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## ELINA GERTSMAN

### PRESENT APPOINTMENT

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**Professor of Art History, Department of Art History and Art**  
**Archbishop Paul J. Hallinan Professor in Catholic Studies II**  
 Director of Graduate Studies • Core Faculty, Women's and Gender Studies Program  
 Fellow, Medieval Academy of America (elected 2022)

### BOOKS

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#### Contracted

(Editor) *Collectors, Commissioners, Curators: Studies Inspired by Stephen N. Fliegel*. Series: Early Drama, Art, and Music. **Berlin: De Gruyter / Medieval Institute Press, forthcoming in 2022**. Leading curators in their fields offer insights into curatorial practices, and perspectives on the histories of collecting and display by highlighting key objects in some of the most famous medieval collections in North America and Europe—Metropolitan Museum of Art, the Louvre, the British Museum, Victoria & Albert Museum, the Getty, the Groeningemuseum, The Morgan Library, Vienna's Kunsthistorisches Museum, and the Cleveland Museum of Art.

#### Published

*The Absent Image: Lacunae in Medieval Books*. University Park, PA: Penn State Press, 2021.

The book explores late medieval concepts of absence and void, with a special focus on materiality of emptiness that inhabits later medieval manuscripts. **Supported by the American Council of Learned Societies Fellowship (2016 Fellow). Recipient of the Millard Meiss Publication Grant. Winner of the 2022 Charles Rufus Morey Award from College Art Association.**

(Editor) *Abstraction in Medieval Art: Beyond the Ornament*. Amsterdam: Amsterdam University Press, 2021. This collection interrogates the concept of medieval abstraction from a multitude of perspectives—formal, semiotic, iconographic, material, phenomenological, and epistemological.

(Co-editor) *Tributes in Honor of Richard K. Emmerson: Crossing Medieval Disciplines*. London and Turnhout: Harvey Miller Publishers, forthcoming in 2021. This collection showcases contributions to the history of medieval literature, drama, theology, and art, demonstrating the fruitfulness of the cross-disciplinary approach that has come to define these fields.

*The Middle Ages in 50 Images* (with Barbara H. Rosenwein). New York: Cambridge University Press, 2018. Fifty objects serve to illuminate the long Middle Ages. The chronological range is ca. 300 to ca. 1500; the cultures considered are western European, Byzantine, Jewish, and Islamic; and the topics treated range from notions of sanctity and sin to daily life and confrontations with death. Translated into Italian as *Il Medioevo in 50 oggetti* (Libreria Editrice Goriziana, 2018).

(Editor with Stephen Fliegel) *Myth and Mystique: Cleveland's Gothic Table Fountain*. Exhibition catalogue, 8 October, 2016 – 26 February, 2017, Cleveland Museum of Art. **Cleveland: the Cleveland Museum of Art, 2016**. Contributor of lead essay, "Sensual Delights: Fountains, Fiction, and Feeling," pp. 59-90. Reviewed in *The Medieval Review*.

## BOOKS, CONT'D

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*Worlds Within: Opening the Medieval Shrine Madonna*. University Park: Penn State Press, 2015. Offers a sustained analysis of the Shrine Madonna as a culturally charged prismatic object, which filters and refracts discourses on gender and alterity, anatomy and optics, devotion and play, materiality and visuality, sacramentality and secrecy, and invention and performance. **Recipient of the Millard Meiss Publication Grant and the Samuel H. Kress Research Award from the ICMA**. Reviewed in *Arte Vista*, *Renaissance Quarterly*, *Parergon*, *Speculum*, and *CAA.Reviews*. **Nominated for the 2017 Philip Schaff Prize; shortlisted for the 2016 Charles Rufus Morey Award from College Art Association. Awarded the inaugural Karen Gould Prize in Art History from the Medieval Academy of America in 2018.**

(Editor) *Animating Medieval Art*. Special issue of *Preternature: Critical and Historical Studies on the Preternatural*, volume 4, no. 1 (2015). Published by Penn State Press. Essays inquire into the agentic potential—depicted, imagined, described, and perceived—of later medieval devotional objects. Contributed critical introduction “**Bewilderment Overwhelms Me**” (pp. 1-12).

(Editor with Jill Stevenson) *Thresholds of Medieval Culture: Space, Vision, and Matter*. Woodbridge: Boydell & Brewer, 2012. Series: **Studies in Medieval Art and Architecture**. Essays use a cross-disciplinary approach and contemporary theory to investigate visual and material cultures across the long Middle Ages. Contributed **critical introduction “Limning the Field”** (pp. 1-7).

(Editor) *Crying in the Middle Ages: Tears of History*. New York: Routledge, 2011. Paperback edition, 2013. Series: **Routledge Studies in Medieval Religion and Culture**. Collected essays that consider the role of weeping in medieval Jewish, Christian, and Islamic cultures, and explore it in relation to viewership, gender, piety, emotion, sensory experience, transmission, and social, visual, and linguistic performances. Contributed “**‘Going They Went and Wept’: Tears in Medieval Discourse**” (pp. xi-xx).

*The Dance of Death in the Middle Ages: Image, Text, Performance*. Series: **Studies in the Visual Cultures of the Middle Ages**. Turnhout: Brepols, 2010. Explores the intellectual history, performativity, practices of viewing, and reception of the Dance of Death imagery and texts. **Recipient of the Medieval Academy of America subvention and the Samuel H. Kress Research Award from the International Center for Medieval Art**. Reviewed in *Studies in Iconography*, *Speculum*, *Mediaevistik*, *Dance Review Journal*, *HNA Reviews* and *Renaissance Quarterly*. **Awarded the John Nicholas Brown Prize from the Medieval Academy of America for the best first book on medieval studies in 2014.**

(Editor) *Visualizing Medieval Performance: Perspectives, Histories, Contexts*. Burlington, VT: Ashgate, 2008. An edited volume of essays on the interdisciplinarity of performance in the Middle Ages. Contributed **critical introduction “The Spectrum of Performances”** (pp. 1-13) and **Chapter 4: “Performing Birth, Enacting Death: Unstable Bodies in Late Medieval Devotion”** (83-104). Reviewed in caareviews.org, *Oxford Art Journal*, *Drammaturgia*, and *Church History*.

## REFEREED ARTICLES

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“**Animal Affinities: Monsters and Marvels in the Ambrosian Tanakh.**” *Gesta* 61, no. 1 (2022), forthcoming.

“**Housing Scent, Containing Sensorium.**” *Medieval History Journal*. Special Issue: **Materiality**, ed. Anne Lester, vol. 25 (2022), forthcoming.

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 REFEREED ARTICLES (CONT'D)
 

