

Sarah M. Guérin, Ph.D.

Assistant Professor
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April 15, 2022

EMPLOYMENT

Assistant Professor, *University of Pennsylvania, Department of the History of Art* (July 2016–present)

Assistant Professor, *Université de Montréal, Département d'histoire de l'art et d'études cinématographiques*
(June 2013–June 2016)

SSHRC Postdoctoral Fellow, *Courtauld Institute of Art, University of London* (2011–2013)

Mellon Postdoctoral Fellow, *Columbia University, Department of Art History and Archaeology* (2009–2011)

EDUCATION

Ph.D. *University of Toronto, Department of Art*, 2009

Dissertation: “Tears of Compunction: French Gothic Ivories in Devotional Practice”

B.Sc. (Hons.) *University of Saskatchewan, Saint Thomas More College*, 2001

PUBLICATIONS

Books

2022 *French Gothic Ivories: Material Theologies and the Sculptor's Craft*, under contract and in press with Cambridge University Press (forthcoming June 2022).

A 168,000-word monograph placing ivory carvings from 1230 to 1320 in their social and intellectual contexts. Taking the medieval conception of ivory as the driving metaphor, each chapter examines a different format of Gothic ivories and a different set of iconographies to demonstrate how the period conception of ivory impacted the forms created.

2015 *Gothic Ivories: Calouste Gulbenkian Collection*. Lisbon and London: Calouste Gulbenkian Foundation and Scala, 2015.

Reviewed by Michele Tomasi, “Les ivoires gothiques: foisonnement et renouveau des études,” *Perspective, actualité en histoire de l'art (INHA)* 1 (2017): 153–160.

Edited volumes

2016 *Nature of Naturalism: A Trans-Historical Examination / Nature de Naturalisme, un questionnement transhistorique* (edited with Itay Sapir), special issue of *RACAR* 41.2 (2016).

2014 *New Work on Old Bones: Recent Studies on Gothic Ivories* (edited with Glyn Davies), special issue of *The Sculpture Journal* 23.1 (Spring 2014).

Reviewed by Michele Tomasi, “Les ivoires gothiques: foisonnement et renouveau des études,” *Perspective, actualité en histoire de l'art (INHA)* 1 (2017): 153–160.

Manuscripts in Progress

Gothic Naturalisms: Metalwork and Mimesis, 1250–1300.

A collection of exploratory essays, “assaying” the implications of naturalistic themes and effects within Gothic metalwork, including reliquaries, filigree, jewellery and enamels.

Journal Articles (* peer-reviewed)

“Ivo of Chartres, his ivories, and his inheritors. A prosopographic approach to medieval ivories,” in progress (17,783 words).

* “Scenic reliquaries, and strategies of representation, circa 1300,” revise and resubmit to *Art History* (11,605 words).

* “Exchange of Sacrifices: West Africa in the Medieval World of Goods, c. 1300,” *The Medieval Globe*, special issue on *A World within Worlds? Reassessing the “Global Turn” in Medieval Art History*, eds. Christina Normore 3.2 (2017): 97–124.

* “Forgotten Routes: Italy, Ifrīqiya, and the trans-Saharan Ivory Trade,” *Al-Masāq, Journal of the Medieval Mediterranean*, eds. Mariam Rosser-Owen and Alex Metcalfe 25.1 (April 2013): 71–92.

* “Meaningful Spectacles: Gothic Ivories Staging the Divine,” *The Art Bulletin* 95 (March 2013): 53–77.

* “A Seated Ivory Virgin and her three Sisters: A Gothic Sculptor’s Oeuvre,” *Burlington Magazine* 154 (June 2012): 394–402.

Translation published in *Koninklijke Geschied- en Oudheidkundige Kring van Kortrijk*, 2017. Republished in *Onze-Lieve-Vrouw van Groeninge, een uniek gotisch beeld (ca. 1260) in Kortrijk: Historiek en artistieke context* (Kortrijk: Sint Michiels Beweging, 2017).

* “*Avorio d’ogni Ragione*: The Supply of Elephant Ivory to Northern Europe in the Gothic Era,” *Journal of Medieval History* 36 (June 2010): 156–74.

Book Chapters (* peer-reviewed)

“French Connections,” in *Siena and the World: Art of the Trecento*, catalogue to accompany an exhibition at the Metropolitan Museum and the National Gallery (London and New York: The National Gallery, 2024–25), in progress. [Postponed to New York, 7 October 2024 to 26 January 2025, and London: 5 March to 22 June 2025]

“The King and the Ring: Charles V and ‘le varlet qui se maria l’ymage’,” in *A Festschrift for ****, ed. Heidi Gearhart (Turnhout: Brepols), in progress (3,500–4,000 words).

“*Une image de Notre Dame faite d’ivoire, et tabernacle et huisseries faites de taille* : A Virgin and tabernacle from Tournai,” *A Festschrift for ****, in progress (2,493 words).

With Kathleen Bickford Berzock, “Lessons from the Caravan: Representing “Medieval” Africa in the Museum,” in *Medieval exhibitions in the Era of Global Art History*, ed. Gerhard Lutz and Lloyd DeBeer, ICMA Viewpoints (University Park, PA: Penn State University Press), in progress (max 4,000 words).

* “Ivory trade before and after Henry the Navigator: Shifting Worlds,” in *Crossroads Africa*, ed. Ingrid Greenfield and Carlo Taviani, I Tatti Monographs (Cambridge, MA: Harvard University Press), in progress (12,523 words).

