

Curriculum Vitae
Ellen M Shortell

Professor, History of Art Department
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Education:

- Ph.D. 2000 **Columbia University**, New York. Department of Art History and Archaeology.
Dissertation: "The Choir of Saint-Quentin: Gothic Structure, Power and Cult."
Advisor: Stephen Murray
- M.Phil. 1990 **Columbia University**, New York
Major field: Gothic Art and Architecture
Minor fields: Early Medieval and Northern Renaissance Art
- M.A. 1988 **Tufts University**, Medford, MA; Department of Art History. Thesis: "A 17th-Century Glazing Program with the Life of St. Norbert from the Cloister of the Premonstratensian Abbey of Parc". Advisor: Madeline H. Caviness
- A.B. 1977 **University of California**, Santa Cruz, Board of Studies in Art

Academic Positions:

Massachusetts College of Art and Design, Boston

Professor of the History of Art, 2006-present; Associate Professor, 2001-06; Assistant Professor, 1995-2001

Chair, Department of Critical Studies, 2005-2008; Interim Chair, History of Art, 2008-09

State University of New York, College at Oswego. Dept. of Art: Visiting Instructor, 1994-95

Tufts University. Department of Art History: Visiting Lecturer, 2000-2004

Boston University. Department of Art History: Adjunct Assistant Professor, Spring 1998

The Cloisters Museum, Metropolitan Museum of Art. Lecturer, 1989-1995

Université de Paris X, Nanterre. UFR d'Etudes Anglo-Américaines, Lectrice, 1991-1993

Courses recently offered:

Seminars for senior undergraduates: Hieronymus Bosch; The Monumental Image in Medieval Art; Topics in Gothic Architecture; Women in Medieval Art

Lecture courses: Medieval Castles and Cathedrals; Gothic Architecture; The Gothic Image; Northern Renaissance Art

Travel course: Castles, Cathedrals, and Country Houses of England (team-taught with David D. Nolta)

Freshman seminar: Vision

Professional organizations:

Corpus Vitrearum Medii Aevi (an international organization of art historians and conservators, formed to study surviving stained glass from the Middle Ages to Early Modern period, operating under the aegis of the International Academic Union)

- US Committee: member since 1986; treasurer 2012-present
- International Corpus Vitrearum, task force for post-1800 stained glass, appointed 2014

International Center of Medieval Art. Member since 1987. Nominating committee, 2007-08.

AVISTA (Association Villard de Honnecourt for the Interdisciplinary Study of Medieval Science, Technology, and Art)

- Member since 1990
- Board of Directors, 2000-present
- Chair, Publications committee, 2001-11

Medieval Academy of America

- Member since 1990
- Local arrangements committee for 2006 conference

Society of Architectural Historians, Member since 1990

College Art Association, Member since 1986

Hagiography Society, Member since 1992

Medieval Feminist Society, Member since 2010

Consulting: Consultant for the pre-restoration study of stained glass from Park Abbey, Heverlee, Belgium, recently acquired from Yale University. 2014-2015.

College governance and service

Administrative positions

Chair, Department of Critical Studies, 2005-2008

Acting Chair, Department of the History of Art, 2008-2009

Faculty representative for the Graduate Arts Award, Jack Kent Cooke Foundation, 2013-14

Standing Committees

Promotions Committee, 2014-2016

Awards Committee, 2013-14

All College Committee, 2011-13

Colleges of the Fenway “Teaching and Learning” Conference Planning Committee, 2006

Academic Policy Committee, Massachusetts College of Art, 1996-2005; Chair 1997-2003

Ad hoc Committees

Fulbright advisory committee, 2015

Art History search committees, 1996-97, 1999-2000, and 2011-12 (chair)

Fine Arts 2D Visiting Painter search committee, 1996-97

Faculty and Librarians Association

Massachusetts State College Association, Massachusetts College of Art and Design chapter, secretary, 2013-2015

