
SHERRY C.M. LINDQUIST

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EDUCATION

PhD	Northwestern University, 1995, Art History Subfields: Medieval and Northern Renaissance/Early Modern Art
MA	Northwestern University, 1987, Art History
BA	Northern Illinois University, 1986, Art History
AA	William Rainey Harper College, 1984, Fine Arts

EMPLOYMENT

2021 -	Professor, Western Illinois University, Macomb, IL
2016-2021	Associate Professor, Western Illinois University, Macomb, IL
2019-2017	Dorothy Kayser Hohenberg Visiting Chair of Excellence in Art History, University of Memphis
2012-2016	Assistant Professor, Western Illinois University, Macomb, IL
2011-09	Visiting Assistant Professor, Knox College, Galesburg, IL
2008-07	Visiting Assistant Professor: Webster University; University of Missouri, St. Louis; St. Louis Community College, Wildwood
2006	Visiting Assistant Professor, Northwestern University, Evanston, IL
2005-04	Visiting Assistant Professor, University of Notre Dame, IN
2003-1996	Assistant Professor, Saint Louis University

FELLOWSHIPS, GRANTS, & HONORS

External

2022	Renaissance Society of America, Samuel H. Kress Publication Subvention for Art Historians
2017	NEA Art Works: for <i>Medieval Monsters: Terrors, Aliens, Wonders</i>
2015	Research Support Grant, The Paul Mellon Centre for Studies in British Art, Yale University
2015	British Academy Neil Ker Memorial Grant
2014	Kress Grant to attend, "Teacher's Seminar for Technical Art History," Institute of Fine Arts, New York
2009-08	Kress Senior Research Fellow, Warburg Institute, London
2007	Finalist, Art Historians Interested in Pedagogy & Technology, Innovative Course Design Award
2006	Samuel H. Kress Foundation Subvention Grant for <i>Agency, Visuality and Society at the Chartreuse de Champmol</i>
2004	Senior Fulbright Research Fellow to France
2002	J. Paul Getty Postdoctoral Fellowship
1990-89	École des Chartes Exchange Fellowship with the Newberry Library

Internal

2026	Distinguished University Professor
2025	Mini Sabbatical Award, Fall
2021	Summer Stipend, WIU Foundation/Office of Sponsored Projects
2020	Provost's Award for Excellence in Scholarly/Professional Activities
2020	College of Fine Arts and Communication Award for Excellence in Scholarly/Professional Activities
2016	Summer Stipend, WIU Foundation/Office of Sponsored Projects
2016, 2015	Professional Achievement Award, Western Illinois University
2015	WIU Faculty Research and Creative Activities Award: Best in Track, Research Development
2010	Knox College Mellon Faculty Development Grant
2002–1997	Saint Louis University Awards: stipends for Learning Communities project (1999) and Ethics Across the Curriculum course design (2000) Faculty Travel Awards: 1997-2003; Mellon Faculty Development Awards: 1997, 1998, 1999, 2001, 2002

PUBLICATIONS

Monographs:

Forthcoming	<i>The Creatures of Hieronymus Bosch</i> (Abbeville Press, 2027)
2024	<i>The Book of Hours and the Body: Somaesthetics, Posthumanism, and the Uncanny</i> (Routledge). <u>Reviewed in caa.reviews</u> .
2008	<i>Agency, Visuality and Society at the Chartreuse de Champmol</i> (Ashgate). <u>Reviewed in <i>Antiquaries Journal</i>, <i>Art Book</i>, caa.reviews, <i>Catholic Historical Review</i>, <i>English Historical Review</i>, <i>H-France Review</i>, <i>Revue de l'Art</i>, <i>Speculum</i>, <i>Studies in Iconography</i></u>

Edited Volumes/Journal Issues

2014	“Female Sexualities,” special issue of <i>Different Visions</i> , vol. 5. Co-edited with Mati Meyer.
2012	<i>The Meanings of Nudity in Medieval Art</i> (Ashgate). <u>Reviewed in <i>Bulletin Monumental</i>, <i>Mediaevistik</i>, <i>Medium Aevum</i>, <i>Parergon</i>, <i>Speculum</i>, <i>Studies in Iconography</i></u> .
2002	“Artistic Identity in the Middle Ages,” special issue of <i>Gesta</i> , 41/1. Coedited with Stephen Perkinson and Elizabeth Sears.

Exhibition Catalogs

2018	<i>Monster Marks</i> . Online catalog for <i>Monster Marks</i> , exhibition at the Art Museum of the University of Memphis (3/25-7/28, 2018): https://www.memphis.edu/amum/exhibitions/monstermarks_galleryguide.php
2018	<i>Medieval Monsters: Terrors, Aliens, Wonders</i> . With Asa Mittman and a foreword by China Miéville. The Morgan Library and D. Giles Ltd. <u>Reviewed in: <i>Studies in Iconography</i>, Medievalists.net</u> (“It’s the best

medieval art book I've seen in a long time, and I highly recommend it to art-lovers, monster-lovers, and medievalists, alike."); [Art Libraries Society of North America](#);

