

JACQUELINE E. 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 readers: Stephen Murray, David Freedberg, Caroline Walker Bynum, Jeffrey
Hamburger, Keith Moxey)
- 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
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PROFESSIONAL POSITIONS

- Yale University, Dept. of History of Art. Professor (as of July 2021); Associate Professor with
tenure (2015-21); Associate Professor on term (2013-15); Assistant Professor (Jan. 2007-2012)
- University of California, Berkeley, Dept. of History of Art. Assistant Professor (2003-Dec. 2006)
- Middlebury College, Dept. of History of Art and Architecture. Visiting Asst. Professor (2002-3)
- Fordham College at Lincoln Center, New York, Dept. of Theater and Visual Art. Visiting
Assistant Professor (summer 2002)
- Montclair State University, New Jersey, Dept. of Fine Art. Visiting Lecturer (Fall 2001)
- Metropolitan Museum of Art, New York – The Cloisters. Contractual Lecturer (2000-2)
- Columbia University, Dept. of Art History and Archaeology. Preceptor of Art Humanities (1999-
2000, Spring 2002)
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FELLOWSHIPS, AWARDS AND HONORS

- Spring 2023 **Karen Gould Prize** for outstanding book in Art History, Medieval
Academy of America (co-winner)

- Fall 2021 **Gustav Ranis International Book Prize** for *Eloquent Bodies*, MacMillan Center, Yale University
- 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*
- 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*
- 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 Frias 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 progress: “Gothic Architecture and the Sublime,” for The Oxford Handbook of the Sublime, ed. Emily Brady, Patrick Cheney, and Philip Hardie (Oxford: Oxford University Press)

In press: “Caroline Bynum and Medieval Art History in America: Perspectives from an Art Historian and Student,” *Common Knowledge* (forthcoming 2024).

“Here I Stand: Viewpoint and Artistry in the Netherlandish Carved Altarpiece,” for a volume edited by Ethan Matt Kavalier.

“The Pleasures and Perils of Women’s Agency in the *Büchlein von der geistlichen Gemahelschaft*,” for a Festschrift for Elizabeth Sears (forthcoming 2024)

“Hedwig of Silesia,” for The Palgrave Encyclopedia of Medieval Women’s Writing in the Global Middle Ages, ed. Michelle M. Sauer, Diane Watt, and Liz Herbert McAvoy (2024)

2023 “Unruly Gothic,” in Lateness and Modernity in Medieval Architecture, ed. Alice Isabella Sullivan and Kyle G. Sweeney (Leiden and Boston: Brill, 2023), 423-46.

“Walking to Heaven in Gothic Sculpture,” in Kunstgeschichte(n): Festschrift für Stephan Albrecht, ed. Katharina Christa Schüppel und Magdalena Tebel (Bamberg: University of Bamberg Press, 2023), 12-26.

2022 “*Gothic Sculpture in France and Beyond*,” in Willibald Sauerländer und die Kunstgeschichte, ed. Franz Hefele and Ulrich Pfisterer (Passau: Klinger, 2022), 55-87.

“In Praise of the Pigeon: Interpretive Adventures at Naumburg Cathedral,” in How Do Images Work? Strategies of Visual Communication in Medieval Art, ed. Christine Beier, Tim Juckes, and Assaf Pinkus (Turnhout: Brepols, 2022), 149-64.

“Liturgical Furnishings and Material Splendor in the Gothic Church,” in The Cambridge Guide to the Architecture of Christianity, 2 vols., ed. Richard Etlin (Cambridge and New York: Cambridge University Press, 2022), vol. 1, 420-33.

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 and Henry D. Schillb (University Park: Pennsylvania State University Press, 2021), 161-94.

