

VASSAR COLLEGE, DEPARTMENT OF RELIGION AND JEWISH STUDIES PROGRAM  
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## MARC MICHAEL EPSTEIN

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### PRESENT APPOINTMENTS

**PROFESSOR OF RELIGION AND VISUAL CULTURE ON  
THE MACKIE M. PASCHALL (1899) & NORMAN DAVIS CHAIR • DIRECTOR OF JEWISH STUDIES •  
VASSAR COLLEGE**

**DIRETTORE • BEIT VENEZIA, A HOME FOR JEWISH CULTURE, VENICE, ITALY**

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### BOOKS

#### FORTHCOMING

*Jewish Spaces in Christian Art: 1300–1600.* Examines how Christian artists represented Jewish sacred and domestic environments in biblical scenes, transforming them into charged sites of cultural encounter. Moving beyond iconographic description, the book argues that these visualizations of synagogues, ritual objects, and Jewish domestic interiors simultaneously appropriated, displaced, and re-imagined Jewish space within Christian frames of meaning. Drawing on art history, religious studies, and postcolonial theory, it interrogates how marginality, anachronism, and theological polemic shaped the Christian imagination of Jewish presence, and how these images constructed a paradoxical visual “home” for Jews inside a Christian worldview that often sought to deny them one.

#### PUBLISHED

*People of the Image: Jews & Art.* University Park, Pennsylvania: Pennsylvania State University Press, 2025. Offers a comprehensive reconsideration of the complex relationship between Jews and the visual arts, from antiquity through the modern period. It examines the theological, cultural, and historical conditions that shaped Jewish engagement with the image, and demonstrates how Jewish artists and patrons negotiated questions of identity, representation, and power within diverse visual and intellectual contexts. **Supported a Lucius N. Littauer Research Grant, and by the Fishman Family Endowment for Jewish Studies at Vassar, the Fink Family Technology Grant, and the generous support of the Vassar College Research Committee.**

(Editor) *The New Venice Esther.* Venice: Edizione Damocle, 2025. A collaborative visual and textual reimagining of the Purim story, this Hebrew-English parallel text pairs 60 original artworks with a uniquely conceptual “Deck of Esther” theme—and accompanied by a literal playing-card interpretation of the narrative’s fortunes—conceived by four artists (Crowne, Herxheimer, Kupferminc, Nicholls) and designed by David Zvi Kalman under the cultural aegis of Beit Venezia.

(Editor) *The New Venice Haggadah*. Venice: Edizione Damocle, 2021. Reimagines the Venetian Haggadah tradition for the twenty-first century. Commissioned by Beit Venezia on the occasion of the 500th anniversary of the Venetian Ghetto, the project brought together eight Jewish artists who created twenty-four original copper-plate etchings after a residency in Venice. First exhibited at the Jewish Museum of Venice, these contemporary works are paired with a new English translation, producing a volume that links ritual practice with modern artistic and interpretive engagement.

(Co-Author) *The Lombard Haggadah*. London: Paul Holberton Publishing, 2019. Reproduces in facsimile a late-medieval Italian Passover manuscript and offers essays on its imagery, textual tradition, and ritual function. The volume places the manuscript within the wider visual culture of Lombardy, highlighting the intersections of Jewish exegetical tradition, Christian iconography, and local artistic practice in the production of Jewish book art.

(Co-Author) *La Bibbia miniata della Comunità ebraica di Venezia. The Illuminated Bible of the Jewish Community of Venice* ed. Gadi Luzzatto Voghera, Saonara: Il Prato, 2017. Examines a richly decorated Hebrew Bible associated with the Venetian Jewish community. Through art-historical and historical contextualization, the volume reveals the manuscript as a site of cultural exchange, demonstrating how Venetian Jews adapted Renaissance visual strategies while preserving distinctly Jewish modes of textual engagement.

(Co-Author) *The Brother Haggadah: A Medieval Sephardi Masterpiece in Facsimile*. London and New York: Thames & Hudson, 2016. Introduces and interprets one of the finest illuminated manuscripts from medieval Iberia. Combining full facsimile reproduction with scholarly essays, the book analyzes the manuscript's iconography, its liturgical and exegetical dimensions, and its reception history, situating it within the broader tradition of Sephardi manuscript illumination.

(Editor) *Skies of Parchment, Seas of Ink: Jewish Manuscript Illumination*. Princeton, N.J.: Princeton University Press, 2015. Brings together leading scholars to provide a synthetic account of Jewish book arts across time and place. The essays address the materiality of the manuscript, the development of iconographic traditions, and the cultural, religious, and political meanings of illumination, offering a foundational work for the study of Jewish visual culture. **Supported by a David Berg Foundation Publication Grant, and by the Lucius N. Littauer Foundation, the Vassar College Research Committee, and the Fishman Family Endowment at Vassar College. Winner of the PROSE Award in Art History & Criticism, Association of American Publishers (H.M.) 2016; Winner, the National Jewish Book Award, (Category: Arts), Jewish Book Council, 2015; Finalist, the National Jewish Book Award, Finalist, Scholarship; Winner, the Nahum M. Sarna Memorial Award, Jewish Book Council, 2015.**

*The Medieval Haggadah: Art, Narrative and Religious Imagination*. London; New Haven, Connecticut: Yale University Press, 2011. Explores the illuminated Passover manuscripts of the Middle Ages, focusing on how they shaped ritual experience and constructed meaning through visual storytelling. By analyzing Sephardi and Ashkenazi examples, the book demonstrates how Jewish artists and patrons engaged with narrative, pedagogy, and imagination, creating works that resonate at the intersection of ritual, theology, and art. **Supported by a Macht Family Fund Publication Grant, a Shiva Family Fund Publication Grant, and a Hadassah-Brandeis Research Institute Publication Grant, and by the Lucius N. Littauer Foundation, the Vassar College Research Committee, and the Fishman Family Endowment at Vassar College. Listed "Best Books of the Year," *The Times of London Literary Supplement*, 2011; Winner, the Jordan Schnitzler Prize, Association for Jewish Studies (H.M.) 2013.**

***The Jerusalem Haggadah: Gateway to the Haggadah. Jerusalem: Aryeh Editions, 1999.***

Commissioned in Jerusalem in the 1990s, the manuscript is notable for its integration of contemporary artistic practice with traditional calligraphy and illumination, and for its engagement with themes of women, Orthodoxy, art, and Zionism in the modern Jewish imagination. My commentary situates the work at the intersection of ritual, gender, and national identity, highlighting how its visual program reconfigures inherited traditions to reflect new cultural and theological.

***Dreams of Subversion in Medieval Jewish Art and Literature. University Park, Pennsylvania: Pennsylvania State University Press, 1997.*** Investigates the ways in which Jewish writers and artists in the Middle Ages deployed parody, irony, and resistance in their creative work. Through close analysis of illuminated manuscripts, literary texts, and exegetical traditions, the book reveals how Jews articulated cultural critique and self-definition under conditions of Christian dominance, opening new perspectives on Jewish artistic imagination. **Supported by a Lucius N. Littauer Foundation, Publication Subvention Grant and a Lucius N. Littauer Foundation, Publication Grant.**

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## REFEREED ARTICLES

**“The Missing Jewish Bestiary: Animals as ‘Good to Think with’ in Art Made for (and sometimes by) Medieval Jews.”** In *Medieval Bestiaries: New Approaches*, ed. Debra Higgs Strickland, 40–73. Reading Medieval Sources 9. Leiden: Brill, 2025.

**“Bestial Bodies on the Jewish Margins: Race, Ethnicity and Otherness in Medieval Manuscripts Illuminated for Jews”** in *Monsters and Monstrosity in Jewish History from the Middle Ages to Modernity*, ed. Iris Idelson-Shein and Christian Wiese. London: Bloomsbury, 2019, 97-126.

**“Plugta: Un conflitto su pergamena” / “Plugta: A conflict in parchment”** in *La Bibbia miniata della Comunità ebraica di Venezia. The Illuminated Bible of the Jewish Community of Venice* ed. Gadi Luzzatto Voghera, Saonara: Il Prato, 2017, 19-29 / 31-39.

**“The New Testament in the Jewish Arts”** in *The Jewish Annotated New Testament, Second Edition*, ed. Amy-Jill Levine and Mark Brettler, San Francisco: Harper-Collins, 2016, 750-54.

**“Thought Crimes: Implied Ensuing Action in Manuscripts Made for Jewish Patrons,”** in *Manuscripta Illuminata: Approaches to Understanding Medieval and Renaissance Manuscripts*, ed. Colum Hourihane, Princeton University Press / Index of Christian Art, 2014.

**“Jews, Judaism and the Visual Arts.”** in *The Cambridge History of Judaism, Volume VII: The Early Modern Period (c. 1500- c. 1815)*, J. Karp & A. Sutcliffe, eds. Cambridge: Cambridge University Press, 2014.

**“Seeing Saul.”** in *Saul in Story and Tradition*, ed. C. S. Ehrlich & M. C. White, (Forschungen zum Alten Testament); Tübingen: Mohr Siebeck, 2006, 334-348.

**“Another Flight into Egypt: The cross-cultural dialectic of messianism and iconographic appropriation in medieval Jewish culture.”** in *Imaging the Self, Imaging the Other: Representations of Jews in Medieval Illuminated Manuscripts*. ed. Eva Frojmovic. E.J. Brill, 2002, 33-52.

“Illustrating History and Illuminating Identity in the Art of the Passover Haggadah,” in *Judaism in Practice: From the Middle Ages Through The Early Modern Period*. ed. Lawrence Fine. *Princeton Readings in Religion*, series editor David Lopez, Princeton University Press, 2001, 298-317.

“Harnessing the Dragon: A Mythos Transformed in Medieval Jewish Literature and Art.” in *Myth and Method: New Perspectives on Sacred Narrative*, ed. Laurie Patton and Wendy Doniger. UVA Press, Charlottesville, 1996, 352-389.

“‘The Ways of Truth Are Curtailed And Hidden’: A Medieval Hebrew Fable As A Vehicle For Covert Polemic.” *Prooftexts*, 14:3, (September 1994), 205-232.