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- “Faithful Abstraction: Withdrawals and Simulacra in Late Medieval Nacre.” *Codex Aquilarensis: Revista de arte medieval* 37 (2021): 49-64.
- “Abstractive Image in Hebrew Manuscripts.” In *Festschrift in Honor of Elizabeth Sears*, ed. Heidi Gearhart (Turnhout: Brepols), forthcoming.
- “Love in Art and Material Culture.” In *Cultural History of Love*, eds. Riccardo Cristiani and Barbara Rosenwein (London: Bloomsbury Press), forthcoming.
- “The Sensory Aesthetics of Death” (with Aimee Caya), in *Cultural History of Death*, vol. 2: Middle Ages, ed. Ashby Kinch (London: Bloomsbury Press, forthcoming).
- “Au-delà des sens, l’abstraction [Abstraction beyond the Senses]” (with Vincent Debiais). *Convivium* VIII/1, special issue: “Objects Beyond the Senses,” eds. Ivan Foletti and Philippe Cordez (2021): 28-51.
- “Iconography and the Loss of Representation.” In *The Lives and Afterlives of Medieval Art*, eds. Pamela Patton and Henry D. Schilb. Series: *Signa. Papers of the Index of Medieval Art* 1 (University Park, PA: Penn State Press, 2021), 127-59.
- “Playthings: Ivory on Ivory.” In *Games and Visual Culture in the Middle Ages*, eds. Elizabeth Lapina & Vanina Kopp. Series: *Ludic Cultures, 1100–1700* (Turnhout: Brepols, 2020), 221-37.
- “Medieval Art and the Cult of Saints” (with Dominique DeLuca). In *Oxford Bibliographies in Art History*, ed. Thomas DaCosta Kaufmann (New York: Oxford University Press, 2020) and online [here](#).
- “Der blutige Umhang: Darstellungen des textilen Leibs der Jungfrau [The Bloody Cloak: Figuring the Textile Body of the Virgin]” In *Religiöses Wissen im vormodernen Europa. Schöpfung – Mutterschaft – Passion*, eds. Renate Dürr, Annette Gerok-Reiter, Andreas Holzem, and Steffen Patzold. (Paderborn: Verlag Ferdinand Schöningh, 2019), 397-429.
- “Phantoms of Emptiness: the Space of the Imaginary in Late Medieval Art.” *Art History* 41, no. 5 (2018): 800-37.
- “Matter Matters.” In *Feeling Things: Objects and Emotions through History*, eds. Sally Holloway, Sarah Randles, and Stephanie Downes, Series: *Emotions in History* (Oxford: Oxford University Press, 2018), 27-42.
- “Inciting Despair,” in *Emotions, Communities, and Difference in Medieval Europe*, eds. Maureen Miller and Edward Wheatley (London: Routledge, 2017), 121-54.
- “Rocks of Jerusalem: Bringing the Holy Land Home” (with Asa Simon Mittman), in *Natural Materials of the Holy Land and the Visual Translation of Place, 500-1500*, eds. Renana Bartal, Neta Bodner and Bianca Kühnel (London: Routledge, 2017), 157-71.
- “The Lives and Afterlives of Shrine Madonnas,” *California Italian Studies* 6, special issue: “The Fixity and Flexibility of Images: Italian Art and Identity over Time” (2016).
- “Wandering Wounds: the Urban Body in *Imitatio Christi*.” In *“His brest tobrosten”: Wounds and Wound Repair in Medieval Culture*, eds. Kelly DeVries and Larissa Tracy, 340-65. Leiden: Brill, 2015.

REFEREED ARTICLES (CONT'D)

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- “Un baile que mata [The Dance that Kills].” In *Danses imaginades, Danses Relatades. Paradigmes iconogràfics del ball de l'antuiguitat clàssica fins a l'edat mitjana*, ed. Licia Buttà, et al., 131-44. Tarragona: Institut Català d'Arqueologia Clàssica, 2015.
- “*Si grant ardor: Transgression and Transformation in the Pühavaimu Altarpiece.*” *Different Visions: A Journal of New Perspectives on Medieval Art*, special issue: **Visualizing Female Sexuality in Medieval Cultures**, eds. Sherry Lindquist and Mati Meyer, v. 5 (2014): 1-30, <http://differentvisions.org/articles-pdf/five/gertsman-final.pdf>.
- “Die Multiplikation des Todes: *Danse macabre* und der ‘Anteil des Beschauers’ [Death Multiplied: the *Danse macabre* and the ‘Beholder’s Share’]” In *Der Berliner Totentanz. Geschichte – Restaurierung – Öffentlichkeit*, eds. Claudia Rückert et al (Berlin: Lukas Verlag, 2014), 104-114.
- “Multiple Impressions: Christ in the Wine Press and the Semiotics of the Printed Image.” *Art History* 36, no. 2 (2013): 310-37.
- “Image and Performance: An Art Historian at the Crossroads.” *Research on Medieval and Renaissance Drama* 51, special issue: “Opportunities in Medieval and Renaissance Drama,” eds. Mario Longtin and Jill Stevenson (2013): 5-13.
- “Locating the Body in Medieval Reval” (with Elina Räsänen). In *Locating the Middle Ages: The Spaces and Places of Medieval Culture*, eds. Julian Weiss and Sarah Salih, 137-58. King's College London Medieval Studies, 23. London: CLAMS, King's College London, 2012.
- “The Gap of Death: Passive Violence and Visual Void in the *Encounter of the Three Dead and the Three Living.*” In *Beholding Violence in Medieval and Early Modern Culture*, eds. Erin Labbie and Allie Terry, 85-104. Burlington, VT; Aldershot, UK: Ashgate, 2012.
- “Signs of Death: The Sacrificial Christ Child in Late Medieval Art.” In *Alpha es et O: Studies on the Medieval Christ Child*, eds. Theresa Kenney and Mary Dzon, 66-91. Toronto: University of Toronto Press, 2012.
- “Image as Word: Visual Openings, Verbal Imaginings.” *Studies in Iconography* 32 (2011): 51-80.
- “The Pilgrim’s Progress: Devotional Journey through the Holy Womb.” In *Push Me, Pull You: Art and Devotional Interaction in Late Medieval and Early Modern Europe*, eds. Sarah Blick and Laura Gelfand, 231-59. Leiden: Brill, 2011.
- “The Facial Gesture: (Mis)Reading Emotion in Later Medieval Art.” *Journal of Medieval Religious Cultures* 36, no. 1 (2010): 28-46.
- “Death and the Miniaturized City: Nostalgia, Authority, Idyll.” *Essays in Medieval Studies* 24 (2007, published in 2008): 43-52.
- “Visualizing Death: Medieval Plagues and the Macabre.” In *Piety and Plague: From Byzantium to the Baroque*, eds. Franco Mormando and Thomas Worcester, 64-89. Sixteenth Century Essays and Studies Series. Kirksville: Truman State University Press, 2007.
- “The Loci of Performance: Art, Theater, Memory.” *Mediaevalia* 28, no. 1 (2007): 119-35.
- “Pleyinge and Peyntinge: Performing the Dance of Death.” *Studies in Iconography* 27 (2006): 1-43.

## REFEREED ARTICLES (CONT'D)

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- “Visual Space and the Practice of Viewing: the Dance of Death at Meslay-le-Grenet.” *Religion and the Arts* 9, nos. 1/2 (2005): 1-37.
- “The Berlin Dance of Death as the Last Judgment.” *Source: Notes in the History of Art* XXIV (2005): 10-20.
- “Illusion and Deception: Construction of a Proverb in Hieronymus Bosch’s *The Conjurer*.” *Athanon* 22 (2004): 33-39.
- “Tanz, Schauspiel und Gericht: Performativität im Berliner Totentanz [Dance, Spectacle, and Judgment: Performativity in the Berlin Dance of Death].” With Almut Breitenbach. *L’art macabre* 5 (2004): 29-40.
- “Vir iustus atque perfectus: St. Louis as Noah in the *Miraculous Recovery of the Breviary* Miniature from the Hours of Jeanne d’Evreux.” *Source: Notes in the History of Art* 23, no. 1 (2003): 1-8.
- “The Dance of Death in Reval (Tallinn): the Preacher and his Audience.” *Gesta* 42, no. 2 (2003): 143-159.
- “Gegen-Seitigkeit: Rezeptionsmöglichkeiten des Revaler Totentanzes.” *L’art macabre* 4 (2003): 53-64.
- “Gertrude of Kiev: Queenly Patronage in the Eleventh-Century Slavic-German Codex.” *Oculus: Journal for the History of Art* 5 (2002): 14-31.
- “All Roads Lead to Kiev: Western Influences on Eleventh- to Twelfth-Century Manuscript Illumination of Kievan Rus.” *Comitatus, A Journal of Medieval and Renaissance Studies* 31 (October 2000): 39-55. Trans. into Russian as “Dorogi Vedut v Kiev” in *Panorama* 994 (2000): 28.

