

Elizabeth Langsford Sears

George H. Forsyth Jr. Collegiate Professor of History of Art
University of Michigan
110 Tappan Hall
Ann Arbor, MI 48109-1357
Phone: 734-764-5400 Fax: 734-647-4121
E-mail Address: *esears@umich.edu*

Education:

Ph.D. 1982 Yale University, Department of the History of Art
M.A. 1977 Yale University, Department of the History of Art
B.A. 1974 Duke University (Summa cum laude with distinction in Art History)
1972-73 Junior Year: Athens, Greece (College Year in Athens)

Professional Employment:

Teaching:

University of Michigan, Ann Arbor

2009- present George H. Forsyth, Jr. Collegiate Professor of History of Art
2001-2009 Professor, Department of the History of Art
1995-2001 Associate Professor, Department of the History of Art
1992-95 Assistant Professor, Department of the History of Art

2014- Affiliate, Department of Germanic Languages and Literatures,
University of Michigan

Universität Hamburg

1991-92 (WS) Visiting Professor, Kunstgeschichtliches Seminar

Princeton University

1982-89 Assistant Professor and Mellon Preceptor, Department of Art and
Archaeology
1987-88 Acting Director, Index of Christian Art

Yale University

1981 (Fall) Lecturer, Yale University, Department of History of Art
1976, 1977 Teaching Assistant, Department of History of Art

Editing:

2000-3. Editor of *Gesta* (published under the auspices of the International Center of
Medieval Art, The Cloisters, Fort Tryon Park, New York).

Awards, Fellowships:

- 2019-2020 Cullman Fellowship, New York Public Library
- 2019 Prize for Excellence in Teaching Medieval Studies, Medieval Academy of America, Annual conference, Philadelphia
- 2013-2014 Faculty Fellowship, Institute for the Humanities (University of Michigan)
- 2010-2011 Guggenheim Fellowship
- 2010-2011 Paul Mellon Senior Fellowship, Center for Advanced Study in the Visual Arts, Washington, DC
- 2008 (Winter) Research Fellowship, American Academy in Berlin (Anna-Maria Kellen Fellow)
- 2004 (Sp/Su) Paul Mellon Centre Fellowship, British School at Rome
- 2003 (Sp/Su) Aby-Warburg-Gastprofessur, Warburg Haus, Hamburg [invited]
- 2000 (Winter) Getty Scholar, Getty Research Institute, Los Angeles [invited]
- 1999 LSA Excellence in Teaching Award
- 1997-1998 Faculty Fellowship, Institute for the Humanities (University of Michigan)
- 1996 Julia Lockwood Award (University of Michigan)
- 1995 Visiting Fellowship, All Souls College, Oxford University, Michaelmas term
- 1995 Rackham Fellowship and Rackham Grant (University of Michigan)
- 1990 John Nicholas Brown Prize from the Medieval Academy of America for *The Ages of Man: Medieval Interpretations of the Life Cycle*
- 1989-91 Research Fellowship from the Alexander von Humboldt-Stiftung to the Zentralinstitut für Kunstgeschichte, Munich
- 1988-1989 J. Paul Getty Postdoctoral Fellowship in the History of Art
- 1984-1985 Visiting Fellowship, Magdalen College, Oxford University
- 1982 Prizes on doctoral dissertation (“The Ages of Man in Medieval Art”)
Theron Rockwell Field Prize (University)
Frances Blanshard Fellowship Prize (Department)
- 1979-1980 Wellcome Trust Research Training Scholarship, Wellcome Institute for the History of Medicine, London
- 1977-1979 Kress Foundation Art History Fellowship to the Warburg Institute, University of London
- 1979 Courtauld Institute of Art Summer School Traveling Fellowship
- 1974-1977 Yale University Fellowship
- 1974 Phi Beta Kappa

Publications:**Books:**

Verzetteln als Methode. Der humanistische Ikonologe William S. Heckscher, co-authored with Charlotte Schoell-Glass, Hamburger Forschungen zur Kunstgeschichte (Berlin: Akademie Verlag, 2008). 188 pp.