* “Oliphants and Elephants: African Ivory in England,” in *Bringing the Holy Land Home: The Crusades, Chertsey Abbey, and the Reconstruction of a Medieval Masterpiece*, ed. Amanda Luyster (Turnhout: Harvey Miller, 2023), (4,053 words), in press. [Exhibition, January 27 2023–April 6 2023]

- * “‘Medieval’ Masks? Meditations on Methods in African Art,” in *Out of Bounds: Exploring the Limits of Medieval Art*, ed. Pamela Patton (University Park, PA: Penn State University Press), 10,382 + 3,251 words, in press.
- “Material of Might. The Use of Ivory in Representations of Power / Material der Macht – Elfenbein also Statussymbol,” in *Terrible Beauty: Elephant – Human – Ivory / Schrecklich Schön: Elefant – Mensch – Elfenbein*, ed. Alberto Saviello (Berlin: Hirmer Verlag and Humboldt Forum, 2021), 36–45.
- * “Ivory booklets, devotion in Cologne,” in *Tributes to John Lowden from his Students, Friends and Colleagues*, ed. Laura Cleaver and Alixe Bovey (Leiden: Brill, 2020), 309–325.
- * “Ivory and the Ties that Bind,” in *Whose Middle Ages? Teachable Moments for an Ill-Used Past*, eds. Andrew Albin, Will Cerbone, Mary Erler, Tom O’Donnell, Nick Paul, and Nina Rowe (New York: Fordham University Press, 2019), 140–153.
- Discussed in Jennifer Schuessler, “Medieval Scholars Joust With White Nationalists. And One Another,” *New York Times*, May 5, 2019, Page 1A.
- * “Gold, Ivory and Copper. Arts and Materials of Trans-Saharan Trade,” *Caravans of Gold, Fragments in Time: Art, Culture, and Exchange across Medieval Saharan Africa*, ed. Kathleen Bickford Berzock (Princeton: Princeton University Press, 2018), 174–201.
- Award of Excellence from the Association of Art Museums Curators, 2020.
- Co-recipient of the Arts Council of the African Studies Association Triennial Arnold Rubin Outstanding Publication Award in the multi-author category, 2021.
- Reviewed by: Risham Majeed, *The Art Bulletin* 103 (2021): 140–146.
 Lloyd de Beer, *The London Review of Books* 43.3-4 (2021).
 Ingrid Greenfield, *African Arts* 53.3 (2020): 91–93.
 Shirin Fozi, *Speculum* 95.4 (2020): 136–138.
 Mariam Rosser-Owen, *Burlington Magazine* 162 (July 2020): 604–607.
 Anne Haour, *African Archaeological Review* 37 (2020): 173–174.
 Steven Gish, *African Studies Quarterly* 18.4 (Oct 2019): 62–63.
 H. W. French, “Africa’s Lost Kingdoms,” *New York Review of Books* (June 27, 2019).
 Peter R. Coutros, *Azania: Archaeological Research in Africa* 54.4 (2019): 538–548.
 Elizabeth Perrill, CAAREviews.org (#3644, October 24, 2019).
- “Synergy across media: Gothic sculptors of wood and ivory,” in *A Reservoir of Ideas. Essays in honour of Paul Williamson*, ed. Glyn Davies and Eleanor Townsend (London: Paul Holberton Publishing, 2017), 194–206.
- Reviewed by: Shirin Fozi, *Speculum* 94/2 (2019): 521–522.
 Katherine Sedovic, *Peregrinations* 6/2 (2017): 111–113.
 Gerhard Lutz, *The Burlington Magazine* 160 (2018): 978–979.
- * “Activation et Glorification—la Vierge, ivoire, et la liturgie de l’Assomption à Saint-Denis,” in *L’Église, lieu de performances : In locis competentibus*, ed. Stéphanie Diane Daussy (Paris: Picard, 2016), 119–136.
- Reviewed by: Justin E. A. Kroesen, *Speculum* 94/2 (2019): 519–520.
- “Saisir le sens. Les ivoires gothiques et le toucher,” in *Les Cinq Sens au Moyen Âge*, ed. Éric Palazzo (Paris: Le Cerf-Alpha, 2016), 589–622.

“The Tusk: Origins of the raw material for the Salerno ivories,” in *The Salerno Ivories. Objects, Histories, Contexts*, eds. Anthony Cutler, Francesca Dell’Acqua, Herbert L. Kessler, Avinoam Shalem and Gerhard Wolf (Berlin: Reimer Verlag-Gebr. Mann, 2015), 21–29.

Abridged translation by Pietro Pierrone: “La materia prima degli avori di Salerno,” in *Gli avorio di Salerno*, ed. Francesca Dell’Acqua (Salerno: Centro di Cultura e Storia Amalfitana, 2015), 21–34.

Reviewed by: Paul Williamson, *Burlington Magazine* CLVIII (2016): 905.

Shirin Fozi, *The Medieval Review* 17.10.03 (2017).

Michele Tomasi, *Convivium* 3.2 (2016): 174–179.

Reviews

Of Paul Williamson, *Wyvern Collection. Medieval and Later Carvings and Small Sculpture*. London: Thames & Hudson, 2019, for *Burlington Magazine* 162 (November 2020): 1000–1002.

Of Bryan Keen, ed. *Toward a Global Middle Ages: Encountering the World through Illuminated Manuscripts*. New Haven: Yale University Press and Getty Publications, 2019, for *Speculum* 95/4 (October 2020): 1188–1190.

Of Paul Williamson and Glyn Davies, *Medieval Ivory Carvings, 1200–1550*, London: V&A Publishing, 2014, for *Burlington Magazine* 156 (November 2014): 757–758.