## SHORT ESSAYS AND CATALOGUE/ENCYCLOPEDIA ENTRIES

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- “Odor.” *Encyclopedia of the Bible and its Reception (EBR)*, eds. Marcia Kupfer and Mati Meyer (Berlin: De Gruyter), forthcoming.
- “Kalvarienberg mit einem Mönch” and “Zwei Kartäusermönche.” In *Zeitenwende 1400: Hildesheim als europäische Metropole*, exh. cat. Dommuseum Hildesheim, 26. 09. 2019 - 2. 02. 2020, eds. Gerhard Lutz and Felix Prinz, 296-99. Hildesheim: Schnell und Steiner, 2019.
- “Medieval Art and the Bible.” In *Oxford Encyclopedia of the Bible and the Arts* (6000-word entry), ed. Timothy Beal (Oxford: Oxford University Press, 2016), 62-72.
- “Drama and Medieval Art.” *The Grove Encyclopedia of Medieval Art & Architecture*, 6 vols., ed. Colum Hourihane (Oxford: Oxford University Press, 2012), 323-4.
- “Performing Childbirth: On the Life of Saint Margaret,” with Cynthia Nazarian. *Ritual and Ceremony: Late Medieval Europe to Early America. Folger Shakespeare Library*.
- “Art History,” “Books of Hours,” and “Prayer Books,” entries in *The Handbook of Medieval Studies*, ed. Albert Classen (New York and Berlin: De Gruyter, 2010), vol. 1, pp. 117-126; vol. 2, pp. 1647-1651; vol. 3, pp. 2021-2026, respectively.

## BOOK AND EXHIBITION REVIEWS

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“Looking Laterally,” review of Robert Mills, *Seeing Sodomy in the Middle Ages* (Chicago: University of Chicago Press, 2015), in *Oxford Art Journal* 41, no. 2 (2018): 300-303 (2800 words)

Review of Barbara Baert, *Caput Johannis in Disco {Essay on a Man’s Head}* (Leiden: Brill, 2012) in *Speculum* 89, no.3 (2014): 734-36.

Review of Helene Millet and Claudia Rabel, *La Vierge au Manteau du Puy-en-Velay: un chef-d’oeuvre méconnu du gothique international (vers 1400-1410)* (Lyon: Fage, 2011), in *Studies in Iconography* 35 (2014): 259-61.

Review of Ira Westergård, *Approaching Sacred Pregnancy: The Cult of the Visitation and Narrative Altarpieces in Late Fifteenth-Century Florence* (Helsinki: Suomalaisen Kirjallisuuden Seura, 2007), in *Mirator* 12 (2011): 177-82.

Review of the *Treasures of Heaven* exhibition (Cleveland Museum of Art, Walters Art Gallery, British Museum, 2010-11), in *Material Religion: The Journal of Objects, Art, and Belief* 7, no. 3 (2011): 441-3.

Review of Jill Bradley, *‘You Shall Surely Not Die’: The Concepts of Sin and Death as Expressed in the Manuscript Art of Northwestern Europe, c. 800-1200*, 2 vols. (Leiden: Brill, 2008), in *Speculum* 86, no. 4 (2011): 1056-7.

Review of Enrico de Pascale, *Death and Resurrection in Art* (Los Angeles: J. Paul Getty Museum, 2009), in *Speculum* 85, no. 3 (2010): 662-63.

Review of Katie Normington, *Gender and Medieval Drama* (Suffolk: D.S. Brewer, 2004), in *Theatre Survey* 47, no. 2 (2006): 319-321.

Review of Evelyn Birge Vitz, Nancy Freeman Regalado and Marilyn Lawrence, eds., *Performing Medieval Narrative* (Suffolk: D.S. Brewer, 2005), in *Theatre Survey* 47, no. 1 (2006): 125-7.

Review of Herbert Kessler, *Seeing Medieval Art* (Peterborough: Broadview Press, 2004), in *Art History* 28, no. 5 (2005): 789-791.

Twenty-seven critical art reviews published in the following Russian-language newspapers: *Kultura* (Moscow, Russia), *Estonia* (Tallinn, Estonia), *Den Za Dnyem* (Tallinn, Estonia), *Panorama* (Los Angeles, CA), 1991 – 1995.

## FELLOWSHIPS AND GRANTS: EXTERNAL

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2020 – 21: John Simon Guggenheim Memorial Foundation Fellowship. Project: **Withdrawal and Presence: Visualizing Medieval Abstraction.**

2019: Millard Meiss Publication Grant from College Art Association, for *The Absent Image: Lacunae in Medieval Books*

2018 – 20: French-American Cultural Exchange Foundation Grant, for “Abstraction Before the Age of Abstract Art,” a collaborative project with Vincent Debiais (ÉHÉSS). Administered in partnership with the French Embassy in the United States, with the additional support provided by the Paccar Foundation, the Florence Gould Foundation, the Franco-American Fulbright Commission, and the French Ministries: MEAE and MENESR.

## FELLOWSHIPS AND GRANTS: EXTERNAL (CONT'D)

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- 2018 – 19: The Samuel H. Kress Foundation Grant in Art History**, for “Abstraction before the Age of Abstract Art” conference, Index of Christian Art, Princeton University
- 2015 – 16: American Council for Learned Societies Fellowship**
- 2013: Millard Meiss Publication Grant** from **College Art Association**, for *Worlds Within: Opening the Shrine Madonna*
- 2013: Summer workshop**, Sainsbury Center for the Arts, Norwich, UK: “Neuroarthistory.” John Onians, director.
- 2010: NEH summer institute, Folger Shakespeare Library**, Washington DC: “Ritual and Ceremony from Late Medieval Europe to Early America.” Claire Sponsler, director.
- 2009: Medieval Academy of America Subvention Grant**, for the publication of *The Dance of Death in the Middle Ages*
- 2007: Andrew W. Mellon Fellowship** to undertake research at the Center for Medieval and Renaissance Studies at Saint Louis University
- 2004: College Art Association Conference Travel Grant**
- 2003 – 04: Harvard University Libraries Dissertation Research Grant**

## FELLOWSHIPS AND GRANTS (INTERNAL)

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- 2020 – 21: Humanitas Grant, Baker-Nord Center for the Humanities**
- 2019 – 20: SeedSprint Grant for “Bridging Euclid Avenue: Creating a Dialogue between Art History and STEMM Departments”**
- 2019: Baker-Nord Center for the Humanities Publication Grant**, for *Nothing is the Matter* (Penn State Press)
- 2018: Baker-Nord Center for the Humanities Affiliates Program**, for work-in-progress on *Nothing is the Matter* (Penn State Press)
- 2017: Mentoring Fellowship**, University Center for Innovation in Teaching and Education, CWRU
- 2016, 2014: The Baker-Nord Center for the Humanities Travel to Collections Grants**
- 2012 – 13, 2011: W. P. Jones Presidential Faculty Development Fund**, Case Western Reserve University, for the publication of *Worlds Within* and *Crying in the Middle Ages*.
- 2012 – 13: The Glennan Fellowship**, CWRU, “designed to reward excellence in faculty and to facilitate their growth as teachers/scholars”
- 2012: The Baker-Nord Center for the Humanities Travel to Conferences Grant**
- 2007: Faculty Seed Grant**, SIUC, for archival and *in situ* research in Europe and Scandinavia

## FELLOWSHIPS AND GRANTS (INTERNAL), CONT'D

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- 2004 – 05: Grants from the Franke Institute for the Humanities, Departments of Art History, Romance Languages and Literatures, Germanic Studies, and the Divinity School at the University of Chicago for the conference “Performance/ Performativity in the Middle Ages”
- 2000 – 03: Boston University: Teaching Fellowship, Graduate Writing Fellowship
- 1998 – 2001: Presidential University Graduate Fellowship

## AWARDS AND PRIZES

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### *The Absent Image: Lacunae in Medieval Books*

2022: The Charles Rufus Morey Award – College Art Association

### *Worlds Within: Opening the Medieval Shrine Madonna*

2018: Winner, The Karen Gould Prize in Art History – the Medieval Academy of America

2017: Nominee, the Philip Schaff Prize in church history

2016: Shortlist for the Charles Rufus Morey Award – College Art Association.