Ad hoc Faculty Development Committee, Chair, 2004, 2005

Elections Committee (statewide), 1999-2001

Board of Directors, member-at-large, 1997-99

Representative to the Delegate Assembly, Mass. State College Association, April 2000
 Delegate, Massachusetts Teachers' Association annual meeting, 1998

Fellowships, grants and awards:

MassArt Foundation Faculty Development Grant, 2008-09
 Massachusetts College of Art Faculty Development Grant, summer 1997
 Dissertation Fellowship, The Mrs. Giles Whiting Foundation, 1993-94
 Robert Branner Travel Fellowship, Columbia University Department of Art History and
 Archaeology, 1991-1992
 Reid Hall Scholar, Graduate Research Institute, Paris, 1991-1993
 President's Fellow, Columbia University, 1988-95
 Travel Grant, Department of Art History and Archaeology, Columbia University, Summer 1990
 Tufts University Graduate School summer travel scholarship, 1987
 Tomasso Travel Fellowship, Tufts University, 1986

Languages: Fluent in French; Read Latin; Reading and limited conversational ability in German,
 Dutch, Russian, Spanish, and Italian

Other positions held:

1989-1990: Research Assistant, Department of Art History and Archaeology, Columbia
 University
 1985-1988: Administrative Assistant to the American Committee of the Corpus Vitrearum, for
Catalogue of Stained Glass Before 1700 in American Collections, Tufts University,
 Department of Art and Art History
 1979-1985: Department Coordinator, Department of Community Health, Tufts University
 School of Medicine.

Other activities:

Independent visual artist, 1977-85
 Student construction worker for Christo's *Running Fence*, Marin and Sonoma Counties, Cali-
 fornia, 1976.

Community Service:

Member, City of Boston Task Force for Berklee College's long-term development plan,
 appointed 2006
 Board of Overseers, Speakeasy Stage, Boston, appointed 2013

PUBLICATIONS

Work in progress:

The Cloister Glass of Park Abbey. Manuscript in progress.

The Collegiate Church of Saint-Quentin: Architecture, Image, and Communities in the Twelfth and Thirteenth Centuries. (manuscript in progress)

Corpus Vitrearum USA, *Stained Glass from before 1700 in New England Collections*, author and coordinating editor, with contributions by Madeline Caviness, Marilyn Beaven, et al. *In progress*

“Stained Glass in Gothic Space,” chapter for *Decoding Medieval Sources* series, Brill Publishers (Leiden, Netherlands) volume on stained glass, eds. Brigitte Kurmann Schwarz and Elizabeth Carson Pastan, projected for 2017 publication

Collections edited

With Evelyn Staudinger Lane and Elizabeth Carson Pastan, *The Four Modes of Seeing: Essays on Medieval Imagery in Honor of Madeline Harrison Caviness*, (Farnham: Ashgate) 2009

Robert Bork, ed., with S. Montgomery, C. Neuman de Vegvar, E. Shortell, and S. Walton, *De Re Metallica: The Uses of Metal in the Middle Ages*, AVISTA Studies in the History of Medieval Technology, Science, and Art 4, Aldershot: Ashgate 2005

Series editor for AVISTA Studies in the History of Medieval Technology, Science, and Art, published by Ashgate.

Volume 3, *The Medieval Hospital and Medical Practice*, ed. Barbara S. Bowers (2007)

Volume 4, *De Re Metallica: The Uses of Metal in the Middle Ages*, ed. Robert Bork, with S. Montgomery, C. Neuman de Vegvar, E. Shortell, and S. Walton (2006)

Volume 5, *Visualizing Medieval Medicine and Natural History, 1200-1550*, ed. Jean Givens, Karen Reeds, and Alain Touwaide (2006)

Volume 6, *Written in Stone: Essays on the Science, Technology and Art of Medieval Limestone Monuments*, ed. Vibecke Olsen (2010)

Volume 7, *The Art, Science, and Technology of Medieval Travel*, ed. Robert Bork and Andrea Kann (2008)

