

A close-up photograph of a terracotta sculpture of a young man with curly hair, looking upwards. The sculpture is set against a background of ornate, colorful decorations, including a golden, textured surface on the left and various floral and geometric patterns in the background. The text "British Art Studies" is overlaid in white, serif font, centered horizontally and slightly above the vertical center. Below it, the text "April 2017" is also overlaid in white, serif font, centered horizontally and slightly below the vertical center.

British Art Studies

April 2017

British Art Studies

Issue 5, published 17 April 2017

Cover image: Francis Alexander Skidmore and Sir George Gilbert Scott, Hereford Screen (detail), 1862, painted wrought and cast iron, brass, copper, timber, mosaics, and hardstones. Collection of the Victoria & Albert Museum, London, Given by Herbert Art Gallery and Museum, Coventry (M.251:1 to 316-1984).. Digital image courtesy of Justin Underhill

PDF generated on 15 February 2024

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Published by:

Paul Mellon Centre
16 Bedford Square
London, WC1B 3JA
<https://www.paul-mellon-centre.ac.uk>

In partnership with:

Yale Center for British Art
1080 Chapel Street
New Haven, Connecticut
<https://britishart.yale.edu>

ISSN: 2058-5462

DOI: 10.17658/issn.2058-5462

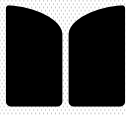
URL: <https://www.britishartstudies.ac.uk>

Editorial team: <https://www.britishartstudies.ac.uk/about/editorial-team>

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Produced in the United Kingdom.

A joint publication by



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The Dynamic Interiors of Vezzolano and Breisach, Jacqueline E. Jung



The Medieval Choir Screen in Sacred Space: The Dynamic Interiors of Vezzolano and Breisach

Jacqueline E. Jung

Abstract

In their later medieval heyday, choir screens were pivotal centerpieces and focalisers of their sacred environments. Embellished with figural imagery; outfitted with platforms, pulpits, and altars; and rendered visually porous by the presence of large doors and windows, screens at once defined liturgical zones and provided a unifying bridge between them. This presentation offers an analysis of two extant screens: the early thirteenth-century structure in the abbey church of St Maria in Vezzolano, and the late fifteenth-century example in the church of St Stephen in Breisach. Though very different in format and decoration, both screens act as mediators – physical, visual, and conceptual – between the functional spaces and pictorial programmes in the apses (eastern ends) and exterior thresholds (western ends) of their respective churches. This presentation seeks to reveal the dynamic, mutually reinforcing relations among choir screens, the spaces they inhabited, and the liturgical objects that animated those zones.

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Acknowledgements

Travel to the sites discussed here was made possible with grants from the Griswold Fellowship Fund at Yale University. An early version of this presentation was given at a workshop of the Bild/Evidenz research group at the Freie Universität in Berlin in summer 2015, and thanks go above all to Reindert Falkenburg for the kind invitation and many helpful remarks at (and beyond) that event. The author is also grateful to Gregory Bryda for helping her think through issues of materiality and vision with regard to altarpieces, and to Mitchell Merback for the great travel adventure that brought us to Vezzolano in the summer of 2013. Additional thanks go to the editorial staff at *British Art Studies* for helping this piece take shape, and above all to Jude Breidenbach of Yale Broadcast Studios for his patient and expert fine-tuning of the multimedia presentation.

Cite as

Jacqueline E. Jung, "The Medieval Choir Screen in Sacred Space: The Dynamic Interiors of Vezzolano and Breisach", *British Art Studies*, Issue 5, <https://dx.doi.org/10.17658/issn.2058-5462/issue-05/jjung>



[Watch Video](#)

Figure 1.

Jacqueline E. Jung, *The Medieval Choir Screen in Sacred Space: The Dynamic Interiors of Vezzolano and Breisach*, video essay, 2017. Digital image courtesy of Recorded and produced by Jude Breidenbach / Yale Broadcast Studios

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