

Sarah M. Guérin, Ph.D.

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August 20, 2024

EMPLOYMENT

Associate Professor, *University of Pennsylvania, Department of the History of Art* (July 2023–present)
Chair of Graduate Group – July 2024–June 2027

Assistant Professor, *University of Pennsylvania, Department of the History of Art* (July 2016–June 2023)

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*. New York and Cambridge: Cambridge University Press, 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.

Reviewed by : Naomi Speakmen, *Burlington Magazine* 166.1455 (June 2024).

Manuela Studer-Karlen, *Sehepunkt* 22 (2022), Nr. 12,

<https://www.sehepunkte.de/2022/12/37387.html>

Emma Edwards, “To Have and to Hold,” *The Catholic Herald*, March 1 2023.

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

- 2026 *Crossroads Africa* (edited with Cécile Fromont and Carlo Taviani), I Tatti Monographs (Cambridge, MA: Harvard University Press).
- 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

Goldrush 1270: Paris, Florence, Tunis, Ni-jimi.

A reconsideration of the 1270 Crusade, putting the desire for West Africa gold, that is gold of “Palolus,” at the forefront of the decision for the Frankish fleet to attack Hafsid Tunis. Equally important are the contemporary political dynamics within the Sahara which lead to the eastward shift in affluence along caravan routes and the rising influence of the Kanem-Bornu Empire.

Gothic Naturalisms: Metalwork and Mimesis, 1250–1300.

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

Journal Articles (* peer-reviewed)

- * “Reaching for the Stars: Failed enamels, c. 1300,” *Processes of Failure: the Importance of Making Mistakes in Early Modern Art*, Special Issue of *Oxford Art Journal*, submitted (12,476 words).
- * “An early micromosaic in the papal collection: 1295,” *Dumbarton Oaks Papers*, Special issue on Micromosaics, submitted (5,778 words).
- * “Ivo of Chartres, his ivories, and his inheritors,” *Convivium*, accepted March 2024 (9,360 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)

- * “Notes on an Affair: Secular Gothic Ivories and their Social Contexts,” *Gotische Elfenbeinobjekte zwischen Luxus und Krise*, ed. Manuela Studer-Karlen (in press, 12,341 words).
- “Gothic Ivories in Italy: reviewing the evidence,” in *Siena and the World: Art of the Trecento*, ed. Joanna Cannon, catalogue to accompany an exhibition at the Metropolitan Museum and the National Gallery (London and New York: The National Gallery, 2024), in press (2,016 words). [New York, 7 October 2024 to 26 January 2025, and London: 5 March to 22 June 2025]
- 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), submitted (6,023 words).
- * “Ivory trade before and after Henry the Navigator: Shifting Worlds,” in *Crossroads Africa*, ed. Cécile Fromont, Sarah M. Guérin and Carlo Taviani, I Tatti Monographs (Cambridge, MA: Harvard University Press), submitted (11,523 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 Charles T. Little*, submitted (4,956 words).
- * “‘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, 2023), 53–77.
- * “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), 229–53. [Exhibition at the Cantor Gallery of Art, College of the Holy Cross, January 27 2023–April 6 2023]
- Reviewed by: Lisa Mahoney, *The Medieval Review*, 23.11.03
- * “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.
- Exhibition reviewed in: *The Wall Street Journal* (July 17, 2021)
The New York Times (July 27, 2021), C5.
Robert Vogt, *Burlington Magazine* 163.1424 (2021): 1061–63.
Catherine Hickley, *Art Newspaper (International ed.)* 30.337 (Sept 2021): 51.
- * “Ivory booklets, devotion in Cologne,” in *Illuminating the Middle Ages: 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.
- Reviewed by: Karl Steel, *Speculum* 97.4 (2022): 1148–50.
Ana C. Núñez, *Medieval Feminist Forum* 57.2 (2022): 198–201.
Joel T. Rosenthal, *The Sixteenth Century Journal* 52.2 (Summer 2021): 472.
Joseph Figliulo-Rosswurm, *Journal of medieval worlds* 2.3–4 (2020): 137–39.
Jose Carlos Sanchez Lopez, *Revista española de filosofía medieval* 27.1(2020): 161–2.

