

Sarah M. Guérin, Ph.D.

Assistant Professor
Department of the History of Art
University of Pennsylvania
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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

EMPLOYMENT

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

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

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

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

PUBLICATIONS

Books

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

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

Manuscripts in Progress

Nature of Naturalism/Nature de Naturalisme (edited with Itay Sapir), special issue of *RACAR* (Oct 2016)

Ivory Palaces: Material, Belief, and Desire in Gothic Sculpture.

Peer-Reviewed Articles

"Ivo of Chartres, his ivories, and his inheritors. A prosopographic approach to medieval ivories," in progress.

"Scenic reliquaries, semiotics, and strategies of representation, circa 1300," *Grey Room*, special issue on *Object Iterations*, ed. Luke Fidler and Julia Oswald, submitted, 9,130 words.

"Climate Change and Interregional Exchange. Notes on the Medieval African Ivory Trade," *The Medieval Globe* (November/December 2016), submitted, 15,500 words.

"Forgotten Routes: Italy, Ifrīqiya, and the trans-Saharan Ivory Trade," *Al-Masāq, Journal of the Medieval Mediterranean* ed. 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 to be published in *Koninklijke Geschied- en Oudheidkundige Kring*, 2016).

“*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

“Synergy across media: Gothic sculptors of wood and ivory,” in *A Festschrift for...* (London: V&A Publishing), accepted.

“Lessons from a fake: Reflections of the Louvre Deposition Group,” in *Gothic Ivories: Content and Context*, ed. Catherine Yvard (London: Courtauld Books Online), accepted.

“Activation et Glorification—la Vierge, ivoire, et la liturgie de l’Assomption à Saint-Denis,” in *In locis competentibus. L’Eglise en action : lieux et objets du mystère*, ed. Nicolas Reveyron and Stéphanie Diane Daussy (Paris: Picard, 2016).

“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).

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.

Other Contributions

“Medieval Ivories, 400–1400,” in *Oxford Bibliographies Online – Medieval Studies*, ed. Paul Szarmach (Oxford: Oxford University Press), submitted.

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

Review 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.

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

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

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

“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 AND FELLOWSHIPS

- 2014 Petite Subvention-CRSH de l'Université de Montréal. Project: "Le naturalisme gothique et les frissons du mimésis." \$5,000
- 2014–17 Fonds de recherche du Québec, Société et culture—Établissement de nouveaux professeurs-chercheurs. Projet: "Les ivoires gothiques français. Matériel, foi, et désir." \$50,215
- 2013 Mellon Summer Institute in French Paleography at the Getty Research Institute, Los Angeles
- 2011–13 Social Sciences and Humanities Research Council of Canada Postdoctoral Fellowship at the Courtauld Institute of Art, London, UK
- 2009–11 Andrew W. Mellon Foundation Postdoctoral Teaching Fellowship, Department of Art History and Archaeology, Columbia University, New York
- 2008–09 Hanns Swarzenski and Brigitte Horney Swarzenski Art History Fellowship at the Metropolitan Museum of Art, New York
- 2007 Canadian Friends of the Hermitage Society, Frieberg Travel Grant
- 2006–08 Vivienne Poy Chancellor's Fellowship in the Social Sciences and Humanities, School of Graduate Studies, University of Toronto
- 2006–07 Thomas and Beverly Simpson Ontario Graduate Scholarship
- 2006 Robert Deshman Department of Art Travel Grant, University of Toronto
- 2006 School of Graduate Studies Travel Grant, University of Toronto
- 2005–06 Social Sciences and Humanities Research Council Doctoral Award
- 2005 International Exchange Office Bursary, University of Toronto
- 2004–05 Thomas and Beverly Simpson Ontario Graduate Scholarship
- 2002–04 University of Toronto Fellowship

CONFERENCE PRESENTATIONS

- "Representations of Power and the Holy Thorn Reliquary from the Ste.-Chapelle," *Illuminating Metalwork: Representations of Precious-Metal Objects in Medieval Manuscript Illumination* at the 43rd Annual Saint Louis Conference on Manuscript Studies, Vatican Film Library, Saint Louis University, St. Louis, MO, October 14–15, 2016.
- "Parisian *Orfèvres* and the Forms of Power under Louis IX." British Archaeological Association 2016 Annual Conference, *Archaeology, Architecture and the Arts in Paris c.500-c.1500: Powers that Shape a City*, INHA, Paris, July 16–20, 2016.
- "With this ring: Charles V and 'le varlet qui se maria l'ymage'," *Sculpture and its Potency: Patronage and Performance*, at 51st International Congress on Medieval Studies, Kalamazoo, MI, May 12–15, 2016.
- "Synergy across media: A Gothic sculptor in wood and ivory," Canadian Conference of Medieval Art Historians, Université de Laval, Québec, QC, April 1–2, 2016.
- "Presentation/Representation. The Agency of Materials in Scenic Reliquaries, circa 1300." *The Agency of Things: New Perspectives on European Art of the Fourteenth–Sixteenth Centuries*, Institute of History of Art, University of Warsaw and National Museum, Warsaw, June 11–12, 2015.
- "*Relia* in reliquaries: the rhetoric of material presentation in scenic reliquaries, circa 1300." *Object Iterations*, at 50th International Congress on Medieval Studies, Kalamazoo, MI, May 14–17, 2015.