2012 – 13: Samuel H. Kress Research Award – International Center of Medieval Art

### *The Dance of Death in the Middle Ages: Image, Text, Performance*

2014: Winner, The John Nicholas Brown Prize – the Medieval Academy of America

2009 – 10: Samuel H. Kress Research Award – International Center of Medieval Art

2008 – 09: The Joint Women’s Studies and University Women’s Professional Advancement Research Award

2020 – 21: Baker-Nord Award for Distinguished Scholarship in the Humanities

2019: **Winner**, John S. Diekhoff Award for Graduate Mentoring

2016: Nominee, Bruce Jackson Award for Excellence in Undergraduate Mentoring

2015: **Winner**, John S. Diekhoff Award for Graduate Teaching

2015, 2014, 2018 (Finalist), 2020: Nominee, John S. Diekhoff Award for Graduate Mentoring

2015, 2013, 2012: Nominee (finalist in 2013), Carl F. Wittke Award for Excellence in Undergraduate Teaching

2004: Medieval Academy of America Conference Paper Prize for “Debeo Saltare: Performing the Dance of Death”

2003: Humanities Foundation Award (Boston University; sponsored by the National Endowment for the Humanities)

1996-98: University of California: Phi Beta Kappa Academic Excellence Award; Visual Arts Department High Honors Award; Academic Excellence Award

## KEYNOTES/PLENARIES

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“Touching the Parchment.” Plenary lecture at the 47th Sewanee Medieval Colloquium  
Contact | Touch. The University of the South. Sewanee, TN. April 8-9, 2022.



## KEYNOTES/PLENARIES (CONT'D)

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- “Beastly Times. Fluid Monstrosities in Hebrew Manuscripts.” Keynote lecture at the 21st Vagantes Conference on Medieval Studies, hosted by Case Western Reserve University. Cleveland, OH. March 25, 2022.
- “The Quiddity of Emptiness.” Keynote lecture at the Ohio State University’s Medieval and Renaissance Graduate Studies Conference, “Intersections.” Columbus, OH. October 14, 2016.
- “Fraught Bodies.” Plenary lecture at The Marco Institute for Medieval and Renaissance Studies at the University of Tennessee at Knoxville. Third Annual Undergraduate Conference *Corpus: the Body in the Middle Ages and Renaissance*. Knoxville, TN. April 19, 2013.
- “A Form Suspended Between Forms: The Shrine Madonna’s Mutable Body.” Keynote lecture at the University of Chicago English and Art History Graduate Colloquium, “States of Suspension: Politics and Histories, Aesthetics and Affects.” Chicago, IL. November 16, 2012.
- “Disquieting Secrets: The Female Body in the Late Middle Ages.” Keynote lecture at the Collage colloquium, organized by the Agnes Scott College’s Department of Art and Art History. Atlanta, GA. April 13, 2012.
- “Animate/d Bodies.” Keynote address at Nordic Research Network for Medieval Gender History conference, *Taking Care of Body and Soul*. Helsinki, Finland. June 16-17, 2011.

## INVITED LECTURES AND PAPERS

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- “The Breath of Every Living Thing’: Zoocephali and the Limits of Alterity”. Forsyth Distinguished Lecture Series, University of Michigan. Ann Arbor, MI. April 15, 2022.
- “Untethered Image.” *Opening the Sacred Text* symposium, Oxford University. Oxford, UK. February 22, 2022.
- “The Limits of Alterity in Ashkenazic Manuscripts.” Medieval Work-in-Progress series, Courtauld Institute of Art. London, UK. January 26, 2022.
- “Image and Loss: Sites of Generation.” The 14th Schoenberg Symposium on Manuscript Studies in the Digital Age. The University of Pennsylvania Libraries. Philadelphia, PA. November 18-20, 2021
- “God’s Absent Body.” Lecture for Achim Timmerman’s seminar “The Body of Christ in Late Medieval Visual Culture,” University of Michigan. Ann Arbor, MI. October 22, 2021.
- “Cosmos / Void.” 2021 Autumn Doctoral School of the Henri Pirenne Institute of Medieval Studies (HPIMS) at the University of Ghent: *Scales of Knowledge: From Cosmos to Book*. Ghent, The Netherlands. October 20, 2021.
- “The Art of the Rose.” The Now of the Rose Conference. Fordham University’s Center for Medieval Studies and the Les Enluminures. New York, NY. October 20, 2021.
- Discussant in the “Image, Object, and Meaning in the Medieval and Early Modern Worlds” Webinar. Penn State Press. October 8, 2021.
- “The Ambrosian Tanakh.” *Global Horizons in Pre-Modern Art: Looking Together* series. University of Bern. Bern, Switzerland. June 2, 2021.

## INVITED LECTURES AND PAPERS (CONT'D)

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“Nascent Nacre: Abstraction as Withdrawal.” *Abstraction in Medieval Art* symposium, École des hautes études en sciences sociales. Paris, France. June 16, 2021.

“Animal Affinities: Structuring Identity in Medieval Hebrew Manuscripts.” 2021 Baker-Nord Distinguished Faculty Lecture. April 22, 2021.

Presenter and discussant, with Gerhard Lutz (Cleveland Museum of Art) in the *Mining the Collection* series, International Center for Medieval Art. March 4, 2021.

“Nothing is the Matter: Locating God in the Cosmic Void.” The Newberry Library European Art Seminar, Newberry Library. November 6, 2020.

(with Pamela Patton) “Curating in the Art History Classroom: Objects, Images, and Innovation from Afar.” Webinar: Techniques and Tools for Teaching, Learning, and Researching Online: Manuscripts, Mapping, and Modeling. Medieval Academy of America, July 21, 2020.

“*Amor vacui*: Phantoms of Absence.” Weintz Art Lecture Series. Stanford University. June 12, 2020.

“Macabre Encounters.” Life, the Universe and Hot Dogs public lecture series, sponsored by the Institute for the Science of Origins, CWRU. The Happy Dog in Gordon Square. Cleveland, OH. April 16, 2020.

“From Trondheim to Santiago.” Conference: *Imagining the Road to Santiago: Itineraries, Narratives, Myths*. Institute of Fine Arts, New York, NY. April 23-25, 2020. [postponed]

“Color, Movement, Enlivening.” Workshop: *Material Transformations and Cultural Remnants*. Oslo, Norway. October 4-5, 2019.

“Color/less : Vide et Abstraction.” Institut national d’histoire de l’art, Paris, France. October 1, 2019.

“The Rhetoric of Display: Sacred Objects at the Cleveland Museum of Art.” Session: *Curatorial Discourses on Medieval Art, Past and Present*. The 54th International Congress of Medieval Studies. Kalamazoo, MI. May 9-12, 2019.

“The Matter of Parchment.” Medieval Matters: Public Humanities Speaker Series, sponsored by the Ohio Humanities grant. Way Public Library, Perrysburg, OH. April 22, 2019.

“Object Learning: In and Out of the Classroom.” Invited discussant at the CARA meeting, “Taking Up the Global Challenge: Expanding the Purview of Medieval Studies - Questions, Solutions, and Innovations.” 94th Annual Meeting of the Medieval Academy of America. Philadelphia, PA. March 7-9, 2019. With Sonya Rhie Mace.

“Lacunae and Their Phantoms.” The Northwestern Medieval Colloquium. Northwestern University. Evanston, IL. February 28, 2019.

“Divine, Desirable, Deadly: the Middle Ages through Objects.” Cleveland Museum of Art. Cleveland, OH. December 12, 2018.

“Medieval Art at the Cleveland Museum of Art.” Conversations at Judson Park. Cleveland, OH. November 12, 2018.

“Mind the Gap.” Lecture and doctoral workshop series. University of Helsinki. Helsinki, Finland. October 27 – 31, 2018.