Articles and Chapters

- Forthcoming. "Incontinent Demons: The Abject Pleasures of Hieronymus Bosch," *Monster Theory 3.0*, ed. Jeffrey J. Cohen (University of Minnesota Press, 2026)
- Forthcoming. "Feminist and Gender Perspectives," *Medieval Book Illumination: an Introduction*, ed. Sonja Drimmer and Adam Cohen, 2026
- Forthcoming. "Curating Monsters: Grappling with Medieval and Modern Otherness in the Gallery," with Asa Mittman. *Curating the Global Middle Ages*, ed. Gerhard Lutz and Lloyd DeBeer, ICMA Viewpoints Series (Penn State University Press)
- 2021 "Beauty and the Beasts: Rereading the Hours of Mary of Burgundy," *Mary of Burgundy: The Reign, the 'Persona' and the Legacy of a European Princess*. ed. Jonathan Dumont and Elizabeth l'Estrange, Brussels: Brepols, 177-203.
- 2020 "Culture's Monsters: *Monster Marks*," in *Monsters: A Companion*, ed. Simon Bacon, xi- xix. London, Peter Lang, Ltd
- 2017 "Introduction." In *Gender, Otherness and Culture in Medieval and Early Modern Visual Culture*, ed. Michelle Moseley-Christian and Carlee Bradbury, 1-9. Palgrave.
- 2017 "The Iconography of Gender." In *The Routledge Companion to Medieval Iconography*, ed. Colum Hourihane, 412-424. London and New York: Routledge.
- 2017 "Masculinist Devotion: Flaying and Flagellation in the *Belles Heures*." In *Down to the Skin: Images of Flaying in the Middle Ages*, ed. Larissa Tracy, 173-207. New York: Boydell and Brewer, 2017.
- 2014 "Visualizing Female Sexuality in Medieval Cultures." *Different Visions 5* (2014): 1-24.
- 2013 "Luxuriating in Poverty and Philosophy: Some Unusual Nudes in the Manuscripts of Louis of Bruges." In *Staging the Court of Burgundy*, ed. Ann van Oosterwijk, 325-334. Turnhout: Brepols.
- 2012 "Gender." In "Medieval Art History Today - Critical Terms," special issue of *Studies in Iconography*, ed. Nina Rowe, 33: 113-30.
- 2012 "Memorializing Knute Rockne at the University of Notre Dame: Collegiate Gothic Architecture and Institutional Identity." *Winterthur Portfolio*, 46/1:1-24.
- 2011 "Visual Meaning and Audience at the Chartreuse de Champmol: a Reply to Susie Nash's Reconsideration of Claus Sluter's *Well of Moses*." *Different Visions 3*: <http://differentvisions.org/two.html>.

- 2008 "A Sympathetic Setting for Medieval Art in St. Louis." In *To Inspire and Instruct: A History of Medieval Art in Midwestern Museums*, ed. Christina Nielsen, 99-116. Newcastle: Cambridge Scholars Press.
- 2006 "Le Sacré circonscrit: le corps du Christ à la Chartreuse de Champmol." In *Rencontres del'Ecole du Louvre*, 395-408. Paris: Ecole du Louvre.
- 2004 "'The Will of a Princely Patron' and Artists at the Burgundian Court." In *The Artist at Court*, ed. Stephen J. Campbell, 46-56. Chicago: University of Chicago Press for the Isabella Stewart Gardner Museum.
- 2004 "L'organisation du chantier de Champmol/The Organization of the Construction Site at the Chartreuse de Champmol." In *L'Art à la cour de Bourgogne: Le mécénat de Philippe le Hardi et de Jean sans Peur/Art from the Court of Burgundy, 1364-1419*, 171 -74. Paris: Réunion de Musées Nationaux/Cleveland Museum of Art.
- 2004 "'Parlant de Moy': Manuscripts of *La Coche* by Marguerite of Navarre." In *Excavating the Medieval Image: Manuscripts, Artists, Audiences: Essays in Honor of Sandra Hindman*, ed. Nina Rowe and David Areford, 197-221. London: Ashgate.
- 2003 "Women in the Charterhouse: the Liminality of Cloistered Spaces." In *Architecture and the Politics of Gender in Early Modern Europe*, ed. Helen Hills, 177-192. London: Ashgate.
- 2003 "A New View of the Chapel of Angels at the Chartreuse de Champmol." *Source* 27/4: 2-7.
- 2002 "Accounting for the Status of Artists at the Chartreuse de Champmol." *Gesta* 41/1: 15-28.
- 2002 "Introduction to "Artistic Identity in the Middle Ages." With co-editor Stephen Perkinson for a special issue of *Gesta* 41/1: 1-2.
- 2000 "Nationalism and Nostalgia in Early Fifteenth-Century France: St. Louis Public Library MS Grolier 50." *Manuscripta* 44:135-160.

Book and Exhibition Reviews

- 2025 [Review](#) of Mathieu Dedlicque, ed., *The Très Riches Heures of Jean, Duke of Berry* (Hannibal Books, 2025), for *Historians of Netherlandish Art Reviews*.
- 2020 Review of Elizabeth Morrison and Larisa Grollemond, *Book of Beasts: The Bestiary in the Medieval World* (Los Angeles, CA: Paul Getty Museum, 2018), *Speculum*, 95/4: 1211-12.
- 2019 Review of Touba Ghadessi, *Portraits of Human Monsters in the Renaissance: Dwarves, Hirsutes, and Castrati as Idealized Anatomical Anomalies* (Kalamazoo, MI: Medieval Institute Publications, 2018), *Preternature* 8/2: 289-93.
- 2019 Review of Jurkowlaniec, Grażyna, Ika Matyjaszkiewicz and Zuzanna Sarnecka, *The Agency of Things in Medieval and Early Modern Art: Materials, Power and Manipulation* (New York: Routledge, 2018), in *Studies in Iconography* 40:289-93. 305-07.
- 2018 Review of Robert Mills, *Seeing Sodomy in the Middle Ages* (Chicago: University of Chicago Press). [caa.reviews](#).