Reading Medieval Images: The Art Historian and the Object, co-edited with T.K. Thomas (Ann Arbor: University of Michigan Press, 2002). 256 pp.

Contributed article and seven short essays: “Reading Images,” “Medieval Sign Theory,” “Visual Rhetoric,” “Style and Ideology,” “Pictorial Conventions,” “Narrative,” and “Dedication: Ilene H. Forsyth.”

- Edgar Wind, *The Religious Symbolism of Michelangelo: The Sistine Ceiling* (Oxford: Oxford University Press, 2000). 239 pp.
- The Verbal and the Visual: Essays in Honor of William Sebastian Heckscher*, co-edited with K.-L. Selig (New York: Italica Press, 1990). 255 pp.
- The Ages of Man: Medieval Interpretations of the Life Cycle* (Princeton: Princeton University Press, 1986). 235 pp.

Articles:

- “Iconography and Iconology at Princeton,” In *The Index at 100: Iconography in a New Century: Princeton Index of Medieval Art* (forthcoming).
- “First Contact: Panofsky meets Warburg.” In *Aby Warburg 150. Work. Legacy. Promise* (forthcoming).
- “Iconology: Method and Movement.” In *A Companion to the Theories and Methods of Art History* (Wiley-Blackwell, forthcoming).
- “Keepers of the Flame: Bing, Solmitz, Klibansky and the Continuity of the Warburgian Tradition.” In *Raymond Klibansky and the Warburg Library Network: Intellectual Peregrinations from Hamburg to London and Montreal*, ed. Philippe Despoix and Jillian Tomm (Montréal: McGill/Queens University Press, 2018), 29-57.
- “Under Miss Green’s Watch: Three Decades of Art History at the Index of Christian Art,” in *Tributes to Adelaide Bennett Hagens: Manuscripts, Iconography, and the Late Medieval Viewer*, ed. Pamela A. Patton and Judith K. Golden (Turnhout: Brepols, 2017), 15-37.
- “George H. Forsyth and the Sacred Fortress at Sinai,” *Dumbarton Oaks Papers* 70 (2016): 117-50. Co-authored with Ilene H. Forsyth.
- “Six Unpublished Lectures by Jean Seznec: ‘Revival and Metamorphoses of the Gods in Nineteenth Century Art and Literature’ (1978),” Taylor Institution Library: A Bodleian Libraries Weblog (posted July 2016).
<http://blogs.bodleian.ox.ac.uk/taylorian/2016/07/22/six-unpublished-lectures-by-jean-seznec/>
- “Meisterwerke mittelalterlicher Buchmalerei: Die Porträts des Kirchenvaters Hieronymus und des Propheten Jeremia,” in *Gesammeltes Gedächtnis: Konrad Peutinger und die kulturelle Überlieferung im 16. Jahrhundert*, Begleitpublikation zur Ausstellung der Staats- und Stadtbibliothek Augsburg anlässlich des 550. Geburtstags Konrad Peutingers, ed. Reinhard Laube und Helmut Zäh (Lucern: Quaternio Verlag, 2016), 138-43.
- “A Diarist’s View: Roger Hinks on the Warburg Institute ’25 years after its settling in London,” *Vorträge aus dem Warburg-Haus* 12 (2015): 71-95. Special issue: The Afterlife of the Kulturwissenschaftliche Bibliothek Warburg: The Emigration and Early Years of the Warburg Institute in London, ed. Uwe Fleckner and Peter Mack.
- “Panel 8 of Aby Warburg’s Bilderatlas: A guided pathway.” 2014
<http://warburg.library.cornell.edu/panel/8?view=pathways>
- “American Iconography: Assessing FSA Photographs, 1945,” *Visual Resources* 30/3 (2014): 239-54.
- “Encounter: The Warburgians,” *Gesta* 52/2 (2013): 85-87.
- “The Warburg Institute, 1933–1944: A Precarious Experiment in Amalgamation,” *Art Libraries Journal* 38, no. 4 (2013): 7-15.