“The Elephant and the Law: Adoption and Adaptation of a Medieval Christian Motif in the Art of the Jewish Minority.” *The Art Bulletin*, 76:3, (September 1994), 465-478.

“The Elusive Hare: Some observations on the relationship between midrash, socio-political reality and artistic symbolism in the medieval Jewish intellectual world.” *Orim* II:1 (Autumn 1986), 70-86.

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## PROGRAMMATIC & THEORETICAL ESSAYS

“Review of Dalia-Ruth Halperin. *Illuminating in Micrography: The Catalan Micrography Mahzor MS Heb 8° 6527 in the National Library of Israel*. Leyden and Boston: Brill, 2013.” *Studies In Iconography* Volume 36, 2015, 184-197.

“Jewish Visuality: Myths of Myths of Aniconism and Realities of Creativity.” *Conversations – The Journal of the Institute for Jewish Ideas and Ideals*, 9 (January 2011), 43-51.

“Re-presentations of the Jewish image: three new contributions.” (A consideration of Miri Rubin. *Gentile Tales: The Narrative Assault on Late Medieval Jews*; Sara Lipton, *Images of Intolerance: The Representation of Jews and Judaism in the Bible moralisee*; Ruth Mellinkoff, *Antisemitic Hate Signs in Hebrew Illuminated Manuscripts*). *The Journal of The Association for Jewish Studies* 26:2, (2002), 327-340.

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## ONLINE ESSAYS

“A Mysterious Erasure in a 700-Year-Old Manuscript of the Hebrew Bible,” *Mosaic Online*, April 11, 2022.

“Solving the Mystery of the Brick and the Book” *Mosaic Online*, October 12, 2021.

“The Once and Future Temple,” (Two parts) *Mosaic Online*, July 30-31, 2020.

“God, Moses, and the Mystery of the Missing Kiss” *Mosaic Online*, October 18, 2019.

“Making a Space for God,” *Mosaic Online*, June 4, 2019.

“Loyal As A Dog: How to Read ‘Jewish Art’” *Lehrhaus Online*, April 29, 2019.

“On View for the First Time in 100 Years: An Exquisite Medieval Haggadah” *Mosaic Online*, April 23, 2019.

“What's a Virgin Mary-like Figure Doing in a Famous Medieval Haggadah?” *Mosaic Online*, August 9, 2018.

“Standing at Sinai in Medieval Germany” *Jewish Review of Books, Online*, May 17, 2018

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## JOURNALISTIC PRINT ESSAYS

“Emotion In the Haggadah” *Jewish Chronicle, London*, Seder Supplement, Friday, April 7, 2017, 56-59.

“The Decorated Contract.” *New York Jewish Week*, June 16, 2010.

“Beyond Decorative.” *New York Jewish Week*, October 2, 2009.

“Lost Roll of Film Reveals Artist’s Jewish Bent.” *Forward*, December 22, 2000, 11-12.

“Reimagining a World of Bittersweet Splendor.” *Forward*, October 20, 2000, 11-12.

“*Hiddur Mitzvah*—On Jewish Art,” A regular feature of *Jewish Action Magazine*, 1989-1994.

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## SHORT ESSAYS & ENCYCLOPEDIA ENTRIES

“Dybbuk,” (202-204); “Golem,” (292-295); “Ziz,” (620-621) in *The Ashgate Encyclopedia of Literary and Cinematic Monsters*, London: Ashgate Press, 2013.

“Medieval Manuscripts in Sephard and Ashkenaz” in *The Cambridge Dictionary of Jewish Religion, History, and Culture*, ed. Judith Baskin. Cambridge: Cambridge University Press, 2010, 42-43.

“Dream.” in *The New Dictionary of the History of Ideas*, Volume 2, ed. Philip Wiener, New York: Charles Scribners’ Sons, 2005, 593-596.

“Architecture, Synagogue: Medieval and Modern.” (40); “Art: Ceremonial.” (42); “Iconography.” (284); “Manuscripts, Hebrew.” (392) in *Reader’s Guide to Judaism*, ed. Michael Terry. Chicago: Fitzroy Dearborn, 2000.

“Lucille Corcos.” in *Jewish Women in America: An Historical Encyclopedia*, ed. Paula Hyman and Deborah Dash Moore, New York: Routledge, 1997, 290.

“Clothing, Jewish.” (237-239) and “Manuscripts, Hebrew Illuminated.” (582-583), in *Medieval France, An Encyclopedia*, ed. William W. Kibler and Grover Zinn, New York: Garland Press, 1995.

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## BOOK REVIEWS

Review of Luís U. Afonso and Tiago Moita, eds. *Sephardic Book Art of the 15th Century*.) *Studies in Iconography*: Vol. 43 (2022), 244-248.

Review of David Stern, *The Jewish Bible: A Material History*. *Studies in Iconography*: Vol. 40 (2020), 281-283.

Review of Adam Cohen, *Signs and Wonders: 100 Haggada Masterpieces*. *Mosaic Online*, April 19, 2018.

Review of Colum Hourihane, ed., *Abraham in Medieval Christian, Islamic, and Jewish Art*. *H-France Review* Vol. 14 (May 2014), No. 78, 1-3.

Review of Lee I. Levine, *Visual Judaism in Late Antiquity: Historical Contexts of Jewish Art*. *The American Historical Review* (2014), Volume 119, Issue 5, 1630-1631.

Review of Marcy J. Dinius, *The Camera and the Press*. *The Times of London Literary Supplement*, January, 2013, 23.

Review of Hacker and Shear, eds., *The Hebrew Book in Early Modern Italy*. *The Times of London Literary Supplement*, June 2012, 26.

Review of Alexandra Cuffel, *Gendering Disgust in Medieval Religious Polemic*. *The American Historical Review*, February 2010, 269-70.

Review of Angel, Mark. *Remnant of Israel A Portrait of America's First Jewish Congregation*. New York: Riverside Book Company, Inc. 2004. *Jewish Action* Winter 5765/2004, 27-32.

Review of Moore, Clare, editor. *The Visual Dimension: aspects of Jewish art. Published in memory of Isaiah Shachar*. *Polin* X (1997), 383-386.

Review of Elon, Ari. *From Jerusalem to the Edge of the Universe*. *Tikkun* 12:2, (March/April 1997), 70-72.

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## CURATORIAL AND TRANSMEDIAL PROJECTS

### IN PROGRESS

***Monuments of Exile: Diaspora, Home, and Western Sephardi Liturgy***. A sweeping project with student collaborators, tracing how Western Sephardi liturgy has negotiated exile and belonging across Europe, the Atlantic, and the Mediterranean. Marking the 350th anniversary of the Amsterdam Esnoga (2025), the project examines ritual as both sanctuary and stage—preserving Iberian memory while adapting to new colonial and urban contexts in Amsterdam, London, New York, Philadelphia, Copenhagen, Budapest, Curaçao, Suriname, and Jerusalem. Outcomes include a digital archive of manuscripts and music, a scholarly volume engaging diaspora and postcolonial theory, and a cycle of public lectures and performances. In collaboration with the Fishman Family Endowment for Jewish Studies, Vassar College, the Lucius N. Littauer Foundation, and partner communities worldwide. Produced with the research assistance of Vassar Jewish Studies students.

***Colonial Harmonies: The Musical World of Luis Moses Gomez***. A project including musical research, a CD with scholarly notes and materials by Marc Michael Epstein, and live performances, in collaboration with the Fishman Family Endowment for Jewish Studies, Vassar College, the Lucius N. Littauer Foundation, The Goren Foundation, The Gomez Mill House Foundation, The American Sephardi Foundation, The Sephardi Community in London, Bevis Marks/Lauderdale Road Synagogues, London, the Esnoga Synagogue in Amsterdam, and KK Shearith Israel Synagogue in New York City, forthcoming, to coincide with the grand re-opening (after a millennial restoration) of Bevis Marks Synagogue, London. Produced with the research assistance of Vassar Jewish Studies students.

*Seas of Ink: A Venetian Story of Line and Letter.* Over the course of the coming three years, I will be developing a project in collaboration between Jewish Studies at Vassar, and Beit Venezia, The Venice Center for International Jewish Studies, that celebrates the form, the essence and character, and the protean and infinitely mutable nature of the Hebrew letter, of Hebrew scribal and calligraphic traditions. Events will range from academic fora exploring visual Kabbalah, to practical in the relationship between Japanese and Hebrew calligraphy, exhibitions on Hebrew scribal arts, and the printing of Jewish books in Venice, a convocation of contemporary, postmodern Hebrew fontographers and animators who engage in brilliant creative play with the Hebrew letters, and as a culminating project, the creation of a new Torah scroll which reflects both indigenous Italian traditions, and the wider phenomenon of the “strange letters” as a metaphor for a new vision of a progressive, inclusive, egalitarian Jewish practice informed by traditional forms and values.

## COMPLETED

**2023** | *The Griffins’ Head Haggadah.* A film detailing the creation of a new manuscript of the Scroll of Esther, that was researched, designed, laid out, and executed as a special new Intensive in Jewish Studies at Vassar, by undergraduate Jewish Studies students. This exciting and innovative project, promoting new, hands-on ways of learning about the way art was planned, designed, and created in the Middle Ages, exemplifies Vassar’s Intensives program—it is an initiative through which students can translate classroom learning into practical research and experience that then circles back to enhance their understanding of what is being taught in the classroom and extends outward into their real-life practical experience.

**2021** | *Ghetto Songs.* Venice and Beyond part of the commemoration of the 500th anniversary of the world’s first ghetto, the Ghetto of Venice, a project including musical research, a CD with scholarly notes and materials by Marc Michael Epstein, and live performances. All arrangements by Frank London, performed by Frank London - music director, trumpet; Karim Sulayman, Cantor Sveta Kundish, and Cantor Yaakov ‘Yanky’ Lemmer – vocals, Brandon Ross, vocals and guitar, Marika Hughes – cello, Ilya Shneyveys - accordion, piano, organ, Gregg August – bass Kenny Wollesen – drums, Rachid Halihal - oud & violin Repertoire first performed in Venice on April 23, 2019, at a concert at Teatro Goldoni. Recording produced in Venice, under the auspices of Beit Venezia, The Venice Center for International Jewish Studies, with the assistance of the Fishman Family Endowment for Jewish Studies, Vassar College, and with generous grants from the Rothschild Foundation and Regione Veneto. Produced with the research assistance of Vassar Jewish Studies students.