- “Microarchitecture and memory: a place of devotion.” Institut national d’histoire de l’art, Micro-architecture and Miniaturized Representations of Buildings: Different Scales for Different Materials? Paris, December 8–10, 2014.
- “Yves et ses ivoires. La crosse de Yves de Chartres.” McGill University, Société des études médiévales du Québec, Montreal, QC, September 20, 2014.
- “A Workshop Reconstructed: Construction and Context.” British Museum and Courtauld Institute of Art, *Gothic Ivories: Content and Context*, London, UK, July 5–6, 2014.
- “Facing Façade and Pygmalion’s Dilemma.” University of Notre Dame, *Medieval Art History after the Interdisciplinary Turn*, South Bend, IN, March 28–29, 2014.
- “Activating the Gothic Idol: Naturalism and the Tremor of Mimesis.” The University of Chicago, Department of Romance Languages and Literatures, *Nature and the Natural in the Middle Ages*, Chicago, IL, May 3–4, 2013.
- “Frigidity to Fire: Materiality of Ivory in Public and Private.” The Philadelphia Museum of Art, Fourth Annual Anne d’Harnoncourt Symposium, *The Art of Sculpture 1100–1550: Sculptural Reception*, Philadelphia, PA, November 2–3, 2012.
- “*Fecit etiam rex Salomon thronum de ebore grandem: the Vierge d’Ourscamp.*” The International Congress of Medieval Studies, Kalamazoo, MI, May 10–13, 2012.
- “New 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, March 23, 2012.
- “Shifting Winds: Ivory Trade across the Mediterranean.” Annual International Conference of Mediterranean Worlds, *Convergence of the Mediterranean: Commerce, Capital and Trade Routes in the History of a Sea*, Salerno, Italy, September 6–9, 2011.
- “Embracing Ivory: A seated Virgin and Child at the Cloisters.” International Society for Ethnology and Folklore conference, Session: *Touch, Texture, and Ties: The Emotional Experience of Material Forms*, Lisbon, Portugal, April 19, 2011.
- “Liturgical Activation of the Ivory Glorification of the Virgin Ensemble at Saint-Denis.” Canadian Conference of Medieval Art Historians, Toronto, ON, March 11, 2011.
- “Micro-Architectural Representation on Gothic Ivories.” College Art Association Conference, Session: *Representing Gothic*, New York, NY, February 10, 2011.
- “Whodunit?: The Patronage of Ivory Diptychs and the Court of Louis IX.” International Congress of Medieval Studies, Kalamazoo, MI, May 7, 2009.
- “The Early Franco-Flemish Diptychs: The ‘Soissons’ Ivories.” Quadrennial Conference of the Historians of Netherlandish Art, *From Icon to Art in the Netherlands*, Baltimore, MD, November 8–11, 2006.
- “Reiteration as Innovation: Form and Function in Gothic Devotional Ivories.” Canadian Conference of Medieval Art Historians, Kingston, ON, March 9–11, 2006.

INVITED PAPERS

- “Yves de Chartres, ses ivoires, et ses héritiers. Une approche prosopographique aux ivoires médiévaux, entre roman et gothique,” Semaines d’études médiévales du Centre d’Études Supérieures de Civilisations Médiévales, l’Université de Poitiers, June 19–30 2017.