* “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.

Catalogue reviewed by: Allison Harnish, *IJIA* 11.1 (2022): 205–08.

Darlene Brooks Hedstrom, *Studies in Late Antiquity* 5.2 (2021): 276–85.

Risham Majeed, *The Art Bulletin* 103 (2021): 140–46.

Lloyd de Beer, *The London Review of Books* 43.3–4 (2021).

Andrew Sears, *XXI: Inquiries into Art, History and the Visual* (2021): 197–202.

Amanda Maples, *African Arts* 53.3 (2020): 89–91.

Ingrid Greenfield, *African Arts* 53.3 (2020): 91–93.

Shirin Fozi, *Speculum* 95.4 (2020): 136–38.

Mariam Rosser-Owen, *Burlington Magazine* 162 (July 2020): 604–07.

Anne Haour, *African Archaeological Review* 37 (2020): 173–74.

Herman Salton, *International Affairs*, 96.2 (2020): 549–51.

Jean Borgatti, *International Journal of African Historical Studies*, 53 (2020): 126–27.

Albrecht Classen, *Mediaevistik* 32 (2019): 266–67.

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).

Select exhibition reviews: Juliet Highnet, *New African*, Issue 595 (June 2019).

Jo Livingstone, “Moving the Middle,” *Art in America*, April 1, 2019.

Seph Rodney, “In Centering West Africa, an Exhibition Tells Another Story of the Medieval Period,” *Hyperallergic.com* (March 15, 2019).

“L’âge d’or de l’Afrique célébré à Chicago en pleine controverse sur la restitution des oeuvres,” *Le Monde – Afrique* (28 January 2019).

Jason Foumberg, “When Saharan sands glittered with gold: how the world’s largest desert was a major medieval trade route,” *The Art Newspaper* (24 January 2019).

Niama Safia Sandy, “Unpacking Medieval African Art’s Profound Global Legacy,” *Artsy.net* (21 January 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.

Codrina-Laura Ioniță, *Anastasis: Research in Medieval Culture and Art*, 5.1 (2018): 267–68.

“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 Giampaolo Distefano, *Esmaltis viridibus : Lo smalto de plique tra XIII e XIV secolo*. Savigliano, Cuneo: L’Artistica Editrice, 2021, for *Sehepunkt* 23, nr. 7/8 (2023): www.sehepunkte.de/2023/07/36994.html.

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/ Museum Schnütgen, Handbuch zur Sammlung*, ed. Moritz Woelk and Manuela Beer (Munich: Hirmer Verlag, 2018).

* “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,” for *The Cambridge Guide to the Architecture of Christianity*, ed. Richard Etlin (New York and Cambridge: Cambridge University Press, 2022) [completed in 2011].

“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

- 2024 Marlène and Paolo Fresco Fellowship in African Studies, Villa I Tatti, The Harvard University Center for Italian Renaissance Studies (3 January 2024–30 June 2024).
- 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 mimèsis.” \$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 AND KEYNOTES

“Ivory Trade in the Age of Henry the Navigator: Shifting Worlds,” Kunsthistorisches Institut, Florence, IT, 23 April 2024.