Of Stéphanie Diane Daussy and Arnaud Timbert, eds., *Architecture et sculpture gothiques: Renouveau des méthodes et des regards* for *Speculum: A Journal of Medieval Studies* 89.4 (October 2014): 1128–1129.

“Reflections on *Bronze* (Exhibition, Royal Academy, London),” *West 86th: A Journal of Decorative Arts, Design History, and Material Culture* 20 (2013): 146–151.

Other Contributions (* peer-reviewed)

“Use of the Drill in medieval Ivories,” with Francesca Pistone, in *A Fascinating Story: Il trapano in scultura, dall’Antico Egitto al Modernismo*, ed. Lucia Simonato and Paola d’Agostino (Turnhout: Brepols, 2021), submitted.

“Virgin and Child, Paris (A 766),” in *Museum Schnütgen: A Survey of the Collection*, ed. Moritz Woelk and Manuela Beer (Munich: Hirmer Verlag, 2019).

* “Medieval Ivories,” in *Oxford Bibliographies in Medieval Studies*, ed. Paul E. Szarmach. New York: Oxford University Press (May 2017). <http://www.oxfordbibliographies.com/view/document/obo-9780195396584/obo-9780195396584-0227.xml>

“Introduction,” with Itay Sapir, *Nature of Naturalism: A Trans-Historical Examination / Nature de Naturalisme, un questionnement transhistorique*, special issue of *RACAR*, 41.2 (2016): 5–29.

“Introduction,” with Glyn Davies, *New Work on Old Bones: Recent Studies on Gothic Ivories*, special issue of *The Sculpture Journal*, 23.1 (Spring 2014): 7–12.

Translations of Denis Cailleaux, “The Business of Building,” and Arnaud Timbert, “Early Gothic Architecture,” in *The Cambridge History of Religious Architecture of the World*, ed. Richard Etlin. New York and Cambridge: Cambridge University Press, 2013.

“Duplicitous Forms,” a response to Anthony Cutler, “Carving, Recarving, and Forgery: Working Ivory in the Tenth and Twentieth Centuries,” *West 86th: A Journal of Decorative Arts, Design History, and Material Culture* 18 (2011): 196–206.

“Ivory Carving in the Gothic Era, 13th–15th centuries.” *Heilbrunn Timeline of Art History*. New York: Metropolitan Museum of Art, 2009. http://www.metmuseum.org/toah/hd/goiv/hd_goiv.htm

HONORS, FELLOWSHIPS AND GRANTS

- 2020–21 Invited researcher, Kunsthistorisches Institute, Firenze (non-stipendary). Direttore Nova.
2020 Kress-ICMA Book Subvention Grant, International Center for Medieval Art. 3,500\$.
- 2019 Wolf Humanities Forum, Book Manuscript Workshop, University of Pennsylvania.
- 2017 University of Pennsylvania University Research Foundation Travel Grant, and the School of Arts and Science Research Opportunity Grant. 4,350\$
- 2014 Petite Subvention-CRSH de l'Université de Montréal. Project: “Le naturalisme gothique et les frissons du mimésis.” \$5,000
- 2014–17 Fonds de recherche du Québec, Société et culture—Établissement de nouveaux professeurs-chercheurs. Projet: “Les ivoires gothiques français. Matériel, foi, et désir.” \$50,215
- 2013 Mellon Summer Institute in French Paleography at the Getty Research Institute, Los Angeles
- 2011–13 Social Sciences and Humanities Research Council of Canada Postdoctoral Fellowship at the Courtauld Institute of Art, London, UK
- 2009–11 Andrew W. Mellon Foundation Postdoctoral Teaching Fellowship, Department of Art History and Archaeology, Columbia University, New York
- 2008–09 Hanns Swarzenski and Brigitte Horney Swarzenski Art History Fellowship at the Metropolitan Museum of Art, New York
- 2007 Canadian Friends of the Hermitage Society, Frieberg Travel Grant
- 2006–08 Vivienne Poy Chancellor’s Fellowship in the Social Sciences and Humanities, School of Graduate Studies, University of Toronto
- 2006–07 Thomas and Beverly Simpson Ontario Graduate Scholarship
- 2006 Robert Deshman Department of Art Travel Grant, University of Toronto
- 2006 School of Graduate Studies Travel Grant, University of Toronto
- 2005–06 Social Sciences and Humanities Research Council Doctoral Award
- 2005 International Exchange Office Bursary, University of Toronto
- 2004–05 Thomas and Beverly Simpson Ontario Graduate Scholarship
- 2002–04 University of Toronto Fellowship

INVITED LECTURES

- TBD, Branner Forum, Columbia University, New York, NY, Fall 2020. [postponed due to Covid-19]
- “*In auro de Paleola: On Gold, Ivory and Capetian Colonial Ambitions,*” Columbia Society of Fellows, April 21, 2022.
- “Unveiling the Sacred: On Ivory, the Covenant, and the Talmud,” *Projektbesprechung*, Kunsthistorisches Institute, Florence, IT, March 31, 2021.
- “Ivory, Copper, and the Island of Gold: Medieval trade between France and West Africa,” Bowdoin College Museum of Art, Brunswick, MI, March 3, 2021.
- “Gold work: Techniques and Exchange across the Sahara,” Silsila: Center for Material Histories, New York University, New York, NY, December 2, 2020.
- “‘Medieval’ Masks? Meditations on Method in African Art,” University of Pennsylvania, History of Art Colloquium, September 25, 2020.