- “An Émigré Art Historian and America: H. W. Janson,” *Art Bulletin* 95.2 (June 2013): 219-42. Co-authored with Charlotte Schoell-Glass.
- “Warburg Institute Archive, General Correspondence,” *Common Knowledge* 18.1 (Winter 2012): 32-49 [Special issue: The Warburg Institute].
- “Kenneth Clark and Gertrud Bing: Letters on ‘The Nude’,” *The Burlington Magazine*, nr. 1301 (August 2011), 530-31.
- “Seznec, Saxl and *La Survivance des dieux antiques*,” in *Les Images des Dieux/Images of the Gods*, ed. Rembrandt Duits and François Quiviger (London: The Warburg Institute, 2010), 3-20.
- “‘Amerika kennt keine Ruinen’: Horst W. Jansons Amerikabild,” co-authored with Charlotte Schoell-Glass, *Zeitschrift für Ideengeschichte* 3/3 (Autumn 2009): 97-114.
- “The Art-Historical Work of Walter Cahn,” in *Romanesque: Art and Thought in the Twelfth Century*, ed. C. Hourihane (Princeton: Index of Christian Art, 2008), 13-30.
- “Scribal Wit in a Manuscript from the Châtelet: Images in the Margins of Boileau’s *Livre des métiers* (BNF, MS fr. 24069),” in *Studies in Manuscript Illumination: A Tribute to Lucy Freeman Sandler*, ed. K. Smith and C. Krinsky (London: Harvey Miller Press, 2008), 157-72.
- “Eye Training: Goldschmidt/Wölfflin,” in *Adolph Goldschmidt (1863–1944): Normal Art History im 20. Jahrhundert*, ed. G. Brands and H. Dilly (Weimar: Verlag und Datenbank für Geisteswissenschaften, 2007), 275–94.
- “Craft Ethics and the Critical Eye in Medieval Paris.” *Gesta* 45 (2006): 221–38.
- “The Afterlife of Scribes: Swicher’s Prayer in the Prüfening Isidore,” in *Pen in Hand: Medieval Scribal Portraits, Colophons and Tools*, ed. M. Gullick (London: The Red Gull Press, 2006), 75–96.
- “Academic Politics: Art Historians in Rome in the 1920s and 1930s,” *Papers of the British School at Rome* 73 (2005), 275-76.
- “Portraits in Counterpoint: Jerome and Jeremiah in an Augsburg Manuscript,” in *Reading Medieval Images*, ed. E. Sears and T. K. Thomas (Ann Arbor: University of Michigan Press, 2002), 61-74.
- “Die Bildersprache Michelangelos: Edgar Winds Auslegung der Sixtinischen Decke,” in *Edgar Wind: Kunsthistoriker und Philosoph* (Berlin: Akademie Verlag, 1998), 49-75.
- “Ivory and Ivory Workers in Medieval Paris,” in *Images in Ivory: Precious Objects of the Gothic Age*, exhibition catalogue (Detroit: Detroit Institute of Arts, 1997), 19-37.
- “Sensory Perception and its Metaphors in the Time of Richard of Fournival,” in *Medicine and the Five Senses*, ed. W. Bynum and R. Porter (Cambridge: Cambridge University Press, 1993), 17-39.
- “The Iconography of Auditory Perception in the Early Middle Ages: On Psalm Illustration and Psalm Exegesis,” in *The Second Sense: Studies in Hearing and Musical Judgment from Antiquity to the Seventeenth Century*, ed. C. Burnett, M. Fend, P. Gouk, Warburg Institute Surveys and Texts, 22 (London: Warburg Institute, 1991), 19-38.
- “The Life and Work of William S. Heckscher: Some *Petites Perceptions*.” *Zeitschrift für Kunstgeschichte* 53 (1990): 107-34.
- “Louis the Pious as *Miles Christi*: The Dedicatory Image in Hrabanus Maurus’s *De Laudibus Sanctae Crucis*.” In: *Charlemagne’s Heir: New Perspectives on the Reign of Louis the Pious (814-840)*, ed. P. Godman and R. Collins (Oxford: Oxford University Press, 1990), 605-28.