- “*In auro de Paleola: Aspirations for African Gold in the Trecento*,” I Tatti Fellows Presentation, Villa I Tatti, Florence, IT, 18 January 2024
- “Paris, Florence, Tunis and... Ni-Jimi : Aureate ambitions and the Eighth Crusade,” Cambridge University, Medieval Art Seminar (hybrid), 13 November 2023.
- “In auro de Paleola: On Gold, Ivory and Colonial Ambitions ca. 1270,” Université de Lausanne, CH, 26 October 2023.
- “Ivory trade before and after Henry the Navigator: Shifting worlds,” African Ivory Research Network (AIRN) Seminar, CH-ULisboa (online), 15 February 2023.
- “Notes on a Scandal: Secular Ivories and their Social Contexts,” keynote address for *Gotische Elfenbeinobjekte zwischen Luxus und Krise*, Universität Bern, Bern, CH, 27–28 October 2022.
- “1270: Paris-Tunis-Njimi. A Work In Progress,” University of Pennsylvania, History of Art Department Colloquium, Philadelphia, PA, 14 October 2022.
- “*In auro de Paleola: On Gold, Ivory and Capetian Colonial Ambitions*,” Columbia Society of Fellows, New York, NY, 21 April 2022.
- “Unveiling the Sacred: On Ivory, the Covenant, and the Talmud,” *Projektbesprechung*, Kunsthistorisches Institute, Florence, IT, 31 March 2021.
- “Ivory, Copper, and the Island of Gold: Medieval trade between France and West Africa,” Bowdoin College Museum of Art, Brunswick, MI, 3 March 2021.
- “Gold work: Techniques and Exchange across the Sahara,” Silsila: Center for Material Histories, New York University, New York, NY, 2 December 2020.
- “‘Medieval’ Masks? Meditations on Method in African Art,” University of Pennsylvania, History of Art Department Colloquium, Philadelphia, PA, 25 September 2020.
- “Gothic Enterprise: Ivory carving in Paris circa 1300,” University of Lausanne, Department of Art History, Lausanne, CH, 28 April 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, 3 December 2019.
- “Gothic Ivories: Material, Belief and Desire,” Art History Department, Graduate Lecture Series, Johns Hopkins, Baltimore, MD, 8 October 2019.
- “Material Translations: Ivory in a medieval World System,” Loyola University Maryland, Baltimore, MD, 7 October 2019.
- “On ivory, wax, and paint: New Insights on Devotional Booklets,” Material Texts seminar, University of Pennsylvania, Philadelphia, PA, 29 October 2018.
- “Ornament and Animation: Parisian Metalworkers and their Vegetal Forms,” Department of Art History, University of North Carolina, Chapel Hill, NC, 1–2 October 2018.
- “From Seville to Paris: Ivory Carving in Gothic Europe,” Department of Art History and World Art Studies, University of East Anglia, Norwich, UK, 1 February 2018.
- “Inside Pygmalion’s workshop: Ivory Carving in Gothic Paris,” *Reopening the Workshop* lecture series, Warburg Institute, University of London, London, UK, 31 January 2018.
- “Exchange of Sacrifices: West Africa in the Medieval World of Goods, c. 1300,” Art History Department, Universität Bern, Bern, CH, 6 December 2017.

- “Scenic reliquaries, semiotics, and strategies of representation, circa 1300,” University of Pennsylvania, History of Art Colloquium, Philadelphia, PA, 13 October 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, LA, 2 October 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, FR, 23 June 2017.
- “Medieval West Africa and Europe, Connectivity circa 1300,” University of Oregon, Department of Archaeology, Eugene, OR, 26 April 2017.
- “From Ife to *Ifranji*: Materials in a World System, circa 1300,” Princeton Seminar Series, Department of Art & Archaeology, Princeton, NJ, 13–14 April 2017.
- “Golds Red, White and Yellow: Global Exchange circa 1300.” Yale Department of the History of Art, Med/Ren Colloquium, New Haven, CT, 22 February 2017.
- “Climate and Commodities: Material exchanges between West Africa and Europe circa 1300.” Bard Graduate Centre, Seminar Series, New York, NY, 21 March 2016.
- “Scenic reliquaries, semiotics, and strategies of representation, circa 1300.” *Nouvelles modernes*, inter-university research group, McGill University, Montréal, QC, 25 September 2015.
- “Medieval Climate Change and Interregional Exchange.” McGill Medieval Studies, McGill University, Montreal, QC, 25 February 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, 14 November 2014.
- “Mulling over mimesis: Pleasure and power in thirteenth-century naturalism.” *Nouvelles modernistes*, inter-university research group, UQÀM, Montréal, QC, 11 April 2014.
- “Material Desires and the Trans-Saharan Trade, 900-1300.” Centre for African Art and Archaeology, University of East Anglia, Norwich, UK, 18 October 2013.
- “Materiality and the Sacred: Ivory.” Courtauld Institute of Art, *Sacred Traditions and the Arts Lecture Series*, London, UK, 26 April 2013.
- “*Tabernaculum de ebore*: Staging the Divine in Gothic Ivories.” Medieval Work-in-Progress Seminar, The Courtauld Institute of Art, London, UK, 30 November 2011.
- “From Altar to Pocket: The Changing Form of Devotional Diptychs.” The Royal Ontario Museum, Toronto, ON, 30 March 2008.
- “A. P. Basilewsky and Medieval Decorative Arts at the Hermitage.” Friends of the Hermitage Society, Gardiner Museum, Toronto, ON, 20 November 2007.