- “Gothic Enterprise: Ivory carving in Paris circa 1300,” University of Lausanne, Department of Art History, Lausanne, CH, April 28, 2020. [cancelled covid-19]
- “West Africa and the Medieval World of Goods,” Art History, History, Africana Studies, and Global Interdisciplinary Studies, and Romance Languages and Literatures, Villanova University, Villanova, PA, December 3, 2019.
- “Gothic Ivories: Material, Belief and Desire,” Art History Department, Graduate Lecture Series, Johns Hopkins, Baltimore, MD, October 8, 2019.
- “Material Translations: Ivory in a medieval World System,” Loyola University Maryland, Baltimore, MD, October 7, 2019.
- “On ivory, wax, and paint: New Insights on Devotional Booklets,” Material Texts seminar, University of Pennsylvania, Philadelphia, PA, October 29, 2018.
- “Ornament and Animation: Parisian Metalworkers and their Vegetal Forms,” Department of Art History, University of North Carolina, Chapel Hill, NC, October 1–2, 2018.
- “From Seville to Paris: Ivory Carving in Gothic Europe,” Department of Art History and World Art Studies, University of East Anglia, Norwich, UK, February 1, 2018.
- “Inside Pygmalion’s workshop: Ivory carving in Gothic Paris,” *Reopening the Workshop* lecture series, Warburg Institute, University of London, London, England, January 31, 2018.
- “Exchange of Sacrifices: West Africa in the Medieval World of Goods, c. 1300,” Art History Department, University of Berne, Switzerland, December 6, 2017.
- “Scenic reliquaries, semiotics, and strategies of representation, circa 1300,” University of Pennsylvania, History of Art Colloquium, October 13, 2017.
- “Ivory for Copper: Sculpture between West Africa and France, circa 1300,” Henry Stern lecture, School of Liberal Arts, History of Art Faculty, Tulane University, New Orleans, October 2, 2017.
- “Yves de Chartres, ses ivoires, et ses héritiers. Une approche prosopographique aux ivoires médiévaux, entre roman et gothique,” 63^e Semaines d’études médiévales du Centre d’Études Supérieures de Civilisations Médiévales, l’Université de Poitiers, June 23 2017.
- “Medieval West Africa and Europe, Connectivity circa 1300,” University of Oregon, Department of Archaeology, Eugene, OR, April 26, 2017.
- “From Ife to *Ifranji*: Materials in a World System, circa 1300,” Princeton Seminar Series, Department of Art & Archaeology, Princeton, NJ, April 13–14, 2017.
- “Golds Red, White and Yellow: Global Exchange circa 1300.” Yale Department of the History of Art, Med/Ren Colloquium, February 22, 2017.
- “Climate and Commodities: Material exchanges between West Africa and Europe circa 1300.” Bard Graduate Centre, Seminar Series, New York, NY, March 21, 2016.
- “Scenic reliquaries, semiotics, and strategies of representation, circa 1300.” *Nouvelles modernes*, inter-university research group, McGill University, Montréal, QC, September 25, 2015.
- “Medieval Climate Change and Interregional Exchange.” McGill Medieval Studies, McGill University, Montreal, QC, February 25, 2015.
- “Mulling over mimesis: Pleasure and power in thirteenth-century naturalism.” *Nouvelles modernistes*, inter-university research group, UQÀM, Montréal, QC, April 11, 2014.
- “Material Desires and the Trans-Saharan Trade, 900-1300.” Centre for African Art and Archaeology, University of East Anglia, Norwich, UK, October 18, 2013.

- “Materiality and the Sacred: Ivory.” Courtauld Institute of Art, *Sacred Traditions and the Arts Lecture Series*, London, UK, April 26, 2013.
- “*Tabernaculum de ebore*: Staging the Divine in Gothic Ivories.” Medieval Work-in-Progress Seminar, The Courtauld Institute of Art, London, UK, November 30, 2011.
- “From Altar to Pocket: The Changing Form of Devotional Diptychs.” The Royal Ontario Museum, Toronto, ON, March 30, 2008.
- “A. P. Basilewsky and Medieval Decorative Arts at the Hermitage.” Friends of the Hermitage Society, Gardiner Museum, Toronto, ON, November 20, 2007.

INVITED CONFERENCES AND COLLOQUIA

- Future of Medieval Art UCLA Thursday, February 24 – Friday, February 25, 2023 [postponed due to covid]
- “*Un écran d’ivoire, à ymages* — Romance caskets in context,” *Artes Amatoria - The Arts of Courtly Love*, Friedrich-Schiller-Universität Jena, March 9–11, 2022. Delayed to June 8th
- “Fit for a King? Gothic ivories, 1280–1300,” *Symposium in Honour of Charles T. Little*, New York, NY, 6–7 May 2022.
- “Gothic Ivories in Italy: Reciprocal Influences,” *The Invention of Painting: Sieneese Art around 1300*, Workshop, December 3rd, 2021 [online due to covid].
- “Gothic Ivories and Radiocarbon Dating – Answers and Questions,” *Radiocarbon dating and medieval ivories*, Courtauld Institute of Art Research Forum, London, UK, 5–6 December, 2019.
- “The African Ivory trade in the Longue Durée,” *Medieval Ethiopia: A Second Colloquium*, University of Toronto, Toronto, ON, 11–12 October, 2019.
- “Gothic Ivories and Italy,” *Sieneese Art before 1400: A Workshop*, Courtauld Institute of Art, London, UK, June 13-14, 2019.
- “Medieval Ivory, Material Translations,” *Crossroads Africa*, Villa I Tatti, Florence, Italy, May 20–21, 2019.
- “Gold work: Techniques, Exchange and Conscience between Art History and Archaeology,” *Trans-Saharan Exchange and the Global Medieval: Visual and Cultural Studies Research at the Crossroads of Disciplines and Regions*, Annual Myers symposium, Northwestern University, Evanston, IL, April 29, 2018.
- “Marfin goticos. Collection Calouste Gulbenkian,” *Autour des ivoires du Moyen Âge. Collectionner, étudier, publier*, Réseau européen d’art médiéval, Journée d’étude, Musée de Cluny, Paris, March 26, 2019.
- “Medieval Masks? Meditations on Method between Western and African Art of the Middle Ages,” *Out of Bounds: Exploring the Limits of Medieval Art*, Index of Medieval Art, Princeton, NJ, November 17, 2018.
- “Ivory trade after Henry the Navigator,” *Last Things: Luxury Goods and Memento Mori Culture in Europe, ca 1400-1550*, Bowdoin College, Brunswick, Maine, November 3–4, 2017.
- “On ivory, wax and the missing written word,” *Questions for John Lowden*, Courtauld Institute of Art, London, June 30, 2017.
- “Le naturalisme gothique et les frissons de mimésis,” Festival de l’Histoire de l’Art, Château de Fontainebleau, France, 2–4 June 2017.