“Word and Image in Carolingian Carmina Figurata,” In *World Art: Themes of Unity and Diversity*, Acts of the XXVIth International Congress of the History of Art, ed. I. Lavin (University Park and London: Pennsylvania State University Press, 1989), II, 341-45.

Reviews:

- Jérôme Baschet, *L'iconographie médiévale* (Gallimard, 2008). Reviewed in *Speculum* (2010).
- Karen Lang, *Chaos and Cosmos: On the Image in Aesthetics and Art History* (Cornell, 2006). Reviewed in *X-TRA: Contemporary Art Quarterly* 10/1 (<http://www.x-traonline.org>)
- Aloïs Riegl, *Historical Grammar of the Visual Arts*, trans. J. E. Jung (Zone, 2004). Reviewed in *Visual Resources* 22 (2006): 394–99.
- Joan Cadden, “Meanings of Sex Difference in the Middle Ages: Medicine, Science and Culture.” Reviewed in *Medical History* 40 (1996): 109-10.
- Steven Bassett, ed., “Death in Towns: Urban Responses to the Dying and the Dead, 100-1600.” Reviewed in *Social History of Medicine: The Journal of the Society of the History of Medicine* (1994): 145-46.
- Joanne S. Norman, “Metamorphoses of Allegory: The Iconography of the Psychomachia in Medieval Art.” Reviewed in: *Speculum* 68 (1993): 216-18.
- Stephen Nichols, *Romanesque Signs* (Yale, 1983). Reviewed in *Art Bulletin* 70 (1998): 347-50.

Entries:

- “Pächt, Otto,” in *Grove Encyclopedia of Medieval Art and Architecture*, ed. Colum Hourihane. (Oxford: Oxford University Press, 2012).
- “Orpheus,” in *The Classical Tradition*, ed. A. Grafton, G. Most, S. Settis (Cambridge, Mass.: Harvard University Press, 2010).
- “Terence,” “Encyclopedias, manuscript,” and “Typological Cycles,” in *The Dictionary of Art* (London: MacMillan, 1996, and on-line).

Recent Scholarly Presentations:

- | | |
|---------------|---|
| July 2018 | “Pre-War <i>Kulturwissenschaft</i> in Cold War Berlin: A Seminar on Aby Warburg at the Freie Universität, SS 1954.” Delivered at the Max-Planck-Institut für Wissenschaftsgeschichte, Berlin, July 3. |
| May 2018 | “The Warburg and the Courtauld: Imbricated Histories” and “The Courtauld and the Warburg: Complementarities”. Delivered at the Courtauld and Warburg Institutes, May 21 and 29; posted on YouTube. |
| November 2017 | Participated in panel: “In 200 years will U-M be able to write a history of this period in American education if digital data is not historically archived?”, University of Michigan IT Symposium, November 2017. |
| October 2017 | “Iconography and Iconology at Princeton.” Conference: “The Index at 100: Iconography in a New Century.” Sponsored by the Index of Medieval Art, Princeton University, October 14, 2017. |
| June 2016 | “First Contact: Warburg Meets Panofsky.” Conference: Warburg 150: Work, Legacy, Promise. Sponsored by Warburg Institute, London, June 13-15, 2016. |

