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**Professor of Early Modern Art, Theory, and Criticism**  
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#### EDUCATION

**UNIVERSITY OF VIRGINIA**, Charlottesville, Ph.D. Art History, 1988  
Speciality in Italian Renaissance art theory. Dissertation: "Leonardo da Vinci's 'Paragone': A Critical Interpretation of the Parte Prima of the Codex Urbinas Vaticanus 1270"

**BROWN UNIVERSITY**, Providence, M.A., Art History, 1980  
Speciality in Renaissance art; minor in modern art. Thesis: "Botticelli's Mystic Nativity, 1500"

**WELLESLEY COLLEGE**, Wellesley, A. B., Sarah Durant Scholar, 1970  
Major: art history

#### EMPLOYMENT

1988-present **UNIVERSITY OF COLORADO AT BOULDER**, College of Arts and Sciences, Department of Art and Art History; since 2000: **Professor of Renaissance art, theory, and criticism**; since 1990: adjunct to Department of Comparative Literature

2008 **UNIVERSITY OF MELBOURNE, MELBOURNE, AUSTRALIA**, School of Culture and Communication, Faculty of the Arts, **MacGeorge Fellow, Visiting Research Professor**, August 24-December 12, 2008

2007 **UNIVERSITY OF CALIFORNIA AT SANTA BARBARA**, Department of Art History and Architecture, **Visiting Distinguished Scholar**, April 15-22

2006 **UNIVERSITY OF NORTH CAROLINA AT CHAPEL HILL**, Department of Art and Art History, **Visiting Wiley Professor of Renaissance Art**, fall semester

1997-98 **UNIVERSITY OF CALIFORNIA AT LOS ANGELES**, Department of Art History, **Art Council Chair Visiting Distinguished Professor**

1996-97 **OREGON STATE UNIVERSITY**, Corvallis, Oregon, Department of Art History, **Visiting Associate Professor**, winter and spring terms

1980-83 **VIRGINIA MUSEUM OF FINE ARTS**, Richmond, **Acting Curator of Twentieth Century Art; Coordinator of the Virginia Artists Biennial Program**

#### PUBLICATIONS

##### BOOKS IN PRINT

(1) **Leonardo da Vinci and the Ethics of Style**, Contributing Editor, Manchester University Press, 2008. Additional contributions by Janis Bell, Fredrika Jacobs, Pauline Maguire, Mary Pardo, Catherine Soussloff, and Robert Zwijnenberg. **Published October 28, 2008**

(2) **Transforming Images: New Mexican Santos in-between Worlds**, University Park: Pennsylvania State University Press, 2006. Principal author and editor with co-author Donna Pierce, with additional contributions by Marianne Stoller, Kelly Donahue-Wallace, José Antonio Esquibel, Robin Farwell Gavin, Paul Kraemer, Carmella Padilla, Thomas L. Riedel, Brenda Romero, Cordelia Thomas Snow, and Dinah Zeiger.

REVIEWED NATIONALLY

(3) **Grasping the World: The Idea of the Museum**, contributing co-editor with Donald Preziosi, London: Ashgate, 2004. Co-author of introductory essay and co-author of individual chapter introductions. An anthology of reprinted and commissioned essays.

REVIEWED INTERNATIONALLY

(4) **Compelling Visuality: the Work of Art in and out of History**, contributing co-editor with Robert Zwijnenberg, Minneapolis: University of Minnesota Press, 2003. Additional contributions by Frank Ankersmit, Oskar Bätschmann, Mieke Bal, Georges Didi-Huberman, Michael Ann Holly, Donald Preziosi, and Renée van de Vall.

REVIEWED INTERNATIONALLY

(5 - 9) **Leonardo da Vinci: Selected Scholarship in English**, contributing series editor, 5 vols., New York and London: Garland Publishing Inc/ Taylor and Francis Publishing Group, 1999.

Vol. 1: **Biography and Early Art Criticism**

Vol. 2: **Leonardo's Artistic Career until 1500**

Vol. 3: **Leonardo's Artistic Career after 1500**

Vol. 4: **Leonardo's Writings and Art Theory**

Vol. 5: **Leonardo's Science and Technology: Essential Readings for the Non-Scientist**

(10) **Leonardo da Vinci, Codex Leicester: A Masterpiece of Science**, principal author, with contributing essays by C. Pedretti, M. Kemp, and O. Gingerich, New York: American Museum of Natural History, 1996.

REVIEWED INTERNATIONALLY

(11) **Reframing the Renaissance: Visual Culture in Europe and Latin America 1450 to 1650**, contributing editor, New Haven and London: Yale University Press, 1995.

REVIEWED INTERNATIONALLY

(12) **Leonardo da Vinci's 'Paragone': A Critical Interpretation with a new edition of the text in the Codex Urbinas**, Leiden: E. J. Brill, 1992.