Articles and reviews

“Stained Glass from the Corcoran Gallery to Return to Park Abbey,” *Vidimus* 93 feature. 2015 <http://vidimus.org/issues/issue-93/feature/>

“The Masterpiece of Jean de Caumont returns to Park Abbey (Heverlee-Leuven, BE): *Status Quaestiones* of research into the reconstruction/relocation of the stained glass in the cloister,” in *Stained-glass: how to take care of a fragile heritage? Acts of the Forum for the Conservation and Technology of Historic Stained Glass*, Paris 2015, with Aletta Rambaut, Marc Vanderauwera, Sarah Jarron, and Katrien Mestdagh.

“Ambulatories, Arcade Screens, and Visual Experience from Saint-Remi to Saint-Quentin,” pp. 47-69 in *Arts of the Medieval Cathedrals: Studies on Architecture, Stained Glass and Sculpture in Memory of Anne Prache*, eds. Kathleen Nolan and Dany Sandron, Ashgate Press, 2015.

“Les vitraux de l’abbaye de Parc (Heverlee, Louvain) conservés à Bruxelles, témoins majeurs de l’art du vitrail du XVII^e siècle dans les anciens Pays-Bas du Sud,” *Revue Belge d’archéologie et d’histoire de l’art / Belgisch Tijdschrift voor Oudheidkunde en Kunstgeschiedenis* LXXXIII (2014), pp. 115-150, with Isabelle Lecocq.

“Visionary Saints in the Gilded Age: The American Afterlife of the Park Abbey Glass,” pp. 239-253 in *Collections of Stained Glass and their Histories*, Transactions of the 25th International Colloquium of the Corpus Vitrearum in Saint Petersburg, The State Hermitage Museum, 2010, T. Ayres, B. Kurmann-Schwartz, C. Lautier, and H. Scholz, eds. (Bern: Peter Lang) 2012

“Erasures and Recoveries of Women’s Contributions to Gothic Architecture: The Case of Saint-Quentin, Local Nobility, and Eleanor of Vermandois,” pp. 129-174 in *Reassessing the Role of Women as “Makers” of Medieval Art and Architecture*, ed. Therese Martin (Leiden: Brill) 2012

“Saint-Quentin, Chartres, and the Narrative of French Gothic,” pp. 35-44 in *New Approaches to Medieval Architecture*, R. Bork, R. Clark, and A. McGehee, eds. (Farnham: Ashgate) 2011

“Shifting Views: Arcade Screens and Chevet Chapels from Saint-Remi to Saint-Quentin,” *AVISTA Forum Journal* 20 (2010): 74-76

“Gothic Visuality.” Review article of Roland Recht, *Believing and Seeing* (Chicago University Press), *Metascience* 19: 2 (2010): 305-310

“The Widows’ Money and Artistic Integration in the Axial Chapel of St-Quentin,” pp. 217-36 in *The Four Modes of Seeing: Approaches to Medieval Imagery in Honor of Madeline Harrison Caviness*, E. Staudinger Lane, E. Carson Paston, E.M. Shortell, eds. (Farnham: Ashgate) 2009

“Villard’s Drawings and the 19th-century Definition of Gothic Style,” *AVISTA Forum Journal* 18 (2008): 58-60.

“Beyond Villard: Architectural Drawings at Saint-Quentin and Gothic Design,” *AVISTA Forum Journal* 15 (2005): 18-29

“*Turris Basilice Innixe*: The Western Tower of the Collegiate Church of Saint-Quentin,” pp. 147-156 in *Perspectives for an Architecture of Solitude: Essays on Cistercians, Art and*

Architecture in honour of Peter Fergusson, Cîteaux: Commentarii Cisterciensis, Medieval Church Studies 11/ Studia et Documenta 13, Turnhout, Belgium, 2004

“The Allure of Bosch’s *Garden of Earthly Delights*,” pp. 8-13 in *Earthly Delights* [exhibition catalogue, Bakalar Gallery, Massachusetts College of Art, January 28 -March 17, 2004], 2004

“The Plan of Saint-Quentin: Pentagon and Square in the Genesis of High Gothic Design,” pp. 123-148 in *Ad Quadratum: The Practical Application of Geometry in Medieval Architecture*, ed. Nancy Y. Wu, Aldershot: Ashgate Press 2002.