2020 Eloquent Bodies: Movement, Expression, and the Human Figure in Gothic Sculpture (New Haven: Yale University Press, July 2020) – 150,000 words, 300 figures composed of 533 separate images

- * Co-winner of the Karen Gould Prize, Medieval Academy of America (2023)
- * Winner of the Gustav Ranis International Book Prize, MacMillan Center, Yale University (2021)

- * Reviewed by Kerr Houston in *Art Inquiries* 18.4 (2023): 350-52.
- * Reviewed by Masha Goldin in *German Studies Review* 46 (Oct. 2023): 489-91.
- * Reviewed by Wenyi Qian in the [Shanghai Review of Books](#) (Apr. 13, 2022)
- * Reviewed by Donna L. Sadler, *Speculum* 97 (Jan. 2022): 201-2.
- * Reviewed by Martin Büchsel, *Kunstchronik* 74, no. 12 (Dec. 2021), 591-96.
- * Reviewed by Klaus Niehr, *Journal für Kunstgeschichte* 25, no. 3 (Oct. 2021), 214-22.
- * Reviewed by Scott B. Montgomery, [The Medieval Review](#) (Oct. 2, 2021)
- * Reviewed by Virginia A. Raguin, [CAA Reviews](#) (July 26, 2021)
- * Reviewed by Paul Binski, *Oxford Art Journal* 44 (March 2021), 147-53.
- * 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 Stoud, [The Denver Catholic](#) (August 27, 2020)

“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 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 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.
- “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 Rimmele 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)

Hans Jantzen, “On Gothic Church Space” (1928), to be posted on Academia.edu.

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.

BOOK/ EXHIBITION REVIEWS

- 2023 Review of Gerhard Lutz and Rebecca Müller, eds., Die Bronze, der Tod und die Erinnerung. Das Grabmal des Wolfhard von Roth im Augsburger Dom (Passau: Klinger, 2020), in *Speculum* 98.4 (2023): 1279-81.
- 2022 Review of Thomas E.A. Dale, Pygmalion's Power: Romanesque Sculpture, the Senses, and Religious Experience (University Park: Pennsylvania State University Press, 2019), in *The Medieval Review* 22.014.12.
- 2021 Review of Philippe Cordez and Evelin Wetter, Die Krone der Hildegard von Bingen (Riggisberg: Abegg-Stiftung, 2019), in *Speculum* 96 (July 2021): 798-99.
- Review of Richard K. Emmerson, Apocalypse Illuminated: The Visual Exegesis of Revelation in Medieval Illustrated Manuscripts (University Park: Pennsylvania State University Press, 2018), in *Speculum* 96 (April 2021): 492-94.
- 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 cathedrales: 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 Crucifigi 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.
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PUBLIC LECTURES AND CONFERENCE PAPERS

- Oct. 12-14, 2023** **Southeastern Medieval Association Conference, Winthrop University:** Invited plenary speaker. Paper title: *Constructions of Race in Gothic Art: Cases of Complexity and Paradox*
- May 2023** **University of Tel Aviv, History of Art seminar (Zoom):** Invited lecture and workshop, *Scale and Perspective in German and Netherlandish Carved Altarpieces*
- April 2023** **Sarum Seminar, Stanford University (Zoom):** Invited speaker, *Adventures in Gothic France*
- May 12-14, 2022 **University of Toronto Centre for Renaissance and Reformation Studies and KU Leuven, Centre for Medieval and Renaissance Art:** International Conference on Netherlandish Carved Altarpieces (Zoom). Paper title: *Here I Stand: Shifting Perspectives on the Late Medieval Carved Altarpiece*
- Feb. 24-26, 2022 **Brandeis University, Dept. of Classics:** International Conference on Heavy Metal and Global Premodernity (Zoom). Paper title: [*The HU: Mongols, Medievalism, and Metal*](#)
- Feb. 17, 2022 **College Art Association Conference (Zoom).** Organizer of session sponsored by Historians of German, Scandinavian, and Central European Art, on *Sculpture, Site, and Space: Objects and Environments in Germany, Scandinavia, and Central Europe.*