- “To grasp the meaning. Gothic ivories and the sense of touch,” *Synaesthesia*, Delaware Valley Medieval Association, Kislak Center, University of Pennsylvania, Philadelphia, PA, September 24, 2016.
- “The Medieval Ivory Trade.” *The Gold Route. Art, Culture, and Trans-Saharan Trade*. Working Group, Mary and Leigh Block Museum of Art. Northwestern University, August 24–25, 2015.
- “Climate & Commodities: Ivory Trade and Habitat Change.” *A World within Worlds? Reassessing the “Global Turn” in Medieval Art History*, Northwestern University, Chicago, IL, June 5–6, 2015.
- “Saisir le sens. L’Art et le toucher.” Conférence d’ouverture pour *Toucher par l’art : autour de l’haptique*, Colloque des étudiants en histoire de l’art de l’Université de Montréal, Montréal, QC, November 14, 2014.
- “Trade Networks,” *The Gold Route: Art, Culture and Trade Across the Sahara*, Art Institute of Chicago, Chicago, IL, August 15–17, 2013.
- “Ivories of Ifrīqiya and southern Italy: Trade and Technique.” The Warburg Institute and the School of Oriental and African Studies, *Text and Image: Ivory trade in Late Antiquity and Early Islam*, London, UK, June 18–19, 2013.
- “Ivory Trade Routes in the 11th and 12th Centuries.” Dumbarton Oaks Museum, *Ivory Analysis Combined: Art History and Natural Science*, Washington, D.C., June 24–26, 2011.
- “*O shining-white virginity: Ivory and Liturgy at Saint-Denis*.” Mellon Post-doctoral Fellow’s Lecture, Columbia University, Department of Art and Architecture, New York, NY, January 25, 2011.
- “‘Ivory that Signifies Chastity’: The Triumph of Maria-Ecclesia from Saint Denis.” Fellow’s Colloquium, The Metropolitan Museum of Art, New York, NY, March 17, 2009.

INVITED TEACHING

- “Caravans of Gold,” American University, invited by Joanne Allen for *Medieval Art*, April 8, 2022. [online]
- “Ivory & Ecocriticism,” Washington College, invited by Ben Tilghman for *Art & Nature in Medieval and Renaissance Europe*, March 25, 2022. [online]
- “Gothic ivories and Scholasticism,” Reed College, invited by William Diebold for *Gothic Architecture*, March 24, 2021. [online]
- “Charles V’s ivories,” The Courtauld Institute of Art, invited by Susie Nash for BA 3 Special Course Art of the Courts, March 9, 2021. [online]
- “Objects and Materials, Trade and History. Ivories in the Medieval World.” Institute of Fine Arts, Conservation Center, NYU, New York. September 13, 2017.
- “Microarchitecture et mémoire. Un lieu de dévotion,” Université de Laval, Québec, QC, invited by Robert Marcoux, Séminaire doctoral interuniversitaire, April 10, 2015.
- “Image Theology in the Middle Ages.” Bangor University, M.A. programme in Medieval Studies, Bangor, Wales, April 18, 2012.