- 2013 Review of Erik Inglis, *Jean Fouquet and the Invention of France* (New Haven: Yale University Press). *Studies in Iconography* 34: 297-300.
- 2012 Review of Elina Gertsman, *The Dance of Death in the Middle Ages: Image, Text, Performance* (Turnhout: Brepols, 2010). *Speculum* 87/3 (July): 871-873.
- 2012 Review of Margot Fassler, *The Virgin of Chartres: Making History through Liturgy and the Arts* (New Haven: Yale University Press, 2010). *Church History* 81/3 (September): 673-74.
- 2009 Review of Anne D. Hedeman, *Translating the Past: Laurent de Premierfait and Boccaccio's de casibus* (Los Angeles: J. Paul Getty Museum, 2008). *Manuscripta* 53/2: 285-290.
- 2009 Review of Corine Schleif, ed. *Triangulating Our Vision: Madeline Caviness's Approach to Medieval Art*, ebook at [www.differentvisions.org.caa.reviews](http://www.differentvisions.org/caa.reviews).
- 2008 Review of Michael Grandmontagne, *Claus Sluter und die Lesbarkeit mittelalterlicher Skulptur: Das Portal der Kartause von Champmol* (Worms: Wernersche Verlagsgesellschaft, 2005). *Speculum* 83/2: 702-704.
- 2007 Review of Andrea Pearson, *Envisioning Gender in Burgundian Devotional Art, 1350-1530: Experience, Authority, Resistance* (Burlington, VT: Ashgate, 2005). *Speculum* 82/1 (January): 226-227.
- 2006 Review of Bret Rothstein, *Sight and Spirituality in Early Netherlandish Painting* (Cambridge/New York: Cambridge University Press, 2005). *Renaissance Quarterly* 59/2 (Summer): 583-585.
- 2005 Review of Renate Prochno, *Die Kartause von Champmol. Grablege der burgundischen Herzöge (1364-1377)* (Munich: Akademie Verlag, 2002). *Speculum* 80/3 (July): 951-953.
- 2002 Review of Walter Simons, *Cities of Ladies: Beguine Communities in the Medieval Low Countries, 1200-1565* (Philadelphia: University of Pennsylvania Press, 2001). *Church History*, 71/4 (December): 879-881.
- 1999 Review of Calvin B. Kendall, *The Allegory of the Church: Romanesque Portals and their Verse Inscriptions* (Toronto, University of Toronto Press, 1998). *Church History* 68/2 (September): 689.
- 1997 Review of John Clark, ed., *The Chartae of the Carthusian General Chapter*, vols 2-3 (Salzburg, Austria, Institut für Anglistik und Amerikanistik Universität, 1995). *Church History* 66/4 (December): 895-896.

Work in Progress

Monograph: *The Ends of Images: Jean Gerson and Art* is the first attempt to assess the contradictory attitudes towards imagery of the prolific Chancellor of the University of Paris (d. 1429)—a towering international figure identified as “a mirror of his times” and “the first public intellectual.” His writings lend insight into the way that images operated in relation to shifting notions about artistic identity, imagination, idolatry, vision, devotion, Jews,

“Saracens,” obscenity, the nude, clerical and political authority, relics, secular badges, magic, witches, the nuclear family, and beauty.

Article: “Jean Gerson and Art: The Limits of Devotional Images,” adapted from Chapter 1 of the above. Under review by the *Journal of the Warburg and Courtauld Institutes*.

Other Publications and Media

- 2024 "This Is why It Matters that Western Illinois University Fired All Its Librarians." *Chicago Tribune* (Chicago), August 20, 2024. <https://www.chicagotribune.com/2024/08/20/opinion-western-illinois-university-fire-libarians/?share=enrietct2whitiatilwn>.
- 2022 Margins and Monsters with Sherry Lindquist [podcast](#) for *Les Enluminures*. March 18, 2022.
- 2018 [“Confronting Power and Violence in the Renaissance Nude.”](#) Invited blog post in conjunction with *The Renaissance Nude*, an exhibition at the J. Paul Getty Museum at the Getty Center (10/30/2018 - 01/27/19), and the Royal Academy of Arts, London, United Kingdom (2/26/19 – 02/26/19). Also on [Smarthistory](#).
- 2018 Commentary on Acoustiguide Tour for *The Renaissance Nude*, an Exhibition at the J. Paul Getty Museum at the Getty Center (10/30/2018 - 01/27/19), and The Royal Academy of Arts, London, United Kingdom, 2/26/19 – 02/26/19
- 2018 “Here There Be Dragons,” *The Magazine Antiques*, with Asa Mittman. May/June, 2018, 78-87.
- 2018 “*M*” is for *Monster* (a scholarly coloring book). Arizona Center for Medieval and Renaissance Studies. With Asa Mittman and Jamie Richardson.
- 2014-2016 Editor of the triannual newsletter of the International Center for Medieval Art
- 1998-96 Translation of *Ubu Roi* by Alfred Jarry from French. Performed by Hystopolis Productions, Lake Forest, IL (April/May 1996); the Public Theater, New York City, NY (Sept. 1996); and Edison Theater, St. Louis, MO (April 1998). Reviewed by Richard Christiansen, then chief critic of the *Chicago Tribune*, as “crackling and revelatory.”