INVITED CONFERENCES AND COLLOQUIA

- “Material Journeys in Song : Ivory in Mande and Francophone worlds,” *Troubadours and Sonneteers*, Princeton University, 12–13 April 2024.
- “Giovanni Pisano e i suoi avori: successo o fallimento?” 1–2 December 2023. *Nicola Pisano a Colori: Conservazione e Storia dell’Arte / Nicola Pisano in Colour: Art Conservation and History*. Università di Pisa, Pisa, IT, 1–2 December 2023.

- “Les ivoires gothiques... anglais?” Journée d'études en lien avec l'exposition: Quand les Anglais parlaient français, Al Thani Collection, Paris, FR, 21 September 2023.
- “Ivories come to England,” *Bringing the Holy Land Home: The Crusades, Chertsey Abbey, and the Reconstruction of a Medieval Masterpiece*, College of the Holy Cross, Worcester, MA, 25 March 2023.
- “Goldrush 1270: Gothic Connected Histories,” *Future of Medieval Art*, UCLA, Los Angeles, CA, 23–24 February 2023.
- “*Un écrin d’ivoire, à ymages* — Romance caskets in context,” *Artes Amatoria - The Arts of Courtly Love*, Friedrich-Schiller-Universität Jena, Jena, DE, 8–10 June 2022.
- “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, 3 December 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, 13–14 June 2019.
- “Medieval Ivory, Material Translations,” *Crossroads Africa*, Villa I Tatti, Florence, IT, 20–21 May 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, 29 April 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, 26 March 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, 17 November 2018.
- “Ivory trade after Henry the Navigator,” *Last Things: Luxury Goods and Memento Mori Culture in Europe, ca 1400-1550*, Bowdoin College, Brunswick, Maine, 3–4 November 2017.
- “On ivory, wax and the missing written word,” *Questions for John Lowden*, Courtauld Institute of Art, London, 30 June 2017.
- “Le naturalisme gothique et les frissons de mimésis,” Festival de l’Histoire de l’Art, Château de Fontainebleau, FR, 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, 24 September 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, 24–25 August 2015.
- “Climate & Commodities: Ivory Trade and Habitat Change.” *A World within Worlds? Reassessing the “Global Turn” in Medieval Art History*, Northwestern University, Chicago, IL, 5–6 June 2015.

- “Trade Networks,” *The Gold Route: Art, Culture and Trade Across the Sahara*, Art Institute of Chicago, Chicago, IL, 15–17 August 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 Antique and Early Islam*, London, UK, 18–19 June 2013.
- “Ivory Trade Routes in the 11th and 12th Centuries.” Dumbarton Oaks Museum, *Ivory Analysis Combined: Art History and Natural Science*, Washington, D.C., 24–26 June 2011.
- “*O shining-white virginity: Ivory and Liturgy at Saint-Denis.*” Mellon Post-doctoral Fellow Lecture, Columbia University, Department of Art and Architecture, New York, NY, 25 January 2011.
- “‘Ivory that Signifies Chastity’: The Triumph of Maria-Ecclesia from Saint Denis.” Fellow’s Colloquium, The Metropolitan Museum of Art, New York, NY, 17 March 2009.

