

## JENNIFER AWES-FREEMAN

United Theological Seminary of the Twin Cities

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### Summary

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Jennifer Awes-Freeman is currently the Assistant Professor of Art and Theology at United Theological Seminary of the Twin Cities. She is also a Visiting Assistant Professor in Art History at the University of Minnesota. Her publications have examined the role of images and material culture in religious meaning making during Late Antiquity and the early Middle Ages. Her research considers images as theological resources independent of texts, iconoclastic acts against images as constructive statements, and the dynamic interpretations of a given image in various communities and periods. Awes-Freeman is preparing for publication *Erasing God: The Carolingian Reception of the Ashburnham Pentateuch*, which is based on her doctoral dissertation. Previously, she was a Louisville Institute Postdoctoral Fellow, placed in the Theology Department at the University of St. Thomas in St. Paul, Minnesota.

### Current Posts

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Assistant Professor of Art and Theology  
United Theological Seminary of the Twin Cities

Visiting Assistant Professor  
Department of Art History  
University of Minnesota

### Education

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#### **PhD Religion, Vanderbilt University (2016)**

Subject area: historical studies (minor field: art history)

Thesis: *Erasing God: Carolingians, Controversy, and the Ashburnham Pentateuch*

Supervisor: Prof. Robin M. Jensen (University of Notre Dame)

Committee: Prof. David A. Michelson (co-supervisor), Prof. Paul C.H. Lim, Prof. Lynn Ramey (French), Prof. Lawrence Nees (University of Delaware)

#### **MA Religion, Yale University, Divinity School, Institute of Sacred Music**

Subject area: visual arts

Honors: *summa cum laude*

#### **Post-Baccalaureate Studio Art Program, Bethel University (2004)**

#### **BA Technical Theatre, Bethel University (2003)**

Minor field: art history

Honors: *cum laude*

**Language competence:** English (mother-tongue); French (B2); Reading comprehension of ancient and medieval Latin; Basic comprehension of Spanish and German.

**Honors and recognition:** Founder's Medal nominee (for the best humanities doctoral dissertation), Vanderbilt University (2016); John Doran Essay Prize, Annual Symposium on Medieval and Renaissance Studies, St. Louis University (2014); Best Article by a Graduate Student, Society for Medieval Feminist Scholarship (2012); Susan Ford Wiltshire Essay Prize, Women's and Gender Studies, Vanderbilt University (2012); Theology and Practice Fellow, Vanderbilt University (2010-2016); Institute of Sacred Music Fellow, Yale Divinity School (2007-2009)

## **Teaching and Research Experience**

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### **1. Assistant Professor of Theology and the Arts, United Theological Seminary of the Twin Cities (July 2018 – present)**

Arts Practicum (TR 272), Spring 2019

Medieval Women Mystics (CH 419), Spring 2019

Religious and Theological Interpretation (TR 101), Fall 2018

History of Arts and Theology (TR 235), Fall 2018

### **2. Visiting Assistant Professor, Art History Department, University of Minnesota (August 2017 – present)**

Medieval Art (ARTH 3009/MEST 3009)

### **3. Louisville Institute Postdoctoral Fellow, Visiting Assistant Professor, Theology Department, University of St. Thomas (August 2016 – May 2018)**

The Christian Theological Tradition (THEO 101), Spring 2017; Fall 2017

Theology and Art (THEO 453), Fall 2016; Spring 2018

### **4. Vanderbilt University Theology and Practice Doctoral Fellow, Visiting Instructor, Theology Department, University of St. Thomas (August 2015 – May 2016)**

### **5. Teaching Fellow, Vanderbilt University (August 2011 – May 2012)**

Formation of Christian Traditions (with Prof. David A. Michelson)

History of Christian Liturgy (with Prof. Robin M. Jensen)

### **6. Teaching Fellow, Yale University (January – May 2010)**

Medieval Theology (with Prof. Denys Turner)

## **Publications**

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### **Books:**

1. *Erasing God: The Carolingian Reception of the Ashburnham Pentateuch* (draft).

2. *The Good Shepherd: Image, Meaning, and Power* (draft).

### **Translation:**

1. *In honorem sanctae crucis* by Hrabanus Maurus, preliminary agreement with Brepols (draft).