PRESENTATIONS

Invited

- 2025 “The Book of Hours and the Body: Technologies of Devotion and Desire.” The Annual Lecture of the Department of Religion, Boston University. March 26
- 2025 “Monster Theory: From Humbaba to Creepypasta,” interactive lecture for combined undergraduate humanities classes, Boston University, March 25
- 2025 “The Creatures of Hieronymus Bosch,” Medieval Studies Writing Group, Washington University in St. Louis. Jan. 31
- 2024 “Gender, Posthumanism, and the Hours of Mary of Burgundy,” Keynote lecture for the Society for the Study of Early Modern Women and Gender, at the Renaissance Society of America meeting, Chicago, IL
- 2023 “Hieronymus Bosch’s Nudes,” keynote lecture for the Feminist Art History Conference, American University, Washington DC
- 2022 “Curating Monsters,” School of Visual Studies Lecture Series (inaugural lecture), University of Missouri, Columbia, Oct. 26
- 2019 “Medieval Monsters: Near and Far,” Case Western Reserve University, September 26; and The Blanton Museum of Art, Austin, TX, Nov. 12
- 2019 “Medieval Monsters: Terrors, Aliens, Wonders,” Co-leader of study day for the International Center for Medieval Art, Cleveland Museum of Art, Sept. 16; and the ICMA Study Day and Graduate Student Mentoring Event, Blanton, Museum, Austin, TX, Nov. 11
- 2019 “The Material, the Ethereal, and the Uncanny in Late Medieval and Renaissance Manuscripts,” Keynote lecture for IMAGO Conference (The Israeli Association for Visual Culture of the Middle and Early Modern Ages) Conference, Ra'anana, Israel, April 10
- 2019 “The Renaissance Nude and its Alternatives,” The Dorothy Kayser Hohenberg Lecture in Art History, Memphis TN, February 24
- 2019 “The Posthuman Hours of Mary of Burgundy,” University of Tel Aviv, Israel. April 8
- 2019 “Nudity and Nakedness in the French Renaissance,” presentation for the study day in conjunction with *The Renaissance Nude*, an exhibition at the J. Paul Getty Museum, January 14
- 2018 “Uncanny Visions: Undermining Reality in Late Medieval and Renaissance Illuminations,” Middlebury College, September 27
- 2018 “The Monstrous Other in Medieval Art,” Morgan Library & Museum, June 8 (with Asa Mittman). Gallery talks about “Medieval Monsters: Terrors, Aliens, Wonders,” for the public (June 29), the International Center for Medieval Art (June 26); and Met Interns, (June 27)
- 2018 “Race, Monstrosity, and the Other in Medieval Art,” The Dorothy Kayser Hohenberg Lecture in Art History, Memphis TN, April 18
- 2018 Gallery talks and docent training for Monster Marks, AMUM, March 25, April 7, 11, 26, 29.
- 2018 “Sex, Gender, and the Ethereal Body in Medieval Art,” University of Mississippi, February 12

- 2017 “The Body and the Book of Hours: Somaesthetics, Posthumanism and the Uncanny Valley,” Elizabeth Allen Visiting Speaker in Art History, Northern Illinois University Department of Art, March 2
- 2015 “Terrors, Aliens and Wonders: Medieval Monsters,” Western Illinois University Library, Oct. 28
- 2013 “Medieval Monsters.” Figge Art Museum, Davenport, IA, December 5
- 2013 “The Rhetoric of the Flesh in Late Medieval Art.” University of Iowa, Iowa City, Department of Art History, April 25
- 2010 “Sculptural Innovation at the Court of Burgundy: Artists, Patrons and Imagery.” Dallas Museum of Art, Nov. 4
- 2010 “Monastic Orders and the Religious Context of the Chartreuse de Champmol.” For “Majesty, Memory, and Mourning in the Late Middle Ages,” an interdisciplinary undergraduate/graduate course directed by Rick Brettell at the University of Texas, Dallas, and Bonnie Wheeler and Jeremy Adams, Southern Methodist University, Dallas, Nov. 4
- 2010 “Artistic Innovation in Sculpture and the Status of Artists at the Court of Burgundy.” Sunday-at-the Met series, Metropolitan Museum of Art, New York City, April 11
- 2009 “The Meanings of Nudity in Medieval Art.” Katherine Brown Distinguished Lecture in Art History. Rice University, Houston, March 16
- 2009 “Unorthodox, Obscene and Heretical Images in Late Medieval Europe: What They Reveal.” Art History Research Seminars, University of St. Andrews, Scotland, Feb. 11
- 2008 “Attitudes towards Artistic Imagery in Later Medieval Europe.” Director’s Work-in-Progress Seminar, Warburg Institute, London, December 3
- 2008 “Le Puits de Moïse dans l’espace et les dévotions des chartreux.” For the colloquium, “Autour le Puits de Moïse : pour une nouvelle approche.” Musée des Beaux-Arts, Dijon, Oct. 16-18
- 2006 “Interpretive Strategies: K-12 Teaching at the Saint Louis Art Museum.” For the “Bigger Event for Teachers,” October 16
- 2005 “Teaching, Cultural Assumptions, and Museum Display.” Snite Museum, University of Notre Dame, February 22
- 2004 “‘And What is More Amazing, there is Hell Painted Within’: Vision, Image and Society in the Writings of Jean Gerson.” Department of Art History, Northwestern University, Nov. 11
- 2004 “Devotion by Design: the Foundation and Plan of the Chartreuse de Champmol.” For the colloquium, “Art from the Court of Burgundy (1364-1419).” The Cleveland Museum of Art, Oct. 30
- 2004 “Le Sacré Circonscrit: le corps de Christ à la Chartreuse de Champmol.” For the colloquium, “La creation artistique en France autour de 1400.” Ecole du Louvre, Paris, Université de Bourgogne, Dijon, and Musée des Beaux-Arts, Dijon, July, 7-10
- 2004 “‘Parlant de Moy’: Manuscripts of *La Coche* by Marguerite of Navarre.” For “Excavating the Medieval Book: A Symposium in Honor of Sandra Hindman,” The Newberry Library in Chicago, June 4