INVITED TEACHING

- “Ivories in the Gothic Emporium,” invited by Luke Fidler, for *Medieval Sculpture*, University of South California, 5 March 2024.
- “Slavery between Europe and Africa before the Transatlantic trade,” *Understanding the Long View of the African Diaspora*, Teaching African American Studies Summer Institute, July 5–9, 2022 at the National Humanities Center. [online]
- “Caravans of Gold,” American University, invited by Joanne Allen for *Medieval Art*, 8 April 2022. [online]
- “Ivory & Ecocriticism,” Washington College, invited by Ben Tilghman for *Art & Nature in Medieval and Renaissance Europe*, 25 March 2022. [online]
- “Gothic ivories and Scholasticism,” Reed College, invited by William Diebold for *Gothic Architecture*, 24 March 2021. [online]
- “Charles V’s ivories,” The Courtauld Institute of Art, invited by Susie Nash for BA 3 Special Course Art of the Courts, 9 March 2021. [online]
- “Material stories, African histories,” an asynchronous teaching module for an open-access course, *Medieval Africa and Africans*, organized by the Medieval Academy of America and the National Humanities Center. Filmed August 2020. <https://nationalhumanitiescenter.org/education-programs/courses/medieval-africa-and-africans/>
- “Objects and Materials, Trade and History. Ivories in the Medieval World.” Institute of Fine Arts, Conservation Center, NYU, New York, NY, 13 September 2017.
- “Microarchitecture et mémoire. Un lieu de dévotion,” invited by Robert Marcoux, Séminaire doctoral interuniversitaire, Université de Laval, Québec, QC, 10 April 2015.
- “Image Theology in the Middle Ages.” Bangor University, M.A. programme in Medieval Studies, Bangor, Wales, UK, 18 April 2012.

CONFERENCE PRESENTATIONS

- “Material Translations: Transcultural Medieval Sculpture Session,” Session: Matter in Motion: Transcultural Material and Symbolic Transformations, 36th CIHA World Congress, *Matter Materiality*, 23 June – 28 June 2024.

- “Paris, Tunis... Ni-jimi?: African Entanglements around the 1270 Crusade,” Leeds International Medieval Congress. Medieval African Networks, II: Saharan Networks, 4 July 2023.
- “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, 7–10 May 2020 (online due to Covid).
- “Reaching for the Stars: Failed enamels, c. 1300,” *Failure: Understanding Art as Process, 1150-1750*, Kunsthistorisches Institute, Florence, IT, 5–6 November 2020.
- “Medieval Masks? Evidence and Method in African Art,” African Studies Association, Boston, MA, 21–23 November 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, 7–9 March 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, 2–5 July 2018.
- “Material Translations: Medieval Sculpture in a World System,” *New Directions in the Study of Medieval Sculpture*, Henry Moore Institute, Leeds, United Kingdom, 16–17 March 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, 14–15 October 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, FR, 16–20 July 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, 12–15 May 2016.
- “Synergy across media: A Gothic sculptor in wood and ivory,” Canadian Conference of Medieval Art Historians, Université de Laval, Québec, QC, 1–2 April 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, PL, 11–12 June 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, 14–17 May 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, 8–10 December 2014.