### Peer Reviewed Articles and Chapters:

1. “Theological Meaning and Artistic Influence in the Early Middle Ages: A Case Study,” preparing for submission to *Speculum*.
2. “From *Pastor Populi* to *Regula Pastoralis*: The Waning of the Imperial Good Shepherd,” preparing for submission to the *Journal of Early Christian Studies*.
3. “Good Shepherd,” “Nimbus,” “Scala Coeli,” in *Brill Encyclopedia of Early Christianity*, ed. Paul J. J. van Geest, et al., Leiden: Brill (forthcoming).
4. “Erasing God: The Ashburnham Pentateuch in its 9<sup>th</sup> c. Context and Beyond,” *Allegorica* 30 (2015): 3-14.
  - John Doran Essay Prize, Annual Symposium on Medieval and Renaissance Studies, St. Louis University
5. “Theologizing Gender in the *Rothschild Canticles*,” *Medieval Feminist Forum* 48.2 (2012): 68-93.
  - Best Article by a Graduate Student, Society for Medieval Feminist Scholarship

### Non-peer Reviewed Invited Articles and Chapters:

1. “Altar-ed Arks: Form as (Theological) Function in Late Antique and Early Medieval Reliquaries,” *Death and Rebirth in Late Antiquity*, ed. Lee Jefferson, Lexington Books (forthcoming).
2. “The Kiss of Christ as Communion,” *ARTS* 29.1 (Fall 2017): 36-53.
3. “The Council of Nicaea (325),” “The Council of Constantinople (381),” “Ecumenical Councils,” in *Great Events in Religion: An Encyclopedia of Pivotal Events in Religious History*, ABC-Clio (2016).
4. “The Good Shepherd and the Enthroned Ruler: A Reconsideration of Imperial Iconography in the Early Church,” in *The Art of Empire: Christian Art in its Imperial Context*, Lee Jefferson and Robin Jensen, eds. (Minneapolis: Fortress Press, 2015), 159-195.

### Reviews:

1. Review of Vasileios Marinis, *Death and the Afterlife in Byzantium: The Fate of the Soul in Theology, Liturgy, and Art* (New York: Cambridge University Press, 2017), *Homiletics* (forthcoming).
2. Review of Chris Wickham, *Medieval Europe* (New Haven, CT: Yale University Press, 2016), *Lutheran Quarterly* (forthcoming).
3. Review of Ildar Garipzanov, Caroline Goodson, and Henry Maguire, eds., *Graphic Signs of Identity, Faith, and Power in Late Antiquity and the Early Middle Ages* (Turnhout: Brepols, 2017), *Church History: Studies in Christianity and Culture* (forthcoming).
4. Review of Timothy Beal, ed., *The Oxford Encyclopedia of the Bible and the Arts* (Oxford: Oxford University Press, 2015), *Reading Religion* (Oct. 23, 2018), (<http://readingreligion.org/books/oxford-encyclopedia-bible-and-arts>).
5. Review of Colum Hourihane, ed., *The Routledge Companion to Medieval Iconography* (New York: Routledge, 2017), *Church History: Studies in Christianity and Culture* 87.2 (June 2018): 533.
6. Review of Cynthia Hahn, *The Reliquary Effect* (London: Reaktion Books, 2017), *Church History: Studies in Christianity and Culture* 87.1 (Mar 2018): 193-95.
7. Review of Brigitte Miriam Bedos-Rezak and Jeffrey F. Hamburger, eds., *Sign and Design: Script as Image in Cross-Cultural Perspective (300-1600CE)* (Washington, D.C.: Dumbarton Oaks Research Library and Collection, 2016), *Church History: Studies in Christianity and Culture* 86.3 (Sept. 2017): 839-41.
8. Review of James Romaine and Linda Stratford, eds., *ReVisioning: Critical Methods of Seeing Christianity in the History of Art* (Eugene, OR: Cascade Books, 2013), *Reviews in Religion & Theology* 24.1 (2017): 163-65.
9. “*The Book of Genesis* by Joy A. Schroeder,” *Reviews in Religion & Theology* 23.4 (2016): 586-89.

## Select Conference Presentations

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1. “Engaging Art to Teach Theology,” American Academy of Religion, Annual Meeting, Nov. 2018.
2. “Creating Brave Spaces,” Plenary Panel, *Beyond White Normativity*, Religious Education Association, Annual Meeting, Nov. 2018.
3. “*Nutrix Omnium*: Early Christian Conceptions of Eve,” North American Patristics Society, Annual Meeting, May 2018.
4. “Word and Image in Hrabanus Maurus’ *In Honorem Sanctae Crucis*,” Patristic, Medieval, and Renaissance Conference, Villanova University, Oct. 2016.
5. “The Ashburnham Pentateuch: A Sixth-Century Manuscript Reimagined,” Re//Generate: Materiality and the Afterlives of Things in the Middle Ages, University of St. Andrews, May 2016.
6. “A Productive Problem: Anthropomorphic Images of the Trinity in Late Antiquity and the Early Middle Ages,” Oxford Patristics Conference, August 2015.
7. “Carolingian Depictions of the Trinity: an iconographic case for the erasures of the Ashburnham Pentateuch,” Midwest Art History Society 42<sup>nd</sup> Annual Conference, March 2015.
8. “*Hic Dominus*: On the Relationship between the Captions and Erasures of the Ashburnham Pentateuch,” 41<sup>st</sup> St. Louis Conference on Manuscript Studies, October 2014.
9. “Erasing God: The Ashburnham Pentateuch in its 9<sup>th</sup> c. Context and Beyond,” Second Annual Society for Medieval and Renaissance Studies, St. Louis University, June 2014.
10. “Altered Arks/Arks as Altars: Some Images in Late Antiquity and the Early Middle Ages,” 49<sup>th</sup> International Congress on Medieval Studies, Western Michigan University, May 2014.
11. “The Good Shepherd and the Enthroned Ruler,” North American Patristics Society, Annual Meeting, May 2013.
12. “*Eva lactans*: Milk, Motherhood, and the Ashburnham Pentateuch,” Gender and Transgression in the Middle Ages, University of St Andrews, May 2013.
13. “The Gospel Book in Carolingian Liturgy and the *Opus Caroli Regis*,” Medieval Academy of America, Annual Meeting, April 2013.
14. “Theologizing Gender in the *Rothschild Canticles*,” Ways of Knowing: A Graduate Conference on Religion at Harvard Divinity School, October 2012.