“The Apostles of Picardy in the Context of Gothic Architecture: The Hemicycle Windows of Saint-Quentin,” pp. 241-260 in *Stained Glass as Monumental Painting (Proceedings of the XIXth International Colloquium of the Corpus Vitrearum Medii Aevi, Krakow, Poland, 14-16 May 1998)*, Krakow, 1999.

“Dismembering Saint Quentin: Gothic Architecture and the Display of Relics,” *Gesta* XXXVI/1 (1997), 32-47; published in translation as:

Le démembrement de Saint Quentin: architecture gothique et la monstration des reliques, Direction de la Culture et de l’Animation de la Ville de Saint-Quentin. Bibliothèque Municipale Guy de Maupassant, Saint-Quentin, France, September, 1999

Entries on Gothic masons in *The Dictionary of Art*, MacMillan & Co., London, 1996: “Jean and Pierre de Chelles,” vol. VI, pp. 530-31; “Jean Dizieult,” vol. IX, pp. 48-49; “Etienne de Bonneuil,” vol. X, p. 581; and “Pierre d’Angicourt,” vol. XXIV, p. 774.

“Premonstratensian Holy Women in 17th-century Stained Glass from Parc Abbey,” *Actes officiels du 17ème colloque du Centre d’Etudes et de Recherches Prémontrés (Prieuré du Béarn, Valmont, 1991): Les femmes dans l’ordre de Prémontré; Les abbayes de Gascogne*, Laon, 1992, pp. 49-67

“An Image of the Abbey Church of Prémontré under Construction”, *Gesta* XXIX/2 (1990), pp. 234-238

Co-author for entries in *A Checklist of Stained Glass before 1700 in American Collections III*, edited by M. Caviness et J. Hayward, in *Studies in the History of Art* no. 28 (1989): with J. Hayward, pp. 144-146; with T. Husband, pp. 234-238; with M. Caviness, pp. 268-269.

PUBLIC TALKS, CONFERENCES AND COLLOQUIA

Invited Lectures

“Dispersed Stained Glass Windows: The Case of the Park Abbey Cloister,” Institut royal du Patrimoine Artistique/Koninklijk Instituut voor het Kunstpatrimonium, Brussels, 14th Seminar in the History of Art, “Art Historians Look at the Study of Monumental Stained Glass in Belgium,” December 3, 2013.

“Eleanor of Vermandois and the Widows of Saint-Quentin as Architectural Patrons,” Reassessing the Role of Women as “Makers” of Medieval Art and Architecture, organized by Therese Martin, Instituto de Historia, CCHS, Consejo Superior de Investigaciones Científicas, Madrid, June 2010.

“Le début de la construction du chœur de la Basilique de Saint-Quentin,” Université de Picardie, Saint-Quentin, April 28, 2003.

“Eleanor of Vermandois and the Widows of St-Quentin: Female Patronage of Gothic Architecture,” University of Connecticut, lecture co-sponsored by the Department of Art History and the Women’s Studies Program, November 7, 2002.

“Eleanor of Vermandois and Gothic Art in Northern France,” Salem State College, October 28, 2002.

“Building in Stages: Form, Function, and Audience at St-Quentin,” Columbia University, Robert Branner Forum for Medieval Art, March 31, 2002.

“Medieval Women and the Gothic Cathedral,” Salem State College, November 19, 2001.

“Heavenly and Earthly Realms in the Architecture of Saint-Quentin: A Collegiate Church in the Urban Landscape of 13th-Century France,” Medieval Postgraduate Seminar series, the Courtauld Institute, University of London, March 16, 2000.

