19.06.26. Online publication: <https://scholarworks.iu.edu/journals/index.php/tmr/article/view/27654>

2017 Review of The Saturated Sensorium: Principles of Perception and Mediation in the Middle Ages, ed. Hans Henrik Lohfert Jørgensen, Henning Laugerud, and Laura Katrine Skinnebach (Aarhus: Aarhus University Press, 2015), in *Material Religion* 13, no. 4 (2017): 534-35.

Review of Mary Carruthers, The Experience of Beauty in the Middle Ages (Oxford: Oxford University Press, 2013), *Speculum* 92 (Jan. 2017): 229-32.

Review of Stephen Murray, Plotting Gothic (Chicago: University of Chicago Press, 2014), *The Medieval Review*, 17.07.06 [online publication].

- 2015 Review of Sarah Blick and Laura D. Gelfand, eds., Push Me, Pull You. Volume 1: Imaginative and Emotional Interaction in Late Medieval and Renaissance Art; Volume 2: Physical and Spatial Interaction in Late Medieval and Renaissance Art (Leiden and Boston: Brill, 2011), *The Medieval Review*, 15.09.15 [online publication], ca. 6000 words.
- 2013 Herbert L. Kessler and David Nirenberg (eds.), Judaism and Christian Art: Aesthetic Anxieties from the Catacombs to Colonialism (Philadelphia: University of Pennsylvania Press, 2011) and Nina Rowe, The Jew, the Cathedral, and the Medieval City: Synagoga and Ecclesia in the Thirteenth Century (Cambridge: Cambridge University Press, 2011), *Art Bulletin* 95 (Sept. 2013), 488-93.
- Winfried Wilhelmy, ed., Seliges Lächeln und höllisches Gelächter. Das Lachen in Kunst und Kultur des Mittelalters (Regensburg: Schnell und Steiner 2012), in: *sehpunkte* 13 (2013), Nr. 6 [15.06.2013], URL: <http://www.sehpunkte.de/2013/06/21818.html>
- Nino Zchomelidse and Giovanni Freni (eds.), Meaning in Motion: The Semantics of Movement in Medieval Art (Princeton: Department of Art and Archaeology, 2011), *The Mediaeval Journal* 3 (2013): 150-53.
- 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 Marek, Kristin. 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.
- 2002 Pastoureaux, Michel. Blue: History of a Color (Princeton: Princeton University Press, 2001), in *The Medieval Review*, 11 December 2002.

PUBLIC LECTURES AND CONFERENCE PAPERS (recent)

- Feb. 26, 2021 **University of Alabama, Art History Dept.** (Zoom). Keynote lecturer for graduate student conference. Paper title: *Images of Africans in Gothic Art: Race and Representation in Thirteenth-Century Northern Europe*
- Sept. 29, 2020 **University of North Carolina, Chapel Hill** (Zoom). Invited lecture: *The Gothic Body: Hands, Touch, and the Formation of Presence in Thirteenth-Century Sculpture*.
- July 2020 **International Medieval Congress, Leeds** (cancelled due to Coronavirus).
 1) Invited speaker in session “(Crossing) Borders between Laity and Clergy II: Monastic Traditions,” sponsored by the Deutscher Mediävistenverband. Paper title: *Bernardino Luini’s “Lettnerwand” at Santa Maria degli Angeli in Lugano: Borders, Boundaries, and Passages in a Late Medieval Swiss Church*
 2) Invited participant in a roundtable discussion on “Un(bound) Bodies: New Approaches,” organized by Lauren Rozenberg (University College, London)
- Mar. 18, 2020 **Central European University, Budapest** (cancelled due to Coronavirus). Invited lecture, *Borders and Boundaries in Sacred Space: The Painted Chancel-Walls of Alpine Franciscan Churches*