- April 23, 2021 **Yale University, Dept. of History of Art** (Zoom). Symposium on “Art and Environment in the Third Reich,” organized by Gregory Bryda and Matthew Vollgraft. Paper title: *Nature and Nation at Naumburg Cathedral*
- 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*
- 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 *Lettnerswand* 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*
- 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
- March 10, 2017 **Reed College,** invited speaker at art history seminar on *Iconoclasm and Gothic Art*
- June 23-25, 2016 **University of Basel, Third Conference of Swiss Art Historians.** Invited speaker in session “Optionen der Wahrnehmung im Mittelalter – zwischen Experiment und Theorie,” organized by David Ganz and Barbara Schellewald. Paper title: *Spatiality, Memory, and Haptic Vision: A New Look at the Strassburg Engelspfeiler*.
- June 15-17, 2016 **Deutsches Forum für Kunstgeschichte, Paris.** Invited speaker for annual conference on theme “L’art medieval hors de son temps.” Paper title: *The Work of Gothic Sculpture in the Age of Photographic Reproduction*.
- May 11-15, 2016 **International Congress on Medieval Studies, Western Michigan University.** Organizer of double-session on “Images on Edges: The Thresholds of Medieval Art.”
- April 29, 2016 **Princeton University, Index of Christian Art.** Invited speaker in annual

- symposium on topic “Plus ça change . . . The Lives and Afterlives of Medieval Iconography.” Paper title: *The Work of Gothic Sculpture in the Age of Photographic Reproduction*.
- March 18, 2016 **University of Toronto, Wollesen Memorial Graduate Symposium** on topic “Seeing and Believing.” Keynote speaker; paper title: *The Kindli of Katharinenthal: The Work of Vision and the Play of Art in a Medieval Swiss Convent*.
- February 3, 2016 **College Art Association Conference, Washington DC.** Paper presented in session “There’s No Such Thing as Visual Culture,” sponsored by the Historians of German and Central European Art, organized by Corine Schleif. Paper title: *The Haptic Visuality of German Gothic Sculpture*
- Nov. 21, 2015 **Dartmouth College. Invited lecturer, Medieval Studies Colloquium.** Paper title: *Movement, Touch, and the Body in Three Dimensions: The Haptic Visuality of Gothic Sculpture* (paper distributed to participants in advance and discussed over 2.5 hours)
- June 10-12, 2015 **University of Warsaw/ National Museum of Warsaw.** Keynote lecturer at conference on “The Agency of Things.” Paper title: *The Boots of St. Hedwig: Thoughts on the Limits of the Agency of Things*
- Oct. 3, 2014 **University of Pennsylvania, Dept. of History of Art.** Inaugural Jill and John Avery Lecture in the History of Art. Paper title: *Moving Viewers, Shifting Images: The South Transept Portal of Strasbourg Cathedral and the Medieval Art of Montage*
- July 21-22, 2014 **Berlin, Freie Universität, Research Group “Bild-Evidenz.”** Invited speaker and participant in workshop “Unfolding Evidence,” organized by Reindert Falkenburg. Paper title: *Unfolding Gothic Space: The Choir Screen as Instrument of Revelation*.
- May 22-25, 2014 **16th Berkshire Conference on the History of Women, University of Toronto.** Invited speaker in panel on “Making History Matter: Younger Generations Reflect on the Impact of Caroline Walker Bynum,” organized by Felice Lifshitz. Paper title: *Perspectives from Art History*. (Shared paper in absentia due to travel snags)
- May 8-11, 2014 **49th International Congress on Medieval Studies, Kalamazoo, Michigan.** Speaker in ICMA-sponsored session “No/Thing,” organized by Alexa Sand. Paper title: *The “Fascinating Presence of Absences” in the Vita of St. Hedwig of Silesia*
- Mar. 17, 2014 **Wheaton College, Dept. of Art and Art History.** Mary Heuser Lecture in Art History: *Charismatic Bodies and the Performance of Feeling in German Gothic Sculpture*
- Nov. 20, 2013 **Yale University, Dept. of History of Art, Medieval-Renaissance Forum.** Invited lecturer: *The Painted Wall-Screens of Lombardy, Piedmont, and Tessin: Intermediality and the Framing of the Eucharist in the Late*