“Saints, Politics, and the Gothic Choir of Saint-Quentin,” Wellesley College Medieval/Renaissance Society, March 12, 1998.

“Gothic Architecture and the Construction of History: The Collegiate Church of Saint-Quentin, 1190-1260,” Institute of Sacred Music, Yale Divinity School, December 15, 1997.

“Seeing the Urban Community through Gothic Glass,” Inaugural faculty lecture, Massachusetts College of Art, November 4, 1997.

“The Gothic Church of Saint-Quentin: Structuralist Art History Meets Reality,” College of the Holy Cross, Worcester, MA, October 31, 1996.

“Architecture and Theory at Saint-Quentin,” Harvard University Department of Fine Arts, February 8, 1996.

“Reconstructing Saint-Quentin,” Robert Branner Forum for Medieval Art, Columbia University, April 24, 1995.

“The History of Stained Glass in Church Architecture,” St. Mary of the Assumption Church, Staten Island, NY (Metropolitan Museum of Art Community Programs), April 17, 1994.

Conference Sessions Organized/Chaired:

Organizer: “In Memoriam Carl F Barnes, Jr.: Architecture,” International Congress on Medieval Studies, Kalamazoo, 2014, under the sponsorship of AVISTA.

Organizer: “Power and Authority in the Architecture of the Collegiate Church,” Two sessions at the International Medieval Congress, Leeds University, July 2003.

Co-organizer: “De Re Metallica: Architectural Uses of Metals”. Four sessions at the International Medieval Congress, Leeds, and the International Congress on Medieval Studies, Kalamazoo, 2002, under the sponsorship of AVISTA.

Co-convener with Robert O. Bork, University of Iowa: “Late Gothic Architecture: Towards an Integrated Approach,” three sessions at the 6th International Medieval Congress, Leeds University, England, July 1999.

Co-moderator with Abby L. McGehee, Oregon College of Art and Craft: “Teaching to Order,” Association of Independent Colleges of Art and Design, conference on Art History in Art Schools, Massachusetts College of Art, Boston, November 6-7, 1998.

Co-convener with Evelyn S. Lane, Wheaton College: “Style, Meaning or Economy?: Re-use of Earlier Buildings in Late Gothic Architecture,” 5th International Medieval Congress, Leeds University, England, July 1998

Chair: “Iconography and Architecture,” 5th International Medieval Congress, Leeds University, England, July 1998.

Conference and Colloquium Papers:

“The View Across the Transepts: Visual Harmonies and Dissonances at Soissons and Saint-Quentin,” Session on architecture in memory of Carl F. Barnes, Jr., 49th International Congress on Medieval Studies, The Medieval Institute, Kalamazoo, 2014.

“Visionary Saints in the Gilded Age: The American Afterlife of the Park Abbey Glass,” 25th International Colloquium of the Corpus Vitrearum, The State Hermitage Museum, St. Petersburg, Russia, July 2010.

“Shifting Views: Arcade Screens and Chevet Chapels from Saint-Remi to Saint-Quentin,” Sessions on Gothic architecture and stained glass in memory of Anne Prache, sponsored by AVISTA, 45th International Congress on Medieval Studies, The Medieval Institute, Kalamazoo, 2010.

“Villard’s Drawings and the Nineteenth-Century Definition of Gothic Architectural Style,” sessions on Villard de Honnecourt organized by Carl F. Barnes, Jr., 43rd International Congress on Medieval Studies, The Medieval Institute, Kalamazoo, 2008.

“Building the Chevet of St-Quentin: St Stephen, the Dean and the Bishop”. Session: “Power and Authority in the Architecture of the Collegiate Church,” 10th International Medieval Congress, Leeds University, July 2003.

“Who Designed St Quentin? Builders, Sculptors and the High Gothic Canon, ” 9th International Medieval Congress, Leeds University, July 2002. Session: “Medieval Architecture: Issues on Practicality.”