REVIEWED INTERNATIONALLY

#### FORTHCOMING BOOKS

**Re-Reading Leonardo: the Treatise on Painting across Europe from 1550 to 1900**. Aldershot: Ashgate Press. Commissioned essays by 19 contributors on the reception of Leonardo's Treatise: Polly Maguire Robison, Michael Cole, Judith Field, Chryssa Damianaki-Romano, Caroline Heck, Juliana Barone, Marcin Fabianski, Geoff Quilley, Catherine Sousloff, Janis Bell, Richard Woodfield, Thomas Willette, Thomas Kirchner, Javier Navarro de Zuvillaga, Martin Kemp, Juliana Barone, Thijs Westeijn, Charlene Villaseñor-Black, and Robert Williams. **Accepted for publication October 7, 2007; ms. delivered June 15, 2008, forthcoming March 2009.**

#### BOOKS IN PROGRESS

(1) **Leonardo da Vinci's Abridged Treatise on Painting, ed. princp. 1651, annotated critical edition and English translation of the text**, general editor. Additional collaborators Martin Kemp, Carlo Vecce, Anna Sconza, Janis Bell, Pauline Maguire, Juliana Barone, and Matthew Landrus. Getty Publications, under consideration. **Ms. delivery date anticipated winter 2009.**

(2) **The Idea of Art** (working title), co-author with Donald Preziosi, Oxford-New York: Blackwells Publishing, **contract awarded December 18, 2007; anticipated submission date: September 2009.**

(3) **The Promise of Art** (working title), **anticipated submission date: June 2010. University of Minnesota Press, c. 250 pp., advance contract.**

#### EXHIBITIONS ORGANIZED/CURATED

Consultant, **Universal Leonardo Bureau and The Innovation Centre, Central Saint Martins College of Art & Design, London**, 2004 -. Developed initial project proposals for exhibitions involving the *Codex Leicester*, **Palazzo Ducale, Mantua, Italy**; "*Leonardo and Shessu: Visions of the World*," **Tokyo Museum of Modern Art**

*.'scraps as it were': Binding Memories*, **CU Art Museum, University of Colorado**, May 21-June 4, 2004. Selection of historical scrapbooks, ephemera, films, sculptures, from the Colorado Collection, Chief curator and faculty advisor to eight graduate students.

*Eyes Wide Open*, **CU Fine Arts Gallery, University of Colorado**, January 20-March 22, 2000. Selection of drawings, prints, and paintings from the Colorado Collection. Exhibition catalogue. Chief curator and faculty advisor to fourteen graduate students. Traveled to A. R. Mitchell Memorial Museum and Gallery, Trinidad, Colorado July - Sept 2002; Lakewood Cultural Center, Lakewood, Colorado November 2001 - February 2002; Conejos Parks Education and Heritage Foundation, Antonito, Colorado May - July 2001

*Transforming Images: A Crosscultural Look at Santos and Saintmakers*, **University Museum, University of Colorado**, July 27, 1997- May 18, 1998. Loan exhibition of paintings, sculptures, photographs, textiles, ceramics from the University of Colorado collections, the Denver Art Museum, and the Taylor Museum, Colorado Springs. Exhibition brochure. WINNER of Best curated exhibition of the year, Boulder Daily Camera.

*De diversis artibus: Eight Roads to Art History*, exhibition catalogue, **University of Colorado Fine Arts Gallery, University of Colorado**, Boulder. Faculty advisor to eight graduate students; May 4 -12, 1990

*Coordinator, Virginia Artists Exhibition Program, Virginia Museum of Fine Arts*, Richmond, 1980-1983. Director of biennial cycle of five juried exhibitions.

*The Next Juried Show*, **Virginia Museum of Fine Arts**, Richmond, exhibition catalogue. *Coordinator of six concurrent exhibitions* of contemporary art by artists of Virginia, 387 objects by 226 artists; and *co-juror with Patterson Sims*, Whitney Museum of American Art, of the category of painting and sculpture; in Richmond, July 16-August 24, 1983, and subsequently traveling statewide in three exhibitions

*La Bella Mano: Pre-Raphaelite Paintings and Decorative Arts*, **Virginia Museum of Fine Arts**, Richmond, exhibition catalogue. *Curator* of the exhibition of 117 paintings, drawings, decorative art objects, and books, on loan from the Bancroft Collection, Delaware Art Museum and eight other lenders; September 14-October 24, 1982

*Mary Cassatt and Japanese Prints*, **Virginia Museum of Fine Arts**, Richmond, exhibition checklist with introductory essay. *Curator* of the exhibition of twenty-seven objects on loan from the Metropolitan Museum, Brooklyn Museum, Art Institute of Chicago and others, May 8-June 21, 1981

*Edvard Munch and the Female Paradigm*, **Virginia Museum of Fine Arts**, Richmond, exhibition brochure with checklist and essay. *Curator* of the exhibition of thirty-four prints from the collection of Lionel and Sally Epstein, with additional loans from the National Gallery of Art, Washington, and other private lenders, January 30-March 11, 1981

