

Barbara Baert (°1967)

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I. Short CV Barbara Baert

Barbara Baert (Turnhout, °1967) (<kuleuven.be>; <illuminare.be>) is Professor of Art History at the University of Leuven. She teaches in the field of Iconology, Art Theory & Analysis, and Medieval Art. She is the author of numerous books in the field of medieval and early modern iconology, including, most recently, *Disembodied Heads in Medieval and Early Modern Culture*, (*Intersections. Interdisciplinary Studies in Early Modern Culture*, 28), co-edited with Catrien Santing, Leiden-Brill, 2013; *Noli me tangere in Interdisciplinary Perspective. Textual, Iconographic and Contemporary Interpretations*, (*Bibliotheca Ephemerum Theologicarum*), eds. Reimund Bieringer – Barbara Baert – Karlijn Demasure, Leuven-Paris-Bristol, 2016; *Kairos or Occasion as Paradigm in the Visual Medium: Nachleben, Iconography, Hermeneutics*, (*Studies in Iconology*, 6), Leuven-Walpole MA, 2016; *Pneuma and the Visual Arts in the Middle Ages and Early Modernity*, (*Art&Religion*, 5), Leuven-Walpole MA, 2016; *Decapitation and Sacrifice. St. John's Head in Interdisciplinary Perspectives: Text, Object, Medium*, (*Art & Religion*, 6), eds. Barbara Baert – Sophia Rochmes, Leuven-Walpole MA, 2017, and seven other books, for which see: <peeters-leuven.be/search_serie_book.asp?nr=284>.

In 2006, Baert founded the Iconology Research Group (IRG): an international and interdisciplinary platform for the study of the interpretation of images (see: <iconologyresearchgroup.org>). This research network promotes and intensifies collaboration between iconology, *Bildwissenschaften*, and *anthropologie visuelle*: three research traditions aspiring similar objectives but often following separate (mostly national) trajectories. The group catalyses changes in the hermeneutics in this field of study and also stimulates dialogue with (and between) junior researchers. Illuminare – Centre for the Study of Medieval Art and IRG organised several conferences and workshops at the University of Leuven and abroad, most recently *Imaging Utopia. New Perspectives on Northern renaissance Art* (11–13 January 2017). For the conference, see: <imagingutopia.wordpress.com>.

Committed to disseminating research results, Baert founded four series: *Studies in Iconology* (see: <peeters-leuven.be/boekoverz.asp?nr=9995>), *Art&Religion* (see: <peeters-leuven.be/boekoverz.asp?nr=10015>), *Iconologies* (<aspeditions.be/article.asp?article_id=NEWPER107F>), and *Recollection. Experimental Reflections on Texts, Images and Ideas* (<http://upers.kuleuven.be/en>). The latter involves presenting obscure or long-forgotten texts and discussions that may further timely discussions about methodologies in our field.

Baert directs (and directed) several international research programmes with numerous PhD students over the last 15 years such as: “Mary Magdalene and the Touching of Jesus. An Intra- and Interdisciplinary Investigation of the Interpretation of John 20:17”, financed by FWO (2004–8); “The Woman with the Haemorrhage (Matthew 9:20-22; Mark 5:24-34; Luke 8:42b-48). An Iconological Study of the Interpretation of the Haemorrhissa in Medieval Art”, funded by the University of Leuven (2008–12); “Caput Iohannis in Disco. Object-Medium-function”, co-sponsored by FWO, the University of Leuven and the University of

Vienna (2012–16); “*Ornamenta sacra*. Iconology of Liturgical Objects”, funded by Belspo-Brain-be: Belgian Research Action Through Interdisciplinary networks in collaboration with UC Louvain and KIK/IRPA Institute for Cultural heritage (2017–21); and “*Kairós*, or the Right Moment. *Nachleben* and Iconology”, funded by the University of Leuven (2018–22).

Her articles appeared in a variety of scientific A1/ISI/peer review journals, including: *Archaevs*, *Study in the History of Religions*, *Ars*, *Arte cristiana*, *Artibus et Historiae*, *Cahiers de civilisation médiévale*, *Critica d’arte*, *Das Münster*, *Gesta*, *Iconographica*, *Rivista di Iconografia Medievale e Moderna*, *Ikon*, *Images – Journal for Visual Studies*, *Journal for Religion and Health*, *Imago*, *Interdisziplinäres Jahrbuch für Psychoanalyse und Ästhetik*, *Konsthistorisk Tidskrift*, *Mitteilungen für Anthropologie und Religionsgeschichte*, *Pantheon*, *Storia dell’Arte*, *Textile. Journal of Cloth and Culture*, *Zeitschrift für Medien- und Kulturforschung*, and *Zeitschrift für Religions- und Geistesgeschichte*.