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## CATALOGUES

*Catalogues Sotheby’s Judaica Department*, biannually, 1985-1991.

*Ex Libris Frederick Binkerd Artz.* Oberlin College Library, 1986.

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## AWARDS, HONORS, AND PRIZES

### FOR BOOKS

#### *Skies of Parchment, Seas of Ink: Jewish Manuscript Illumination*

2016: The PROSE Award in Art History & Criticism, *Association of American Publishers*

2016: The National Jewish Book Award, *Jewish Book Council* (Category: Arts),

2015: The National Jewish Book Award, *Jewish Book Council* (Category: Scholarship),

Finalist

2015: The Nahum M. Sarna Memorial Award, Jewish Book Council

#### *The Medieval Haggadah: Art, Narrative and Religious Imagination*

2011: “Best Books of the Year,” *The Times of London Literary Supplement*

2011: The Jordan Schnitzler Prize, *Association for Jewish Studies* (H.M)

### OTHER

2024: Orange County Community Scholar Program’s Maimonides Award for Excellence in Jewish Learning

2019: Goran Family Grant: *Sephardim in the Americas*

2013: David Berg Foundation Publication Grant

2008–2010: Mellon Faculty Conversation Grant

2006: Carolyn Grant Faye ‘36 Endowment Grant

2006: Lucius N. Littauer Foundation, Publication Subvention

2006: Macht Family Fund Publication Grant

2006: Shiva Family Fund Publication Grant

2006: Hadassah-Brandeis Research Institute Publication Grant

2000–to date: Fishman Family Endowment Research Grants

1995: Lucius N. Littauer Foundation, Publication Subvention

1993: Lucius N. Littauer Foundation, Publication Grant

1993–to date: Vassar College Faculty Research Grants

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## KEYNOTES, PLENARIES & DISTINGUISHED INVITED LECTURESHIPS

**2024**

**Museum of Fine Arts, Boston, MA**

*The Ruth and Carl J. Shapiro Celebrity Lectures*

“Art as Evidence: Jewish Manuscripts and the Archeology of Jewish Life”

**Library of Congress (*Hebraic Section, African & Middle Eastern Division*), Washington, DC**

*Live! at the Library of Congress*, “Joel’s Women: Joel ben Simeon, the Washington Haggadah and the Ambivalent Feminine.”

**2023**

**North Carolina Jewish Studies Consortium (*Appalachian State University, North Carolina State University, Elon University, UNC-Chapel Hill, UNC-Wilmington, Wake Forest University*)**

“Method and/or Madness: How to ‘do’ Jewish Art History”

**Duke University, Shatzmiller Seminar**

“Women and Other Monsters”

**2022**

**Getty Center Research Institute / UCLA CMRS Center for Early Global Studies, Los Angeles, California**

*Hebrew Illuminated Manuscripts: Transcultural Interpretation and Transmission*

“Detectives in the Archives: A Mysterious Absence in the Rothschild Pentateuch in Transcultural Context”

**2020**

**The Pontifical Gregorian Institute, Rome, Italy**

*Distinguished Visiting Lecturer in Jewish Studies*

“Jewish and Christian Art As/In Dialogue.” (Virtual)

**2019**

**Zemaljski Muzej Bosne I Hercegovine, Sarajevo, Bosnia and Hercegovina**

*Sijaric Inaugural Lecture in Bosnian Sefardi Cultural Arts*

“The Once and Future Sarajevo Haggadah.”

**UCLA, Los Angeles, California**

*The Maurice Amado Distinguished Lecture in Sephardic Studies*

“Thought Crimes: Politics In Art Made For Medieval Jews.”

**Casa Adret Universitat de Barcelona, Barcelona, Catalunya**

“In This Very House? The Barcelona Haggadah in Its Original Context.”

**Ca Foscari University, Venice, Italy**

*The Library of Memory Project*

“The Jewish Book & the Library of Exile.”

**2018**

**Oberlin College, Oberlin, Ohio**

*The Haskell Distinguished Lecture in Judaic and Near Eastern Studies*

“Women Hidden in Plain Sight.”

**Case Western Reserve University & The Cleveland Museum of Art, Cleveland, Ohio**

*The Julius Fund Lecture in Medieval Art*

“The Subversive Afterlife of Images: Implied, Ensuing Action in Medieval Jewish Visual Culture.”

**Fairfield University, Fairfield, Connecticut**

*The Adolph and Ruth Schnurmacher Lecture in Judaic Studies*

“Is a Manuscript a Mirror?”

**2016**

**Stanford University, Stanford, California**

*The Taube Center, Distinguished Lectureship*

“Skies of Parchment, Seas of Ink: Jewish Illuminated Manuscripts.”

**Fordham University, New York**

*Jewish Studies Lecture Series*

“Jews in Medieval Art: A view from the inside and the outside.”

**2014**

**University of Toronto, Toronto, Ontario, Canada**

*The Shoshana Shier Memorial Lectures in Jewish Studies*

“Jews & Visual Culture: The Problematic Relationship.”

**Southern Methodist University, Dallas, Texas**

*The Comini Lecture in Art History*

“The Jewish Anachronic: Temporality in medieval manuscripts made for Jewish patrons and audiences.”

**2013**

**Alfred University, Alfred, New York**

*The Lefkowitz Lecture in Jewish Studies*

“Old Haggadot for New Audiences: Art, story-telling, and religious Imagination.”

**Leo Baeck College & Alyth Congregation, London, England**

*The Van der Syl Lecture*

“People of the Image: How Jews made art in spite of the Second Commandment-and why it matters.”

**2013**

**University College, London, England**

*UCL Institute of Jewish Studies Distinguished Lectureship*

“Mazzah, Eucharist, and the Jewish-Christian Conversation in The Birds’ Head Haggadah.”

**Drew University, Madison, New Jersey**

*The Pincus Lecture*

“Moses, Jesus, and the Dialogue of the Visual: Another ‘Flight Into Egypt.’”

**2012**

**The State University of New York, Albany, New York**

*Center for Jewish Studies Distinguished Lecture Series*

“Old Haggadot for New Audiences: Art, story-telling, and religious Imagination.”

**Metropolitan Museum of Art, New York City**

*The David Berg Foundation Lecture*

“Bad Boy: The Rylands Haggadah as Naughty Sibling.”

**2011**

**University of Miami, Miami, Florida**

*The Lawrence and Susanne Fishman Lecture*

“The Medieval Haggadah: Art, Narrative and Religious Imagination.”

**2009**

**University of Hartford, Hartford, Connecticut**

*Maurice Greenberg Center for Jewish Studies*

The Rose and Arthur Fallman Lecture

“The Art and Artifacts of the Jews: Three Thousand Years in the Making.”

**2005**

**Jewish Educators Assembly Conference, Coral Springs, Florida, 2005**

*Keynote Address:* “Stepchild, Servant or Crown? The Cultural Arts as Midrash, Memory and Mirror in the service of Jewish Education.”

**2003**

**Jewish Theological Seminary, New York City**

*History Department Visiting Distinguished Lecture Series*

“Art and Text: Medieval Encounters.”

**Indiana University, Bloomington, Indiana**

*The Burke Distinguished Lectureship in Art History*

“The Mystery of the ‘Birds’ Head Haggadah’ and the Secret Language of Jewish Art.”

**2002**

**Makor/Steinhardt Center of the 92nd Street Y, New York City**

*Inaugural Lecture, Makor Artist’s Network*

“Cherubs, Chariots and Donkeys: Jewish Artists And ‘Jewish Art.’”

**1997**

**The Jewish Museum, New York, New York City**

*The Harry G. Friedman Society Lecture*

“The Jerusalem Haggadah: A postmodern traditionalist woman looks at the ancient text.”

**1995**

The Jewish Museum, New York, New York City

*The Benjamin F. Zucker Lecture in Judaica*

“Leo Strauss’ ‘careful reader’ and medieval Jewish art.”

The State University of New York, New Paltz, New York

*The Louis and Mildred Resnick Lecture*

“Dreams of Subversion: Religion, Art and Politics in the Middle Ages.”

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## DISTINGUISHED COLLOQUIA- PRESENTATIONS

**2021**

The 55th International Congress on Medieval Studies at Kalamazoo, Michigan

*The Breath of All That Lives: New Research in Medieval Jewish Art*

“Addressing The State of the Field.”

**2019**

Fordham University, New York City,

*Les Enluminures Presents the Lombard Haggadah*

“The Lombard Haggadah in Context”

INALCO: Institut National des Langues et Civilisations Orientales, Paris, France

*Maternal Sacrifice in Jewish Culture*

“Resurrecting Rachel as the Archetype of Mourning Motherhood”

**2017**

Institute for Jewish Philosophy and Religion, University of Hamburg, Germany

*Depictions of God in Jewish Art*

“Avoiding and Implying the Divine Image in Medieval Iconography Created for Jews.”

**2016**

Berlin, Zentrum Jüdische Studien

*Graduate Colloquium in Art and Material Culture*

“Emotions Studies and Medieval Manuscripts Illuminated for Jews.”

**2015**

Bar Ilan University, Ramat Aviv, Israel

*International Conference: “Constructing and Deconstructing Jewish Art.”*

“Expanding the Methodological Toolbox for the Study of Medieval Judaism”

**2014**

The University of Virginia, Charlottesville, Virginia

*Interdisciplinary Conference: “Books and Readers in the Pre-Modern World.”*

“Reimagining Margins in Manuscripts Made for Medieval Jews.”

Museu d’Historia de Barcelona, Barcelona, Spain

*International Colloquium: “Haggadot: The Jewish Flower of Gothic Barcelona.”*

“Affect, Emotion and Imagination: The “Inner Life” Of The Haggadot.”

**The British Library, London, England**

*International Symposium: "Imagining Medieval Jewish Life in Word and Image."*

"Art and Text as Cultural Resistance: Polemical Exchange."

