

Deborah Kahn

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Curriculum Vitae

Degrees:

Ph.D. Courtauld Institute of Art	1982
M.A. Courtauld Institute of Art	1977
B.A. Sarah Lawrence College	1975

Positions:

Associate Professor, Department of Art History, Boston University with tenure	1999 – ongoing
Associate Professor, Department of Art History, Boston University	1996 - 1999
Assistant Professor, Department of Art History and Archaeology, Princeton University	1989 - 1996
Editor of the <i>Corpus of Romanesque Sculpture in the British Isles</i> (position funded by the British Academy, London)	1988 - 1991
Mellon Fellow, Metropolitan Museum of Art, New York City	1987 - 1988
Visiting Assistant Professor, Department of Art History, Columbia University	1986 - 1987
Consultant on Medieval Sculpture for the Dean and Chapter of Canterbury Cathedral	1982 - 1988

Consultant on Medieval Sculpture for
the Dean and Chapter of Lincoln Cathedral

1986 - 1988

Chief Research Officer and Administrator,
for the Arts Council of Great Britain
Hayward Gallery Exhibition, "English
Romanesque Art 1066-1200" (exhibition
held in London, 1984).

1980 - 1985

Selected Undergraduate Courses Taught:

Survey of Medieval Art
Art and Architecture in the Early Middle Ages
Art and Architecture in the Later Middle Ages
The Art of the Carolingian Period
Romanesque Art and Architecture
The Art of the British Isles
Romanesque Sculpture in Europe
Chartres Cathedral
Great Churches of Medieval Europe
Romanesque Manuscript Illumination
Medieval Art in France
The Art of the Pilgrimage Roads
Writing About Art

Graduate courses taught:

Liturgical Objects 800-1200
The Art of the Pilgrimage Road
Medieval Sculpture in Italy
Romanesque Sculpture in England
Problems of Romanesque Sculpture
French Gothic Sculpture 1140-1270
Anglo-Norman Art and Architecture
European Sculpture 800-1200
The Art of the Book
Eleventh and Twelfth Century Manuscripts in Northwestern Europe

Selected Conference and Seminar Papers:

“Revival of the Past in English Romanesque Sculpture”
Putting England in its Place. Cultural Production and Cultural Relations in
the High Middle Ages, Fordham University, March, 2013

“Where the Wild Things Really Are”,
Cambridge Study Group, Cambridge MA, January, 2011

“Grotesques of the Romanesque”
Boston University Graduate Student Association in Art History, Boston,
October, 2010

“Nostalgia and Recollection in Early-12th-Century English Art”,
Lecture at the Courtauld Institute at ‘Romanesque and the Past’
Conference, April, 2010.

“Lurking Demons (and Wit) in the Romanesque: A Case Study”,
University of Georgia, Athens, Georgia, 2007

“The ‘Jabberwocky’ in Romanesque Sculpture”,
Boston University Faculty Seminar, 2007

“ ‘The Jaws That Bite’ – The Romanesque *Engoulant*”,
Medieval Academy of America Conference, 2006.

“Sacred and secular imagery in Romanesque Europe”,
Loyola University, Chicago, 1999.

“Oral Epic and Artistic Representation”,
Princeton University, 1994.

“Feuding Patrons and Artistic Liberty”,
Conference on the Norman Conquest, University of Kent, 1991.

“Le décor de l’oculus dans la façade romane anglaise”,
Conférence on the Romanesque facade, Centre d’études supérieures de
civilisation médiévale, Poitiers, 1990.

“Anglo-Saxon and Romanesque Frieze Sculpture in the British Isles”,
Symposium on pre-Romanesque and Romanesque frieze sculpture in
Europe, Lincoln, 1988.

“Romanesque Sculpture at La Trinité, Caen: A New Chronology”,
Colloque Internationale, La Normandie et l’Angleterre, Caen, 1987.

“Sculpture at Canterbury from the Norman Conquest to the Death of Becket”, Robert Branner seminar, Columbia University, New York, 1987.

“New Discoveries in Romanesque Sculpture”,
Seminar in Medieval Art and Architecture, The Courtauld Institute,
London, 1986.

“Prior Wibert as a Patron of Art and Architecture”,
Symposium on Patronage and the Arts in England, Victoria and Albert
Museum, London, 1984.

“The Sculpture in the Romanesque Exhibition”,
Symposium in Honor of the Romanesque Exhibition, Birkbeck College,
University of London, London, 1984.

“Early Gothic Sculpture and Christ Church Canterbury”,
Medieval session for the Association of Art Historians, London, 1981.

“The Chapterhouse at St. Albans Abbey and its Sculptural Decoration”,
Seminar at the Society of Antiquaries of London, 1980.

“Wall-paintings in the St. Gabriel’s and St. Anselm’s chapels”,
Medieval session for the Association of Art Historians, London, 1980.

Publications:

A.) Books:

Canterbury Cathedral and its Romanesque Sculpture,
London, Harvey Miller Press/ University of Texas Press, 1991.

The Romanesque Frieze and its Spectator, (editor),
London, Harvey Miller Press/Oxford University Press, 1992.

B.) Completed Works in Process of Publication :

“Gothic Sculpture of Wave Hill”, *Gothic Sculpture III. The Museums of
New York and Pennsylvania* (forthcoming 2013)

“Fragments from Whitefriars, Canterbury”,
Whitefriars Excavations 1999-2003
Canterbury Archaeological Trust Excavation Report (forthcoming 2013)

“The Romanesque sculpture of the *aula nova*”,
Excavations of the Cathedral Precincts, Canterbury, III, (in press with the
Canterbury Archaeological Trust for 2013).