CONFERENCE PRESENTATIONS

- “Gold, Ivory, and Capetian Ambitions in the Mediterranean,” in Session: *Beyond the Borders: Perceptions and Connections in a Global Middle Ages*, Medieval Academy of America, Charlottesville, VA, 10–13 March 2022.
- “Medieval Ivories: A Global Trade?” in Session: *Global Trade and the Matter of Art*, College Art Association, Chicago, IL, 18 February 2022 (online due to Covid)
- “Lessons from the Caravan: Representing “Medieval” Africa,” in Session: *Medieval exhibitions in the Era of Global Art History*, sponsored by the ICMA, at the 55th International Congress on Medieval Studies Kalamazoo, MI, May 7–10, 2020.
- “Reaching for the Stars: Failed enamels, c. 1300,” *Failure: Understanding Art as Process, 1150-1750*, Kunsthistorisches Institute, Florence, IT, November 5-6, 2020.
- “Medieval Masks? Evidence and Method in African Art,” African Studies Association, Boston, MA, November 21–23, 2019.
- “Medieval Masks? Meditations on Method in Medieval African Art,” in Session: *Compelling Objects: Approaches to Medieval African Art History* at the Medieval Academy of America, University of Pennsylvania, Philadelphia, PA, March 7–9, 2019.
- “Per l’abondància de l’or’: Metalwork Techniques and the Kingdom of Mali,” *Reclaiming the Middle Ages for Africa, II: Medieval Mali and the Indian Ocean*, International Medieval Congress, Leeds, July 2–5 2018.
- “Material Translations: Medieval Sculpture in a World System,” *New Directions in the Study of Medieval Sculpture*, Henry Moore Institute, Leeds, United Kingdom, March 16–17, 2018.
- “Representations of Power and the Holy Thorn Reliquary from the Ste.-Chapelle,” *Illuminating Metalwork: Representations of Precious-Metal Objects in Medieval Manuscript Illumination* at the 43rd Annual Saint Louis Conference on Manuscript Studies, Vatican Film Library, Saint Louis University, St. Louis, MO, October 14–15, 2016.
- “Parisian *Orfèvres* and the Forms of Power under Louis IX.” British Archaeological Association 2016 Annual Conference, *Archaeology, Architecture and the Arts in Paris c.500-c.1500: Powers that Shape a City*, INHA, Paris, July 16–20, 2016.
- “With this ring: Charles V and ‘le varlet qui se maria l’ymage’,” *Sculpture and its Potency: Patronage and Performance*, at 51st International Congress on Medieval Studies, Kalamazoo, MI, May 12–15, 2016.
- “Synergy across media: A Gothic sculptor in wood and ivory,” Canadian Conference of Medieval Art Historians, Université de Laval, Québec, QC, April 1–2, 2016.
- “Presentation/Representation. The Agency of Materials in Scenic Reliquaries, circa 1300.” *The Agency of Things: New Perspectives on European Art of the Fourteenth–Sixteenth Centuries*, Institute of History of Art, University of Warsaw and National Museum, Warsaw, June 11–12, 2015.
- “*Relia* in reliquaries: the rhetoric of material presentation in scenic reliquaries, circa 1300.” *Object Iterations*, at 50th International Congress on Medieval Studies, Kalamazoo, MI, May 14–17, 2015.
- “Microarchitecture and memory: a place of devotion.” Institut national d’histoire de l’art, *Micro-architecture and Miniaturized Representations of Buildings: Different Scales for Different Materials?* Paris, December 8–10, 2014.
- “Yves et ses ivoires. La crosse de Yves de Chartres.” McGill University, Société des études médiévales du Québec, Montreal, QC, September 20, 2014.

- “A Workshop Reconstructed: Construction and Context.” British Museum and Courtauld Institute of Art, *Gothic Ivories: Content and Context*, London, UK, July 5–6, 2014.
- “Facing Façade and Pygmalion’s Dilemma.” University of Notre Dame, *Medieval Art History after the Interdisciplinary Turn*, South Bend, IN, March 28–29, 2014.
- “Activating the Gothic Idol: Naturalism and the Tremor of Mimesis.” The University of Chicago, Department of Romance Languages and Literatures, *Nature and the Natural in the Middle Ages*, Chicago, IL, May 3–4, 2013.
- “Frigidity to Fire: Materiality of Ivory in Public and Private.” The Philadelphia Museum of Art, Fourth Annual Anne d’Harnoncourt Symposium, *The Art of Sculpture 1100–1550: Sculptural Reception*, Philadelphia, PA, November 2–3, 2012.
- “*Fecit etiam rex Salomon thronum de ebore grandem: the Vierge d’Ourscamp.*” The International Congress of Medieval Studies, Kalamazoo, MI, May 10–13, 2012.
- “New Pygmalsions: Ivory Sculptors of the Thirteenth Century.” The Courtauld Institute of Art, London, in conjunction with the Victoria and Albert Museum, *Gothic Ivory Sculpture: Old Questions, New Directions*, London, UK, March 23, 2012.
- “Shifting Winds: Ivory Trade across the Mediterranean.” Annual International Conference of Mediterranean Worlds, *Convergence of the Mediterranean: Commerce, Capital and Trade Routes in the History of a Sea*, Salerno, Italy, September 6–9, 2011.
- “Embracing Ivory: A seated Virgin and Child at the Cloisters.” International Society for Ethnology and Folklore conference, Session: *Touch, Texture, and Ties: The Emotional Experience of Material Forms*, Lisbon, Portugal, April 19, 2011.
- “Liturgical Activation of the Ivory Glorification of the Virgin Ensemble at Saint-Denis.” Canadian Conference of Medieval Art Historians, Toronto, ON, March 11, 2011.
- “Micro-Architectural Representation on Gothic Ivories.” College Art Association Conference, Session: *Representing Gothic*, New York, NY, February 10, 2011.
- “Whodunit?: The Patronage of Ivory Diptychs and the Court of Louis IX.” International Congress of Medieval Studies, Kalamazoo, MI, May 7, 2009.
- “The Early Franco-Flemish Diptychs: The ‘Soissons’ Ivories.” Quadrennial Conference of the Historians of Netherlandish Art, *From Icon to Art in the Netherlands*, Baltimore, MD, November 8–11, 2006.
- “Reiteration as Innovation: Form and Function in Gothic Devotional Ivories.” Canadian Conference of Medieval Art Historians, Kingston, ON, March 9–11, 2006.

CONFERENCE & SESSION ORGANIZATION

- Double session Co-Organizer, with Verena Krebs, “Routes and Roots: Approaching Medieval Africa,” at the Medieval Academy of America, University of Pennsylvania, Philadelphia, PA, March 7-9, 2019.
- Conference Co-Organizer, with Ada Kuskowski and Mary Caldwell, *Gothic Arts*, University of Pennsylvania, Kislak Center, Philadelphia, PA, March 23-24, 2018. \$24,550 raised.
- Conference Organizer, *35th Annual Canadian Conference of Medieval Art Historians*, Université de Montréal, Montréal, QC, March 19–20, 2015.
- Session Co-Organizer with Nicholas Herman, *Skeuomorphic: The Skeuomorph from the Acropolis to iOS*, College Art Association Annual Conference, New York, NY, February 11–14, 2015.