- “Red Gold for White Gold: Exchange of Materials in a Post-Colonial Perspective.” *New Media/Old Tricks, a rapprochement between medieval and media studies*, McGill University and Concordia University, Montréal, QC, June 5–7 2017.
- “From Ife to *Ifrānji*: Materials in a World System, circa 1300,” Princeton Seminar Series, Department of Art & Archaeology, Princeton, NJ, April 13–14, 2017.
- “Climate and Commodities: Material exchanges between West Africa and Europe circa 1300.” Bard Graduate Centre, Seminar Series, New York, NY, March 21, 2016.
- “Scenic reliquaries, semiotics, and strategies of representation, circa 1300.” *Nouvelles modernes*, inter-university research group, McGill University, Montréal, QC, September 25, 2015.
- “The Medieval Ivory Trade.” *The Gold Route. Art, Culture, and Trans-Saharan Trade*. Working Group, Mary and Leigh Block Museum of Art. Northwestern University, August 24–25, 2015.
- “Climate & Commodities: Ivory Trade and Habitat Change.” *A World within Worlds? Reassessing the “Global Turn” in Medieval Art History*, Northwestern University, Chicago, IL, June 5–6, 2015.
- “Microarchitecture et mémoire. Un lieu de dévotion.” Université de Laval, Québec, QC, April 10, 2015.
- “Medieval Climate Change and Interregional Exchange.” McGill Medieval Studies, McGill University, Montreal, QC, February 25, 2015.
- “Saisir le sens. L’Art et le toucher.” Conférence d’ouverture pour *Toucher par l’art : autour de l’haptique*, Colloque des étudiants en histoire de l’art de l’Université de Montréal, Montréal, QC, November 14, 2014.
- “Mulling over mimesis: Pleasure and power in thirteenth-century naturalism.” *Nouvelles modernistes*, inter-university research group, UQAM, Montréal, QC, April 11, 2014.
- “Material Desires and the Trans-Saharan Trade, 900-1300.” Centre for African Art and Archaeology, University of East Anglia, Norwich, UK, October 18, 2013.
- “Trade Networks,” *The Gold Route: Art, Culture and Trade Across the Sahara*, Art Institute of Chicago, Chicago, IL, August 15–17, 2013.
- “Ivories of Ifrīqiya and southern Italy: Trade and Technique.” The Warburg Institute and the School of Oriental and African Studies, *Text and Image: Ivory trade in Late Antique and Early Islam*, London, UK, June 18–19, 2013.
- “Materiality and the Sacred: Ivory.” Courtauld Institute of Art, *Sacred Traditions and the Arts Lecture Series*, London, UK, April 26, 2013.
- “Image Theology in the Middle Ages.” Bangor University, M.A. programme in Medieval Studies, Bangor, Wales, April 18, 2012.
- “*Tabernaculum de ebore*: Staging the Divine in Gothic Ivories.” Medieval Work-in-Progress Seminar, The Courtauld Institute of Art, London, UK, November 30, 2011.
- “Ivory Trade Routes in the 11th and 12th Centuries.” Dumbarton Oaks Museum, *Ivory Analysis Combined: Art History and Natural Science*, Washington, D.C., June 24–26, 2011.
- “*O shining-white virginity*: Ivory and Liturgy at Saint-Denis.” Mellon Post-doctoral Fellow’s Lecture, Columbia University, Department of Art and Architecture, New York, NY, January 25, 2011.
- “‘Ivory that Signifies Chastity’: The Triumph of Maria-Ecclesia from Saint Denis.” Fellow’s Colloquium, The Metropolitan Museum of Art, New York, NY, March 17, 2009.
- “From Altar to Pocket: The Changing Form of Devotional Diptychs.” The Royal Ontario Museum, Toronto, ON, March 30, 2008.

“A. P. Basilewsky and Medieval Decorative Arts at the Hermitage.” Friends of the Hermitage Society, Gardiner Museum, Toronto, ON, November 20, 2007.

CONFERENCE & SESSION ORGANIZATION

Conference Organizer, *35th Annual Canadian Conference of Medieval Art Historians*, Université de Montréal, March 19–20, 2015.

Session Co-Organizer with Nicholas Herman, *Skeuomorphic: The Skeuomorph from the Acropolis to iOS*, College Art Association Annual Conference, New York, February 11–14, 2015.

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

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

EXHIBITION PROJECTS

Scientific Committee, *The Gold Route: Art, Culture, and Trade across the Sahara*, The Block Museum of Art, Northwestern University, curator: Kathleen Bickford Berzock (January 2019). [Recipient National Endowment for the Humanities Exhibition Planning grant]

GALLERY TALKS & STUDY DAYS

Musée des Beaux-Arts, Montréal, QC

“Matériels de la sculpture médiévale,” April 20, 2015.

“Materials of Medieval Sculpture,” November 24, 2014.

The British Museum, London, UK

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

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

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

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

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

Boston Museum of Art, Boston, MA

“Medieval Ivories Study Day,” November 6, 2009.

Art Gallery of Ontario, Toronto, ON

“Medieval Ivories Viewing Session,” October 12, 2007.

TEACHING EXPERIENCE

University of Montreal, Department of Art History and Film Studies

Introduction aux arts de l’an -800 à 800, 1st year 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."

Nicole Sabourin, "La Sainte-Face de Laon : une nouvelle perception de l'image sainte au XIIIe siècle"

Joana Nunes, "Le tarot Visconti-Sforza, une analyse des emblèmes du tarot dans le contexte du Moyen Âge."

Marie-Pier Auger, "Le triptyque oublié de Jan de Beer à Montréal"

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

Lacramioara Jura, "Becket Leaves ou la propagande pastorale au XIIIe siècle."

Mireille Béllanger, "Les échanges artistiques de l'Égypte à l'Irlande : Deux manuscrits insulaires (VIIe siècle au IXe siècle)."

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.

PROFESSIONAL SERVICE

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

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

Advisory Board, *Gothic Ivories Project*, The Courtauld Institute of Art, London, director: John Lowden, manager: Catherine Yvard. 2012–present.

Peer-Reviewer: *Gesta*; *Speculum*; *Routledge*; *Israel Science Foundation*; *American Academy Berlin*; *Journal of Transcultural Studies*; *Medieval Clothing and Textiles*; *Association des Jeunes Chercheurs Européens en Études Québécoises*

PROFESSIONAL ASSOCIATIONS

College Art Association

International Center of Medieval Art

University Art Association of Canada

Medieval Academy of America

International Council of Museums

LANGUAGES

French	Fluent
German	Reading, speaking
Italian	Reading
Latin	Reading