- May 2016 "First Contact: Warburg Meets Panofsky," International Congress on Medieval Studies, Kalamazoo
- October 2015 "Aby Warburg, the Warburg Library, and a Movement of Ideas," University of Michigan (inaugural).
- June 2015 "Keepers of the Flame: Bing, Solmitz, Klibansky and the Continuity of the Warburgian Tradition." Symposium: The Warburg Library's Network: Geography and History of an Intellectual Afterlife. From Hamburg to London, and to Montreal. The Contribution of Raymond Klibansky (1905-2005). Warburg Institute, London. June 18-19, 2015.
- November 2014 "Aby Warburg in Rome, 1929: Seminal Demonstrations of a Method called 'Iconological.' Robert and Avis Burke Lecture Series. Indiana University. November 14, 2014.
- February 2014 "On Emigration and Remigration: Alfred Neumeyer between Amerika and Germany." Busch-Reisinger Museum Study Day, Harvard Art Museums, February 28, 2014.
- January 2014 "Warburg Demonstrates: The Hertziana Lecture, 1929." Workshop: "Warburg as Curator." Bard Graduate Center, New York, January 30, 2014.
- December 2013 "A Diarist's View, 1958: Roger Hinks on the Warburg Institute '25 years after its settling in London.'" Symposium: "The Afterlife of the Kulturwissenschaftliche Bibliothek Warburg." Warburg- Haus, Hamburg. December 13, 2013
- June 2013 Warburg's Hertziana Lecture, 1929: An 'Anatomical Demonstration' of Methodology for the Study of Art." Warburg Institute. June 2013.
- May 2013 "Arranging 'Lots' of FSA-OWI Photographs: Edgar Breitenbach in Washington, 1945." Classifying Content: Photographic Collections and Theories of Thematic Ordering, Warburg Institute, London, May 20, 2013.
- April 2013 "*Ikonomie*: Warburg's 'Demonstrations' and Audience Response." Renaissance Society of America conference, San Diego, April 4-6, 2013
- February 2013 "Humanistic Endeavor in the Diaspora: Krautheimer's Breakthrough, 1942." Institute of Fine Arts, New York University.
- March 2012 "A Charismatic Thinker: Aby Warburg on Image and Word." The Julius Fund Lecture in Medieval Art. Case Western Reserve University.
- October 2011 "Aby Warburg's Hertziana Lecture, 1929, and the German Colony in Rome," Bibliotheca Hertziana, Rome.
- March 2011 "Towards a Cultural History of an Intellectual Movement: Perceptions of the Warburg Project, post-1929". XXXI. Deutscher Kunsthistorikertag, Universität Würzburg (Forum: Wissenschaftsgeschichte der Kunstgeschichte).
- November 2010 "Warburg's Hertziana Lecture, 1929: An 'Anatomical Demonstration' of Methodology for the Study of Art." Center for Advanced Study in the Visual Arts, Washington, DC.
- May 2010 "Around the Year 1200: The Enigma of Period Style." Forty-Fifth International Congress on Medieval Studies, Kalamazoo. (ICMA session: "The Year 1200.")
- February 2010 "The Art Bulletin, 1963/1913/2013." College Art Association Conference, Chicago.

University Service:**University of Michigan (1992-present)**

- 2016-2019 Chair, Department of History of Art
- 2016-2019 Member, Executive Committee, Kelsey Museum of Archaeology
- 2016-2019 Member, Executive Committee, University of Michigan Museum of Art
- 2016-2019 Member, Executive Committee, Interdepartmental Program in Classical Art and Archaeology
- 2015-2016 Member, Search Committee, History of Art/Kelsey Position in Ancient Art and Archaeology
- 2015-2016 Tenure Committee (member)
- 2014-2015 Chair, Search Committee, Latin American Art
- 2014-2015 Chair, Third-Year Review Committee
- 2012-2013 Tenure Committee (member)
- 2011-2012 Tenure Committee (member)
- 2010-2011 Acting Director of Graduate Studies, History of Art
- 2010-2011 Chair, Search Committee, South Asian Art
- 2009-2010 Tenure Committee (Departmental), Chair
- 2009, 2010 Review Committee, Rackham Predoctoral Fellowships
- 2008-2010 Executive Committee, History of Art
- 2008-2010 Director of Graduate Studies, History of Art
- 2008-2010 Executive Committee, Institute for the Humanities
- 2008-2010 Review Committee, Office of Independent Concentrations
- 2008-2010 Campus Interviewer, Fulbright grants
- 2008-2009 Search Committee, Islamic Art
- 2006-2007 LSA Budget Advisory Committee
- 2005-2007 LSA Executive Committee
- 2005 Review Committee, Rackham Predoctoral Fellowships
- 2005-2007 Executive Committee, MEMS
- 2004 Chair, Search Committee, Medieval Art
- 2002-2007 Executive Committee, History of Art
- 2001-2002 Interim Chair, Department of History of Art
- 2001-2002 Dean's Advisory Faculty Fundraising Committee
- 2001-2002 Executive Committee, Kelsey Museum of Archaeology
- 2000-2003 Executive Committee, Michigan Society of Fellows
- 2000-2003 Senior Fellow, Michigan Society of Fellows
- 1999-2002 University Senate Assembly (elected)
- 1999-2003 Executive Committee, Sweetland Writing Center
- 1999-2002 Executive Committee, Program in Medieval and Early Modern Studies
- 1999-2002 Executive Committee, University of Michigan Museum of Art
- 1999 Executive Board, Horace H. Rackham School of Graduate Studies
- 1998-2001 Director of Graduate Studies, History of Art
- 1996-97 Search Committee, Dean, College of Architecture and Urban Planning
- 1995-96 Committee for External Review of University of Michigan/
University of Wisconsin Study Abroad Program in Florence
- 1994-97; 98-99 Executive Committee, Interdepartmental Program in Classical Art & Archaeology (IPCAA)
- 1994-2001 Executive Committee, History of Art
- 1995-97 Graduate Committee, History of Art