- 2002 “‘When I see an Ass, that Ass Multiplies Asses from Itself:’ Art and Vision in the Late Middle Ages.” Southern Illinois University, Carbondale, IL. For the Forum for European Studies, Nov. 20
- 2002 “Optics, Naturalism, and Social Meaning in Late Medieval Art.” Annual Lecture for Medieval Studies, 2002-03. Center for Medieval and Renaissance Studies, Saint Louis University, Oct. 9
- 2001 “Introducing Medieval Manuscripts.” Main branch of the Saint Louis Public Library, Nov. 3
- 1995 “Problems in Reading illuminated Manuscripts.” Presentation to the NEH Institute, “Medieval Lyric Poetry: Problems in Reading.” Organized by William D. Paden, Northwestern University, June 29

Conference Papers/Panels

- 2026 “The Technological Unconscious and the ‘Spirit of High Gothic Marginal Illumination’ in Works by the Vienna Master of Mary of Burgundy and Hieronymus Bosch.” Medieval Academy of America, Amherst, Massachusetts, March 19-21.
- 2025 “Humans, Almost Humans, Animals, and Monsters in the Works of Hieronymus Bosch,” Session: “Monsters are Us: Early Modern Monster-making and the Category of the Human,” organized by Surheka Davies, 71st Annual Meeting of the Renaissance Society of America
- 2024 Participant in “Medieval Art History Tomorrow: A Whiteboard Session,” sponsored by *Different Visions*, organized by Nina Rowe and Eliza Garrison. 59th International Congress on Medieval Studies, Kalamazoo, MI.
- 2023 “Reading in Stone: What Are Books Doing in Burgundian Sculpture of the 15th Century?” Burgundian Sculpture of the 15th c. (December 11-13).
- 2023 “Accessories of Sin: Demonic Fashion in Boschian Hellscape,” 58th International Congress on Medieval Studies, Kalamazoo, MI. Session: “Dress and Textiles II: Embellishment and Decoration,” organized by DISTAFF.
- 2022 “Political, Artistic, and Existential Borders in the Hours of Thomas Butler,” Leeds International Medieval Congress, 2022. Session: “Transgression and Conflict in Multi-Text Manuscripts,” organized by Mary Bateman.
- 2021 “Curating Monsters: Grappling with Medieval and Modern Otherness in the Gallery.” 55th International Congress of Medieval Studies, Kalamazoo, MI. Session: “Medieval exhibitions in the Era of Global Art History,” organized by Gerhard Lutz and Lloyd de Beer.
- 2020 “Desire and Decorum: The Male Nude in Fifteenth-Century Devotional Books,” College Art Association Conference, Chicago. Session: Re-Assessing the Northern European Male Nude,” organized by Martha Hollander, Hofstra University, and Lisa Rosenthal, U of IL, Urbana-Champaign.
- 2018 “Embodying the Ethereal: Sexed Souls and the Uncanny Trinity in the Vernacular Imagination,” Renaissance Society of America Conference,