## INVITED LECTURES AND PAPERS (CONT'D)

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- “*Ex nihilo / In nihilum*: Contending with Medieval Void.”** Baker-Nord Center for the Humanities. Cleveland, OH. October 3, 2018.
- “Fissures in Flesh.”** Tufts University. Boston, MA. April 19, 2018.
- “Playthings: Bodies, Chessmen, and Tusks.”** Session: *Games and Visual Culture in the Middle Ages*. The 52<sup>nd</sup> International Congress on Medieval Studies. Kalamazoo, MI. May 11–14, 2017.
- “This Is the End.”** Roundtable in honor of Richard K. Emmerson. The 52<sup>nd</sup> International Congress on Medieval Studies. Kalamazoo, MI. May 11–14, 2017.
- “Empty Parchment.”** Art Talk series, CWRU Cleveland, OH. March 24, 2017.
- “Nothing is the Matter: Emptiness on Parchment.”** *Past Imperfect* research seminar, University College London. London, UK. March 13, 2017.
- “Enchanted Woods and Living Waters: Medieval Fountains in Word and Image.”** Cleveland Museum of Art, lecture in conjunction with the *Myth and Mystique* exhibition. Cleveland, OH. February 18, 2017.
- “The Penitence of the Wicked.”** Conference: *Art, Objects and Emotion: A Collaboratory of the ARC Centre for the History of Emotions*, University of Melbourne. Melbourne, Australia. November 15 - 16, 2016.
- “The Matter of Nothing.”** Robert Branner Forum for Medieval Art, Columbia University. New York, NY. October 20, 2016.
- “Uncanny Vitality: Encounters with the Burgos Crucifix.”** Session: *Sensory Reflections: Traces of Experience in Medieval Artifacts*. Sponsor: CMEMS, Stanford University. The 51<sup>st</sup> International Congress on Medieval Studies. Kalamazoo, MI. May 12–15, 2016.
- “Figuring Absence: Iconography and Failure of Representation.”** Princeton University, Index of Christian Art Conference “Plus ça change? The Lives and Afterlives of Medieval Iconography.” Princeton, NJ. April 29, 2016.
- “Sensory Inversions.”** College Art Association, 104<sup>th</sup> Annual Conference. Washington, DC. February 3-6, 2016.
- “What is the Matter with Matter? Teeth, Crystal, and Emotions.”** Friends of Art Annual Lecture, Case Western Reserve University, Cleveland, OH. November 15, 2015.
- “Phantoms of Emptiness: The Agency of (No)thing.”** Agency of Things: New Perspectives on European Art of the 14<sup>th</sup>–16<sup>th</sup> Centuries. Warsaw, Poland. June 11-12, 2015.
- “Active Spaces: Representation and Performance at Maigrage.”** Session: *Broadening the Horizons of Theatre: Geography and Theory*. Sponsor: Medieval and Renaissance Drama Society. The 50<sup>th</sup> International Congress on Medieval Studies. Kalamazoo, MI. May 14–17, 2015.
- “*Deus in adiutorium meum intende*: Late Medieval Devotional Manuscripts.”** The Rowfant Club. Cleveland, OH. April 29, 2015.
- “Articulations” (lecture) and “Phantoms of Emptiness” (workshop).** Graduate Association of Medieval Studies at the University of Wisconsin. Madison, WI. April 16-17, 2015.

## INVITED LECTURES AND PAPERS (CONT'D)

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- “*Supra mensuram: Hieronymus Bosch and Systems of Feelings.*” Center for Medieval and Renaissance Studies, SUNY Binghamton. Lecture series: History of Emotions. Binghamton, NY. October 12, 2014.
- “Affective Obstetrics.” Reed College. Portland, OR. April 29-30, 2014.
- “Imaginary Worlds, Material Remains.” Art Talk series, Case Western Reserve University. Cleveland, OH. April 25, 2014.
- “Inciting Despair.” *At the Intersection of Medieval History and the Social Sciences: a Symposium Honoring Barbara H. Rosenwein.* The Newberry Library. Chicago, IL. February 28, 2014.
- “Imagining Death in Medieval Art.” In the lecture series *Dirt on Death*, sponsored by the Ohio Humanities Council and organized by The Sculpture Center. Cleveland, OH. December 6, 2013.
- “Ritual Openings.” *Religion, Ritual and Performance in the Renaissance*, Allen Memorial Art Museum symposium, Oberlin College. Oberlin, OH. April 25–26, 2013.
- “Imprints: Hybrid Memories, Interior Journeys.” Medieval and Early Modern Studies group, Stanford University. Palo Alto, CA. February 28, 2013.
- “Danza que mata: El baile peligroso en les Danzas de la Muerte medievales.”  
Seminar/colloquium: *Dance imagined Dance told: iconographic paradigms of dance from Classical Antiquity and Middle Ages.* Universitat Rovira et Virgili, Tarragona, Spain. December 3, 2012.
- “Mary as Monster.” Session: *Marian Images: Object and Cult, 1200–1550.* Sponsor: Dom-Museum Hildesheim. The 47<sup>th</sup> International Congress on Medieval Studies. Kalamazoo, MI. May 10–13, 2012.
- “Breaking Flesh: Performance, Anatomy, Memory.” Work-in-Progress series, Baker-Nord Center for the Humanities, Case Western Reserve University. Cleveland, OH. April 5, 2012.
- “Holy Anatomy, Animate Substance: the Shrine Madonna as a Performing Object.” Medieval and Renaissance Studies Center, University of Pittsburgh. Pittsburgh, PA. October 27, 2011.
- “Raumbeziehungen und Funktionen monumentaler Totentänze.” *Der Berliner Totentanz. Geschichte – Konservierung – Öffentlichkeit.* Institut für Kunstgeschichte und Bildwissenschaften der Humboldt Universität Berlin. Berlin, Germany. September 15–18, 2011.
- “Generative Spectacles: Alterity, Rupture, and the Uncanny.” International Medieval Congress. Session: *Medieval Spectacle: Art and Performance in the Middle Ages.* Leeds, England. July 12–15, 2011.
- Featured speaker: “Multiple Movements: Gestural Mechanics, Mnemonic Performances.”  
Invited commentator for the session “Performance and Identity in City and Court.” Sewanee Medieval Colloquium: *Voice, Gesture, Memory, and Performance in Medieval Texts, Culture, and Art.* Sewanee, TN. April 8–9, 2011.
- “Ruptures: Fragmented Bodies in Gothic Art.” Barker Newhall Lecture Series, Department of Art History, Kenyon College. Gambier, OH. October 1, 2010.
- Invited panelist: “Collaborations across the Disciplines” roundtable (sponsored by the Medieval Foremothers Society, organized by Rachel Dressler). The 45<sup>th</sup> International Congress on Medieval Studies. Kalamazoo, MI. May 13–16, 2010.

## INVITED LECTURES AND PAPERS (CONT'D)

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“Death in Medieval Art.” UNH Honors Program. New Haven, CT. March 23, 2010

“Body and Identity in Medieval Reval.” Yale University. New Haven, CT. March 22, 2010.

Invited discussant: “Performance Theory and Medieval Texts” session, Medieval Academy of America Annual Meeting 2010. Yale University. New Haven, CT. March 18–20, 2010.

“Dialogues with the Beholder: Bernt Notke’s Dance of Death and its Reval Viewer.” International conference *Art, Memory, and Patronage: Visual Culture in the Baltic Sea Region at the Time of Bernt Notke*. Organized by Tallinn University, Niguliste Museum, and M.C.A. Böckler-Mare Balticum-Stiftung. Tallinn, Estonia. September 9–12, 2009.

“The Pilgrim’s Progress: Devotional Journey Through the Sacred Womb.” The 44<sup>th</sup> International Congress on Medieval Studies. Kalamazoo, MI. May 7–10, 2009.

“‘Non però qui si pente, ma si ride’: the Ambiguity of the Medieval Smile.” International Medieval Congress. Session: *Particular Emotions: Smiles and Tears*. Leeds, England. July 12–15, 2006.

Invited discussant in the roundtable *Teaching Medieval French Literature Outside French Departments*. MLA Meeting 2005. Washington DC, December 27–29, 2005.

“Death, Love and Knowledge in Medieval Gardens.” Loyola University Medieval Studies Center Annual Lecture Series. Loyola University, Chicago. October 24, 2005.

“Visualizing Death: Medieval Plagues and the Macabre.” *Plague and Piety in Europe* symposium, held in conjunction with *Hope and Healing: Painting in Italy in the Time of Plague, 1500-1800* exhibition. Holy Cross College. Worcester, MA. April 23, 2005.

“Spectacle and Spectator.” The University of Chicago’s Department of Art History Faculty Talk Series. Chicago, IL. February 11, 2005.

“The Body on Display: Figuring Medieval Macabre.” The Franke Institute for the Humanities. University of Chicago. Chicago, IL. February 9, 2005.