*Paintings and Drawings by John Dos Passos*, **Virginia Museum of Fine Arts**, Richmond, exhibition brochure with checklist and essay. *Co-curator* of the exhibition with Richard B. Woodward of fifty-four works on paper from the collection of Elizabeth Holdridge Dos Passos. Spring 1980

*Drawings and Prints of the First Maniera, 1515-1535*, **Rhode Island School of Design, Museum of Art, and Brown University**, Providence, RI, *co-curator*. with eight graduate students; Catherine Wilkinson Zerner, graduate advisor; responsible for twelve entries on Domenico Beccafumi and collaboration on introductory essay. Loan exhibition of 122 objects from eleven private lenders and thirty institutions including national and international loans, February 22-March 25, 1973

#### ARTICLES, ESSAYS IN JOURNALS, ANTHOLOGIES, ENCYCLOPEDIAS, CATALOGUES

“Reframing the Baroque: On Idolatry and the Threshold of Humanity,” in **Reframing the Baroque**, ed. Helen Hills, Aldershot: Ashgate Press, submitted October 2008, in press.

Review of Lyle Massey, *Picturing Space, Displacing Bodies: Anamorphosis in Early Modern Theories of Perspective*. University Park (Pa.): The Pennsylvania State University Press, 2007. Xii + 175 pp. + 43 b&w illustrations, for **The Renaissance Quarterly, forthcoming Winter 2008**, submitted August 6, 2008.

“The Sacred, the Secret, and the Ethics of Historical Interpretation: What I Learned from the Santos of New Mexico,” in **From Buddha’s Belly to St. Bridget’s head: Sacred objects East/West**, ed. Elizabeth Robertson, Palgrave Publishing, ms. submitted May 2008, in press.

“Reframing the Renaissance Problem Today: Developing a Pluralistic Historical Vision,” in **Crossing Cultures: Conflict/Migration/Convergence, 32<sup>nd</sup> Congress of the International Committee of the History of Art**, ed. Jaynie Anderson, University of Melbourne Press, ms. submitted March 20, 2008, in press.

“Wind and Weather in Leonardo da Vinci’s Abridged Treatise on Painting,” in **Wind and Weather in the History of Art**, ed. Alessandro Nova, Florence: Marsilio Press for Kunsthistorisches Institut in Florenz, submitted March 3, 2008, in press.

“Whose Renaissance? The Peripatetic Life of Objects in the Era of Globalization,” in **Travel, Cultural Exchange and the Making of European Art 1400-1900, ed.** Mary Sheriff, Chapel Hill: University of North Carolina Press, ms. submitted October 18, 2007, in press.

“Reframing the Renaissance Problem Today,” in **Reframing the Danish Renaissance**, ed. Michael Andersen, Hugo Johannsen, and Birgitte Begglid Johannsen, Copenhagen: Danish National Museum, in press.

“The Concept of the Renaissance Today: What Is at Stake?,” and “The Art Seminar,” in **The Art Seminar: Renaissance Theory**, ed. James Elkins and Robert Williams, 69-94; 185-276. London: Routledge Press, 2008.

“The Grotesque Idol: Imaginary, Symbolic, and Real,” with Carol Komandina Parenteau, in **Idols in the Age of Art**, ed. Michael Cole and Rebecca Zorach, 111-37. Aldershot: Ashgate Press, forthcoming 2008..

Review essay of Joseph J. Rishel with Suzanne Stratton-Pruitt, organizers. The Arts in Latin America, 1492–1820. Exhibition catalog, Tesoros/Treasures/Tesouros: The Arts in Latin America, 1492–1820, exh. cat., Philadelphia: Philadelphia Museum of Art (in association with Antiquo Colegio de San Ildefonso, Mexico City, and Los Angeles County Museum of Art; distributed by Yale University Press), 2006; Winterthur Portfolio 41 (Winter 2007): 305-10.

"Influence," Myths of Art History, special issue of kritische berichte, ed. Tristan Weddigen, 3/2007: 58-60.

"Remaking Art History: Working Wonder in the University's Ruins," in Making Art History: A Changing Discipline and Its Institutions, ed. Elizabeth Mansfield, London: Routledge, 2007. 157-72.

"Social Justice and the Work of Art," commissioned essay for "'Was Ist links? - What Is left?," special issue of kritische berichte, ed. Tristan Weddigen, 3/2006: 15-20.

"scraps as it were': Binding Memories," with (students) Brad Caldwell, Hannah Dunn, Alicia McKim, Sarah Price, Christina Putman, Louis Schmidt, Tamar Scoggin, Dan Staylor, and D. J. Dupancic, Journal of Victorian Culture 10/1 (Spring 2005): 114-122.

"Time out of Joint," discussant piece commissioned by The Art Bulletin 87/3 (September 2005): 424-429.