**The Lubar Institute at the University of Wisconsin-Madison, Madison, Wisconsin**

*International Symposium: "Visualizing and Translating Scriptures."*

"Jewish translations and visualizations of scriptural texts in manuscripts made for Jewish patrons."

**The Royal Swedish Academy of Letters, History and Antiquities, Stockholm, Sweden**

*International Symposium: "Medieval Roots of Modern Antisemitism"*

"Bestial bodies on the Jewish margins."

**University College, London, London, England**

*IHR Jewish History Seminar*

"Reconsidering Jewish Art History."

**Universität Zurich, Lehrstuhl für Kunstgeschichte des Mittelalters**

*Kunsthistorisches Institut, Zurich, Switzerland*

"Clothing Sacred Scripture."

**Yale University, New Haven, Connecticut**

*Program for the History of the Book*

"Book Arts and the Expansion of the Methodological Toolbox for the Study of Medieval Judaism."

**Boston College, Boston Massachusetts**

*Jews, Christians & Visuality, New Approaches: An International Conference*

**Keynote Address:** "New Directions for Old Manuscripts."

**2013**

**Emory University, Atlanta Georgia**

*Mellon Foundation Sawyer Seminar Program: 'Visual Exegesis: Images as Instruments of Scriptural Interpretation and Hermeneutics'*

"The 'Akedah in medieval manuscripts made for Jewish audiences."

**Harvard University, Cambridge, Massachusetts**

*The Medieval Studies Seminar, The Jewish Cultures and Societies Seminar & the Center for Jewish Studies*

"Artist Anonymous, Patron Unknown:

Iconography and Authorial Intention in the Medieval Haggadah."

**The American Cultural Center & The Jewish Museum, Prague**

*Symposium on Jews and Visual Culture*

"Iconography as Exegesis: An exploration of the role of the visual in interpretive contexts."

**2013****Leo Baeck College, London, England*****Kol-Bo Distinguished Scholar Residency***

“The Secret Language of Jewish Visual Culture: Art, Narrative, and Religious Imagination.”

Day 1: *Ut Pictura Poesis*: How to “Read” Images Midrashically

Day 2: Jews and Other Jews

Day 3: Jews and Others

Day 4: Faculty Session: Iconography as Exegesis: Pedagogical Strategies

**2011****The Jewish Museum, New York*****Symposium on The Jews of The Netherlands***

“Representations and Re-Presentations of Jewish Customs in 18th Century Amsterdam.”

**2008****Austrian Academy of Sciences, Krems, Austria, Institut für Realienkunde des Mittelalters und der frühen Neuzeit*****Images, Ritual, and Daily Life: An International Workshop***

“Passover Practice and Polemic in the Birds’ Head Haggadah.”

**The Center for Jewish History New York****NYU Center for Religion and Media, The Working Group on Jews, Media, & Religion*****Objects of Affection: The Wedding in Jewish Life: A Colloquium***

“‘The way we were:’ Realia or fantasia? A Marriage Procession, Italy, 1465. (London, British Library ms Harley 5686, fol. 27v.”

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## CONFERENCES & SYMPOSIA ORGANIZED/CHAIR

**2014****The British Library, London, England***International Symposium: “Imagining Medieval Jewish Life in Word and Image.”***Boston College, Boston, Massachusetts***Jews, Christians & Visuality, New Approaches: An international conference***Association of Jewish Studies Forty-Sixth Annual Meeting, Boston, Massachusetts***“New Approaches to Jewish Visuality in Medieval Iberia: Word and Image.”*

Chair: Hartley Lachter; Participants: Marc Epstein, Julie Harris, Abby Kornfeld

**2013****The Jewish Museum, New York***The Medieval Hebrew Manuscript Today: A Symposium on the Occasion of**“Crossing Borders: Manuscripts from the Bodleian Library, Oxford University.”***Association of Jewish Studies Forty-Fifth Annual Meeting, Boston, Massachusetts***Medieval And Modern Biblical Interpretation*

Participants: Azzan Yadin-Israel (Rutgers University), Ilana Sasson (Tel Aviv University), Alexandra Zirkle (University of Chicago), Amos Frisch (Bar-Ilan University)

**Limmud, New York**  
*Radical Jewish Art and Community*

**2012**

**The American Cultural Center & The Jewish Museum, Prague**

*Haggadah – an open-ended story: A Colloquium /*  
*Kolokvium: Hagada – vyprávění s otevřeným koncem*

**1995**

**Association of Jewish Studies Twenty-Seventh Annual Meeting, Boston, Massachusetts**

“The Blood Libel.”

Chair: Ephraim Karnefogel; Participants: David Berger, Marc Epstein, Jonathan Frankel

**1994**

**Association of Jewish Studies Twenty-Sixth Annual Meeting, Boston, Massachusetts**

*“Imaging and Self-Imagining: Art and The Construction of Historical Memory.”*

Chair: Michael Berkowitz; Participants: Marc Epstein, Lisa Cohen, Mitchell Hart

**1993**

**Association of Jewish Studies Twenty-Fifth Annual Meeting, Boston, Massachusetts**

*“Cross-cultural Dialogue and Polemic in Medieval Jewish and Christian Art.”*

Chair: Walter Cahn; Participants: Dwayne Carpenter, Marc Epstein, Sara Lipton

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## CONFERENCES & SYMPOSIA- PAPERS PRESENTED

**2024**

**Northwestern University and the Newberry Library, Chicago, Illinois**

*Cosmic Ecologies: Animalities in Premodern Jewish Culture*

“The Hebrew women are animals’ (Exodus 1:19): Gender and Animality in the Tripartite Mahzor”

**Research Group on Manuscript Evidence (RGME)**

**Princeton University and Vassar College, Poughkeepsie, New York**

*Between Past and Future: Building Bridges between Special Collections and Teaching for the Liberal Arts*

“The Book and the Brick, or That Time I Really Screwed Up”

**2021**

**The 55th International Congress on Medieval Studies at Kalamazoo, Kalamazoo, Michigan**

*The Breath of All That Lives: New Research in Medieval Jewish Art*

“Emotion and Motion: Modeling Conscientious Speculation.”

**2018**

**The 53rd International Congress on Medieval Studies at Kalamazoo, Kalamazoo, Michigan**

*Iconography and Its Discontents (Session sponsored by the Princeton Index of Medieval Art)*

“Speculation and Its Limitations: Research Methodologies in the Iconography of Manuscripts Illuminated for Medieval Jews.”

**2016**

**Goethe University, Frankfurt, Germany**

*Monsters, Demons, and Wonders in Jewish History: An International Conference*

“Bestial Bodies on the Jewish Margins.”

**2014**

**Association of Jewish Studies Forty-Sixth Annual Meeting, Boston, Massachusetts**

“Research Methodologies in the Iconography of Manuscripts Illuminated for Jews in Medieval Iberia: Speculations and Limitations.”

**2013**

**Princeton University, Princeton New Jersey, Index of Christian Art**

*Manuscripta Illuminata: Approaches to Understanding Medieval and Renaissance Manuscripts*

“Thought Crimes: Implied Ensuing Action in Manuscripts Made for Jewish Patrons.”

**The Jewish Museum, New York City**

*The Medieval Hebrew Manuscript Today: A Symposium on the Occasion of*

*“Crossing Borders: Manuscripts from the Bodleian Library, Oxford University.”*

“The Future of the Medieval Hebrew Manuscript.”

**2012**

**Digital Humanities Project (DigiPal) King’s College, London, England**

*International Symposium: Digital Approaches to Medieval Script and Image*

“The Chiasmatron: Hyperlinks and Pedagogical Methodology in the Study of the Iconography of Manuscripts Made for Jews in the Middle Ages.”

**2011**

**Haifa University, Haifa, Israel**

*Text & Image in Religious Cosmography: Reading Ilanot and Parallel Artifacts*

“Maps and Memes: Visible and Invisible Universes in Jewish Visual Culture.”

**Szeged University, Szeged, Hungary**

**International Society for the Study of Western Esotericism**

*Lux In Tenebris: The Visual And The Symbolic In Western Esotericism*

“Hidden and Revealed in Medieval Jewish Manuscript Illumination.”

**2010**

**Midwest Jewish Studies Conference, Cleveland, Ohio**

“Tapestry of Life: The Panoply of Decorative Schemes in Polish Wooden Synagogues.”

**Brandeis University, Waltham, Massachusetts**

*Patronage and the Sacred Book: An International Conference*

“Patronage unknown, artist anonymous: Internal evidence for knowledgeable Jewish constellations of authorship in the 14th century.”

**Youngstown State University, Youngstown, Ohio**

*The Jewish Woman and Her Body: An International Conference*

“Esther’s Body and the Bodies of Others in Contemporary Hassidic Visual Culture.”

**2008**

University of Charleston, Charleston, South Carolina  
 Association for the Study of Esotericism, Third International Conference  
 “The Birds’ Head Haggadah: Nature, the Esoteric, and the Inner Jew.”

Tel Aviv University, Tel Aviv, Israel  
 Goldstein-Goren Diaspora Research Center, Jewish Art and Visual Culture Research Project  
*Jewish Art in Context: Role and Meaning of Artifacts and Visual Images: International Conference*  
 “Form & Function in The Golden Haggadah.”

**2006**

Portland State University, Portland Oregon  
 Harold Schnitzer Family Program in Judaic Studies,  
 co-sponsored with History and Art History  
*Looking at Jewish-Christian Relations: Visual Culture in Medieval and Early Modern Europe*  
 “Passover Practice and Polemic in the Birds’ Head Haggadah.”

**2006**

Vilna Shul / Center for Jewish Heritage, Boston, Massachusetts  
*Continuity: The Tradition of Jewish Art and Architecture*  
 “Synagogue Decoration: Poetry, Politics and Polemics in Paint.”

**2005**

University of California, Davis, California  
 Program in Jewish Studies  
*International conference: Beyond the People of the Book: Visual Culture and the Construction of Jewish Identity*  
 “Silence is Golden: Making sense of the Golden Haggadah.”