1992; 1994 Campus interviewer, Fulbright grants
 1992-93; 1993-94 Institute for the Humanities, Faculty Associate

Service and Professional Activities:

2011-2017 Chair, Publications Committee, International Center of Medieval Art
 2009-2011 Collaborator with Joseph Imorde (awarded Feodor Lynen-Forschungsstipendium für Erfahrene Wissenschaftler from Alexander von Humboldt-Stiftung) for three- year project: “Förderung und Netzwerk.”
 2009-2010 Executive Committee, Medieval Academy of America
 2007-2010 Councilor, Medieval Academy of America
 2000-2003 Editor of *Gesta* [journal of medieval art], International Center of Medieval Art [responsible for acquisition of articles, editing, copy-editing, layout]
 1998-2002 Member of Editorial Board of *Speculum* (Medieval Academy of America)
 1997 Member of board of consultants (NEH-funded) for *Images in Ivory: Precious Objects of the Gothic Age*, an exhibition at the Detroit Institute of Arts
 1996-99 Board of Directors, International Center of Medieval Art (ICMA)
 1996, 1998 Reviewer of applications for the J. Paul Getty Postdoctoral Fellowships in the History of Art and the Humanities
 1994-95 Member, Program Committee, ICMA
 1993-95 Member, Nominating Committee, ICMA; Chair, 1994-95
 1993-96 Board of Advisors, ICMA
 1981- Occasional reviewer of manuscripts for Ashgate, Princeton University Press, Cambridge University Press, Oxford University Press, University of Michigan Press, Medieval Institute Publications, Bloomsbury Press, *Art History*, *Art Bulletin*, *Gesta*, *Viator*, *History of Humanities*, etc.

Teaching:

Courses taught:

University of Michigan (1992-present):

Lecture courses:

Ancient-Medieval survey
 The Visual Arts in Medieval Society
 Early Medieval Kingdoms and Cultures: European Art, 400-1000
 The Gothic Age: Art of Medieval Paris
 The Medieval Book

Seminars: Medieval Makers and Theories of Making
 Medieval Urbanism
 Sacred Texts: Ancient Scrolls and Medieval Manuscripts [Undergraduate]
 Studies in the History of the History of Art
 Art of the Catacombs [Undergraduate]
 Medieval Manuscript Culture [Undergraduate]
 Art at Medieval Courts [Undergraduate]
 Medieval Image Theory
 Manuscript Production in Medieval Paris

Medieval Paris [Undergraduate]
 Medieval Encyclopedias
 The Vienna School of Art History
 The Status of the Artist in Medieval and Early Modern Europe
 Biblical Imagery [Undergraduate]
 Medieval Art Theory
 Art History in the 1920s and 1930s
 Levels of Meaning in Medieval Art
 Problems in Medieval Manuscript Illumination (changing themes)
 French Court Patronage
 Gothic Ivories
 Christine de Pizan
 The Classics in the Middle Ages
 Aby Warburg and his Legacy
 The Black Death: Artistic and Literary Responses to Plague in the Late Middle Ages [Undergraduate]