- “Yves et ses ivoires. La crosse de Yves de Chartres.” McGill University, Société des études médiévales du Québec, Montreal, QC, 20 September 2014.
- “A Workshop Reconstructed: Construction and Context.” British Museum and Courtauld Institute of Art, *Gothic Ivories: Content and Context*, London, UK, 5–6 July 2014.
- “Facing Facture and Pygmalion’s Dilemma.” University of Notre Dame, *Medieval Art History after the Interdisciplinary Turn*, South Bend, IN, 28–29 March 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, 3–4 May 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, 2–3 November 2012.
- “*Fecit etiam rex Salomon thronum de ebore grandem: the Vierge d’Ourscamp.*” The International Congress of Medieval Studies, Kalamazoo, MI, 10–13 May 2012.
- “New Pygmalions: 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, 23 March 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, IT, 6–9 September 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, PT, 19 April 2011.
- “Liturgical Activation of the Ivory Glorification of the Virgin Ensemble at Saint-Denis.” Canadian Conference of Medieval Art Historians, Toronto, ON, 11 March 2011.
- “Micro-Architectural Representation on Gothic Ivories.” College Art Association Conference, Session: *Representing Gothic*, New York, NY, 10 February 2011.
- “Whodunit?: The Patronage of Ivory Diptychs and the Court of Louis IX.” International Congress of Medieval Studies, Kalamazoo, MI, 7 May 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, 8–11 November 2006.
- “Reiteration as Innovation: Form and Function in Gothic Devotional Ivories.” Canadian Conference of Medieval Art Historians, Kingston, ON, 9–11 March 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, 7–9 March 2019.
- Conference Co-Organizer, with Ada Kuskowski and Mary Caldwell, *Gothic Arts*, University of Pennsylvania, Kislak Center, Philadelphia, PA, 23–24 March 2018. \$24,550 raised.
- Conference Organizer, *35th Annual Canadian Conference of Medieval Art Historians*, Université de Montréal, Montréal, QC, 19–20 March 2015.

Session Co-Organizer with Nicholas Herman, *Skeuomorphic: The Skeuomorph from the Acropolis to iOS*, College Art Association Annual Conference, New York, NY, 11–14 February 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, 18 April 2013. £4,850 raised from public and private foundations.

EXHIBITION PROJECTS

Consultant, *Siena and the World: Art of the Trecento*, Metropolitan Museum of Art and the National Gallery London, New York, 7 October 2024 to 26 January 2025, and London: 5 March to 22 June 2025.

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 & EDUCATION

“How Archaeology is Changing What We Know about Medieval Africa,” for 2023 Virtual Summer Institute, Center for African Studies, Howard University, 2 August 2023 (organizer and mediator).

“Trans Saharan and Inter-Regional West African Trade 800-1500 CE,” *Bouctou: An Africana magazine for teachers and students* (Howard University), Issue 1 (Fall 2022): 5–10.

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, Princeton, NJ
“Reconsidering Ivory,” panel discussion, 10 February 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, 17 December 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), 13 May 2019.

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

- “ART BIO MATTERS 2018,” 8–10 November 2018. Invited participant.
- Glencairn Museum, Bryn Athyn, PA
 “ICMA Study Day,” 27 October 2018.
- Art Institute of Chicago, Chicago, IL
 “ICMA Study Day,” with Martha Wolff, 15 May 2018.
- Walters Art Gallery, Baltimore, MD
 “Medieval Ivories,” for Dr. Megan McNamee’s grad seminar, Johns Hopkins, 25 October 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, 3 March 2017.
- Musée des Beaux-Arts, Montréal, QC
 “Matériels de la sculpture médiévale,” Lecture for volunteer docents, 20 April 2015.
 “Materials of Medieval Sculpture,” Lecture for volunteer docents, 24 November 2014.
- The British Museum, London, UK
 “Gothic Ivories Study Day,” with Lloyd DeBeer, 30 July 2014.
- The Cloisters, Metropolitan Museum of Art, New York, NY
 “Gothic Tales: Narratives and Narrativity in Medieval Art,” 21 May 2011.
 “*Regina Coelestis*: The Virgin Mary in Medieval Art and Theology,” 27 March 2010.
 “In Cloisters and Closets: Objects of Devotion in Daily Life,” 4 July 2009.
- Boston Museum of Art, Boston, MA
 “Medieval Ivories Study Day,” Harvard Art History grad cohort, 6 November 2009.
- Art Gallery of Ontario, Toronto, ON
 “Medieval Ivories from the V&A Viewing Session,” 12 October 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.
- World Art to 1400 (ArtH 101/1010), survey, Fall 2016, Fall 2017, Fall 2018, Fall 2020, Fall 2021, Fall 2022.
- Medieval Art (ArtH 240/2400), lecture course, Spring 2017, Spring 2019, Spring 2023.
- Gothic Architecture: Gold+Stone (ArtH 245), lecture course, Spring 2018.
- Undergraduate Methods (ArtH 300), seminar, Fall 2017.
- African Art, 600–1400 (ArtH 440/4400), advanced lecture, Spring 2021, Fall 2022.
- 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 740/7400), graduate seminar.
 Relics, Pilgrimage, and Material Culture, Winter 2017.
 Medieval Materials: Experiment, Innovation and Failure. Fall 2018
 Medieval Art Now, with Ivan Drpic. Fall 2021
 Art in the Age of Duccio, with David Kim. Spring 2023.