## PROFESSIONAL CONFERENCES

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“The Global Middle Ages in the Classroom: Expanding Geographies, Challenging Borders” (with Sonya Mace). 94th Annual Meeting of the Medieval Academy of America. Philadelphia, PA. March 7-9, 2019.

“Medieval Form, Invented Name.” Session: *Medieval Nordic Art and the Un-nameable*. [no title] NORDIK 2018 conference (see also below under “Sessions and Conferences Organized”). Copenhagen, Denmark. October 25-27, 2018.

“Bodies as Objects” workshop. 2018 Keithley Symposium. *Life of an Object: The Thinker as Prism*. Cleveland Museum of Art. Cleveland, OH. September 27-28, 2018.

“Response: Withdrawal and Presence.” Session: *Beyond the Ornament*, sponsored by the ICMA (see also below under “Sessions and Conferences Organized”). St Louis, MO. June 19-21, 2017.

“Empty Spaces.” The 49<sup>th</sup> International Congress on Medieval Studies. Session: *Medieval Art and Apophasis*, sponsored by the International Center for Medieval Art. Kalamazoo, MI. May 8–11, 2014.

## PROFESSIONAL CONFERENCES (CONT'D)

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- “Multiplying Death.”** The 33rd Congress of the International Committee of the History of Art (CIHA), hosted by the Germanisches Nationalmuseum, Nuremberg. Session: *Das multiple Kunstwerk - Multiple Forms of Art and the Multiple as a Form of Art*. Nuremberg, Germany. July 15–20, 2012.
- “The Hybrid Virgin.”** Medieval Academy of America Annual Meeting 2012. Session: *Unorthodox Imagery and Vernacular Theology in the Later Middle Ages*. St Louis, MO. March 22–24, 2012.
- “Malleable Matter: Natural World and the Divine Body.”** *Forum Kunst des Mittelalters*. Session: *Mittelalterliche Kunst und die Natur*. Halberstadt, Germany. September 21–24, 2011.
- “Medieval Art of Slow Looking.”** *Curiouser: the joint meeting of SECAC and MACAA*. Virginia Commonwealth University. Richmond, VA. October 20–23, 2010.
- “The Limits of Knowledge: Void and Imagination.”** Vanderbilt University. Nashville, TN. October 15–17, 2009.
- “Locating Death: the Visual Possibilities of the Void.”** *Locating the Middle Ages: The Spaces and Places of Medieval Culture* symposium. Centre for Late Antique & Medieval Studies, King’s College London. London, England. May 29, 2009.
- “The Secret and the Sacred: Unveiling Early Modern Bodies.”** College Art Association, 96<sup>th</sup> Annual Conference. Session: *The Secret Spaces of Early Modern Europe*. Los Angeles, CA. February 25–28, 2009.
- “The Body Split Open: Performing Holy Flesh.”** *Bodies, Embodiments, Becomings*, 34th Annual Meeting of the SEMA. Saint Louis University. St. Louis, MO. October 2–4, 2008.
- “Somatic Viewing: the *Vierges Ouvrantes* and the Performing Bodies.”** The 43<sup>rd</sup> International Congress on Medieval Studies. Kalamazoo, MI. May 8–11, 2008.
- “Enacting Birth: Devotion, Body, Performance.”** Medieval Academy of America Annual Meeting 2008. Vancouver, Canada. April 3–5, 2008.
- “Death by Dance: Word, Image and Violence in the Late Medieval *Danse Macabre*.”** Beholding Violence: A Conference on Medieval and Early Modern Culture. Bowling Green State University. February 28–March 1, 2008.
- “The Visual Pilgrimage: Stations of Memory and Devotional Journeys.”** *Pilgrimage in the Medieval World*: 25th Annual IMA conference. Chicago, IL. February 22–23, 2008.
- “Unchivalrous Behavior: Penetrating the City in Benoit de Sainte-Maure’s *Roman de Troie*.”** MAM 22nd Annual Conference. Indiana State University. October 19–20, 2007.
- “Unveiling the Body: Devotional Anatomy and the *Vierges Ouvrantes*.”** UCLA Center for Medieval and Renaissance Studies, Medieval Association of the Pacific conference. Los Angeles, CA. March 2–3, 2007.
- “Manipulating the Medieval City: the Miniaturized Reval and the Medieval Ideal.”** *The Medieval City*: 24th Annual IMA conference. Charleston, IL. February 23–24, 2007.
- “Art, Drama, and the Memory of Performance.”** The ANZAMEMS biennial conference (by proxy). Adelaide, Australia. February 7–10, 2007.

## PROFESSIONAL CONFERENCES (CONT'D)

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- “The Loci of Performance: Art, Theater, Memory.” *Theater and the Visual Arts in the Middle Ages and Renaissance: Aspects of Representation* conference, sponsored by The Center for Medieval and Renaissance Studies. State University of New York at Binghamton. October 20–21, 2006.
- “Theaters of Flesh: The Mapping of the *Vierges Ouvrantes*.” The 41<sup>st</sup> International Congress on Medieval Studies. Session: *Devotional Geographies: Space, Time, and the Body in Medieval Art*. Kalamazoo, MI. May 4–7, 2006.
- “Tears of Ardor, Tears of Shame: Visualizing Weeping in Gothic Art.” Medieval Academy of America Annual Meeting. Session: *Emotions and the Body*. Boston, MA. March 30–April 1, 2006.
- “The Relic, the Book, the Monster, the Womb: the Medieval Shrine Madonna and the Structure of Devotion.” International Congress on Intercultural Relations in the Middle Ages. Dortmund, Germany. January 12–14, 2006.
- “The Smiling Image: Aesthetics of Emotion in the Late Medieval World.” 21<sup>st</sup> Annual Conference of the Medieval Association of the Midwest. The University of Illinois at Springfield. September 23–24, 2005.
- “Displacing Death in the Late Medieval Dance of Death.” International Medieval Congress. Session: *Life, Death and Commemoration in the Middle Ages*. Leeds, England. July 12–15, 2004.
- “*Debeo Saltare*: Performing the Dance of Death.” Medieval Academy of America Annual Meeting 2004. Session: *Performance*. Seattle, Washington. April 1–3, 2004.
- “*Hoc Est Corpus Meum*: Visual Space and Theological Construction in Medieval Dance of Death Imagery.” College Art Association, 92<sup>nd</sup> Annual Conference. *Open Session: Medieval Art*. Seattle, Washington. February 18–21, 2004.
- “*Vir Iustus Atque Perfectus*: St. Louis As Noah in the *Miraculous Recovery of the Breviary Miniature From the Hours of Jeanne d’Evreux*.” *Under the Influence: the Concept of Influence and the Study of Illuminated Manuscripts* conference, sponsored by the Courtauld Institute of Art. London, England. July 3–5, 2003.
- “Hozdenie Za Tri Morya: Medieval Slavic Illumination and the West.” The 38<sup>th</sup> International Congress on Medieval Studies. Kalamazoo, MI. May 15, 2003.
- “...Ik wil vor an den Dantz met jw springhen: Performativität im Berliner Totentanz.” With Almut Breitenbach. Annual Congress of the Europäische Totentanz-Vereinigung. Lübeck, Germany. May 2–5, 2003.
- “Pleyinge and Peintinge: Performing the Macabre in Fifteenth-Century Europe.” Columbia University Medieval Guild: *Performance in the Middle Ages*. New York, NY. April 26, 2003.
- “Illusion and Deception: Construction of a Proverb in Hieronymus Bosch’s *The Conjurer*.” The 21<sup>st</sup> Annual Symposium in the History of Art. FSU. Tallahassee, FL. February 28–March 1, 2003.
- “Word, Image, Viewer: The Dance of Death in Fifteenth-Century Reval.” Annual Congress of the Europäische Totentanz-Vereinigung. Zürich, Switzerland. April 26–28, 2002.
- “In the Eye of the Beholder: Viewing Images in Fifteenth-Century Europe.” *Vagantes*: Harvard University Conference in Medieval Studies. Cambridge, MA. March 7–10, 2002.

## PROFESSIONAL CONFERENCES (CONT'D)

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**“Painting the Invisible: Origins and Transformations of the Dance of Death.” Annual Conference at the Cleveland Museum of Art.** Cleveland, OH. April 7–8, 2001.