Apart from doing research and teaching, Baert is very much committed to academic management and administration. This is for instance reflected in the fact that she was head of her department (2013–17). In October 2010, Baert was mandated for a period of three years to represent Belgium at the European Standing Committee for the Humanities (with two plenary meetings a year and several evaluation duties).

Achievements Barbara Baert (in descending chronological order):

1. In 2016, Barbara Baert was awarded with the **Francqui Prize for the Human Sciences**. This prize, which counts as the highest scientific distinction in Belgium, is granted under the auspices of King Philippe. It was awarded to Baert by the King personally in a special ceremony in Brussels on 8 June 2016. It represents a sum of 250000 EUR and is awarded in the following three-year rotation of disciplines: natural sciences, social sciences, and humanities. For more information on the prize and former laureates, see: <francquifoundation.be>.
2. On 25 May 2016, Baert was awarded with the **Pioneer’s Award of the University of Leuven (Pioniersprijs)** for her pioneering work in iconology and medieval visual culture. The Pioniersprijs is awarded to a researcher or research group in the Humanities and Social Sciences Group who has initiated and conducted research that is scientifically innovative and opens a completely new avenue of research. The prize represents 10000 EUR. For more information about the prize, see: <ghum.kuleuven.be/EN/CallPioniersprijsenMaatschappijprijs2016>.
3. Between April and September 2015, Baert was **senior fellow** at the International Research Institute for Cultural Technologies and Media Philosophy in Weimar (on the IKKM (Bauhaus Universität), see: <ikkm-weimar.de>). This centre of excellence invites scholars on the basis of improvements, impact, and importance in the human and media sciences. During her stay at the IKKM, Baert founded *Studies in Iconology* and wrote seven hermeneutical essays about new paradigms in Art History (see: <peeters-leuven.be/search_serie_book.asp?nr=284>).

4. From 2008 to 2012, Baert directed a **High Impact Project**, called “The Woman with the Haemorrhage (Matthew 9:20-22; Mark 5:24-34; Luke 8:42b-48). An Iconological Study of the Interpretation of the Haemorrhissa in Medieval Art”, funded by the University of Leuven. This challenging project on a hitherto unknown topic resulted in two PhD theses and circa 20 A1 articles/chapters as well as two books (Barbara Baert (ed.), *The Woman with the Bloodflow. Narrative, Iconic and Anthropological Spaces*, Leuven, 2014 and Emma Sidgwick, *From Flow to Face*, (*Art&Religion*, 3), Leuven-Walpole MA, 2015). It has been seminal for the furtherance of interdisciplinary research and serves as hermeneutical basis for future work and projects.
5. Before she won the Francqui Prize and the Pioneer’s Award, Baert had already been distinguished with **the highest distinction of the Royal Academy of Belgium** twice. In 1993, she won the prize of the “Koninklijke Academie voor Wetenschappen van België. Klasse Schone Kunsten” for her outstanding thesis in Art History (Barbara Baert, *Het Boec van den Houte*, Brussels, 1995). Subsequently, in 2006, she won the Academy’s award for her outstanding academic career before the age of 40. (see: <www.nieuws.kuleuven.be/node/2495>). Since 2014, she has been member *ad vitam* (*consoror*) of the “Koninlijke Academie voor Wetenschappen van België. Klasse Schone Kunsten”.

Link to publications: <lirias.kuleuven.be/cv?u=U0004564>

II. CV in prose (career-research axes)

The career of Barbara Baert, art historian

Barbara Baert (born in Turnhout, 1967) was raised with a great interest in the visual arts. Frequent journeys during her childhood through Southern Europe gradually drew her heart towards medieval and Renaissance art. When she graduated as top of her year from the Latin and Greek stream of the Spijker Instituut in Hoogstraten (1979–1985), her teachers advised her to pursue a degree in Classics, but Barbara Baert did not hesitate to enrol in the Art History programme at the University of Leuven.

During her studies at the University of Leuven, where she graduated in 1989 with the Highest Distinction, her interest for research grew. In 1993, her M.A. dissertation on an unknown fifteenth-century incunable (an early printed work held by the Royal Library of Belgium) was awarded a prize by the Royal Flemish Academy of Belgium, Class of Fine Arts.