Universität Hamburg (Fall 1991-92):

Lecture course: Paris im Mittelalter
 Seminars: Probleme der Bibelillustration: Eine Einführung
 Pilgerfahrt und Reliquienverehrung: Kunst im Dienst der volkstümlichen Frömmigkeit

Princeton University (1982-89):

Lecture courses: Introduction to the History of Art (Organizer)
 Medieval Art in Europe

Seminars: Art of the Church Treasures
 Carolingian Art [undergraduate]
 Art of Medieval Paris (1180-1380)
 Medieval Cosmology and the Visual Arts [undergraduate]
 Studies in Iconography: Personification
 Studies in Iconography: The Psychomachia
 Studies in Iconography: Biblical Imagery
 The Art of Holy Places—Relics, Sacred Images, and Shrines

Doctoral Dissertations advised [completed and in progress]:

Chair: Jordan Koel: “Sculpture in the Medieval Imaginary” [in progress]
 Co-chair: Sean Kramer
 Co-chair: Jenny Kreiger (IPCAA), “The Business of Commemoration: A Comparative Study of Italian Catacombs” [March 2017] With Elaine Gazda.
 Chair: Megan McNamee: “Picturing Number in the Central Middle Ages” [2015]
 Chair: Melanie Sympton, “Experiment and Visual Transformation in Illuminated Manuscripts of the *Roman de la Rose*” [2014]
 Co-Chair: Phillip Guilbeau: “El Paular: Anatomy of a Charterhouse” [2011].
 With Achim Timmermann.

- Co-Chair: Heather Badamo: “Image and Community: Representations of Military Saints in the Medieval Eastern Mediterranean” [2011].
With Thelma K. Thomas.
- Chair: Heidi Gearhart: “Theophilus’ *On Diverse Arts*: The Persona of the Artist and the Production of Art in the Twelfth Century” [2009].
- Chair: Heather Flaherty: “The Place of the *Speculum Humanae Salvationis* in the Rise of Affective Piety in the Later Middle Ages [2006].
- Chair: Lisa Bessette: “Early Medieval Visualizations of the Contents of the Psalms” [2004].
- Co-Chair: Catherine Carver McCurrach: “The Veneration of St. Benedict in Medieval Rome: Parish Architecture, Monumental Imagery, and Popular Devotion” [2004]. With Caroline Bruzelius
- Chair: Christina Frieder Waugh: “Style-Consciousness in Fourteenth-Century Society and Visual Communication in the Moralized Bible of John the Good” [2000].
- Co-Chair: Melanie Holcomb: “The Status and Function of Carolingian Carved Ivory” [1999]. With Ilene H. Forsyth.
- Co-Chair: Kirk Ambrose: “Romanesque Vézelay: The Art of Monastic Contemplation” [1999]. With Ilene H. Forsyth
- Chair: Jane Chung: “Guillaume de Saint-Pathus’ Illustrated *Vie et miracles de Saint Louis* (B.N. Ms. fr. 5716)” [1998].
- Chair: Dianne Gwinn Santinga: “Old Testament Rituals of Sacrifice in Romanesque Art” [Princeton University, 1993].
- Chair: Sammye Justice: “The Illustrated Anglo-Norman Apocalypse in England.” [Princeton University, 1993].
- Member: Brenna Larson
- Member: Rheagan Martin
- Member: Alice Sullivan: “The Painted Fortified Monastic Churches of Moldavia: Bastions of Orthodoxy in a Post-Byzantine World” [May 2017]
- Member: Lehti Keelmann, “Bachelors Bridging the Baltic: The Artistic Ambitions of the Tallinn Brotherhood of the Black Heads, c. 1400-1550 [August 2016]
- Member: Katherine Raff: “Painted Decoration in the Apartments of Roman Ostia: Standardization, Social Status, and Visual Experience” [2011]
- Member: Kerry Boeye: (University of Chicago). “Mutable Authority: Reimagining King Solomon in Medieval Psalm Illustration” [2010]
- Member: Diana Bullen Presciutti: “The Visual Culture of the Central Italian Foundling Hospital (1400-1600” [2008].
- Member: Timothy McCall, “Networks of Power: The Art Patronage of Pier Maria Rossi of Parma” [2005].
- Member: Tatiana Senkevitch: “The Printmaker’s Perspectives: Abraham Bosse and Pedagogic Debates at the *Académie de Peinture et de Sculpture*, 1648-1661” [2005].
- Member: Yao-Fen You: “Import/Export: Brabantine Altarpieces in the Rhineland, c. 1500-1530” [2004].
- Member: Mariana Giovino: “The Assyrian Sacred Tree, 1849–2004” [2004].
- Member: Nancy Anderson: “Observing Techniques: Nineteenth-Century Scientific Illustrations of the Cell” [2002].
- Member: Roslyn Hammers, “The Production of Good Government: Images of Agrarian Labor in Southern Song and Yuan China” [2002].