Session Co-Organizer with Ittai Weinryb, *Astrology and its Objects in the Middle Ages*, Session Sponsored by the International Center for Medieval Art. International Congress on Medieval Studies, Kalamazoo, MI, 8–11 May 2014.

Conference Co-Organizer with Mariam Rosser-Owen, *Beyond the Western Mediterranean: Trade and Exchange of Materials, Techniques and Artistic Production, 650–1500*, Courtauld Institute of Art, Research Forum, London, UK, April 18, 2013. £4,850 raised from public and private foundations.

EXHIBITION PROJECTS

Core Scientific Committee, *Caravans of Gold, Fragments in Time: Art, Culture, and Exchange across Medieval Saharan Africa*, The Block Museum of Art, Northwestern University, lead curator: Kathleen Bickford Berzock (Block Museum, Evanston, 26 January 2019–20 May 2019; Aga Khan Museum, Toronto, 21 September 2019–23 February 2020; National Museum of African Art, Smithsonian, Washington, DC, 4 April–29 November 2020, extended to July 2021 due to Covid-19)
2015 National Endowment for the Humanities Exhibition Planning Grant – \$60,000
2018 National Endowment for the Humanities Exhibition Implementation Grant – \$350,000

PUBLIC MEDIA

“Gold from the Sea of Sand,” a short article for Howard University’s outreach history magazine. In progress.

“Material stories, African histories,” a teaching module for an open-access course, *Medieval Africa and Africans*, organized by the Medieval Academy of America and the National Endowment for the Humanities. Filmed August 2020.

Interview for “Gothic Truth & Fiction,” *Articulate*, WHYY, American Public Television, aired December 2018.

Live radio interview on *Knowledge@Wharton*, SiriusXM, regarding the fire at Notre-Dame Cathedral, Paris. April 16, 2019.

GALLERY TALKS, STUDY DAYS & WORKSHOPS

Princeton University Art Museum

“Reconsidering Ivory,” panel discussion, February 10, 2022.

Aga Khan Museum, Toronto, ON

“Caravans of Gold, Fragments in Time,” Medieval Ethiopia II (CMS), October 12, 2019; University of Toronto Art Department grad cohort, December 17, 2019.

Block Museum of Art, Northwestern University, Evanston, IL

“Caravans of Gold, Fragments in Time,” University of Chicago Art History grad cohort, April 5, 2019; ICMA Study Day (organized by Christina Normore), May 13, 2019.

Institute of Fine Arts, NYU and the Metropolitan Museum of Art

“ART BIO MATTERS 2018,” November 8–10, 2018. Participant.

Glencairn Museum, Bryn Athyn, PA

“ICMA Study Day,” October 27, 2018.

Art Institute of Chicago, Chicago, IL

“ICMA Study Day,” with Martha Wolff, May 15, 2018.

Walters Art Gallery, Baltimore, MD

“Medieval Ivories,” for Dr. Megan McNamee’s grad seminar, Johns Hopkins, October 25, 2017.

Philadelphia Museum of Art, Philadelphia, PA

“Meaning in Materials: Looking at Medieval and Renaissance Sculpture,” with Jack Hinton, Sally Malenka, and Melissa Meighan. Penn-PMA Mellon Object Study Grant, March 3, 2017.

Musée des Beaux-Arts, Montréal, QC

“Matériels de la sculpture médiévale,” Lecture for volunteer docents, April 20, 2015.

“Materials of Medieval Sculpture,” Lecture for volunteer docents, November 24, 2014.

The British Museum, London, UK

“Gothic Ivories Study Day,” with Lloyd DeBeer, July 30, 2014.

The Cloisters, Metropolitan Museum of Art, New York, NY

“Gothic Tales: Narratives and Narrativity in Medieval Art,” May 21, 2011.

“*Regina Celestis*: The Virgin Mary in Medieval Art and Theology,” March 27, 2010.

“In Cloisters and Closets: Objects of Devotion in Daily Life,” July 4, 2009.

Boston Museum of Art, Boston, MA

“Medieval Ivories Study Day,” Harvard Art History grad cohort, November 6, 2009.

Art Gallery of Ontario, Toronto, ON

“Medieval Ivories from the V&A Viewing Session,” October 12, 2007.

TEACHING EXPERIENCE

University of Pennsylvania, Department of the History of Art

First Year Seminar (ArtH 100)

Origins of Sculpture: A Western Tradition, Spring 2022.

Art and Civilization before 1400 (ArtH 101), survey, Fall 2016, Fall 2017, Fall 2018, Fall 2020, Fall 2021.

Medieval Art (ArtH 240), lecture course, Spring 2017, Spring 2019.

Gothic Architecture: Gold+Stone (ArtH 245), lecture course, Spring 2018.

Undergraduate Methods (ArtH 300), seminar, Fall 2017.

African Art, 600–1400 (ArtH 420), advanced lecture, Spring 2021.

Topics in Medieval Art (ArtH 340), undergrad seminar.

Art in the Time of Dante, Spring 2021.

Topics in Medieval Art (ArtH 540), undergrad/graduate seminar.

Fragments, Spring 2022.

Migrating Materiality: Ivory around the Mediterranean, Spring 2018, Fall 2020.