After graduation Barbara Baert won a Flemish Community specialisation scholarship to the Università degli Studi of Siena (Italy), where she worked with professors in the fields of stylistics (describing and researching visual idioms) and of iconography (describing and researching thematic traditions in the arts). This specialisation year provided her not only with expertise in Italian painting, but also with an itch for an integrative approach to Art History that would combine both form and content.

A position as assistant in the tutorial service brought Barbara Baert back to the University of Leuven, where she devoted herself to advising first-year students. Her inspiring teaching is still valued to this day. While holding this post, Barbara Baert obtained a B.A. in Philosophy and, under the supervision of Professor Dr Maurits Smeyers, she began to work on a doctorate on the cult of relics that would have a major impact on the scholar community in her field. The extent and ambition of this project was celebrated by a foreign colleague with the ironic description of “The glorious mistake of a pioneer”. The resulting book, *A Heritage of Holy Wood* (Leiden, 2004), has now become a reference work. It lays the basis of Baert’s characteristic ‘iconological’ method: a method that combines in art history, the history of ideas, theology, literature, and the visual arts.

The sudden death of her supervisor, Professor Dr Maurits Smeyers, in 1999 was the beginning of a difficult period for Barbara Baert. At the time, she held a postdoctoral scholarship from the national research fund that would be extended to 2004, but had to carry on working through the lull. Barbara Baert started travelling. She delivered lectures at countless institutes and universities in Europe and the USA. She accepted a one-year fellowship in Trier, and obtained a series of writing scholarships in Rome. At this stage of her career she developed a wide and stable international network. Academic freedom gave her the breathing space to branch out into new iconological themes and experiment methodology within her field. Spending times outside her Alma Mater, the lines of research that continue to undergird her work were sketched out. Looking back on this period, Barbara Baert herself speaks of an

“important emancipatory time with regard to impact and insight that she survived thanks to conviction and perseverance”.

After this her career really took off and her work became ever better known. In 2006 Barbara Baert got appointed within the senior academic staff of the University of Leuven. In the same year she founded the Iconology Research Group (IRG), an organisation with links to ten institutions that support, disseminate and internationalise research on iconology. Also in 2006 she again received a prize from the Royal Flemish Academy of Belgium, Class of Fine Arts, for her impressive career under the age of forty.

In 2015 she was appointed Full Professor. News of this most recent promotion reached her during a Senior Fellowship at the *Internationales Kolleg für Kulturtechnikforschung und Medienphilosophie* (IKKM) of the Bauhaus Universität, Weimar (April-September 2015), where she had been invited as an excellence-expert on iconology.

In 2016 she received the Pioneer Prize for Human Sciences at the University of Leuven.

In 2016 she received the Francqui Prize Human Sciences <www.francquifoundation.be> for her outstanding interdisciplinary achievements in the *Bildwissenschaften* in particular and for her international impact on the Human Sciences in general. This prize is under auspices of King Philippe and was awarded to her in person on 8 June 2016.

Her motto *Das Problem liegt in der Mitte* she borrowed from Aby Warburg (1866–1929), the precursor of iconology.

Research axes of Barbara Baert, art historian

The discipline of Art History is a house of many mansions. A single field that deals with questions about form and beauty through time, as well as about content (iconography), cannot but embrace diversity. Art historian James Elkins (School of the Art Institute of Chicago) once wrote: “It is a sign of the health of Art History that it can address large-scale questions”.

The work of art historian Barbara Baert never avoids large-scale questions. Her work links knowledge and questions from the history of ideas, cultural anthropology, philosophy, and in some measure also from psychoanalysis, and shows great sensitivity to cultural archetypes and their symptoms in the visual arts. Her usual point of departure is the art of the past, especially the Middle Ages and early modernity, but where relevant she also engages with contemporary art.

Barbara Baert’s investigations, into the way that cultural symptoms (such as texts, or elements of oral culture) are ‘turned into’ visual works, are widely regarded as a model for further research. This approach has its origins in her dissertation on the relics of the True Cross in Western Europe, published as *A Heritage of Holy Wood* (Leiden, 2004). Now an important work of reference, it was then a methodological trailblazer. In short, Baert’s projects show a determined interdisciplinary dialogue within the humanities and can be regarded from three

main angles: the methodological space between text and image, the impact of the sensorium in the visual arts, and finally critical reflection upon her own discipline.

From the first angle, Barbara Baert has conducted much work into the body as medium in text and image. Her research into the issue of 'touch' in the iconography of biblical women (Mary Magdalene; the woman with an issue of blood) has contributed to a better understanding of gendered taboos of touch and blood. An important concern in this group of publications on corporality is the role of relics, on the one hand, and, on the other, of textiles as a second skin. In these projects she works comparatively across the cultural boundaries of Europe.