**“The Dance of Death as the Mirror of Life: Social History in Late Medieval and Early Renaissance Art.” New Scholars, New Ideas,** VCU. Richmond, VA. March 27, 2001.

**“All Roads Lead to Rus: the Meeting of East and West in Medieval Russian Manuscripts.” Conference: East/West: Points of Contact.** Williamsport, PA. March 15–17, 2001.

## CONFERENCES AND SYMPOSIA ORGANIZED/CHAired

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**Co-organizer with Julie Harris of Animalities / Humanities in Medieval Jewish Culture Conference.** The Newberry Library. Chicago, IL. Scheduled for spring 2024.

**Co-organizer with Vincent Debiais of *Abstraction in Medieval Art* symposium. Hosted by the École des hautes études en sciences sociales.** Paris, France. June 16, 2021. Participants: Jean-Claude Bonne (EHESS); Jean-Claude Schmitt (EHESS); Daniel Russo (Université de Bourgogne); Elise Haddad (EHESS).

**Co-organizer with Vincent Debiais of *Abstraction before the Age of Abstract Art* conference. Hosted by the Index of Medieval Art at Princeton University.** Princeton, NJ. May 18, 2018. Participants: Robert Mills (University College, London), Thomas Golsenne (Université de Lille), Jean-Claude Bonne (École des Hautes Études en Sciences Sociales, Paris), Charles Barber (Princeton), Herbert Kessler (Johns Hopkins University), Licia Buttà (Universitat Rovira i Virgili), Cécile Voyer (Université de Poitiers).

**Co-organizer of *Recent Scholarship on Medieval Art* symposium, sponsored by the International Center of Medieval Art and the Cleveland Museum of Art.** Cleveland, OH, October 29, 2011.

**Co-organizer with Jill Stephenson and Colum Hourihane of *Liminal Spaces* conference. Hosted by the Index of Christian Art at Princeton University.** Princeton, NJ. October 30, 2009. Participants: Jonathan J. G. Alexander (IFA); Adelaide Bennett (Princeton); Glenn Burger (CUNY); Madeline Caviness (Tufts); Robert L. Clark (KSU); Susannah Crowder (CUNY); Marilyn Desmond (Binghamton); Rachel Dressler (Albany); Richard Emmerson (Manhattan College); Colum Hourihane (Princeton); Lucy Freeman Sandler (NYU); and Kathryn Smith (NYU).

**Organizer, chair, and coordinator of the international interdisciplinary conference “Performance/Performativity in the Middle Ages.”** Speakers: Pamela Sheingorn (City University of New York), Jody Enders (UC Santa Barbara), Erika Fischer-Lichte (Free University of Berlin), and Mary Suydam (Kenyon College). Under the auspices of the Franke Institute for the Humanities, and co-sponsored by the Divinity School and the Art History, Germanic Studies, and Romance Languages and Literatures Departments at the University of Chicago. Chicago, IL. May 20-21, 2005.

## SESSIONS AND WORKSHOPS ORGANIZED/CHAired

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**Co-organizer with Gerhard Lutz (CMA) of the *Mining the Collection* workshop on late medieval piety at the Cleveland Museum of Art, as part of the 56<sup>th</sup> International Congress on Medieval Studies.** Cleveland, OH. May 13, 2022.



## SESSIONS AND WORKSHOPS ORGANIZED/CHAIRERD (CONT'D)

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Organizer of the ICMA-sponsored session “Duft und Sinne: Geruchssinn und Erinnerung in der materiellen Kultur des Mittelalters.” Forum Kunst des Mittelalters. Frankfurt, Germany. September 29 – October 2, 2022.

Chair and organizer of three sessions and a roundtable, *The Breath of All that Lives: New Research in Medieval Jewish Art*. The 55<sup>th</sup> International Congress on Medieval Studies. Kalamazoo, MI. May 10-15, 2021.

Co-organizer with Vincent Debiais of a series of workshops medieval abstraction. Sponsored by the French-American Cultural Exchange Foundation. May 13, 2019 (Cleveland), October 1-2, 2019 (Paris).

Co-organizer with Henry Adams, Elizabeth Bolman, Mark Griswold, Harsh Mathur, and Aimee Caya of the workshop *Bridging Euclid Avenue*. Sponsored by the CWRU ThinkBig Seed Sprint award. Cleveland, OH. April 6, 2019.

Co-organizer and co-chair with Elina Räsänen (University of Helsinki) of the session *Medieval Nordic Art and the Un-nameable*. [no title] NORDIK 2018 conference. Copenhagen, Denmark October 25-27, 2018.

Organizer and chair of the session *Beyond the Ornament: Medieval Abstract Art*, sponsored by the International Center for Medieval Art. The Fifth Annual Symposium on Medieval and Renaissance Studies. St Louis, MO. June 19-21, 2017.

Organizer of the *Myth and Mystique Study Day* at the Cleveland Museum of Art. Cleveland, OH. November 11, 2016.

Co-organizer with Gerhard Lutz (Dommuseum Hildesheim) of the Medieval Art Study Day at the Cleveland Museum of Art. Cleveland, OH. May 10, 2016.

Co-organizer with Bissera Pentcheva of *Material Imagination* (two sessions). Byzantine Studies Association of North America, the 41<sup>st</sup> Annual Conference. New York, NY. October 22-25, 2015.

Chair and organizer of the session *The Meanings of Erasure*. The 50<sup>th</sup> International Congress on Medieval Studies. Kalamazoo, MI. May 14-17, 2015.

Co-organizer and co-chair with Bissera Pentcheva (Stanford University) of the session *The Material Imagination: Critical Inquiry into Performance and Display of Medieval Art*. College Art Association, 103<sup>rd</sup> Annual Conference. New York, NY. February 11–14, 2015.

Chair and organizer of two sessions: *Uncanny Animations: Performing Objects, Automata, and Beyond* and *Uncanny Animations II: Enlivened Images*. The 47<sup>th</sup> International Congress on Medieval Studies. Kalamazoo, MI. May 10-13, 2012.

Organizer and chair of the session *Art Historians and the Uses of History*. The American History Association 125th Annual Meeting. Boston, MA. January 6-9, 2011.

Chair and organizer of the session *Crying: Image, Word, Spectator, Reader*. The 44<sup>th</sup> International Congress on Medieval Studies. Kalamazoo, MI. May 7-10, 2009.

Invited chair of the session *Mapping Inside and Out*. Medieval Academy of America Annual Meeting 2009. Chicago, IL. March 26-28, 2009.

## SESSIONS AND WORKSHOPS ORGANIZED/CHAired

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Chair and organizer of the session *The Monstrous and the Uncanny: Figuring the Macabre*. The 42<sup>nd</sup> International Congress on Medieval Studies. Kalamazoo, MI. May 10-13, 2007.

Organizer and discussant for the panel session *Macabre Relics: Medieval, Renaissance and Modern*. Conference: *Constructions of Death, Mourning and Memory*. Woodcliff Lake, NJ. October 27-29, 2006.

Co-organizer of the panel session *Reinventing Narratives: Text and Image in Late Medieval France and Spain*. With Helen Swift (Oxford University). Strand: *Rendering the Past and Visualizing the Future*. International Medieval Congress 2005 (Leeds). Leeds, England. July 12-15, 2005.

Chair and organizer of the session *Apocalypse: New Perspectives*. The 40<sup>th</sup> International Congress on Medieval Studies. Kalamazoo, MI. May 5-8, 2005.