Association for Jewish Studies Thirty-Seventh Annual Meeting, Washington, DC,  
 “Passover Practice and Polemic in the Birds’ Head Haggadah.”

**2004**

University of Leeds, Leeds, England  
*International Conference in Medieval Studies*  
 “Enfranchised and Displaced: Socio-religious stratification in medieval Jewish art.”

Association for Jewish Studies Thirty-Sixth Annual Meeting, Chicago, Illinois  
 “Silence is Golden: Making sense of the Golden Haggadah.”

**2003**

Association for Jewish Studies Thirty-Fifth Annual Meeting, Boston, Massachusetts  
 “Enfranchised and Displaced: Socio-religious stratification in medieval Jewish art.”

Mid-Hudson Medieval Conference, Vassar College, Poughkeepsie, New York  
 “The Road to Redemption: Cross-Cultural Iconographic Appropriation and Polemics among the Jews of Christian Spain.”

**2002**

**College Art Association Conference, Philadelphia, Pennsylvania**

“Birds Head Revisited: The ‘Birds’ Head Haggadah’ and Jewish Identity.”

**1999**

**University of Leeds, Leeds, England**

*International Conference in Medieval Studies*

“Subversive Dreams, Political responses.”

**The Hebrew University of Jerusalem, Jerusalem, Israel**

**The Center for Jewish Art**

*Sixth International Seminar on Jewish Art*

“Silence is Golden: The repression of the Jewish in the analysis of the Golden Haggadah and the return of the repressed.”

**1997**

**Association for Jewish Studies Twenty-Ninth Annual Meeting, Boston, Massachusetts,**

“Recycling Picart: Figuring Jews in and out of context.”

**1996**

**College Art Association Conference, Boston Massachusetts**

“Icons and Alterity: The Crosscultural Dimensions of Biblical Iconography in the Middle Ages.”

**The Hebrew University of Jerusalem, Jerusalem, Israel, The Center for Jewish Art**

*Fifth International Seminar on Jewish Art*

“At the Gates of Jerusalem: Gender, Art, and the Construction of Cultural Identity.”

**1995**

**Association for Jewish Studies Twenty-Seventh Annual Meeting, Boston, Massachusetts**

“Bread of Affliction/ Bread of Salvation: Eucharistic theology and piety, and the Blood Libel.”

**American Academy of Religion Conference, Chicago Illinois**

“Primality, Paradigm and Prototype: Mythopoeic archetypes in the native context of rabbinic and medieval tradition.”

**1994**

**The Hebrew University of Jerusalem, Jerusalem, Israel, The Center for Jewish Art**

*Fourth International Seminar on Jewish Art*

“The Elephant and the Law.”

**Association for Jewish Studies, Twenty-Sixth Annual Meeting, Boston, Massachusetts**

“Another Flight Into Egypt: Messianism and Iconographic Appropriation in Medieval Jewish Art.”

**International Conference on Medieval Studies, Kalamazoo Michigan**

“Medieval Jewish Approaches to the Song of Songs: Word and Image.”

**1994****University of Kansas, Lawrence, Kansas*****International Conference on Myth in the Biblical and Jewish Traditions***

“Divine or Demonic? The Transformation of Serpent Archetypes in Medieval Jewish Literature and Art.”

**1993****Association for Jewish Studies Twenty-Fifth Annual Meeting, Boston, Massachusetts**

“Repel the Red One in the Darkest Shadow: A text-based approach to Anti-Christian Polemics in Jewish Iconography.”

**College Art Association Conference, Seattle, Washington**

“Jewish Art and Minority Identity in the Middle Ages New York.”

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## ACADEMIC LECTURES

**2022****Leo Baeck Institute, London, England*****Kol Bo Program For Advanced Rabbinics Scholars***

“A New Venice Haggadah for A New Age” (Virtual)

**2021****London School of Jewish Studies, London, England*****The Haggadah in Art and Imagination*** (Virtual 2 week series)

1-“The Haggadah in Art”

2-“The Haggadah and Imagination”

**The British Library, London, England*****Exhibition: Hebrew Manuscripts, Journeys of the Written Word***

“Monstrosity and Hybridity In Medieval Art Made For Jews” (Virtual)

**Yeshiva University, New York City**

“The Once and Future Temple” (Virtual)

**Brooklyn College, Brooklyn, New York**

“What Are We Talking About When We Talk About Jewish Visuality?” (Virtual)

**Stern College, New York City**

“Is a Manuscript A Mirror?” (Virtual)

**2019****Yeshiva University, New York City**

“Why A Manuscript Is Not A Mirror:

‘Scientific Method’ &amp; the study of ‘Hebrew Manuscript Illumination’”

**2018****Brooklyn College, Brooklyn, New York**

“Mirror or Projector?: What can Jewish art teach about History?”

**2013****Mount Holyoke College, South Hadley, Massachusetts**

“Birds Head Revisited: Identity, Politics and Polemics the Birds’ Head Haggadah.”

**Dickenson College, Carlisle, Pennsylvania**

“The Medieval Haggadah & Its Modern Interpreters.”

**Trinity College, Hartford, Connecticut**

“Mazzah, Eucharist, and the Jewish-Christian Conversation in The Birds’ Head Haggadah.”

**Rutgers University, New Brunswick, New Jersey**

“Socio-Political Stratification in The Birds’ Head Haggadah.”

**2012****City University of New York, New York City**

“The Mysteries of the Golden Haggadah.”

**University of Toronto, Toronto, Ontario**

“Birds Head Revisited: Identity, Politics and Polemics the Birds’ Head Haggadah.”

**University of Chicago, Chicago, Illinois**

“Birds Head Revisited: Identity, Politics and Polemics the Birds’ Head Haggadah.”

**Florida International University, Miami, Florida**

“Religion, Art, and Politics in the Passover Haggadah: Then and Now.”

**Spertus Institute of Jewish Studies, Chicago, Illinois**

“The Medieval Haggadah: Art, Narrative and Religious Imagination.”

**Ohio State University, Columbus, Ohio**

“The Medieval Haggadah: Art, Narrative And Religious Imagination.”

**2009****Oberlin College, Oberlin, Ohio**

Panel: “The Iconography of the Wooden Synagogue.”

**Vassar College, Poughkeepsie, New York*****First Year Orientation Address***

“Sexuality, Spirituality and Art: Mystic Ascent via the Garden of the Song.”

**2008****Wesleyan University, Middletown, Connecticut**

“Is a manuscript a mirror? ‘Reality’ and its reflection in art created for Jews, from medieval to modern.”

**Vassar College, Poughkeepsie, New York*****Frances Lehman Loeb Art Center “Artful Dodger” Series***

“Crucifixion with Brother Emael, c. 1465.”

**2006**

**Museum of Biblical Art, New York City**  
 “Art and Midrash: Jewish Art as Jewish Text.”

**Hebrew Union College, New York City**  
 “Reading medieval Ashkenazic social structures in the ‘Birds’ Head Haggadah’.”

**University of Oregon, Eugene, Oregon**  
**Department of Religious Studies / Harold Schnitzer Family Program in Judaic Studies**  
**Humanities Consortium**  
 “Hidden in Plain Sight: Women in Jewish Art.”

**Lehigh University, Bethlehem, Pennsylvania**  
**Berman Center for Jewish Studies**  
 “‘High,’ ‘Low,’ and Hidden in Plain View: Women in Jewish Art.”

**2005**

**Vassar College, Poughkeepsie, New York**  
**Frances Lehman Loeb Art Center “Artful Dodger” Series**  
 “Reading Medieval Art.”

**Oberlin College, Oberlin, Ohio**  
**Judaic and Near Eastern Studies, co-sponsored by History and Art History**  
 “‘High,’ ‘Low,’ and Hidden in Plain View: Women in Jewish Art.”

**2004**

**Hebrew Union College, New York City**  
 “Religion, Art and Politics: New Approaches to Jewish Visual Culture.”

**Brandeis University, Waltham, Massachusetts**  
**Tauber Institute for the Study of European Jewry**  
 “Splendid Heritage: Wall Painting in Polish Wooden Synagogues.”

**Vassar College, Poughkeepsie, New York**  
**First-Year Orientation Address**  
 “Religion, Art and Politics.”

**2004**

**Massachusetts College of Art, Boston, Massachusetts**  
 “Lost Historic Wall-Painting: The case of the Polish wooden synagogues.”

**2003**

**Hebrew Union College, New York City**  
 “The Visual Dimension: Jewish Life in the Middle Ages.”

**2002**

**Spertus Institute of Jewish Studies, Chicago**  
 “‘Birds Head Revisited’: The ‘Birds’ Head Haggadah’ and Jewish Identity.”

**2001**

**Bard College, Annandale on Hudson, New York**

“Exclusiveness and Tolerance: Jewish Life and Art in the Middle Ages.”

**Hebrew University, Jerusalem, Israel**

**Rothberg School of Graduate Studies, Visiting Lecturer Series**

“‘Silence is Golden’: The representation of the Jewish in the analysis of the Golden Haggadah.”

**1999**

**Hebrew University, Jerusalem, Israel**

**Rothberg School of Graduate Studies, Visiting Lecturer Series**

“Art and Midrash/Art as Midrash.”

**1998**

**Arizona State University, Tempe, Arizona**

“Religion, Art and Politics: Jewish Art as Minority Art.”

**1995**

**Pomona College, Claremont, California**

“A State of Disunion: Constructing Judaisms in Postmodern America.”

**Vassar College, Poughkeepsie, New York**

“At the Gates of Jerusalem: Gender, Art and the Construction of Cultural Identity.”

**1994**

**State University of New York at Purchase, Purchase, New York**

“Jewish Art and Jewish National Identity in the Middle Ages.”

**Bard College, Annandale on Hudson, New York**

“The Elusive Hare.”

**1993**

**Sarah Lawrence College, Bronxville, New York**

“A New Approach to Medieval Jewish Art.”

**Indiana University at Purdue, Purdue, Indiana**

“The Despoilers Shall Be Despoiled.”

**Vassar College, Poughkeepsie, New York**

*The Dean’s Faculty Forum*: “The Elusive Hare.”