Her familiarity with research questions on the impact of touch, on textiles, and on the body's liminal zones has secondly led to projects on the human senses. The latest challenges in Barbara Baert's work are the representation and experience of the senses that escape the visual medium, such as scent and wind, and can only be visualised indirectly. Her most recent book on these themes is *Pneuma and the Visual Arts in the Middle Ages and Early Modernity. Essays on Wind, Ruach, Incarnation, Odour Stains, Movement, Kairos, Web and Silence*. This deals with the complex relationships between the human person and their ecological environment, the person and their body, the spiritual relationship between visible and invisible in the visual arts. Baert proposes the phenomenon of 'wind' as a paradigm for research into the image as such.

The third approach in Barbara Baert's oeuvre is critical reflection on the foundations and the future of her discipline. This preoccupation has taken shape in a series of reflective essays on the discipline within the purpose-made series *Studies in Iconology* (Peeters Publishers). This series shows a bold and perceptive researcher, protecting her intellectual sanctuary and by analogy cherishing a discourse that dares to interrogate the academic genre itself. She defends an academic practice of 'fluidity' and empathy rather than one of boundaries and a fixation on the 'self'.

One last question remains: what name to give such an interdisciplinary dialogue in the current juncture? German uses *Bildwissenschaften*. French currently prefers *Anthropologie visuelle*. Flemish retains the original term *iconologie*. Whatever the case may be, the exceptional energy of Art History as a whole perhaps lies in its unclassifiability. As the Italian aesthetician Giorgio Agamben has fondly remarked: it is *la scienza senza nome*. The current richness of Art History in the Low Countries is perhaps explained by Belgium's key position and its three language zones: constantly subject to dynamic influences, constantly open to friendly 'contagion', and constantly alert to new initiatives.

III. Publications (1994-2017)

A1/ISI listed and international peer review

Seth of de terugkeer naar het paradijs. Bijdragen tot het Kruishoutmotief in de Middeleeuwen, in *Bijdragen. Internationaal tijdschrift voor theologie en filosofie*, 56, 1995, p. 313-339 (with English Summary).

The Figure of Seth in the Vault-Paintings in the Parish Church of Östofte. In Search for the Iconographical Tradition, in *Konsthistorisk tidskrift*, 66, 2, 1997, p. 97-111.

L' Invention de la Croix dans le sacramentaire de Gellone (750-780). Entre l'histoire et le symbole, in *Arte cristiana*, 86, 1998, p. 449-460.

New Observations on the Genesis of Girona (1050-1100). The Iconography of the Legend of the True Cross, in *Gesta*, 38, 2, 1999, p. 115-127.

The Retable of the Master of Tressa (Siena, 1215). Iconography and Function, in *Pantheon. Internationales Jahrbuch für Kunst*, Munich, 1999, p. 14-21.

Exaltatio crucis. De Byzantijnse keizer Heraclius (610-641) en het middeleeuwse Westen, in *Bijdragen. Internationaal tijdschrift voor theologie en filosofie*, 60, 2, 1999, p. 147-172 (with English Summary).

The Iconography of the Cross-Legend in the Sinopie of Masolino da Panicale at Empoli. Twilight Between Tradition and Innovation, in *Storia dell'arte*, 99, 2000, p. 5-16.

De Kruisvinding in de Maaslandse emailkunst van de 12de eeuw. Iconografie en context, in *Belgisch Tijdschrift voor Oudheidkunde en Kunstgeschiedenis*, 69, 2000, p. 9-58.

The Gendered Visage. Facets of the Vera Icon, in *Annual of the Antwerp Royal Museum*, 2000, p. 10-43.

Das Antependium von Nedstryn (Norwegen, 1310) und die Kreuzerhöhungslegende, in *Das Münster*, 54, 1, 2001, p. 46-57.

La cappella Farfense in Montegiorgio. Una leggenda della vera croce nelle Marche (ca 1425), in *Arte cristiana*, 804, 2001, p. 219-233.

Een huid van ivoor. Het Nachleben van Pygmalion's geliefde in Ovidius' Metamorfozen, in *Bijdragen. Internationaal tijdschrift voor theologie en filosofie*, 2, 2002, p. 171-199.

Anna and the Annunciation. Essay on the Meaning of the Well and the Tree during the Early Middle Ages, in *Annual of the Antwerp Royal Museum*, 2002, p. 8-35.