## EDUCATION

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**Boston University, Department of Art History: Ph.D., 2004; M.A., 2000.**

Presidential, Teaching, and Writing Fellow. **Dissertation:** "Debeo Saltare: Theology, Reception, and Performativity of the Medieval Dance of Death"

**University of California, San Diego, Visual Arts Department: B.A., 1998**

Art History-Criticism: high honors, *magna cum laude*

**Centre Parisien d'Études Critiques – La Sorbonne/Paris IV: Critical Studies Program, 1996-97**

Coursework in medieval art, modern literature, philosophy of art, and art criticism

## FULL-TIME ACADEMIC APPOINTMENTS

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**Archbishop Paul J. Hallinan Professor in Catholic Studies II** (2019 to date), **Professor of Art History** (2016 to date), **Associate Professor of Art History, with tenure** (2014–16), **Assistant Professor of Art History** (2010–14), **Core faculty, Women's and Gender Studies Program** (2011 to date), **Case Western Reserve University**

**Assistant Professor of Art History and Member of the Graduate Faculty, 2005–10, Southern Illinois University Carbondale**

**Visiting Assistant Professor, 2004–2005, University of Chicago**

## GRADUATE SEMINARS AND INDEPENDENT STUDIES (SELECTED)

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**Graduate seminars:** Paradise, Hell, and Purgatory in the Global Middle Ages (with Sooa McCormick, the Mellon Collections Seminar); "The Breath of All That Lives": Topics in Medieval Jewish Art; Sacred Narratives and Arts of the Book (with Sonya Rhie Mace, the Mellon Collections Seminar); Medieval Image: Sign and Substance; Leisure and Piety in Late Medieval France (the Mellon Collections seminar); Vision, Image, Imagination; Late Medieval Macabre; Methods of Art History.

**Graduate independent studies:** Medieval Islamic Illumination; Sculpture in the Late Middle Ages; Medieval Macabre Art, Death and Performance in Late Medieval Italian Art; The Sculpted Body.

## GRADUATE AND UNDERGRADUATE LECTURES AND COLLOQUIA

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**Mixed graduate / undergraduate:** Medieval Matters: the Monstrous, the Macabre, the Miraculous; The Book in the Middle Ages; Smile and Tears: Figuring Medieval Emotion; The Medieval Body; Women in Medieval Visual Culture; Gothic Art: Vision and Matter; Medieval Wonders: Monuments From Across the Globe (with Sonya Rhie Mace).

**Undergraduate:** From Paris to Baghdad: the Global Middle Ages; Medieval Art; Medieval Islamic Art; The Medieval World; Death and Representation; Visions and Perceptions: Seminar in Medieval Art and Literature; Love and Death in Medieval and Renaissance Art; Northern Renaissance Art; Early Renaissance Art; Renaissance Art; Women in the Visual Arts; The Madness of Creating: Artists and Their Imagery in Literature; Art History I and II; Introduction to Visual Culture

## CURATORIAL EXPERIENCE

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**“Myth and Mystique: The Cleveland Gothic Table Fountain.”** Co-curated with Stephen Fliegel. Focus show at the **Cleveland Museum of Art**, 9 October 2016 – 28 February 2017. The exhibition focused on the most complete surviving example of a Gothic table fountain, the automaton datable to about 1320–40, presenting it as the focus of a single study for the first time. The table fountain was placed at the center of a group of objects: luxury silver, hand-washing vessels, enamels, and paintings.

## PROFESSIONAL SERVICE

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### International Center of Medieval Art:

Nominating Committee chair, 2021–22 | Nominating Committee member, 2020–21  
Board of Directors, 2015–18, 2011–13 | *Gesta* editorial board member, 2015–18  
Programs and Lectures Committee Chair, 2012–2015; Committee Member, 2010–12

### Medieval Academy of America:

Councilor, 2020–23 | Gould Prize juror, 2019–20

### Occasional manuscript reviewer:

Penn State University Press | Ashgate / Routledge Press | Brill | Getty Publications  
*Art History* | *Art Bulletin* | *Gesta* | *Different Visions: A Journal of New Perspectives on Medieval Art*  
*Medieval Sermon Studies* | *Church History: Studies in Christianity and Culture* | *Theatre Survey*  
Consultant for Barbara Rosenwein’s *A Short History of the Middle Ages* and *Reading the Middle Ages*

### Occasional grant reviewer:

American Council for Learned Societies | Getty/ACLS Postdoctoral Fellowships  
Israel Science Foundation | American Academy in Berlin | The Wellcome Trust

### Book reviewer:

*Art History* | *Studies in Iconography* | *Speculum* | *Mirator* | *Medieval Reviews* | *Theatre Survey*

### Mentorship:

Mentor and reviewer for Prof. Kara Morrow, Wooster College, 2013  
Mentor, Medieval Academy of America Grad. Student Committee's mentorship program, 2011 -

### Editorial:

Editorial board member: *Studies in Iconography*, standing  
H-France: Book Placement Editor, 2014–17  
Editorial board member for Laurie Schneider Adams’s *Art Across Time*, 4<sup>th</sup> edition (2008–09)

**PhD pre-examiner:** University of Juväskylä (Katja Fält), 2011–12

## UNIVERSITY SERVICE AT CWRU

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### Department:

Director of Graduate Studies, 2017 to date.

Organizer, Julius Fund Lectures for Medieval Art, 2010 to date.

Advisor to the Vagantes Conference in Medieval Studies, 2021-22.

Standing committees: Chair, Graduate Admissions Committee, 2016 to date, member, 2010-14; Member, joint program committee, 2015-18, 2022-23; Chair, Doctoral Requirements Review Committee, 2013-15; Member, Curriculum Committee, 2014-15, 2010-12; Member, Operations Committee, 2010–11.

### PhD advising:

Current: Aimee Caya (dissertation: “Brazen Bodies: the Reception and Materiality of Sepulchral Brasses from Late Medieval England”), Angelica Verduci, Alexandra Kaczenski, Samantha Truman, Russell Green, Reed O’Mara, and Shirley Pan.

Completed: Dominique DeLuca (dissertation: “*Ab umbra ad umbram*: Shadows in Late Medieval Secular Manuscripts”).

PhD committees: Indra Lacis (second reader, 2011-14); Amy Frederick (third reader, 2013).

### MA advising / thesis committee:

Kali Steinberg (first reader), Annapoorna Moore (first reader), Mia Hafer (first reader), Reed O’Mara (first reader), Alexa Amore (first reader), Aimee Caya (first reader), Colleen Halpin (first reader), Allison Morgan (second reader); general MA Advisor, 2013-2014

Faculty search committees: Department Chair, 2016-17; Early Modern VAP, 2016-17; Roman Art t/t position, 2012–13; Early Modern Art t/t position, 2011–12; Nineteenth-Century Art VAP, 2011

### College of Arts and Sciences:

CAS Xcomm ad hoc research committee, 2020-to date; Baker Nord Center for the Humanities: Art History Department representative, 2017-18 and Travel Grants committee member, fall 2017; W. P. Jones awards committee, 2017-19; Member, PhD comm. of Rachel McNellis (Dept. of Music), 2016-19; Member, PhD comm. of Devin Burke (Dept. of Music), fall 2015; Graduate Committee member 2014-17 (chair, spring and fall 2015); Strategic Planning Research Task Force member, 2013-14; A&S Committee for Educational Programs, 2013–14 (sabbatical replacement)

### University:

Think Big proposal reviewer, 2020; ACES+ Opportunity Grants Review Committee, 2019-20; “Meet the Faculty” Seminar for First-Year students, 2011, 2012; KSL Task Force on the Acquisition and Retention of Library Materials, 2011–12; SAGES: first-year advisor, 2010-14; Course reviewer for the SAGES program, 2012-14

## RELATED PROFESSIONAL EXPERIENCE

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February 2006, January 2007: **consultant, Skinner’s auction house, Boston, MA**

2001 – 2004: **Lecturer**, January 2000–December 2001: **Teaching Fellow, Boston University**

2001–2004: **Adjunct Assistant Professor, Art Institute of Boston**

January 2000–May 2002: **Teaching Fellow, Boston College**

2000–2002: **Graduate Student Lecturer, Museum of Fine Arts, Boston, MA.**

1999: **Graduate Intern / Research Assistant, Metropolitan Museum of Art, New York, NY**

## PROFESSIONAL AFFILIATIONS

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College Art Association | International Center of Medieval Art  
Medieval Academy of America | Nordic Research Network for Medieval Gender History

## LANGUAGES

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**Fluency:** Russian, English, French | **Working knowledge:** Bulgarian, Estonian, German, Italian, Latin, Medieval French, Spanish | **In progress:** Hebrew, Biblical Hebrew, Swedish