Middle Ages

- Nov. 9, 2013 **New England Medieval Conference**, held at the Rhode Island School of Design, on topic “Emotions in the Middle Ages.” Invited lecturer. Title: *Gothic Sculpture and the Decorum of Emotions*
- Oct. 15, 2013 **Yale University, Medieval Studies Program**. Lunchtime talk on *Painted Small Churches in South Tyrol*
- Sept. 18-21, 2013 **Deutscher Verein für Kunstwissenschaft**, International Conference *Forum Kunst des Mittelalters*, held at the University of Freiburg im Breisgau. Speaker in session “Kult und Ausstattung der Eucharistie,” organized by Justin Kroesen and Evelin Wetter. Title: *The Choir Screen as Frame for the Eucharist: Some Cases beyond the Alps*
- July 14-19, 2013 **Northwestern University**. Mellon Interdisciplinary Symposium on topic “The Middle Ages in Translation,” organized by Barbara Newman. Invited lecturer and participant. Title: *Gothic Sculpture and the Translation of Charisma*
- June 27-29, 2013 **Centre allemand d’histoire de l’art/Deutsches Forum für Kunstgeschichte, Paris**. Invited speaker in international symposium on topic “Mouvement/Bewegung.” Title: *Moving Pictures on the Gothic Cathedral: The Drama of the Strasbourg South Transept*
- Apr. 10, 2103 **Yale University, Whitney Humanities Center**. Lunchtime Fellow’s Talk: *Moving Pictures on the Gothic Cathedral: The Case of the Strasbourg South Transept*
- Mar. 13, 2013 **Maryland Institute of Contemporary Art**. Invited lecturer in Art @ Lunch series. Title: *Sites of Engagement: The Medieval Choir Screen and the Shaping of Sacred Space*
- Mar. 1, 2013 **Harvard University, Medieval Studies Program** seminar series (invited speaker). Title: *Viel Spiel: The Baby Jesus, Visionary Experience, and the Play of Art in a Late Medieval Convent*
- Nov. 12, 2012 **Johns Hopkins University**, Dept. of History of Art. Invited lecturer. Title: *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.” Title: *Moving Pictures on the Gothic Screen*.
- June 26-29, 2012 **University of Lleida**. Invited lecturer at international conference on “The Medieval Cathedral as a Liturgical Space: Art, Ceremony and Music.” Title: *Communion, Community, Communication: Liturgical Themes in the Imagery of Gothic Choir Screens*.
- May 10-13, 2012 **47th Annual International Congress on Medieval Studies, Kalamazoo, Michigan**. Invited speaker in session “Marian Statues: Object and Cult I,”

organized by Gerhard Lutz and Shirin Fozi. Title: *Tota pulchra es: The Many Sides of Gothic Madonnas*

- Apr. 27-28, 2012 **Cambridge University**, Centre for Research in the Arts, Social Sciences and Humanities. Invited lecturer at conference on “The Art and Science of Medieval Church Screens.” Title: *Moving Images on the Gothic Screen*
- Feb. 23-24, 2012 **University of Basel**, NCCR eikones-Iconic Criticism. Invited speaker at symposium “Mobile Eyes: Peripatetisches Sehen in den Bildkulturen der Vormoderne.” Title: *The Kinetics of Gothic Sculpture in Dijon and Strasbourg (and 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.” Title: *The Art of Crossing Boundaries: Communication and Community on the Chartres Cathedral Choir Screen*
- Apr. 14-15, 2011 **Duke University**, Dept. of Religion. Invited speaker in interdisciplinary conference on “Catholicism and the Visual Study of Religions.” Title: *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, invited lecturer. *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**, Invited speaker at Internationales Wissenschaftliches Kolloquium zum 800. Domjubiläum in

- Magdeburg. Title: *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. Invited lecturer: *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. Title: *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*
- 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 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. 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 Portal at Magdeburg Cathedral*
- 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*
- 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
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COURSES TAUGHT AT YALE (2007-)