- New Orleans. Session: "Leo Steinberg's *Sexuality of Christ*, Revisited I," organized by Benjamin Braude.
- 2017 "Gendered Self-fashioning in Late Medieval Books of Hours," Association of Art Historians (AAH) Conference, Loughborough, UK. Session: "Revisiting Susan Groag Bell: New Directions for 'Medieval Women Book Owners,'" sponsored by the ICMA.
- 2016 "The Hermaphroditic Soul in Medieval Art," 51th International Congress of Medieval Studies, Kalamazoo, MI. Session: "Hermaphrodites: Genitalia, Gender, and Being Human in the Middle Ages," organized by Ruth Evans and Eileen Joy.
- 2016 "No Man's Land," 51th International Congress of Medieval Studies, Kalamazoo, MI. Session: "Authority and Dissent in Medieval Art History Today: A Roundtable Discussion in Memory and Celebration of Barbara Abou-El-Haj," organized by Nina Rowe.
- 2016 "Somaesthetic Devotion: Violence and Identity in Late Medieval Books of Hours," College Art Association Conference, Washington, DC. Session: "'Thinking through the Body': Visual Passion in Medieval and Early Modern Art," organized by Mati Meyer and Assaf Pinkus.
- 2015 "Nude Trinities and Other Anomalies in Books of Hours Made and Refurbished for the Butler Family of London: British Library MSS Harley 2887 and Royal 2 B XV." Forty-second Saint Louis Conference on Manuscript Studies. October, 2015.
- 2015 "Beauty and the Beasts: Re-reading the Hours of Mary of Burgundy," Mary of Burgundy The Reign, the 'Persona' and the Legacy of a European Princess, International Colloquium (Brussels–Bruges, 5–7 March 2015).
- 2014 "Sexed Souls in Late Medieval Art," Fifth Annual Feminist Art History Conference, American University, Washington DC
- 2014 "Anthropomorphic Trinities, Sexed Souls and Erotic Allegories: Enfleshing the Abstract in Late Medieval Art," 49th International Congress of Medieval Studies, Kalamazoo. Session: "Re/Presenting the Abstract, Abstracting Reality I-II," organized by Jesse Hurlbut.
- 2013 "Masculinist Devotion in the Hands of a Female Beholder: Jeanne de Boulogne and the *Belles Heures*," 40th Saint Louis Conference on Manuscript Studies. Session: "In Her Hands: Manuscripts By, For, or About Women," organized by Susan L'Engle.
- 2013 "The Rhetoric of Flaying in the *Belles Heures* of the Duke of Berry," 48th International Congress of Medieval Studies, Kalamazoo, MI. Session: "MONSTERS II: Down to the Skin: Images of Flaying in the Middle Ages," organized by Larissa Tracy and Asa Simon Mittman.
- 2012 ". Session: "The Art and Science of the Body," organized by Ruth Evans.
- 2011 "Saints, Sovereigns and Severed Heads: A New Reading of the Martyrdom of St. Denis by Jean Malouel and Henri Bellechose," 44th International Congress of Medieval Studies, Kalamazoo, MI. Session: "Visualizing Medieval Politics," organized by Georgiana Donavin.

- 2010 “Gender,” 45th International Congress of Medieval Studies, Kalamazoo, MI. Session: “Key Concepts in Medieval Art History (A Roundtable),” organized by Nina Rowe.
- 2009 “Luxuriating in Poverty and Philosophy: Some Unusual Nudes in the Manuscripts of Louis of Bruges,” “The Splendour of Burgundy (1419-1482): An Interdisciplinary Approach,” Groeningemuseum, Bruges, 12-14 May.
- 2008 “Defying Description: The Contradictions of Artistic Imagery for Church Authorities in the Later Middle Ages,” 43rd International Congress on Medieval Studies, Kalamazoo, MI. Session: “Talking about Medieval Art in the Middle Ages: Verbal Accounts, Hearsay, and Their Impact,” organized by Joan Holladay; sponsored by the ICMA.
- 2007 “Jean Gerson and Art,” 42nd International Congress on Medieval Studies in Kalamazoo, MI. Session: “Jean Gerson,” organized by Daniel Hobbins.
- 2005 “Medievalism and Masculinity: Memorializing Knute Rockne at Notre Dame,” 20th International Conference on Medievalism, Towson University, Baltimore, MD.
- 2003 “The Rhetoric of Silence: Picturing the Book at a Carthusian Charterhouse,” 30th Saint Louis Conference on Manuscript Studies.
- 2003 “Intervisuality and the Body in Claus Sluter’s Sculpture,” College Art Association Conference. Session: “The Body in Medieval Art; the Body as Medieval Art,” organized by Kerr Houston.
- 2002 “Artistic Innovation at the Chartreuse de Champmol in Dijon.” 37th International Congress on Medieval Studies in Kalamazoo, MI. Session: “The Very First Time: Artistic Invention in the Middle Ages,” organized by Stephen Clancy.
- 2001 “Accounting for Artistic Identity at the Chartreuse de Champmol in Dijon.” 36th International Congress on Medieval Studies, Kalamazoo, MI. Session: “Art at the Court of Burgundy,” organized by Laura Gelfand.
- 1998 “Nationalism and Nostalgia in the Court of Charles VI: St. Louis Public Library MS Grolier 50,” 25th Saint Louis Conference on Manuscript Studies.
- 1998 “Women in the Charterhouse: the Legibility and Liminality of Cloistered Spaces,” College Art Association Conference. Session: “Gender and Architecture,” organized by Helen Hills.
- 1993 “Art and the Politics of Piety at the Chartreuse de Champmol in Dijon,” 28th International Congress on Medieval Studies, Kalamazoo, MI. Session: “Relations of Political Programs to Architectonic Propaganda,” organized by Kunibert Bering.

Conference Sessions Organized

- 2023 “Demons and Death in Medieval and Renaissance Manuscripts,” 48th Annual St. Louis Conference on Manuscript Studies.
- 2021 “The Renaissance Uncanny.” Renaissance Society of America (online; previously scheduled in Dublin). Co-organized with Diane Wolfthal.