The Wall Paintings in the Campanile of the Church of St. Nicola in Lanciano (ca. 1330-1400). Reading an Unknown Legend of the Cross in the Abruzzi, Italy, in *Iconographica. Rivista di Iconografia Medievale e Moderna*, 2, 1, 2003, p. 108-125.

The Image Beyond the Water. Christ and the Samaritan Woman in Sant' Angelo in Formis, in *Arte cristiana*, 834, 2004, p. 237-247.

The Wood, The Water, and the Foot, or how the Queen of Sheba met up with the True Cross. With emphasis on the Northern European Iconography, in *Mitteilungen für Anthropologie und Religionsgeschichte (MARG)*, 16, 2004, p. 217-278.

The Washing Wound. Late-Medieval ideas concerning Christ as Fons Pietatis, in *Mitteilungen für Anthropologie und Religionsgeschichte (MARG)*, 16, 2004, p. 177-215.

The Legend of the True Cross between North and South. Suggestions and Nuances for the Current Research, in *Annali dell'Università di Ferrara*, 1, 2004, p. 123-150.

The Pool of Bethesda. The Cultural History of a Holy Place in Jerusalem, in *Viator. Medieval and Renaissance Studies*, 36, 2005, p. 1-22.

Heraclius and Chosroes or the Desire for the True Cross, in *The Bible and Interpretation*, ed. Marc Elliott, (electronic journal with review), April 2005:

http://www.bibleinterp.com/articles/Baert_Heraclius_Chosroes.htm

The Head on a Platter. The Johannisschüssel or the Image of the Mediator and the Precursor, in *Annual of the Antwerp Royal Museum*, 2003, p. 8-41 (appeared in 2006).

Reprinted in *Mitteilungen für Anthropologie und Religionsgeschichte (MARG)*, 20, 2009, p. 221-287.

Noli me tangere. Six Exercises in Image Theory and Iconophilia, in *Narrative and Image. L'image des Anciens et l'image des Modernes: Permanence des problématiques*, (electronic journal with review), 2006: <http://www.imageandnarrative.be/iconoclasm/baert.htm>

See also: *Noli me tangere or the untouchable body. Five exercises in the prohibition on touching*, in *Annual of the Antwerp Royal Museum*, 2007, p. 8-21.

Wasserkrug und Kamm. Die Darstellung der Verena von Zurzach, ein Beispiel für neue Tendenzen in der ikonologischen Methodik, in *Österreichische Zeitschrift für Volkskunde*, 60, 109, 2006, p. 35-62.

Translation: *Jar and Comb. Verena of Zurzach as an example for the limits and the possibilities in Iconology*, in *Annual of the Antwerp Museum*, 2006, p. 9-25.

The Embroidery Antependium of Wernigerode, Germany. Mary Magdalena and Female Religiosity in the 13th Century, in *Konsthistorisk tidskrift*, 76, 3, 2007, p. 1-21.

Saint-John's Head on a Plate by Andrea Solario (1507, Louvre). Transmission and Transformation of an 'Andachtsbild' Between Middle Ages and Renaissance, Between North and South, in *Critica d'arte*, 2007, p. 62-86.

The Healing of the Blind Man at Siloam, Jerusalem. A Contribution to the Relationship Between Holy Places and the Visual Arts in the Middle Ages, Part I, in *Arte cristiana*, 838, 2007, p. 49-60.

The Healing of the Blind Man at Siloam, Jerusalem. A Contribution to the Relationship Between Holy Places and the Visual Arts in the Middle Ages, Part II, in *Arte cristiana*, 839, 2007, p. 121-130.

The Gaze in the Garden. Noli me tangere and Embodiment in the 15th century Netherlands and Rhineland, in *Body and Embodiment. Nederlands kunsthistorisch Jaarboek*, 2007, p. 37-61.

Translation in Japanese, in *The Gaze in the Garden*, in *Beholding the Face. Essays of Art and Cultural History on the Represented Faces*, ed. J. Ninagawa, Kansai University Press (Japan), 2012, p. 74-119.

Nourished by Inwardness. The Beato Chiarito Tabernacle, in *Annali dell' Università di Ferrara*, 4, 2007, p. 27-50.

Hierotopy, Jerusalem and the Legend of the Wood of the Cross, in *Archaevs. Study in the History of Religions*, 11-12, 2007-2008, p. 95-116.

The Twilightzone of the Noli me tangere. Contributions to the History of the Motif in Western Europe (ca. 400-ca. 1000), in *Louvain Studies*, 32, 2008, p. 255-308.

Saint-John-in-disco. Prolegomena to the History of a Man's Head, in *Mitteilungen für Anthropologie und Religionsgeschichte (MARG)*, 20, 2009, p. 221-287.