LECTURES

- HSAR 112: Introduction to the History of Art: Prehistory to the Renaissance (co-taught with Milette Gaifman, and solo)
- HSAR 150/ARCH 252/RLST 262: Introduction to the History of Art: Art and Architecture of the Sacred: A Global Perspective (F22)
- HSAR 271: Medieval People and their Art (S22)
- HSAR 272: Sculpture in Medieval Europe, 800-1500
- HSAR 273: The Art of Gothic Cathedrals
- HSAR 274: Art and Architecture of Medieval Europe
- HSAR 278: Last Things: Death, Apocalypse and Afterlife in Medieval Art

UNDERGRADUATE SEMINARS

- HSAR 353/AFAM 353: Bodies, Senses, Representations: Medieval and Black Studies in Conversation (co-taught with Isaac Jean-Francois, S24)
- HSAR 401: Theories and Methods of Art
- HSAR 421: Saints and Relics in Medieval Europe
- HSAR 425: Monumental Narratives in Medieval Art
- HSAR 428: The Body and Medieval Art
- HSAR 438: The Altarpiece in Northern Europe, 1250-1500 (co-taught with Gregory Bryda, S13)
- HSAR 465: Representing Others in Medieval Art and Culture
- HUMS 378/FREN 401/HSAR 432/HIST 4--: Interpretations: The Sainte-Chapelle (co-taught with Howard Bloch, Paul Freedman) (S22)
- HUMS 400/FREN 400/HSAR 458: Interpretations: Chartres Cathedral (co-taught with Howard Bloch)

GRADUATE SEMINARS

- HSAR 585/EMST 745/MDVL 595: Art and Race in Medieval Europe (S23)
- HSAR 587: German Gothic Sculpture, 1200-1400
- HSAR 588: Studies in Medieval Sculpture, 800-1500 (repeating class with changing emphasis)
- HSAR 589: Visions and Art in Medieval Europe
- HSAR 589: Movement, Medium, and Materiality in Medieval Art
- HSAR 590: Emotion and Expression in Medieval Art and Culture
- HSAR 593: The Body as Medium in Medieval Art and Culture
- HSAR 593/MDVL 593: The Body in Medieval Art (F22)
- HSAR 641/CLSS 845/MDVL 520/NELC 639/RLST 633: Images of Cult and Devotion in the Pre-Modern World (Archaia Core Seminar)

HSAR 835: Medieval Travel Seminar – 2018 topic: Art, Liturgy, and Sacred Space in Gothic France and Germany (Paris to Naumburg)

HSAR 835: Medieval Travel Seminar – 2024 topic: Boundaries and Passages in Late Medieval Art and Architecture (Frankfurt to Barcelona)

YALE ADVISEES WHO HAVE COMPLETED THE PH.D.

2023. Anabelle Gambert-Jouan: *The Deposition from the Cross: Place, Polychromy, and Experience in Medieval Wood Sculpture* – Assistant Curator of European Art, Dallas Museum of Art (as of spring 2023)

2020: Michelle Oing: *Puppet Potential: Moveable Sculpture and Religious Performance in Late Medieval Northern Europe* – Mellon Postdoctoral Fellow, Stanford University (2020-23)

2016: Gregory Bryda: *Tree, Vine, and Herb: Vegetal Themes and Media in Late Gothic Germany* (co-directed with Christopher Wood) – Assistant Professor, University of Hong Kong (2017-18), Assistant Professor, Barnard College (2018-present)

2015: Stephanie Luther: *Gifts and Giving in Architectural Sculpture of the Holy Roman Empire, ca. 1150–1235* – Winner of the 2016 Romanik-Forschungspreis from the Europäisches Romanik-Zentrum (European Romanesque Center). Stephanie is one of only two people from outside Europe to receive this award since its inception in 2011.

2007: Margaret Hadley: *The Yale Missal (Beinecke MS 425): Mendicant Spirituality and a Vernacular Mass Book from the Fouquet Circle*. (I took over advising this thesis from Walter Cahn upon my arrival at Yale)

MEDIA APPEARANCES

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), aired on PBS October 19, 2010

July 1, 2003 Live telephone interview for radio program *Forum with Michael Krasny*, on “The History and Art of Illuminated Manuscripts,” KQED Radio, San Francisco