## Campus and Departmental Talks

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1. “Marginalia in Medieval Manuscripts,” Manuscripts in the Global Middle Ages Workshop, University of Minnesota, Nov. 26, 2018.
2. “The Sexuality of Jesus in Medieval Art,” Theology Night Live, University of St. Thomas, May 2, 2018.
3. “The Good Shepherd: Image, Meaning, and Power,” Art History Symposium, University of Minnesota, Apr. 6, 2018.
4. “Breastfeeding Cain: Visualizing Eve’s Role in the Fall,” Center for Medieval Studies, University of Minnesota, Nov. 30, 2017.
5. “Erasure as Theological Argument in the Ashburnham Pentateuch,” *Art and the Biblical Tradition* panel discussion, University of Minnesota, Anselm House, Nov. 2, 2017.
6. “Word and Image in Hrabanus Maurus’ *In Honorem Sanctae Crucis*,” University of St. Thomas, Theology Club, Oct. 25, 2016.
7. “Beauty and the Grotesque in the Middle Ages and the Beyond,” University of St. Thomas,

Theology Club, Mar. 9, 2015.

### **Professional Service**

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1. Executive Committee Member, Center for Medieval Studies, University of Minnesota (2018-present)
2. Co-chair, Educational Planning Committee, United Theological Seminary of the Twin Cities (2018-present)
3. Student Review and Policy Committee, United Theological Seminary of the Twin Cities (2018-present)
4. Search Committee for Social Transformation Faculty, United Theological Seminary of the Twin Cities (2018-19)
5. Board Member and Secretary, Society for the Arts in Religious and Theological Studies (2017-present)
6. Session Convener, Upper-Midwest American Academy of Religion Conference (2017-present)
7. Board Member, Cultivate International, [www.cultivateintl.org](http://www.cultivateintl.org) (2016-present)
8. Graduate Representative, Society for Medieval Feminist Scholarship advisory board (2015-16)

### **Grants and Fellowships**

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1. Teaching and Learning Workshop for Early Career Theological School Faculty, Wabash Center for Teaching and Learning in Theology and Religion (2018-19)
2. Wabash Center Small Grant Proposal for “Unlearning White Normativity,” Wabash Center for Teaching and Learning in Theology and Religion (2018-19)
3. Planning Grant, Louisville Institute (2018)
4. Postdoctoral Fellowship, Louisville Institute (2016-2018)
5. Short-Term Postdoctoral Research Fellowship, Medieval Institute, University of Notre Dame (2016)
6. Dissertation Enhancement Grant, Vanderbilt University (2014-2015)
7. Heckman Stipend, Hill Museum and Manuscript Library, St John’s University (2014)
8. Student Fellowship, Society for the Arts in Religious and Theological Studies (2011-2012)

### **Development and Training**

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1. Digital Latin Library Summer Workshop, University of Oklahoma (June 2017)
2. Writing Across the Curriculum Certification, University of St. Thomas (Spring 2017)
3. “Inclusive Instruction: Transparency and its Impact on Learning,” University of St. Thomas (Jan. 2017)
4. Digital Humanities Summer Institute, University of Victoria (June 2016)
5. Digital Humanities Seminar, University of St. Thomas (June 2015)

### **Professional Memberships and Affiliations**

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1. American Academy of Religion
2. Center for Medieval Studies, University of Minnesota (research affiliate)
3. College Art Association
4. International Center for Medieval Art
5. Material Collective
6. Medieval Academy of America
7. Midwest Art History Society
8. North American Patristics Society
9. Society for Medieval Feminist Scholarship
10. Society for the Arts in Religious and Theological Studies

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