"Letting Objects Rot," in Artwork through the Market, ed. Jan Bakos, 239-62. Komenius University, Bratislava, Slovakia, 2005.

Review of Thomas DaCosta Kaufmann, Toward a Geography of Art. Chicago and London: University of Chicago Press, 2004. xiv + 490 pp., for Renaissance Quarterly 53/3 (2005): 279-280.

"The Mass of St. Gregory," in Painting a New World, exh. cat., ed. Donna Pierce, Denver Art Museum, Austin: University of Texas Press, 2004, 98-102.

Review of Domenico Laurenza, De Figura Umana: Fisiognomica, anatomia e arte in Leonardo, Istituto e Museo di Storia della Scienza, Biblioteca di "Nuncius" Studi e Testi, XLII. Florence: Leo S. Olschki, 2001, 421 pp., for Renaissance Quarterly, 41/1 (Spring 2004): 201-204.

"Leonardo's Prospettiva Composta in the History of Pictorial Composition," I mondi di Leonardo. Arte, scienza e filosofia, ed. Carlo Vecce, 107-129. Milan:Edizioni Università IULM, 2003.

A review of Eileen Reeves, Painting the Heavens: Art and Science in the Age of Galileo, Princeton University Press, 1997, 310 pp., for Annals of Science 60 (2003): 99-103.

"How Leonardo da Vinci's Editors Organized his Treatise on Painting and How Leonardo Would Have Done It Differently," in The Treatise on Perspective: Published and Unpublished, ed. Lyle Massey, 20-52. Studies in the History of Art 59, Symposium Papers 36, CASVA, NGA, Wash.,D.C, 2003.

REPRINTED IN Leonardo's Writings and Art Theory, ed. C. Farago, vol. 4 of Leonardo da Vinci: Selected Scholarship in English, ed. C. Farago, 5 vols., New York and London: Garland Publishing Inc/ Taylor and Francis Publishing Group, 1999.

"Codex Leicester," in Leonardo da Vinci: Master Draughtsman, exh. cat., ed. Carmen Bambach, 191-202; 584-626. Metropolitan Museum of Art, New Haven-London: Yale University Press, 2003.

"Aesthetics before Art: Leonardo through the Looking Glass," in **Compelling Visuality: the Work of Art in and out of History** ed. Claire Farago and Robert Zwijnenberg, 45-92, Minneapolis: University of Minnesota Press, 2003.

**BBC, Channel 4**, U.K., Documentary on Leonardo da Vinci, interview and consultant, 2003.  
TELEVISION INTERVIEW

Silent Moves: Locating the Ethnographic Subject in the Discourse of Art History," in **Art History and its Institutions**, ed. Elizabeth Mansfield, 191-214. London: Routledge, 2002.

"Die "Ästhetik der Bewegung in Leonardos Kunsttheorie" (The Aesthetics of Motion in Leonardo's Descriptions of Art), In **Leonardo da Vinci: Natur im "Übergang"**, ed. F. Fehrenbach, 137-168. Munich: Wilhelm Fink, 2002.

Review of Gauvin Alexander Bailey, Art on the Jesuit Missions in Asia and Latin America 1542-1773 (University of Toronto Press, 1999) **Renaissance Quarterly** 50/1 (Spring 2002): 319-321.

"Transforming Images: New Mexican Santos between History and Theory," in **The Visual Culture of American Religions**, ed. D. Morgan and S. Promey, 191-208, Berkeley-LA: U. of California, 2001.

Co-author with Donald Preziosi, a review of Neil Cummings and Marysia Lewandowska, The Value of Things, Basel-Berlin: Birkhäuser and London: August, 2000, 222 pp., for **College Art Association Reviews web site** (<http://www.caareviews.org/>), 2001.

A review of Olga Hazan, Le Myth du Progrès Artistique, University of Montreal Press, 1999, 454 pp., for **Memini: Travaux et documents**, Société des études médiévales du Québec, 199-203.

"Prints and the Pauper: Artifice, Religion, and Free Enterprise in Popular Sacred Art," in **Art and Faith in New Mexico: The Nineteenth Century Retablo Tradition**, ed. E. Zarur and C. Lovell, exh. cat., 47-56. Las Cruces: University Art Gallery, New Mexico State U. and Smithsonian Institution, Wash., D.C., 2001.

"Exiting Art History: Locating "Art" in the Modern History of the Subject," **Konsthistorisk Tidskrift** 70/1-2 (2001): 3-19.

"Leonardo da Vinci," **Oxford Companion to Italian Literature**, Oxford University Press, 2000.

"Paragone," **Encyclopedia of the Renaissance**, general ed. Paul F. Grendler, New York: Charles Scribner's Sons, 1999.