- 2017 “Revisiting Susan Groag Bell: New Directions for ‘Medieval Women Book Owners,’” Association of Art Historians (AAH) Conference, Loughborough, UK. Co-organized with Elizabeth L’Estrange. Sponsored by the ICMA (two sessions).
- 2016 “Beyond Arbiters of Lay Piety and Ambassadors of Culture: Revisiting Susan Groag Bell’s Medieval Women Book Owners.” 43rd Annual Saint Louis Conference on Manuscript Studies. Co-organized with Elizabeth L’Estrange.
- 2015 “Old Book, New Book: Refurbished Manuscripts in the Middle Ages,” 42nd Saint Louis Conference on Manuscript Studies.
- 2014 Chair of Open Session on Medieval Art, Midwest Art History Association. Saint Louis Art Museum.
- 2012 “Unorthodox Imagery and Vernacular Theology in the Later Middle Ages,” Medieval Academy of America Meeting, St. Louis.
- 2010 “Unorthodox, Heretical and Obscene Imagery in Medieval Manuscripts,” 37th Saint Louis Conference on Manuscript Studies.
- 2010 “Representing the Sexuality of Women in Medieval Europe and Byzantium,” International Medieval Congress, University of Leeds. Co-organized with Mati Meyer. Sponsored by the ICMA.
- 2007 “The Meanings of Nudity in Medieval Art” 42nd International Congress on Medieval Studies in Kalamazoo, MI. Sponsored by the ICMA (two sessions).
- 2006 “Gendered Responses to Art,” Women's and Gender Historians of the Midwest Conference. Maryville University, St. Louis.
- 2005 “Art and Vision in Late Medieval and Early Modern Europe,” College Art Association Conference, Atlanta, GA.
- 2003 “Images, Rhetoric and Narrative,” 30th Saint Louis Conference on Manuscript Studies.
- 2003 “Burgundian Art and Culture,” 38th International Congress on Medieval Studies in Kalamazoo, MI. Sponsored by the Center for Medieval and Renaissance Studies, Saint Louis University. Co-organized with Lisa Deam.
- 2000 “Practice and Identity: The Artist in the Middle Ages,” 35th International Congress on Medieval Studies, Kalamazoo, MI. Co-organized with Stephen Perkinson.
- 2000 “The Late Medieval Artist in Theory and Practice,” College Art Association Conference, NYC. Co-organized with Stephen Perkinson. Sponsored by the ICMA.

Other Presentations

- 1998 Participation in round table discussions following performances of my translation of *Ubu Roi* by Alfred Jarry, Edison theatre, Washington University, St. Louis.

EXHIBITIONS/INSTALLATIONS

- 2018-19 *Medieval Monsters: Terrors, Aliens, Wonders*. Co-curator. The Morgan Library & Museum, New York City (3/8-9/23, 2018); the Cleveland Museum of Art (Summer, 2019); and the Blanton Museum, Austin, TX (Fall, 2019). [*The New York Times*](#), [*The Economist*](#), [*The New York Review of Books*](#), [*Hyperallergic*](#), [*The Art Newspaper*](#), [*Forward*](#), [*Artsy*](#), [*City Guide*](#), [*The Book Collector*](#), [*The Epoch Times*](#), [*Apollo Magazine*](#), [*Medieval Art Research*](#), [*The Week Magazine*](#), [*The New Criterion*](#), [*The Financial Times*](#), [*German NPR*](#), [*City Guide*](#), [*Artsy*](#), [*The Economist*](#), [*The Financial Times*](#), [*Haber's Art Reviews*](#)
- Cleveland venue (Cleveland Museum of Art):* Reviewed by [*Akron Beacon Journal*](#), [*Ohio.com*](#), [*Cleveland.com*](#), [*The News Herald*](#), [*Medium*](#), [*Cleveland Magazine*](#), [*ICMA News*](#), [*Idea Stream*](#), [*Eastside News*](#), [*Cool Cleveland*](#), [*thisiscleveland.com*](#), [*La Prensa*](#), [*Ideastream*](#), [*Akron Beacon Journal*](#), [*Art & Object*](#), [*Clevelandartsevents.com*](#), [*codart*](#), [*ohiochannel.org*](#), [*sotheby's Inc*](#), [*canvas*](#), [*The Renaissance Society of America*](#), [*Wall Street International*](#), [*Spectrum News*](#), [*Crains's Cleveland Business*](#), [*Art Geek*](#)
- Austin, TX venue (Blanton Museum):* [*Sightlines*](#), [*Fox 7 Austin*](#), [*Glasstire*](#), [*The Daily Texan*](#), [*Hilltop Views*](#), [*The Daily Texan*](#)
- 2018 *Monster Marks*. Curator. Art Museum of the University of Memphis (3/25-7/28)
- 2013 *Medieval Monsters* Curator. Figge Art Museum, Davenport, IA (10/12 – 12/15)
- 2011 “Media Revolutions in the Age before Print,” Curated with undergraduate students. Seymour Library, Knox College, Galesburg, IL
- 2006-03 Consulting for reinstallation of medieval art at the Saint Louis Art Museum, with Judy Mann, Curator of Early European Art, and Marilyn Stokstad
- 2001 “Illuminating Medieval Manuscripts,” SLU University Archives (9/24 – 12/31). Curated with undergraduate students and theology graduate student Elizabeth Staley. Coordinated with exhibits of medieval manuscripts at Washington University, the Saint Louis Art Museum, and the St. Louis Public Library
- 2001 “Medieval Illuminations: Books of Hours,” St. Louis Public Library, 12/00-1/01. Curated with students and Jean Gosebrink, Director, Special Collections

TEACHING (COURSES)

Undergraduate Surveys

- Introduction to Art/Visual Culture for Non-Majors
- World Art (Prehistory — 20th century)
- Western Art (Prehistory — 20th century)
- Medieval Art (also: Early Christian, High Medieval, Gothic)
- Renaissance Art (also: Northern Renaissance Art)

Baroque Art
Islamic Art
History of the Illustrated Book: From Hammurabi to Gutenberg