“The Uses of the Past: Beyond the Antique” eds. John McNeil and Richard
Plant, *Romanesque and the Past: Retrospection in the Art and
Architecture of Romanesque Europe* (Maney Publishing, Leeds, October 2
2013).

“The Architectural Sculpture of St Albans Abbey During the Abbacy of
Robert de Gorron, 1151-1167” (written with George Zarnecki) Martin
Biddle and Birthe Kjolbye-Biddle, *The Chapter House of St Albans Abbey*
(Archaeopress, Oxford, 2013)

C.) Articles

“The *Engoulant*: Development, Symbolic Meaning and Wit”,
Melanges Offertes a Eliane Vergnolle, Ex quadris lapidibus. La pierre
dans l'art médiéval, éditions Brepols. Société française d'archéologie, .ed.
Y. Gallet (March 10, 2012)

“Saint Augustin et le Diable, a propos d'un chapiteau de Moutiers-Saint-
Jean”, *Bulletin monumental*, 162/3, 2004, pp. 188-193.

“*La Chanson de Roland* dans le décor des églises du XIIe siècle”,
Cahiers de civilisation médiévale, 40, 1997, pp. 337-372.

“The Norman World of Art”,
England in Europe 1066-1453, ed. N. Saul, London, 1994, chapter 4.

“Anglo-Saxon and Early Romanesque Frieze Sculpture in England”,
The Romanesque Frieze and its Spectator, London, 1992, pp. 61-74.

“Introduction”,
The Romanesque Frieze and its Spectator, London, 1992, pp. 8-13.

*Glossary of terms for the Corpus of Romanesque Sculpture in the British
Isles*, The British Academy, 1990.

“The Rediscovery of the Sculpture of the Exterior Romanesque Quire Arcade at Canterbury Cathedral”,
Canterbury Cathedral Chronicle, 1990, pp. 14-18 (with N. Durnan).

“Le décor de l’oculus dans la facade romane anglaise”,
Cahiers de civilization médiévale, XXXIV, July-Dec., 1991, pp. 341-347.

“Recently discovered eleventh century reliefs from Canterbury”,
Gesta, XXVIII/i, 1989, pp. 53-60.

“La sculpture romane en angleterre. Etat des questions”,
Bulletin monumental, CXLVI/iv, 1988, pp. 307-340.

“The Sculptures of the West Doorway of Rochester Cathedral”,
Romanesque and Gothic: Essays for George Zarnecki, London, 1988, pp. 129-134.

“A recently discovered French Early Gothic capital in the Bronx”,
Gesta, XXVI/i, 1987, pp. 59-61.

“The impact of the Norman Conquest on art and architecture”,
History Today, March, 1986, pp. 36-42.

“The Romanesque scallop capital”,
Excavations in the Darent Valley, ed. B.Philp, *Kent Archaeological Society*, 1984, pp. 182-183.

“The St. Gabriel Chapel Wall-Paintings: New Dating Evidence”,
Burlington Magazine, CXXVI, 1984, pp. 225-229.

“Recent discoveries of Romanesque sculpture at St. Albans Abbey”,
Studies in Medieval Sculpture. Society of Antiquaries Occasional Paper, new series III, ed. F. H. Thompson 1982, pp. 71-82.

“Sculpture of the Church of St. Mary, Halford, Warwickshire”,
Journal of the British Archaeological Society, CXXXIII, 1980, pp. 64-73.

D.) Catalogues:

Eye of the Beholder: Masterpieces of the Isabella Stewart Gardner Museum, eds. A Chong, R. Linger and C. Zahn, Isabella Stewart Gardner Museum in Association with Beacon Press, Boston, 2003, various catalogue entries on French and Italian sculpture.

English Romanesque Art, 1066-1200, Arts Council exhibition catalogue, London, 1984, catalogue assembly, editing and specific catalogue entries.

E.) Encyclopedia entries:

Encyclopedia dell'arte medievale (various entries on Romanesque art).

Dictionary of Art (entries on English medieval buildings and sculpture).

E.) Book reviews:

Speculum. A Journal of Medieval Studies, Sept., 2000, pp. 156-158.
Review of P. Everson and D. Stocker, *Lincolnshire, Corpus of Anglo-Saxon Sculpture*, vol.V.

Speculum. A Journal of Medieval Studies, Jan., 2000, 75/1, pp. 260-261.
Review of P. Williamson, *Gothic Sculpture, 1140-1300*.

Speculum. A Journal of Medieval Studies, Jan., 1998, 73/1, pp. 150-152.
Review of R.N. Bailey, *England's Earliest Sculptors*.

Speculum. A Journal of Medieval Studies, April, 1989, 64/2, pp. 506-509.
Review of W. Stoddard, *Sculptors of the West Portals of Chartres Cathedral*.

Cahiers de civilization médiévale, 1991. Review of G. Zarnecki, *Romanesque Sculpture at Lincoln Cathedral*.

Elected Honorary Memberships:

Fellow of the Society of Antiquaries of London, since 1986, installed 2007.

Current Projects:

The Romanesque Frieze at Selles-sur-Cher

“St. Eusice and the First Sculpted Images of the Saints”

Canterbury Archaeological Trust Excavations Reports on Recent
Sculptural ...

Entries for the *Census of Gothic Sculpture in American Collections*

A Handbook of English Romanesque