A review of David Alan Brown, Leonardo da Vinci: Origins of a Genius," **Times Literary Supplement**, April 30, 1999:20-21

"Margo Sawyer, Sculptor," VIDEO INTERVIEW, What Follows: Visiting Artists Video Series, **University of Colorado**, Boulder, jointly with Donald Preziosi, November 1999

"The Defense of Art and the Art of Defense," **Achademia Leonardi Vinci** X (1997): 13-22.

"Paragone," in **MacMillian Dictionary of Art**, ed. Hugh Brigstocke and Jane Turner. London: Macmillan Co., 1997; reprinted under title **The Grove Dictionary of Art**.

"The Battle of Anghiari: A Speculative Reconstruction of Leonardo's Design Process," **Achademia Leonardi Vinci** IX (1996): 73-86.

Consultant Scholar and Editor, **Corbis Productions** (Microsoft Subsidiary), "**Leonardo da Vinci,**" **CD-Rom**, 1996.

"'Vision Itself Has Its History': 'Race,' Nation, and Renaissance Art History," **Reframing the Renaissance: Visual Culture in Europe and Latin America 1450 to 1650**, ed. Claire Farago, 67-88, New Haven and London: Yale University Press, 1995.

"Jean de Léry's Anatomy Lesson: the Persuasive Power of Word and Image in Constructing the Ethnographic Subject," in **European Iconography East & West**, Jozsef Attila University, ed. G.Szöny, 109-127. Leiden: E. J. Brill, 1995.

A review of George Kubler, **Esthetic Recognition of Amerindian Art** (Yale UP, 1991), **Native American Indian Quarterly** 19/2 (Spring 1995): 248-51

"The Status of the 'State as a Work of Art': Re-Viewing Burckhardt's Renaissance from the Borderlines," in **Cultural Exchange between European Nations during the Renaissance**, Acta Universitatis Upsaliensis, Figura Nova Series, eds. Gunnar Sorelius and Michael Srigley, 17-32. Uppsala: Almqvist & Wiksell, 1994.

"Leonardo's Battle of Anghiari: A Study in the Exchange between Theory and Practice," **Art Bulletin** 76 (1994): 301-330.

REPRINTED IN **Leonardo's Artistic Career after 1500**, ed. C. Farago, vol. 3 of **Leonardo da Vinci: Selected Scholarship in English**, ed. C. Farago, 5 vols., New York and London: Garland Publishing Inc/ Taylor and Francis Publishing Group, 1999.

"Renaissance Art out of the Canon: Art, Gender, and Cultural Diversity, 1500-1600," in **Women of Color and the Multicultural Curriculum: Transforming the College Classroom**, eds. Liza Fiol-Matta and Mariam K. Chamberlain, 152-155. New York: The Feminist Press at The City University of New York, 1994.

"Leonardo da Vinci's Defense of Painting as a Universal Language," **Word & Image Interactions. A Selection of Papers Given at the Second International Conference on Word and Image, Universität Zürich, August 27-31, 1990**, ed. M. Heusser with M. Nänny, P. de Voogd, and H. Lüthy, 125-133. Basel: Wiese Verlag, 1993.

"Fractal Geometry in the Organization of Madrid MS II," **Achademia Leonardi Vinci VI** (1993): 47-55

"Gabriele Paleotti on the Grotesque in Painting: Stretching Old Cultural Horizons to Fit a Brave New World," **Medieval Feminist Newsletter**, n. 16 (Fall 1993): 20-23

"The Classification of the Visual Arts during the Renaissance," in **The Shapes of Knowledge from the Renaissance to the Enlightenment**, ed. Richard Popkin and Donald Kelley, 23-48. Dordrecht-London: Kluwer Academic Publishers, 1991.

"On Leonardo da Vinci's Defense of Painting against Poetry and Music and the Grounding of Aesthetic Experience," **Italian Culture**, IX (1991): 153-170.

"Leonardo da Vinci's Color and Chiaroscuro Reconsidered: The Visual Force of Painted Images," **The Art Bulletin**, 73 (1991): 53-78.

REPRINTED IN **Leonardo's Science and Technology: Essential Readings for the Non-Scientist** ed. C. Farago, vol. 5 of **Leonardo da Vinci: Selected Scholarship in English**, ed. C. Farago, 5 vols., New York and London: Garland Publishing Inc/ Taylor and Francis Publishing Group, 1999.

Review of **Villa I Tatti Studies**, II, ed. Nancy Struever, 1987, in **Italica** 67/1 (1990): 85-88.