Reprint of *Annual of the Antwerp Royal Museum*, 2003, p. 8-41 (appeared in 2006).

'Who touched my clothes?' The Healing of the Woman with the Haemorrhage (Mark 5.24b-34parr) in Medieval Visual Culture, in *Konsthistorisk tidskrift*, 79, 2, 2010, p. 65-90.

Translations: *Wenn ich nur sein Kleid möchte anrühren. Der Frau mit dem Blutfluss in der frühmittelalterlichen Ikonographie (Mark 5:24b-34parr)*, in *Zeitschrift für Religions- und Geistesgeschichte*, 62, 1, 2010, p. 52-76; *Qui a touché mon manteau ? La guérison d'une femme atteinte de flux de sang (Marc 5 :24b-34) à la croisée du Texte, de l'Image et du Tabou dans la culture visuelle du haut Moyen-Age*, in *Archaevs. Study in the History of Religions*, 13, 2009, p. 1-30; *Chi ha toccato i miei vestiti? La guarigione della donna con l'emorragia*

(Marco 5:24b-34par) fra Testo, Immagine e Tabù nella cultura visiva del primo medioevo, in *Ikon*, 3, 2010, p. 393-412.

Final version with two more chapters: 'Who touched my clothes?' *The Healing of the Woman with the Haemorrhage (Mark 5.24b-34par) in Medieval Visual Culture*, in *Annual of the Antwerp Royal Museum*, 2009 (appeared in 2011), p. 9-51; Reprint in: *Mitteilungen für Anthropologie und Religionsgeschichte (MARG)*, 21, 2013, p. 259-335.

Touching the Hem. The Thread between Garment and Blood in the Story of the Woman with the Hemorrhage (Mark 5:24b-34par), in *Textile. The Journal for Cloth and Culture*, 9, 3, 2011, p. 308-359.

Barbara Baert, Emma Sidgwick & Liesbet Kusters, *An Issue of Blood. The Healing of the Woman with the Haemorrhage. (Mark 5.24b-34; Luke 8.42b-48; Matthew 9.19-22) in Early Medieval Visual Culture*, in *Journal for Religion and Health*, 51, 3, 2012, p. 663-681.

The Legend of the True Cross Reconsidered: A Discovery in the Grotto Church of Andria, Italy (15th century), in *Artibus et Historiae*, 66, 33, 2012, p. 49-74.

Contributions to the Origin of the Noli me tangere Motif, in *Iconographica. Rivista di Iconografia Medievale e Moderna*, 9, 2010, p. 26-41.

With reference to: *The Twilightzone of the Noli me tangere. Contributions to the History of the Motif in Western Europe (ca. 400-ca. 1000)*, in *Louvain Studies*, 32, 2008, p. 255-308.

The Head of Saint John the Baptist on a Platter. The Gaze of Death, in *Ikon*, 4, 2011, p. 1-12.

The Johannesschüssel as Andachtsbild. The Gaze, the Medium and the Senses, in *Archaevs. Study in the History of Religions*, 15, 3, 2011, p. 225-264.

The Head of Saint John the Baptist on a Platter between North and South, in *Arte cristiana*, 870-872, 2012, p. 215-224.

The Antependium of Nedstryn and the Exultation of the Cross, in *Ikon*, 5, 2012, p. 65-83.

Strongly actualized and revised version in: *Zeitschrift für Christliche Kunst und Kunstwissenschaft*, 54, 1, 2001, p. 46-57.

Kleine iconologie van de wind, in *Esthetica. Tijdschrift voor Kunst en Filosofie*, 2012, p. 1-37.

Translations: *Wind. On a Pictorial Quintessence*, in *Images – Journal for Visual Studies*, Zagreb, 2013; *Le Vent. Pathosformel et iconologie d'une quintessence*, in *Eikón / Imago*, 3, 1, 2014; *Wind und Sublimierung in der christlichen Kunst des Mittelalters. Essay über Pathos und Affekt*, in *Archaevs. Study in the History of Religions*, 16, 2012, p. 231-268.

Shorter version in: *Wind und Sublimierung in der christlichen Kunst des Mittelalters: die Verkündigung*, in *Das Münster*, 66, 2, 2013, p. 109-117.

Wild is the Wind. Pathosfomel and Iconology of a Quintessence, in *Antwerp Royal Museum Annual*, 2010 (appeared in 2013), p. 9-47.

Reprint in: *Mitteilungen für Anthropologie und Religionsgeschichte (MARG)*, 22, 2015, p. 239-280.