“The Progressive Embellishment of St-Quentin: The Choir *Clôture* and its Audiences,” 55th annual meeting of the Society of Architectural Historians, Richmond, VA, April 13, 2002.

“Prayers in Glass: History and Divine Grace in the Cloister Glazing of Parc Abbey,” College Art Association, Chicago, March 2, 2001. Session: “Images of Public and Private Prayer: The Pictorial Representation of Religious Devotion in the Sixteenth and Seventeenth Centuries,” organized by Walter Melion, Johns Hopkins University, and Lynette Bosch, SUNY College at Geneseo.

“The Families of High Gothic: Architectural History between Realism and Skepticism,” 53rd annual meeting of the Society of Architectural Historians, Coral Gables, FL, June 15-19, 2000. Session: “Taxonomy of Medieval Architecture,” organized by Robert O. Bork, University of Iowa.

“The Politics of Building in a Changing World: The Collegiate Church of Saint-Quentin in the 12th and 13th Centuries,” 6th International Medieval Congress, Leeds University, July 1999. Session: “Imposing Architecture: Building and Politics in the High Middle Ages,” organized by Lindy Grant, The Courtauld Institute.

“*The Widows’ Money*: Remembrance of Secular Donors in Image, Text, and Liturgical Space at Saint-Quentin around 1200,” 34th International Congress on Medieval Studies, Kalamazoo, MI, May, 1999. Session: “Experiencing Stained Glass in the Middle Ages: Interdisciplinary

Approaches to the Medium,” sponsored by the University of Chicago Medieval Workshop; organized by Anne F. Harris, DePauw University.

“Geometry in the Design of the East End of Saint-Quentin, 1190-1260,” 5th International Medieval Congress, Leeds University, July 1998, AVISTA sponsored session.

“The Apostles of Picardy in the Context of Gothic Architecture: The Hemicycle Windows of Saint-Quentin,” presented at the XIXth International Colloquium of the Corpus Vitrearum Medii Aevi in Krakow, Poland, May 1998.

“Taxonomy of Gothic Architecture and the Case of Saint-Quentin,” 31st International Congress on Medieval Studies, The Medieval Institute, Kalamazoo, MI, May 11, 1996. Session: “Gothic in Theory and Practice”; Chairs: Virginia Jansen, University of California, Santa Cruz, and Stephen Murray, Columbia University.

“The ‘Villard de Honnecourt’ Drawings at Saint-Quentin Reconsidered,” 30th International Congress on Medieval Studies, The Medieval Institute, Kalamazoo, Michigan, May 5, 1995. Session: “Villard de Honnecourt and the Medieval World,” sponsored by AVISTA; Chair: Michael T. Davis, Mt. Holyoke College.

“Dismembering Saint Quentin: Gothic Architecture and the Display of Relics,” College Art Association, San Antonio, Texas, January 26, 1995. Session: “Body Parts and Body Part Reliquaries”; Chairs: Paula Gerson, International Center of Medieval Art and Caroline Bynum, Columbia University.

“Canons, Knights, and Widows: Stained Glass Donors at Saint-Quentin,” XVIIth International Colloquium of the Corpus Vitrearum, Rouen, France, June, 1993.

“The Life of St. Norbert from the Cloister of Parc Abbey, Louvain”, XVth International Colloquium of the Corpus Vitrearum Medii Aevi, Erfurt, German Democratic Republic, September 15, 1989.

Gallery Talks/Museum Lectures:

“Reflections on the Song of Songs,” Gallery Talk, The Cloisters Museum, April 22, 1995.

“The 15th-century windows from the Carmelite Monastery of Boppard-am-Rhein,” Gallery Talk, The Cloisters Museum, January 15, 1994.

“Stained Glass in The Cloisters Collection,” Gallery talk, The Cloisters Museum, Metropolitan Museum of Art, New York, June 3, 1991.

“Stained Glass of the Late Middle Ages and Renaissance in The Cloisters Museum,” Gallery talk, The Cloisters Museum, Metropolitan Museum of Art, New York, June 23, 1990.