PUBLIC LECTURES/SCHOLARLY TALKS/CONFERENCE PAPERS (since 1995)

"Faces of the Future: Art History and Intellectual Responsibility," co-authored with Donald Preziosi, **Art Association of Australian and New Zealand, Queensland College of Art, Griffith University, Brisbane, Australia**, December 4-6, 2008

"Museums of the Twenty-First Century: Inclusions and Exclusions," **Humanities Research Centre, Australia National University, Canberra**, roundtable convened by Prof. Caroline Turner, November 5, 2008

"Art's Relation to the Commodity Form as a Central Problem of Contemporary Philosophy," co-authored with Donald Preziosi, **Monash University, Melbourne, Australia**, October 22, 2008

"The Sacred, the Secret, and the Ethics of Historical Interpretation: What I Learned from the Santos of New Mexico," MacGeorge seminar, **University of Melbourne, Australia**, October 20, 2008

"The Promise of Art/The Place of Art: Can the 'Other' of Art History Speak?," (different version), MacGeorge Lecture, **University of Melbourne, Melbourne, Australia**, October 16, 2008

"Theory Workshop Seminar: The Idea of Art," co-authored with Donald Preziosi, **Monash University, Melbourne, Australia**, October 8, 2008

"The Promise of Art/The Place of Art: Can the 'Other' of Art History Speak?," **Victoria University, Wellington, New Zealand**, September 26, 2008; **University of Canterbury, Christchurch, New Zealand**, September 24, 2008.

"The Coming Community: Museums after the Era of Nationalism," Forum on Collecting: Alternative Visions of the Past, **American University of Beirut, Lebanon**, May 24-25, 2008.

"The Promise of Art/The Place of Art: Can the Other of Art History Speak?," **Trinity University, Department of Art and Art History, San Antonio, Texas**, April 18, 2008

"The Sacred, the Secret, and the Ethics of Historical Interpretation: What I Learned from the Santos of New Mexico," *"From Buddha's Belly to St. Bridget's Head": Medieval and Early Modern Studies Annual Conference*, **University of Colorado, Boulder**, February 14-15, 2008

"Reframing the Renaissance Problem Today," **International Congress of the History of Art (CIHA), Melbourne, Australia**, January 2008

"Seeing Otherwise: Leonardo da Vinci and the Ethics of Style," **University of Helsinki, Finland**, November 19, 2007

"Seeing Otherwise: Leonardo da Vinci and the Ethics of Style," **Power Art Institute, University of Sydney, Sydney, Australia**, August 15, 2007

"Whose Renaissance and Where? The Peripatetic Life of Objects in the Era of Globalization," **Queensland Institute of Technology, Brisbane, Australia**, August 13, 2007

"Fear of Art: Working in the Ruined University," **Monash University, Melbourne, Australia**, August 1, 2007

"Whose Renaissance and Where? The Peripatetic Life of Objects in the Era of Globalization," **University of Melbourne, Melbourne, Australia**, August 8, 2007

“Seeing through Art History,” seminar with Donald Preziosi, **University of Melbourne, Melbourne**, Australia, August 6, 2007

“Who Abridged Leonardo da Vinci’s Treatise on Painting? A Real Unsolved Mystery,” **University of Melbourne, Melbourne**, Australia, July 31, 2007

“Whose Renaissance? The Peripatetic Life of Objects in the Era of Globalization,” Department of Art History and Architecture, **University of California at Santa Barbara**, April 16, 2007

“Wind and Weather in Leonardo da Vinci’s Abridged Treatise on Painting,” Wind und Wetter: Die Ikonologie der Atmosphäre, organized by Alessandro Nova, Co-Director, **Kunsthistorisches Institut, Florence**, June 21-24, 2007

“Whose Cult (of) Images? Art and Idolatry in the Sixteenth Century and Now,” **College Art Association Annual Conference, New York**, February 2007

“The Coming Community: Museums after the Era of Nationalism,” **McGill University, Montreal**, Canada, December 12, 2006

“The Coming Community: Museums after the Era of Nationalism,” **University of Oslo**, Norway, November 16, 2006

Rand Lecture, “Whose Renaissance? The Peripatetic Life of Objects in the Era of Globalization,” Department of Art, **University of North Carolina at Chapel Hill**, October 6, 2006

“Reframing the Renaissance Problem,” *Reframing the Danish Renaissance: Problems and Prospects*, Institut for Kunst og Kulturvidenskab, **University of Copenhagen and National Museet**, September 28 – October 1, 2006

Wiley Lecture, “Seeing Otherwise: Leonardo da Vinci and the Ethics of Style,” Department of Art, **University of North Carolina at Chapel Hill**, September 6, 2006

Keynote speaker, “Thinking beyond the Baroque,” *Rethinking the Baroque*, International conference organized by Helen Hills, Department of Art History and Centre for Early Modern Studies, **University of York, U.K.**, July 5-7, 2006

Roundtable participant, “Art History’s Aftermaths,” *Art History: Contents, Discontents, Malcontents*, British Association of Art Historians Annual Conference, **University of Leeds**, U.K., April 5-7, 2006

Roundtable participant, “*Renaissance Theory: The Art Seminar*,” organized by James Elkins and Robert Williams, **University College Cork, Ireland**, April 2 –3, 2006

“Who Abridged Leonardo da Vinci’s Treatise on Painting?” conference on the Treatise on painting Manuscripts, organized by Prof. Francesca Fiorani, **University of Virginia**, October 10-11, 2005

“Leonardo da Vinci’s Treatise on Painting in its Cultural Context,” Annual Plenary Lecture, *Leonardo da Vinci Society*, **London, Somerset House, Courtauld Institute**, May 20, 2005

“Romancing the Renaissance Idol,” *Department of Art History*, **University of North Carolina at Chapel Hill**, April 25, 2005

Discussant, Techno-Sublime Symposium/Panel Discussion, University of Colorado Art Museum, Boulder, February 5, 2005.