**1992**

**Oberlin College, Oberlin, Ohio**

“Subversive Ideas in ‘traditional’ texts.”

**Smith College, Northampton Massachusetts**

“The Secret Language of Jewish Art and Jewish Religious Culture.”

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## PUBLIC RESIDENCIES & SEMINARS

**2020**

**Temple Beth Shalom, Needham Massachusetts, Scholar-in-Residence:**

*The Jews of Italy: History, Culture, Literature, Arts, Music, and Food*

- 1-“Edom: This is Rome”
- 2-“How I Met the Pope (And Why Anyone Should Care)”
- 3-“A Musical & Artistic Celebration of Italian Jewish Life”
- 4-“Art Detectives: From Spain to Italy – A Jewish Mystery”

**Congregation Shir Chadash, New Orleans, Louisiana, Scholar-in-Residence:**

*Jews & Art*

- 1-“People of the Image”
- 2-“The Most Boring Torah Reading Of The Year— And Why It Matters”
- 3-“Hasidic Insights On The Torah Portion”
- 4-“Art Detectives: Art for Understanding The Hearts And Minds Of Jews In Bygone Times”

**2019**

**Spertus Institute for Jewish Learning and Leadership, Chicago.**

MAJPS Intensive Course: “Jews, Judaism and the Visual”

**2018**

**Temple Emanu-El, Providence RI, Scholar-in-Residence:**

“People of the Image: Art, Meaning and History”

**2016**

**Orange County Community Scholars Program**

**14th Annual Community Scholars Summer Scholar Institute**

- “Jews and Music: Beautiful Harmonies.”
- “The Lost Tribes: A Quest.”
- “The Most Elegant Jews: The Western Sephardim.”
- “Who is a Jew? Sects and parties in Jewish history and tradition.”

**2014**

**Orange County Community Scholars Program**

**Adult Retreat / Shavu’ot Residency**

- “Prophets and Prediction, Vision and Veils.”
- “Visions of Revelation: Visions, Art, and the Receiving of the Torah.”
- “Seeing the Voices: The Visionary Element in Our Heritage and in Our Future.”
- “Where we’ve come from, what we’ve gained (and lost).”

**2014**

**B’nai Brith Summer Institute, Allentown, Pennsylvania**

*People of the Image: Jews and Art:*

- “Esther Hidden and Revealed in Jewish Art”
- “Trials and Triumphs: Medieval Spain and the Mystery of the Golden Haggadah.”
- “Imaging the Future: Jewish Art and Its Role in the Future of the Jewish People.”

**2013****Houston Jewish Community Distinguished Scholar-in-Residence, Houston, Texas***People of the Image: Jews and Art:*

“Esther Hidden and Revealed in Jewish Art”

“Trials and Triumphs: Medieval Spain and the Mystery of the Golden Haggadah.”

“Imaging the Future: Jewish Art and Its Role in the Future of the Jewish People.”

**Pratt Institute, Brooklyn, New York**

“My (Father’s) Name is Asher Lev: Reflections on Art and Orthodoxy.”

**Summer Institute of The Jewish Center of the Hamptons, East Hampton, Long Island**

“The Future of Jewish Art in light of its Past.”

**Alyth Congregation, London England***People of the Image: Jews and Art*

“Jews &amp; Visuality in Theory and Practice.”

“Bodleian Treasures Revealed: A Visit to the Rare Manuscripts Vault with Professor Epstein.”

**Chicago-Northern Suburban Synagogue, Chicago, Illinois****Family Kol Ami Museum Scholar-in-Residency**

“My [Father’s] Name is Asher Lev: Reflections on Art and ‘Ultra-Orthodoxy’.”

“Four Cubits of Space: Seeking God in Stillness.”

“Building God’s House in the World: Creation, the Tabernacle and Us.”

“The Medieval Haggadah: Art, Narrative, Religious Imagination.”

**Orange County Community Scholars Program****Twelfth Annual Month-Long Residency***“People of the Image: Jewish Identities, Politics & Theology via the Arts”*

Fifteen stand-alone lectures &amp; two three-part lecture series at seventeen venues

**2012****Beth Am Synagogue, Baltimore Maryland****The Symbolic Universe of Judaism: Living in the World, Reaching into God**

“Hearing God’s still, small voice.”

“Drenched with Spirituality: Living in a Symbolic Universe.”

Text Study: Radical Hassidic words for the Post-Religious Age.

“The Medieval Haggadah: Art, Narrative and Religious Imagination.”

**Skirball Institute, Congregation Emanu-El, New York City**

Day-Long Seminar: “The Secret Language of Jewish Art.”

**2012****Brotherhood Synagogue, New York City****Six Week Adult Learning Course**

“Dangerous Scriptures”

**2010****Brotherhood Synagogue, New York City**

“Hannukah: Beyond the Lights.”

**2009****Poughkeepsie Public Library, Poughkeepsie, New York****Nextbook Five-Week Seminar: Let’s Talk About It: Jewish Literature**

“Modern Marvels: Jewish Adventures in the Graphic Novel.”

**Poughkeepsie Public Library, Poughkeepsie, New York****Nextbook Five-Week Seminar: Let’s Talk About It: Jewish Literature**

“Neighbors: The World Next Door.”

**2008****Congregation Sons of Israel, Allentown Pennsylvania**

“Art as Exegesis.”

**2007****Kehillat Lev Shalem- Woodstock Jewish Congregation, Woodstock, New York**

“The Secret Language of Jewish Art.”

**2003****Conservative Synagogue Adath Israel of Riverdale, New York***Jewish self-perception in the Middle Ages:*

“Identity”

“Community”

“Redemption”

**1999****Congregation Emanu-El, New York City****Five Week Series**

“The Troubled Soul: Jewish Mysticism on Film.”

**1989****Yale University, New Haven, Connecticut****Lecture Series: A Different World: Dimensions of Jewish Mysticism,**

“The Elephant and the Torah.”

“‘When he raises himself up the mighty are afraid...’ Divine/Demonic Liminality in Medieval Jewish Texts and Iconography

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## **PUBLIC PRESENTATIONS**

**2025****Jewish Renaissance Magazine Artist Development Scheme, London England**

“The role of visual art within Jewish creative expression”

**Two Pound Bag Productions****For a new film in development on the Sarajevo Haggadah, (director P.J. Posner)**

“The Book That Wouldn’t Burn: The Sarajevo Haggadah’s Survival Story”

**Heritage Media Group**

For a new film in development on the history of the Star of David, (director Walter Schlomann)

“From Margins to Center: The Making of the Star of David”

**KK Shearith Israel, New York City**

**Annual Shavu’ot Colloquium:**

“*Monuments of Exile: Diaspora, Home, and Western Sephardi Liturgy*”

**Vassar College Alumni Association, Poughkeepsie, New York**

“Sepharad, Andalucia, Iberia: A Study trip with Alumni” (Virtual)

**2024****Community Scholar Program, Orange County, California**

*Images of a People: Jews in Art* 3- part series (Virtual)

*Artifacts of Identity: Exploring Jewish Culture through Time* 5-part series (Virtual)

“Jesus for Everyone, Not Just Christians” Interview with Amy-Jill Levine

**Museum of Fine Arts, Boston, Massachusetts**

“Art As Evidence: Jewish Manuscripts and the Archeology of Jewish Life”

**KK Shearith Israel, New York City, New York City**

“Diasporic Resonance: Western Sephardic Liturgy in Colonial Contexts”

**KK Mikveh Israel, Philadelphia, Pennsylvania**

“Tracing Sephardic Resonance: Western Liturgy in Colonial Contexts”

**2023****Central Synagogue, New York City**

“Reimagining Spain: Sephardic Voices Today” 3-session series (Virtual)

**KK Shearith Israel, New York City**

“Bridging Tradition: Western Sephardic Liturgy Revisited”

**KK Sha’ar HaShamayim, Lauderdale Road Synagogue, London, England**

“Bridging Tradition: Western Sephardic Liturgy Revisited”

**Loeb Gallery, Vassar College, Poughkeepsie, New York**

“Training the Eye: Docent Preparation and Visual Literacy”

**Community Scholar Program, Orange County, California**

*Five Great Jewish Books* 5-part series (Virtual)

*Jesus: Back By Popular Demand* 5- part series (Virtual)

*Danger! Women & Books* 5- part series (Virtual)

**“The Fenster Haggadah: Illuminating Tradition in New Contexts”** (Virtual)

**“Detectives in the Archive: Uncovering Hidden Histories”**

**“Sepharad: The Jewish Heritage of Spain”**

**Vassar College, Poughkeepsie, New York**

*First Year Orientation Address*

“The Brick and the Book, or, That Time I Really Screwed Up”

**Vassar College, Poughkeepsie, New York**

*Loeb Gallery Docent Training*

“Training the Eye: Docent Preparation and Visual Literacy”

**2022**

**Community Scholar Program, Orange County, California**

*Secrets of the Torah: Book by Book* 5-part series (Virtual)

**“Kabbalistic Tree: When, Why Jews Began to Visualize Porphyrian Tree”**

Interview with Yossi Chajes of Haifa University

**Central Synagogue, New York City**

“Reimagining Spain: Sephardic Echoes in Liturgy”

**92NY Himan Brown 60+ Senior Program, 92nd Street Y, New York City**

*People of the Image: Jews & Art* 4- part series (Virtual)

1-“The Notorious Second Commandment: Can Jews Make Art?”

2-“Manuscripts And Mirrors: Can Jewish Art Reflect Jewish Life?”

3-“Dreams of Subversion: Can Jewish Art Be Political?”

4-“Detective Stories: Can Jewish Art Reveal the Personal?”