Member: Mayra Rodriguez: “Austere Late Gothic: The Architecture of the Collegiate Church of Notre-Dame at Cléry-Saint-André” [1996].

Cognate member:

- Zoe Ortiz (IPCAA)
 William van Geest (Music)
 David Patterson (History)
 Alison Rittershaus (IPCAA)
 Paula Curtis (History): “Inauthentic Truths: Forgery, Authority, and Economy in Medieval Japan” [May 2019]
 James de Nardo (School of Music): “Analysis as Technologically-Mediated Musical Experience” [May 2017]
 Jenny Cain (German): “The Aesthetics of Rudolf Steiner and Spiritual Modernism” [September 2016].
 Jonathan Farr (History): “Imagined Geographies and the Production of Space in Occitània and Northern Catalunya in the Thirteenth and Fourteenth Centuries” [2016].
 Nicole High-Steskal (IPCAA): “Domesticating Spectacle in the Roman Empire: Representations of Public Entertainment in Private Houses of the Roman Provinces” [2015].
 Maria Canal (Romance Languages): “Récits de consolation et consolations du récit dans la littérature française de la fin du moyen âge” [2015].
 Christopher Davis (Comparative Literature): “Scribes and Singers: Latin Models of Authority and the Compilation of Troubadour Songbooks” [2011]
 Daniel DeSelm (History): “Unwilling Pilgrimage: Vikings, Relics, and the Politics of Exile during the Carolingian Era (c. 830-940)” [2008].
 René Daley (School of Music): “Imagining Tonal Spaces: Conceptions of Tonality and Hierarchical Networks in Schubert’s Music” [2007].
 Brenda Longfellow (IPCAA): “Imperial Patronage and Urban Display: Roman Monumental Fountains and Nymphaea” [2005].
 Elizabeth Hubble (Romance Languages): “Civilizing Descriptions: Representing the Masculine Hero in Twelfth-Century French Verse Romance” [2002].
 Dmitri Starotina (History): “Liturgy, Calendar and Power: Political Projects and Ritual Structuring of Time and Space in the Early Middle Ages” [2002].
 Josephine Shaya (Classical Art and Archeology): “The Lost Treasures of Athena at Lindos: A Cultural Biography” [2002].
 Dominic Anderson (Germanic Studies): “From Conversation to Discipline and Beyond: A Cultural History of Early Germanistik (1790-1850)” [2001].
 Ashby Kinch (English): “Playing at Death: The Suspended Subject of Middle English Lyric” [2000].
 J. P. Crowley (English). “Imagining and Transmitting Medieval Literary Authority: William Langland to Ezra Pound” [1999].
 Jean-Marie Kauth (English): “The Enclosure of Woman in the Middle Ages” [1997].
 William West (Comparative Literature): “The Theater of Orpheus: Theater, Encyclopedia, and the Knowledge of the World in Renaissance England” [1996].