"Teaching in the University's Ruins," session entitled *The Seminar in the Expanded Field*, Jennifer Way, Chair, February 18, 2005, **College Art Association Annual Conference, Atlanta, Georgia**

"Reason and Resistance: Strategies for Activist Scholarship," *Department of Art History and Centre for Visual Studies, University of Oxford, U.K.*, July 12, 2004

"Why Should Cultural History Matter?" **Manchester University, Manchester, U.K.**, April 30, 2004

"New Mexican Santos: the Semiotics of Images and Political Realities," *Department of Art History, University of Arizona, Tucson, AZ*, April 1-3, 2004

Museums and Cultural Property in the Age of Globalization," *Artwork through the Market*, convened by Jan Bakos, by the European Science Foundation and the Soros Foundation, **Bratislava, Slovakia**, December 11-13, 2003

"The Idea of the Museum" Finnish Summer School, Jyväskylä and *The Ateneum National Museum, Helsinki, Finland*, August 10 and 15, 2003

"Mnemonic Traces: Warburg and the Cult of Art History," *Framing Art History: Reflections on the Discipline*, convened by Matthew Rampley, funded by the European Science Foundation, Exploratory Workshop, **Edinburgh College of Art, Edinburgh, Scotland**, March 13-15, 2003

"Getting Beyond Museology," with Donald Preziosi, **Budapest, Hungary**, *Museum of Contemporary Art, Budavar*, September 16, 2002

"Leonardo's *Prospettiva Composta* in the History of Pictorial Composition," *Enciclopedia italiana Conference, Milan, Italy*, October 22, 2002

"Mythomorphing Leonardo," Lecture Series on *Leonardo: Artist, Engineer, Scientist*, **Mary Washington College, Fredericksburg, VA**, April 7, 2002

"Between Worlds: Art, Identity and the Ethics of Scholarship in New Mexico," **University of Florida, Tampa**, March 4, 2002

"Leonardo da Vinci, Cultural Hero: Is His Scientific Legacy Fact or Fiction?" Keynote Address, **University of Pittsburgh at Greensburg**, January 31, 2002

"Beyond Museology," co-authored with Donald Preziosi, for session entitled *Beyond Museology*, co-chaired by Saloni Mathur and Ruth Iskin, College Art Association of America, annual conference, **Philadelphia**, February 25, 2002

"Managing Art, Identity, and the Ethics of Scholarship Between Worlds," **Denver Art Museum**, October 22, 2001

"Theorizing Style in the Exchange of Ideas: Leonardo da Vinci's Debts to Byzantine Aesthetics and its Contemporary Implications," *British Association of Art Historians, Oxford Brookes University, Oxford, U.K.*, March 29, 2001

"Experimental Art Is..." **University of Maastricht, The Netherlands**, An International Workshop on Experimenting in the Arts and Sciences, organized by Ruth Benschop, Geert Somsen and Robert Zwijnenberg, January 24-26, 2001

"The Epistemology of Ornament: Notes on Cultural Interaction," *International Conference on Culture and Space, International Association of Visual Semiotics, Quebec, Canada*, October 19-20, 2001

"Early Collecting, Performance, and Ludic Play," Department of Art History, **University of Oxford, U.K.**, January 30, 2001

"Exiting Art History: Locating 'Art' in the Modern History of the Subject," keynote address, *Nordik Conference on Art Historiography*, **University of Uppsala, Sweden**, June 17, 2000

"The Pleasure of Images," Keynote Speaker and discussant at annual regional graduate student symposium, *Department of Art History, University of Pennsylvania and the Philadelphia Museum of Art*, **Philadelphia**, March 31, 2000

"The Phallacy of Painting," *Department of Art History*, **Northwestern University, Evanston, IL**, March 16, 2000

"Leonardo da Vinci: on the Power of Images," *University Art Gallery*, **Loyola University**, Chicago, IL, March 15, 2000

"The Uffizi Galleries: from Princely Collection to Public Museum," **Denver Art Museum**, March 12, 2000

Visiting scholar in residence, **University of California at Los Angeles**, *Department of Art History*, giving various seminars and lectures, March 6-11, May 29-June 2, 2000

"Prints and the Pauper," international symposium in conjunction with international traveling exhibition, *El Favor de los Santos: The Retablo Collection of New Mexico State University*, **Lac Cruces, New Mexico**, December 13-14, 1999

"Transforming Images: New Mexican Santos Between Theory and History," *The Visual Culture of American Religions*, **Winterthur Museum, Delaware**, October 22-23, 1999.