Art and Cultural Exchange in the Medieval Mediterranean, with Robert Ousterhout, Spring 2019.

Mellon Object Study subvention to take students to Evanston, IL, for *Caravans of Gold*.

Topics in Medieval Art (ArtH 740), graduate seminar.

Relics, Pilgrimage, and Material Culture, Winter 2017.

Medieval Materials: Experiment, Innovation and Failure. Fall 2018

Medieval Art Now. Fall 2021

M.A. Supervision:

Brooke Wrubel, Fall 2021–present

Ph.D. Supervision:

Ryan Eisenman, “The Champevé Industry: Producing and Consuming Limoges Enamels, 1100–1400,” Fall 2018 – present

Robyn Barrow, “Tracking North: Art and Exchange in the Medieval Nordic World,” Fall 2017 –

present

Abigail Rapaport, "Covenantal Connections: Visualizing Mosaic Law in the High Middle Ages,"
Fall 2017 – Spring 2022

University of Montreal, Department of Art History and Film Studies

Introduction aux arts de l'an -800 à 800, survey, Winter 2016.

Objet/Chose. Nouveaux regards sur les objets d'art, PhD seminar, Fall 2015.

Matérialité au Moyen Âge. Média, création, et signification, MA seminar, Winter 2015.

Reliques et Pèlerinages, advanced lecture, Winter 2015.

L'Enluminure, l'art des manuscrits, advanced lecture, Fall 2014, Fall 2015.

De Lutèce à Paris: La naissance d'une capitale mondiale (250–1400), MA seminar, Winter 2014.

La Cathédrale gothique, advanced lecture, Fall 2013, Winter 2016.

MA Supervision:

Florie Guérin, "Le verre de Charlemagne : rencontres méditerranéennes" (2015).

Joana Nunes, "Les jeux de tarot Visconti-Sforza: Une analyse iconographique" (2016).

Nicole Sabourin, "La Sainte-Face de Laon : une nouvelle perception de l'image sainte au XIII^e siècle" (2017).

Marie-Pier Auger, "Le triptyque oublié de Jan de Beer à Montréal" (2017).

Marie-Hélène Bohémier, "Efficacité et métamorphose de l'art sacré : deux chefs-d'œuvre du trésor de Saint-Denis" (2017).

Courtauld Institute of Art, University of London

Medieval Reliquaries and the Construction of Sanctity, 3rd year B.A., Fall 2012.

Medieval Monumental Sculpture, 1000–1300: Semantics in Stone, 2nd year B.A., Fall 2011.

Supervision: 15 BA extended essays

Columbia University, Department of Art History and Archaeology

Art Humanities: Masterpieces of Western Art, Core Humanities, Fall 2009–Spring 2011.

Ivory Carving, 400–1400: Cross Cultural Interactions, Art History Seminar, Fall 2010.

University of Toronto, Department of Art

The Illuminated Manuscript, advanced lecture course, Summer 2008.

EXTERNAL EXAMINER

Katherine Sedovic, "Mythical Legends, Moralising Commentaries: The Marriage of the Sacred and Secular in Fourteenth-Century French Arthurian Manuscripts and Ivories," Ph.D. viva, Trinity College Dublin, Supervisor: Dr. Laura Cleaver. December 2017.

Maude Deschênes, "Ornement signifiant : La microarchitecture sur les dalles funéraires de la collection Gaignières (XIII^e - XV^e siècles)," Maîtrise en histoire de l'art, Supervisor: Robert Marcoux. November 2017.

Michelle Al-Ferzly, "Enviably Possessions: Patronage, Commerce, and Display of the Thirteenth-Century Gemellions of Limoges," MA thesis, Supervisor: Alicia Walker, Bryn Mawr College, Spring 2016.

Elsa Guyot, "Les représentations du moyen âge au Québec à travers les discours muséaux (1944-2014)," Ph.D. defense, Université de Montpellier (co-tutelle UdeM). December 2015.

PROFESSIONAL SERVICE

Fulbright Faculty Committee, University of Pennsylvania, September 2017 – May 2019; September 2020–
Roundtable on Grad Admissions, International Center of Medieval Art. Online, October 30, 2021.

Nominations Committee, International Center of Medieval Art, New York. February 2019–February 2020.

Chair, Membership Committee, International Center of Medieval Art, New York. February 2016–February
2019.

Publications Committee, International Center of Medieval Art, New York. February 2014–February 2017.

Advisory Board, *Gothic Ivories Project*, The Courtauld Institute of Art, London, founding director: John
Lowden, current director: Jessica Barker.

Peer-Reviewer: *Gesta*; *Speculum*; *Art History*; *African Arts*; *Journal of the Warburg and Courtauld
Institutes*; *Source: Notes in the History of Art*; *Journal of Transcultural Medieval Studies*; *Medieval
Clothing and Textiles*; *Revista Espacio, Tiempo y Forma Serie VII. Historia del Arte*; *Different
Visions*; *International Journal of Osteoarchaeology*; *Association des Jeunes Chercheurs Européens
en Études Québécoises*; *American Academy Berlin*; *Israel Science Foundation*; *Routledge*; *Harvey
Miller*; *Swiss National Science Foundation*; *Villa I Tatti, The Harvard Center for Italian
Renaissance Studies*; *Medieval Feminist Forum: A Journal of Gender and Sexuality*

PROFESSIONAL ASSOCIATIONS

College Art Association; International Center of Medieval Art; International Council of Museums;
Medieval Academy of America; Renaissance Society of America

LANGUAGES

French (Fluent); Italian (Advanced Intermediate); German (Reading); Latin (Reading)