Special Topics (Titles in bold have been taught as graduate seminars; *titles in italics* have been designed and/or proposed but not taught.)
Idolatry and Iconoclasm in Northern Europe
Art and Vision in the Middle Ages (University of Notre Dame)
“Exhibiting Culture”: Introduction to Museum Studies (with graduate section)
Attitudes towards Artistic Imagery in Fifteenth-century Northern Europe
Fantasy and Folly: The Art of Bosch and Bruegel
Gender and Embodiment in the Visual Arts
Gender and Medieval Art (Northwestern)
Gothic Monuments: Cathedral, Castle, Cloister
Illuminated Manuscripts (with graduate section)
Imperial Images in the 16th Century: Hapsburg, Ottoman, Aztec, Benin
Media Revolutions Before the Age of Print
Medieval Monsters (University of Memphis)
Monsters and the Monstrous (Honors seminar)
Museums & Society (with graduate section)
Museum Studies in London
Research Methods in Art History
Uses of the Past: The Middle Ages and American Life
Visual Culture in the Medieval and Early Modern Europe

Interdisciplinary/Team Taught

Medieval Monsters: Terrors, Aliens, and Wonders ([inter-university seminar for NYU and Fordham](#))

First-Year Preceptorial (Knox College, team-taught humanities course, writing intensive)

Medieval Women in Image and Reality (interdisciplinary Honors, team-taught with history and philosophy at St. Louis University)

SELECTED SERVICE ACTIVITIES

Professional

2022-2025 Board of Directors, International Center for Medieval Art
2021 - Member. Editorial Board, *Visualizing the Middle Ages* series. Brill.
2020- New Initiatives Working Group, International Center for Medieval Art (chair, 2022-23)
2014-16 Editor, Newsletter of the International Center for Medieval Art
2012-13 Board of Directors, International Center for Medieval Art
2000- Reviewer of manuscripts for *Art Bulletin*, *Art History*, *Art Journal*, Ashgate Press, Austrian Science Fund, Brill, CUNY Graduate Center, *Essays in Medieval Studies*, *Gesta*, Israel Science Foundation, *Journal of the History of Sexuality*, *Journal of the Warburg and Courtauld Institutes*,

Manuscripta, Oxford University Press, Penn State University Press,
Preternature, Speculum, Studies in Medievalism, Traditio
 2009-2019 Advisory Board for Saint Louis Conference on Manuscript Studies
 2004 Final Selection Committee for Fulbright Grants to France
 2003-97 Advisory Board. Center for Medieval and Renaissance Studies, St. Louis
 University
 2000 Judge for the Gateway Pastel Artists Show, Union Avenue Church, St.
 Louis

Western Illinois University

2021-22/2024-25 Museums Studies, Departmental Personnel Committee
 2023- BFA Committee, Art & Design
 2021 Selection Committee for Provost's Awards of Excellence
 2021 Search Committee for Director Museum Studies.
 2020-2023 Council on General Education (Secretary, 2021)
 2019-21/2024-25 Departmental Personnel Committee
 2012 - 2022 University Gallery Committee
 2016 - Grade Appeal Committee
 2015 Search Committee for Director of the Museum Studies
 2015 Judge, Undergraduate Research Day
 2014 -15 Assessment Committee Chair, Department of Art
 2013-15 Assessment Committee, Department of Art
 2013 Search committee for a tenure-track faculty member in ceramics
 2012 -14 Associate Director, President's Institute

Knox College

2010-11 First-year Preceptorial Steering Committee
 2009-10 Fulbright Committee

Department of Art, Art History, and Design, University of Notre Dame

2004 Prepared a report on peer institutions

Saint Louis University

2001 Interviewer for candidates of prospective Presidential Scholars
 2001 Search Committee for modernist art historian, FPA
 2000 Contributor to successful proposal to fund a new faculty line in art history
 2001-98 Retention Management Committee; Chair, Freshman Seminar
 Subcommittee
 2001-99 Member, FPA Web page Committee
 2000-98 Member, Undergraduate Awards Committee
 2000, 97 Member, Assessment Committees, FPA
 2000-96 Secured funding and/or arranged visits of six guest speakers
 1999-98 Member, Community Service Team
 1998 Principal writer for a digitization proposal funded for over \$100,000 by
 presidential funds, College of Arts & Sciences, the Danforth Foundation

1996 Chair, committee to design quantitative course evaluations for FPA

Community Service

2012 - Volunteer, The Women's Safe House, St. Louis, MO
2005 - State Certified Adult Education and Literacy Volunteer Tutor (Missouri)
2000-98 Organizer, "Open Doors" event for the homeless. Coordinator of children's events. Obtained donations of children's books from local and national booksellers
2000 Organizer and participant, Saint Louis University, "Make a Difference Day"

OTHER RELATED EXPERIENCE

2007 Copy editor for Roger Wieck, *Picturing Piety: The Book of Hours*. London: Paul Holberton for Les Enluminures
2007 Copy editor for Sandra Hindman, *Toward an Art History of Medieval Rings: A Private Collection*. London: Paul Holberton for Les Enluminures

LANGUAGES

Reading, writing and speaking abilities: English (native), French, Spanish; Reading knowledge only: Middle and Old English, Middle and Old French, German, Latin, some Italian and Dutch

PROFESSIONAL AFFILIATIONS

College Art Association
Historians of Netherlandish Art
International Center for Medieval Art
Medieval Academy of America
Renaissance Society of America

REFERENCES

Available by Request