Mellon Object Study subvention to take students to New York, NY.

M.A. Supervision:

Nina Hofkosh-Hulbert, "Drawing Land Organization in Bartolus de Saxoferrato's Tractatus Tiberiadis (1355) and Bertran Boysset's Traité d'Arpentage (1405)," MA thesis, Penn History of Art, March 2024. Fall 2022–Spring 2024.

Brooke Wrubel, "Cross-Material Conversations: Cosmati Work, Cloth of Gold, and Enamelwork in Duccio's Maestà," Fall 2021–Spring 2023.

Ph.D. Supervision:

Lucie Schwartz, TBD, Fall 2024 – present

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

Dissertation committees: Elliot Mackin (ongoing), Elisa Galardi (ongoing), Katelyn Hobbs (2022), Megan Boomer (2019), Laura Tillery (2018), Elizabeth Lastra (2017).

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 XIIIe 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

Élodie Leschot, “La Crosse et la Couronne: Politique artistique et enjeux de pouvoir sous Louis VII (1137–80),” Doctorate in history of art, l’Université de Lausanne et Paris 1 Panthéon-Sorbonne. Prof. Nicolas Bock et Prof. Philippe Plagnieux. March–May 2024.

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 Deschènes, “Ornement signifiant : La microarchitecture sur les dalles funéraires de la collection Gaignières (XIIIe - XVe 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

Member of the Editorial Board, *Gesta*, February 2024–2027.

Member of the Board, International Center of Medieval Art, February 2023–2026.

Audit Committee, International Center of Medieval Art, February 2023–2026.

Grants & Awards Committee, International Center of Medieval Art, February 2023–2026.

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.

Journals: *Gesta*; *Speculum*; *Art History*; *Science*; *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*; *Medieval Feminist Forum: A Journal of Gender and Sexuality*; *Materia: Journal of Technical Art History*

Books: *Routledge*; *Harvey Miller*; *Cambridge University Press*; *Brill*

Grants and Fellowships : *American Academy Berlin*; *American Academy Rome*; *Israel Science Foundation*; *Swiss National Science Foundation*; *Villa I Tatti*

DEPARTMENT & UNIVERSITY SERVICE

April 2023 Mellon-PMA Object-based Study Day, with Jack Hinton, History of Art Department
Spring 2023 Penn Press Undergraduate Prize Committee, SAS
2022–23 Undergraduate Advisory committee, History of Art Department
2021–22 Graduate Advisory committee, History of Art Department
2020–2022 Living Land Acknowledgment Working Group co-organizer
2021–22 Indigenous Arts in Focus lecture series, Sachs Arts Initiative Grant, co-organizer
2017–present Fulbright Faculty Committee, University of Pennsylvania
2017–18 Graduate Advisory committee, History of Art Department
March 2017 Mellon-PMA Object-based Study Day, with Jack Hinton, History of Art Department
2017–18 Colloquium co-organizer, History of Art Department
2016–17 Search committee for a Historian of African Art, History of Art Department
2016–19 Mellon-PMA Object Oriented learning grant steering committee, History of Art Department

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, C1); German (Reading); Latin (Reading)