**92NY ROUNDTABLE Program, 92nd Street Y, New York City**

*People Of The Image: Exploring The Jewish Visual Imagination* 2-part series (Virtual)

1-“The Feminine Mystique”

2-“The Monstrous Other”

**Jewish Renaissance Magazine, London, England**

“A New Haggadah for A New Age” (Virtual)

**KK Mikveh Israel Congregation, Philadelphia, Pennsylvania**

“Starting Anew: Jews in Early America”

**KK Sha’ar HaShamayim, Bevis Marks Synagogue, London, England**

“Reframing Western Sephardic Liturgy: Community, Innovation, Tradition”

**Beit David Congregation, Barcelona, Spain**

“The Barcelona Rite and The New Sephardi Siddur”

**2021****Community Scholar Program, Orange County California**

“The Whole Megillah” (Virtual)

**Three Amazing Jewish Books** 3- part series (Virtual)

1-“The Brick and the Book: The Barcelona Haggadah”

2-“A Mysterious Absence: The Rothschild Pentateuch”

3-“Reading the World Bilingually: The Duke of Sussex Ashkenazic Pentateuch”

**The Jewish Drinking Podcast**

“Wine in Medieval Haggadah Art.” (Virtual)

**Brotherhood Synagogue, New York City**

**Inside the Jewish Imagination** 4- part series (Virtual)

1-“The World in and out of the Mirror”

2-“Getting Emotional in Jewish Art”

3-“Things That Haunt Our Dreams”

4-“Dreams of Subversion”

**2020****Community Scholar Program, Orange County California**

**Inside the Jewish Imagination** 3- part series (Virtual)

1-“Demons”

2-“Dybbuks”

3-“Golems”

“The Jewish Jesus in Art” (Virtual)

**London JW3 Jewish Community Centre, London, England**

*Revelation 2020*

“Plagues, Emotions, and Empathy: Dispatches from Art Made for Jews” (Virtual)

**Park Avenue Synagogue, New York City**

"Jews and Christians in Dialogue, Argument & Art" (Virtual)

**Gomez Mill House, Marlboro, New York**

“Colonial Harmonies: Crossing Cultural Boundaries To Reveal Glorious Music”

**2019****Esnoga (The Great Portuguese Synagogue) Amsterdam, Netherlands**

“Colonial Harmonies: What the Congregation’s Archives Reveal, Part III”

**KK Sha’ar HaShamayim, Bevis Marks Congregation, London, England**

“Colonial Harmonies: What the Congregation’s Archives Reveal, Part II”

**Tempio Maggiore, Florence, Italy**

“The Florentine Heritage in Judaica Arts”

**2018****KK Congregation Shearith Israel, New York City**

“Colonial Harmonies: What the Congregation’s Archives Reveal, Part I”

**KK Mikveh Israel Congregation, Philadelphia, Pennsylvania**

“Gershom Mendes Sexias and the Fledgling New York Congregation”

**College of Jewish Studies, Binghamton, New York**

“People of the Image: Jews & Art.”

**2016****Lehigh University, Bethlehem, Pennsylvania**

“All This Has Come Upon Us: The Art of Mark Podwal.”

**2015****Spertus Institute, Chicago, Illinois**

“Skies of Parchment, Seas of Ink: Jewish manuscript illumination.”

**Ida Crown Day School, Chicago, Illinois**

“Mirror or Projection? Using medieval manuscripts made for Jews in the Day School Curriculum.”

**Morgan Library, New York City**

“Skies of Parchment, Seas of Ink: Barbara Wolff and her place in the history of Jewish manuscript illumination.”

**2014****Council of Jewish Educators, Baltimore, Maryland****Florence Melton Adult Mini-School**

“Lighting the Darkness: Ḥannukah, The Visual, and Jewish Learning.”

**Mizraḥi Bayit, Toronto, Ontario, Canada**

“Meaning in the Margins.”

**First Narayever Congregation, Toronto, Ontario, Canada**

“Tragedy & Triumph: Jewish Women in Medieval Iberia.”

**Congregation Sons of Israel, Briarcliff Manor**

“The Medieval Haggadah: Art, Narrative & Religious Imagination.”

**Congregation Ohr Zaru’a, New York City**

“Trials and Triumphs: Jewish Women in Medieval Spain and the Mystery of the Golden Haggadah.”

**2013****Pardes Institute, Jerusalem, Israel**

“Art as Midrash / Midrash as Art.”

**Institute for Adult Jewish Studies, Plainview, Long Island**

“Women Hidden in Plain Sight: Secrets of the Golden Haggadah.”

**2012**

**Jewish Theological Seminary & Manhattan Jewish Community Center, New York City**  
 “The Medieval Haggadah for the Contemporary Seder.”

**The Art Story Foundation, New York City**  
 “The Jewish Body in Art.”

**North Shore Community Kallah, Chicago, Illinois**  
 “Dragons in Jewish Literature and Art: Divine or Demonic.”

**Institute for Jewish Ideas and Ideals, New York City**  
 “Revealing the Secret Language of Jewish Art.”

**Seabrook Village, Tinton Falls, New Jersey**  
 “Passover and the Religious Imagination.”

**College Of Jewish Knowledge, Columbus, Ohio**  
 “Jews And Art: Secret Transcripts.”

**K.K. Mikveh Israel, The Spanish-Portuguese Synagogue, Philadelphia, Pennsylvania**  
 “Trials and Tribulations: Jewish Women in Medieval Spain.”

**2010**

**Drisha Arts Fellows Program, Drisha Institute for Jewish Education, New York City**  
 “The Figure on the Throne: Art as Midrash, Divine and Human creation, and Sabbath rest.”

**Manhattan Jewish Community Center, New York City**  
 “Art and Midrash in the Work of Richard McBee: A Panel Discussion.”

**Congregation Shir Chadash, Poughkeepsie, New York**  
 “Art & Imagination in the Illustrated Passover Haggadah.”

**2010**

**Congregation Schomre Israel, Poughkeepsie, New York**  
 “I will hide my face: Esther in Jewish visual culture.”

**2009**

**Chizzuk Amuno Congregation, Baltimore, Maryland**  
 “Musclejews, Wimps, and the Soldiers in Between.”

**Manhattan Jewish Community Center, New York City**  
 “The Body in Jewish Visual Tradition.”

**Woodstock Havurah, Woodstock, New York**  
 “Messianic Movements.”

**Congregation Schomre Israel, Poughkeepsie, New York**  
 “The Secret Language of Jewish Art.”

**One Day University, Ryebrook, New York**

“Touching the Sacred: Religion and the Arts.”

**Vassar College Regional Programs, London, England**

“The Mysteries of the Golden Haggadah.”

**2008****Bnai Abraham Synagogue, Easton, Pennsylvania**

“Lions, Dragons and Unicorns: Animals, Real and Imaginary, in Jewish Art.”

**Woodstock Havurah, Woodstock, New York**

“The Jerusalem Temple.”

**2007****Congregation Sons of Israel, Allentown Pennsylvania**

“Wooden Synagogues.”

**Woodstock Havurah, Woodstock, New York**

“‘High,’ ‘Low,’ and Hidden in Plain View: Women in Jewish Art.”

**National Yiddish Book Center, Amherst, Massachusetts**

“Splendid Heritage: Wall Painting in Polish Wooden Synagogues.”

**2000****Chizzuk Amuno Congregation, Baltimore, Maryland**

“Re-Imagining Jewish Art as Jewish Text.”

**1999****Congregation Emanu-El, New York City**

“Looking back in the service of looking forward: The Museum at Temple Emanu-El.”

**Chizzuk Amuno Congregation, Baltimore, Maryland**

“A Glimpse of Eternity by Grace of Art Museums and the Jewish Future.”

**The Metropolitan Museum of Art, New York City*****Seminars of the Cloisters’ Summer Internship Program***

“‘Make Your Books Your Companions’:

Thinking about Rare and Antique Hebrew Books and Manuscripts as Cultural Artifacts.”

**1988****American Jewish Historical Society, Waltham, Massachusetts**

“The Messianic Unicorn: On the Appropriation of Symbols.”

## LIMMUD & USCJ

**2020**

### **Limmud South Africa, Johannesburg South Africa**

“Art Detectives: Understanding the Hearts and Minds of Jews in Bygone Times” (Virtual)

**2019**

### **Limmud UK Conference, Birmingham, England (5 presentations)**

“Everything Old Is New Again: The Pre-Raphaelites In Birmingham”

“Lighting the darkness: Chanukah, the visual, and Jewish learning”

*The inner life of Jewish art*

1-Zipporah's pout

2-Discomfiting Pharaoh

3-"Appropriate" and "misplaced" mourning

**2016**

### **Limmud UK Conference, Warwick, England**

“The Way We Weren’t: Jewish Art As A ‘Mirror Of Jewish Life?’”

“Dangerous Developments: Jewish Art And The Politics Of Motion.”

“Monsters In The Margins: Race, Ethnicity And Otherness In Jewish Art.”

“Getting Emotional In Art Made For And By Jews.”

“Images That Say 1,000 Words.”

**2014**

### **Limmud UK Conference, Warwick, England**

“Jewish Visual Culture: Contemporary & Historical.”

### **Limmud Sweden Conference, Stockholm, Sweden**

“How Jews Made Art in spite of the Second Commandment—And Why It Matters”

“Messages of Protest and Dreams of Subversion: Political Dimensions of Art Made For Jews”

“Trials and Triumphs: Jewish Women in Medieval Spain and the Mystery of the Golden Haggadah.”

**2013**

### **Centennial of the United Synagogue of Conservative Judaism, Baltimore, Maryland**

*People of the Image: How Jews made art in spite of the Second Commandment—and Why it Matters.*

“My [Father’s] Name is Asher Lev: Reflections on Art and ‘Ultra-orthodoxy’.”

“Beit Midrash: Rabbi Hillel, Rabbi Jesus & the Impossible Commandment of Love.”

“Harry Potter and the Jewish Menagerie.”

**2012**

### **Limmud New York / Limmud Los Angeles / Limmud New Orleans**

“The Mystery of the Birds’ Head Haggadah.”

“The Jewish Body in Art.”

“The Secret Language of Jewish Art.”

**2010**

**Limmud UK Conference, Warwick, England**

“Jews, Judaism, and the Visual.”

“Art and Midrash/ Art as Midrash.”

“The Jewish Body in Art.”

“‘I will hide my face’ - Esther’s Appearances (and Disappearances) in Visual Culture.”

“‘At the beginning of God’s creating...’ - Really Reading Genesis.”

**2008**

**Limmud UK Conference, Warwick, England**

“Eros and the Jews.”