- Jan. 29, 2020 **University of Georgia, Athens, Art History Dept.** Invited lecture: *The Gothic Body: Hands, Touch, and the Formation of Presence in Thirteenth-Century Sculpture*
- Nov. 2, 2019 **New England Medieval Consortium, Brown University.** Invited keynote lecturer for conference on the topic “Rethinking the Body: Humanity and its Discontents in Late Antiquity and the Middle Ages.” Paper title: *The Gothic Body: Haptic Mimesis and the Formation of Presence in Thirteenth-Century Sculpture*
- Oct. 17, 2019 **University of Notre Dame, Medieval Institute.** Invited lecturer, paper title: *Movement, Media, and the Quest for Salvation: A Pillar for Thinking in the Strasbourg South Transept*
- Sept. 18-21, 2019 **Forum Kunst des Mittelalters** conference at the University of Bern, Switzerland. Paper title: *Sites of Passage: Walking to Heaven in Gothic Tympana*, in session “Brücken zum Jenseits: Mittelalterliche Kunstwerke in Transferprozessen zwischen irdischer und himmlischer Sphäre II, organized by David Ganz, Sophie Schweinfurth and Katharina Theil
- May 9-12, 2019 **International Congress on Medieval Studies, Western Michigan University.** Paper title: *All the Single Ladies: The Pleasures and Perils of Female Autonomy in Konrad’s Büchlein von der geistlichen Gemahelschaft*, in session “The Politics of Pleasure in the Holy Roman Empire,” organized by Luke Fidler
- March 7-9, 2019 **Medieval Academy of America Conference, University of Pennsylvania.** Paper title: *The Naumburg Master: Rethinking Genius and Ingenuity in the Medieval Church*, in session “Genius and Originality in Medieval Literature and Art,” organized by C. Stephen Jaeger and Lawrence Nees
- Nov. 16, 2018 **Munich, Zentralinstitut für Kunstgeschichte:** Invited speaker in symposium “Willibald Sauerländer und die Kunstgeschichte.” Paper title: *Willibald Sauerländer: Gothic Sculpture in France and Beyond*
- Nov. 2-3, 2018 **University of Pittsburgh:** Keynote lecturer for graduate student conference “Motivating Monuments.” Paper title: *The Cathedral as Monument: Abundant Histories at Reims and Naumburg*
- Oct. 18, 2018 **Fordham University, New York:** Invited lecturer, *The Work of Gothic Sculpture in the Age of Photographic Reproduction*
- Sept. 26-28, 2018 **University of Vienna:** Invited speaker in symposium “Wie funktionieren Bilder?” in honor of Michael Viktor Schwarz. Paper title: *In Praise of the Pigeon: Interpretive Adventures at Naumburg Cathedral*
- June 21-24, 2017 **Rothenburg ob der Tauber:** Invited moderator and respondent for international conference *Riemenschneider in situ*.
- April 5, 2017 **Hamburg, Aby Warburg Prize Lecture:** *Der Gerichtspfeiler als Gedankenpfeiler: Bewegung, Bildmedium, und Gedächtnis im*

Strassburger Südquerhaus. Full talk accessible at <http://www.warburg-haus.de/tagebuch/vortrag-von-jacqueline-jung-online/?scope=records>.

March 8-10, 2017 **Forsyth Lectures, sponsored by the International Center of Medieval Art:**

I. *The Gerichtspfeiler as Gedankenpfeiler: Movement, Medium, and Memory in the South Transept of Strasbourg Cathedral*, presented at the University of Oregon

II. *Compassion as Moral Virtue: Another Look at the Wise and Foolish Virgins in Gothic Sculpture*, presented at Lewis and Clark College

III. *The Work of Gothic Sculpture in the Age of Photographic Reproduction*, presented at Portland State University

FELLOWSHIPS, AWARDS AND HONORS

- Spring 2017 **John Nicholas Brown Prize** for outstanding first book, *The Gothic Screen*, Medieval Academy of America (co-winner)
- Fall 2016 **Prize of the Aby-Warburg Foundation** (*Wissenschaftspreis der Aby-Warburg-Stiftung*) for distinguished contributions to the field of Art History or Cultural Studies – involved a formal lecture presented at the Warburg-Haus, Hamburg, on April 5, 2017 and an award of 5000 Euros.
- Spring 2016 Invitation to speak in **Forsyth Lecture Series**, sponsored by the International Center of Medieval Art – a competitive grant, applied for by individual institutions, that “sponsors a lecture by a distinguished scholar of medieval art to be presented at multiple venues” that lie off the beaten path. I presented three different talks at Portland State University, Lewis and Clark College, and the University of Oregon in March 2017.
- Feb. 2014 Winner of **PROSE Award for Best Book in Art History and Criticism**, Association of American Publishers (for *The Gothic Screen*)
- Nov. 2013 **Finalist for the Charles Rufus Morey Book Prize** for *The Gothic Screen*, College Art Association
- Nov. 2012 **Samuel and Ronnie Heyman Prize for Outstanding Publication**, Yale University, for book *The Gothic Screen*
- 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 2004 **Metropolitan Museum of Art** Jane and Morgan Whitney Fellowship for research on the Frías portal at The Cloisters
- 2001 **Arthur Kingsley Porter Prize** for article “Beyond the Barrier,”
College Art Association
-

MEDIA APPEARANCES

- Sept. 2021 Print interview on Gothic sculpture for UK magazine *All About History* (forthcoming Sept. 2021)
- April 2019 Print interviews with *Architectural Digest*, *The Daily Beast*, and *The Wall Street Journal*; radio interviews with BBC World News, Australian Broadcast Corporation New Radio regarding the fire at Notre Dame
- June 2009 On-site interviews for documentary *Building the Great Cathedrals*, produced by Providence Pictures for NOVA and ARTE (France), first aired on PBS October 19, 2010