The Annunciation Revisited. Essay on the Concept of Wind and the Senses in Late Medieval and Early Modern Visual Culture, in *Critica d'arte*, 47-48, 2011 (printed in 2013), p. 57-68.

'Gender', *visione e sensi: nuova luce sul tabernacolo del Beato Chiarito (c. 1340, J. Paul Getty Museum)*, in *Ikon*, 6, 2013, p. 79-96.

Translation from (infra): *Nourished by Inwardness: The beato Chiarito Tabernacle (c. 1340)*, in *Speaking to the Eye. Sight and Insight Through Text and Image (1150-1650)*, (*Medieval Identities: Socio-Cultural Spaces*, 2), Turnhout, 2013, p. 213-240.

Nymphe (Wind). Der Raum zwischen Motiv und Affekt in der frühen Neuzeit (Zugleich ein Beitrag zur Aby Warburg-Forschung), in *Ars*, 46, 1, 2013, p. 16-42.

The Dancing Daughter and the Head of John the Baptist (Mark 6:14-29) Revisited: An Interdisciplinary Approach, in *Louvain Studies*, 38, 2014, p. 5-29.

French translation expanded with two more chapters for: *La Fille Dansante au prisme de l'interdisciplinarité (avec un détour par la Capella Marciana à Venise)*, in *La pensée du regard. Etudes de l'histoire de l'art du Moyen Âge offertes à Christian Heck*, eds. Pascal Charron, Marc Gil & Ambre Vilain, Turnhout, 2016, p. 25-36.

Aby Warburgs (1866-1929) „Nymphe“. Ein Forschungsbericht zu Motiv, Phantom und Paradigma, in *Imago. Interdisziplinäres Jahrbuch für Psychoanalyse und Ästhetik*, 4, 2017, p. 39-62.

Vox clamantis in deserto. The Johannesschüssel: Senses and Silence, in *Open Arts Journal*, <http://openartsjournal.org/>, January 2015.

Translation with actualized bibliography and extended footnotes: Barbara Baert & Georg Geml, *Vox clamantis in deserto. Die Johannesschüssel: Sinne und Stille*, in *Das Münster*, 3, 2014, p. 194-206.

Revisiting Salome's Dance in Medieval and Early Modern Iconology, in *Antwerp Royal Museum Annual*, 2013-2014 (appeared in 2016), p. 152-192.

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Lectures on invitation (only since 2010 onwards)

University of Rijeka, Croatia, 21–22 May 2010.

Lecture: “The Head of Saint John the Baptist. The Gaze of Death”

Universität Zürich, Switzerland, 22 October 2010.

Lecture: “The Antependium of Wernigerode, 13th century, Germany: Textilization”

The Hebrew University of Jerusalem, Israel, 14–20 November 2010.

Lecture: “The Healing of the Blind Man at Siloam Pool”

Université de Fribourg, Switzerland, 9–10 December 2010.

Lecture: “The Hem of the Haemorrhöissa. The Meaning of Textile in the Healing of the Woman with the Bloodflow”

Villa Irlandese, Rome, Italy, 28–31 March 2011.

Lecture: “Caput Iohannis in Disco. Object, Function, Senses”

University of Rijeka, Croatia, 25–27 April 2011.

Lecture: “Heraclius and Cosdras: The Antependium of Nedstryn, ca. 1310, Bergen, Norway”

European Association of Biblical Studies, Thessaloniki, Greece, 8–11 August 2011.

Lecture: “Who Touched my Clothes? The Healing of the Woman with the Haemorrhage (Mark 5) in Early Medieval Visual Culture”

Emergence Room Tanzfabrik, Berlin, Germany, 28 August 2011.

Lecture: “Thread. On the Origin of Creation”

Tel Aviv University, Israel, 3–4 June 2012.

Lecture: “Hem-Blood-Space. The Healing of the Woman with the Flux”

Museum voor Religieuze Kunst, Uden, Netherlands, 16 June 2012.

Lecture: “De symboliek van de boom”

University of Linköping, Sweden, 11–13 September 2012.

Lecture: “The European Commission and Humanities”

KASK, Ghent, 20 October 2012.

Lecture: “Het pact tussen sluier en wonde of De weg naar het vlees (met een détour langs Berlinde de Bruyckere)”

University of Zürich, Switzerland, 17 November 2012.

Lecture: “The Void or the Dance. Ninfa and her Identity in Early Modern Visuality”

University of Fribourg, Switzerland, 21 November 2012.