“Sacred and Profane: The X-Factor of Jewish Culture.”

*The Secret Language of Jewish Art:*

“Parameters of the Idea.”

“Art as Midrash - Jewish Art as Textual Commentary.”

“‘Art History’ - Jewish Art and Collective Memory.”

“Art as Mirror: Jewish Art and the Jewish Self.”

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## EDUCATION

**YALE UNIVERSITY, DEPARTMENT OF RELIGIOUS STUDIES, PROGRAM IN JUDAIC STUDIES: PH.D., 1992; M.PHIL., 1990; M.A., 1988.**

**Research Grants:** Memorial Foundation for Jewish Culture Dissertation Grant 1991-92;

**Fellowships:** Mellon Dissertation Year Fellowship 1990-91; National Foundation for Jewish Culture Dissertation Grant 1991-92. **Dissertation:** “If Lions Could Carve Stones...” The Medieval Jewish Minority and the Allegorization of the Animal Kingdom: A Textual and Iconographic Study. Ann Arbor: University Microfilms, 1993

**HEBREW UNIVERSITY, JERUSALEM, DEPARTMENT OF JEWISH ART: RESEARCH YEAR 1988-89**

**Fellowships:** Lady Davis Fellowship; Interuniversity Fellowship.

**OBERLIN COLLEGE, OBERLIN, OHIO. HISTORY OF ART: B.A., 1985**

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## FULL-TIME ACADEMIC APPOINTMENTS

**PROFESSOR OF RELIGION AND VISUAL CULTURE ON THE MACKIE M. PASCHALL (1899) & NORMAN DAVIS CHAIR** (2014 to date), **Professor of Religion** (2006-2014), **Associate Professor of Religion & Jewish Studies, with tenure** (2001-06), **Assistant Professor of Religion & Jewish Studies**, (1996-2001), **Core faculty, Jewish Studies Program; Medieval and Renaissance Studies Program** (1992 to date), **Vassar College**

**Visiting Instructor of Jewish Studies**, Spring 1992, **Smith College**

**Visiting Instructor of Judaic & Near Eastern Studies**, Fall, 1991, **Oberlin College**

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## GRADUATE TEACHING FELLOWSHIPS

### Yale University, New Haven, Connecticut

- With Professor John Boswell, Department of History 1989-90
- With Professor David Ruderman, Jewish Studies 1987-88
- With Professor Paula Hyman, Jewish Studies 1987-88

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## TEACHING OVERVIEW

I teach on introductory through seminar levels in the following areas:

**Western Monotheistic Traditions (Judaism, Christianity and Islam); Material & Visual Culture in the study of Religion; Medieval Christianity, Western Mysticism, and Religion and Popular Culture**, all in comparative contexts. I have taught **Freshman Writing Seminars** on a variety of topics within Religion and Jewish Studies and have participated in the **Religion Department Colloquium** and various capstone projects as well.

I have also taught a variety of aspects of ancient, medieval and modern Jewish religion and culture and helped found and have directed the interdisciplinary **Jewish Studies Program**, coordinating the activities of the steering and teaching committees, study abroad, and coordinating and leading the **Jewish Studies Educational Travel Seminar** since 1997.

I have actively participated in the **College Course, Medieval and Renaissance Studies, and Environmental Studies**.

I engage in academic advising in pre-major, major and ad hoc contexts and have, over the years, supervised senior theses and independent study courses in **Religion, Jewish Studies, Medieval and Renaissance Studies and the Independent Program**.

I am involved in actively recruiting **prospective (and accepted) students with an interest in Jewish Studies and Hebrew Language and Literature**.

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## COURSES TAUGHT

**Introductory:** Civilization in Question | How We Got Here | Jerusalem Above / Jerusalem Below | Vienna, Prague & Budapest | Jewish Metropolis: Paris/Berlin | Iberia, Andalucia, Sepharad | Western Religious Traditions | Jews, Christians, and Muslims | Jesus: A Radical Life | Religion and Visual Culture | Venice, The Jews & the World.

**Intermediate:** Sources and Subversions | Jewish Textuality | Religion, Arts & Politics | Detectives in the Archive | Jewish Traditions | JudaismS | Tours of Heaven and Hell | Western Esotericism | Dangerous Scriptures | Something Like A Hundred Gospels And the Confusing, Conflicting Life of Jesus | Western Mystical Traditions | Kabbalah: Jewish Mysticism | The Jewish Search for Redemption | Religion, Art, and Politics | Walking With God: Mystical Approaches to Scripture | The Griffins' Head Megillah |

**Advanced:** Jews | Jewish Identity and the Arts; Enslavement & Liberation; Bosch's Garden of Earthly Delights; Myth | Magic and Murder; Hasidism; Lost Tribes And Far Flung Diasporas; Isaac Bound and Rebound; Various Senior Theses/Projects.

**Travel courses via the Jewish Studies Educational Travel Seminar:** Jerusalem Above & Below | Vienna, Prague & Budapest | Jewish Metropolis: Paris/Berlin | Venice, the Jews & The World | Iberia, Andalusia, Sepharad.

**Supervision:** Internships | Field Work | Teaching Assistantships | Independent Studies.

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## PROFESSIONAL AFFILIATIONS & SERVICE

### DIRECTORSHIP:

**Beit Venezia: A Home for Jewish Culture in Venice.** Venice, Italy 2020- present

### OCCASIONAL GRANT REVIEWER:

American Academy in Berlin | American Council for Learned Societies | Czech Science Foundation | Getty/ACLS Postdoctoral Fellowships | Israel Academy of Sciences and Humanities | Israel Science Foundation | The Wellcome Trust

### OCCASIONAL MANUSCRIPT REVIEWER:

Ashgate / Routledge Press | Brill | Getty Publications | Harvard University Press | Magnes / Hebrew University Press | Penn State University Press | Princeton University Press | Rutgers University Press | Yale University Press *Ars Judaica* | *Art Bulletin* | *Art History* | *Gesta* | *Imago*

### BOOK REVIEWER:

*American Historical Review* | *Art History* | *H-France Review* | *Jewish Action* | *Jewish Review of Books* | *London Review of Books* | *Mosaic Online* | *Polin: Studies in Polish Jewry* | *Speculum* | *Studies in Iconography* | *The American Historical Review* | *The Times of London Literary Supplement* | *Tikkun*

### GRADUATE STUDENT MENTORSHIP:

**Clive Robert Kennard**, Ph.D., University of York, History of Art, 2020 (“Simeon Solomon’s Hebrew imagery”)

**Emma O'Donnell Polyakov**, Ph.D., Boston College, Theology, 2014 (“The Liturgical Transformation of Time: Memory and Eschatological Anticipation in Christian and Jewish Liturgy.”)

### PHD EXAMINER:

**Joanna Homrighausen**, Ph.D. in Religion (Hebrew Bible/Old Testament), Duke University, 2024. (“Writing Esther, Then and Now: The Materiality of the Megillah in Ritual, Memory, and Biblical Interpretation.”)

**Alexandra Buncic**, Ph.D., University of Zagreb, Art History, 2015, (“God, Self and Other in the Sarajevo Haggadah: An Iconographic Analysis.”)

**Zofia Buda**, Ph.D. in Art History/Medieval Studies Central European University, Budapest, 2012 (“Sacrifice and Redemption in the Hamburg Miscellany. The Illustrations of a Fifteenth-century Ashkenazi Manuscript”)

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## INSTITUTIONAL SERVICE AT VASSAR

### Program Leadership:

**Jewish Studies, Founding Director**, 2006-2009; 2017-to date

### Steering Committees:

**Jewish Studies, Medieval and Renaissance Studies**, 2000-to date

### College Committees:

**Mary Conover Mellon Housefellow**: *Main House*, 2003-2010 | *Davison House*, 1994-1997

**Co-chair: Housefellow Committee**

**Member: Committee on College Life**

### Other:

**Traveling Lecturer: Various Regional Programs**, 2000-to date

**Pre-major advising**, (4 per year since 1995)

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## RELATED PROFESSIONAL EXPERIENCE

**Director, Hebrew Books & Manuscripts Division**, Sothebys', New York 1985-1991

**Consultant on the exhibition of the Gwoździec Synagogue**, POLIN, Museum of the History of Polish Jews 2010-2016

**Consultant**, Jewish Museum, London 2012- 22

**Consulting Curator** for the projected exhibition "The Power of Kabbalah": Fowler Museum, UCLA, Los Angeles, Jewish Museum, New York, Tel Aviv Museum, Israel 2010-2011

**Program Development Consultant**, Artists Networks & Programming, Makor Artists Networks Makor/Steinhardt Center, 92nd Street Y, New York City 2002-2004

**Designer of the permanent exhibition & Consulting Curator**, Herbert and Eileen Bernard Museum, Congregation Emanu-El, New York City 1996-1997

**Designer of the permanent exhibition & Consulting Curator**, Goldsmith Family Museum, Chizzuk Amuno Congregation, Baltimore 1998- present

**Consultant, Hebrew Books & Manuscripts**, Sothebys', New York | Phillips Galleries, New York | Swann Galleries, New York 1991-1999

**Educational Travel Scholar in Residence**, MAKOR Educational Journeys | AYELET Educational Travel | NEXUS Educational Travel 2006-present

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## LANGUAGES

**FLUENCY**: English, Hebrew | **WORKING KNOWLEDGE**: Aramaic, French, German, Italian, Judeo-Italkit, Latin, Medieval French, Spanish, Ladino (Judeo-Español), | **IN PROGRESS (eternally)**: Hungarian

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## PROFESSIONAL AFFILIATIONS

American Historical Association | Association for Jewish Studies | Association for Religious Studies | Center for Jewish Art, Jerusalem | Center for Jewish History Working Group for the History of the Jewish Book | College Art Association | The Goldstein-Goren Diaspora Research Center, Tel Aviv University: *Jewish Art and Visual Culture Research Project* | International Center of Medieval Art | International Society for the Study of Western Esotericism | Jewish Theological Seminary and The Jewish Museum: *Seminar on Jewish Art and Visual Culture* | Medieval Academy of America | New York University *Project on Religion and the Media* | Society of Biblical Literature