Lecture: “Le vent. Entre motif et Pathosformel”

Otsuka Museum of Art in Naruto, Japan, 15–18 January 2013.

Lecture: “Nymph, Wind. Aby Warburg (1866-1929) and the Paradigm of Reproduction Between East and West: Reproductions in Art”

Renaissance Society of America Annual Meeting, San Diego, USA, 4–6 April 2013.

Lecture: “Vox clamantis in deserto. The Johannesschüssel and the Senses”

European Network for the Instruments in Devotion, Vic, Spain, 15–17 April 2013.

Lecture: “Ruach, Pneuma. Between Genesis I and John I in Miniatures”

Leuven University, Belgium, 16–18 May 2013.

Lecture: “Silence, Odor and Wind in the Annunciation”

Szeged, Hungary, 30–31 May 2013.

Key-note lecture on “Iconology: Old and New”

Lecture: “Nymph. Between Motif and Affect”

Universities of Düsseldorf and Copenhagen, Düsseldorf-Copenhagen, 29 November–3 December 2013.

Lecture: “{Arm} {Head} {Cut}: Framing and Decapitation. The Casus of St. John in Early Modern Painting”

St. Anne’s College, Oxford, United Kingdom, 8–10 January 2014.

Lecture: “The Woman with the Blood Flow. Narrative, Iconic, and Anthropological Spaces (in absentia)”

Torino, Università degli Studi, 16–18 October 2014.

Lecture: “The Dancing Daughter Revisited”

The Blaffer Foundation, Houston, USA, 6 December 2014.

Lecture: “The John’s Head of the Blaffer Foundation”

Renaissance Society of America, Berlin, Germany, 26–28 March 2015.

Lecture: “Afterlives and Enclosed Gardens in the Low Countries”

IKKM, Bauhaus Universität, Weimar, Germany, May 2015.

Lecture: “Enclosed Gardens”

Warsaw, 11–12 June 2015.

Lecture: “Agency of Things and the Enclosed Gardens. A Case Study on Mixed Media, Remnant Art, Récyclage, and Gender in the Low Countries (16th Century Onwards)”

Universität Tübingen, Germany, 8–10 October 2015.

Lecture: “Aby Warburg and Butterflies”

Universität München, Germany, 9 November 2015.

Lecture: “Platter-Head. The Haptic Regime of the so-called Johannesschüssel”

University of Tarragona, Spain, 26–27 November 2015.

Lecture: “Revisiting the Dancing Daughter”

Universität Bern, Switzerland, 9–11 December 2015.

Lecture: “Sleeping Nymph and Silence”

St Benet’s Hall, Oxford, United Kingdom, 8–10 January 2016.

Lecture: “Enclosed Gardens”

IKKM, Bauhaus Universität, Weimar, Germany, 21–23 January 2016.

Lecture: “Enclosed Gardens”

Universität Münster, Germany, 28–29 January 2016.

Lecture: “Aby Warburg’s Nymphs and/as Butterflies”

Faculdade de Letras da Universidade do Porto, Portugal, 20–22 April 2016.

Lecture: “Locus Amoenus and the Sleeping Nymph. Ekphrasis, Silence and Genius Loci”

Liège, Belgium, 12-13 May 2016.

Lecture: “In response to Echo”

Beijing, CIHA, 15–19 September 2016.

Lecture: “Aby Warburg and Butterflies”

Toronto University, Canada, Centre for Protestantism and Renaissance Studies, 15 November 2016.

Lecture: “About Time. When Kairos passes by”

Toronto University, Canada, Centre for Protestantism and Renaissance Studies, 18 November 2016.

Lecture: “Head/Skull. The Johannesschüssel as Prototype for Sculpture”

Leuven University, Belgium, 11–13 January 2017.

Keynote lecture at Imaging Utopia. New Perspectives on Northern Renaissance Art.

Lecture: “The Sleeping Nymph, Locus Amoenus, Silence, Genius Loci”

Renaissance Society of America, Chicago, USA, 30 March 2017.

Lecture: “Skull-Platter-Tondo: Affective Piety and the Head of John the Baptist”

Athens, Greece, 8–12 May 2017.

Lecture: “Kairos between East and West”

Coimbra, Portugal, 26 May 2017.

Lecture: “Border, Hem, Blood. On the Visual and the Haptic Spectrum of the Haemorrhage in the Gospel of Mark”

Bologna, Italy, 8 June 2017.

Lecture: “Decapitating the Enemy. John’s Head and Otherness in Medieval Material Culture”

Universität Regensburg, Germany, 18 October 2017.

Lecture: “In response to Echo”