"The Pleasure of the Image," symposium honoring the investiture of Catherine B. Soussloff, Rebele Professor of Art History and Visual Culture, **University of California at Santa Cruz**, June 2, 1999

Workshop seminar for "Shakespeare in an Age of Visual Culture," *Folger Institute*, **Folger Shakespeare Library, Washington, D. C.**, April 16-17, 1999

"Aesthetics, Culture, and the Fabrication of Modernity: Leonardo da Vinci and the Institutionalization of Art," *Symposium on the history and philosophy of aesthetics*, **University of Groningen, Groningen, The Netherlands**, October 21-23, 1998

"Transforming Images," for *"The Visual Culture of American Religions,"* ed. Sally Promey and David Morgan, **Valparaiso University, Chicago**, Illinois, August 6-8, 1998

"New Mexican Santos in Theory and in History: Managing the Interstices with a Measure of Creativity," *Department of Art History Symposium*, **University of New Mexico, Albuquerque**, May 2, 1998

"Leonardo da Vinci's Treatise on Painting in the Field of Cultural Production," *Department of Art History*, **Pennsylvania State University, University Park, Pennsylvania**, March 31, 1998

"Popular Devotional Art in the Mediterranean: Evidence from Sicily and South Italy," *Dante Society*, **Denver**, Colorado, March 13, 1998

"Transforming Images: A Crosscultural Look at Santos and Saintmakers," *University Museum*, **University of Colorado, Boulder**, March 6, 1998

"On the Relationship between Mexican and New Mexican Devotional Art," *Arte Sagrada/Sacred Art Symposium*, *New Mexico State University, Las Cruces, New Mexico*, January 27, 1998; and *Juarez Cultural Center, Juarez, Mexico*, January 28, 1998

"Reconstructing the Earliest Known Plan for Publishing Leonardo da Vinci's Perspective Writings," *Symposium on The History of the Publication and Non-Publication of Perspective Treatises, National Gallery of Art, Center for Advanced Studies in the Visual Arts, National Gallery of Art, Washington, D.C.*, November 7-8, 1997.

"Mestizo Perspectives on New Mexican Santos," *Department of Art History, Pomona College, Claremont, California*, November 27, 1995

"Reframing the Renaissance: Warburg, Panofsky, and the Critique of Cultural Evolutionism," *Department of Art History, Cornell University, Ithaca, New York*, November 13, 1995

Keynote Speaker and Discussant, "Art History and World Culture," *Graduate Student Symposium in Honor of David Summers, University of Virginia, Charlottesville*, April 21-22, 1995

"Writing in the Margins/Unframing the Grotesque," Keynote Address, "*The Margins of the Human*," *Graduate Student Symposium, University of California at Santa Barbara*, April 14-15, 1995

"The Persuasive Power of Leonardo's Scientific Style: Presence and Devotion," *Leonardo da Vinci und die Renaissance: Kunst, Wissenschaft und Technik in der Renaissance, Symposium, Kulturwissenschaftliches Institute, Wissenschaftszentrum Nordrhein-Westfalen, Essen, Germany*, March 3-4, 1995

#### GRANTS, FELLOWSHIPS, AND AWARDS

**University of Melbourne, MacGeorge Fellowship**, visiting research professorship, August 24-December 12, 2008, Melbourne, Australia

**University of Colorado at Boulder, Graduate Committee of the Arts and Humanities**, travel grant, 2008.

**University of Colorado at Boulder, Council on Research and Creative Work, Grant-in-Aid, 2005/6**, to support "A Cross Cultural Study of Leonardo da Vinci's Treatise on Painting: Florence, Mexico, and Athens," \$6,900

Book subvention to support the cost of color illustrations, **Wyeth Foundation, College Art Association**, 2005, \$10,000

**University of Colorado at Boulder, Department of Art and Art History, Professional Development Award**, 2004, 2005

**University of Colorado at Boulder, Dean's Professional Development Award**, 2004

**Getty Research Institute, Fellowship, Collaborative Project**, June 2001-June 2003, *Project Co-Director* with Thomas Frangenberg, *Art as Institution: Leonardo da Vinci's Abridged Treatise on Painting, 1570-1900, a study in the history of reception*

**Association of Art Historians, U.K., travel grant**, 2001

**University of Colorado at Boulder, Graduate Committee of the Arts and Humanities, Distinguished Scholar Award**, 2000

**University of Colorado at Boulder, Council on Research and Creative Work, Faculty Fellowship, with research and travel grant, AY 2000-01**

**University of Colorado at Boulder, Council on Research and Creative Work, Distinguished Scholar Award, 2000**

**University of Colorado at Boulder, Center for Humanities and the Arts, Faculty Fellowship, 1999-2000**

**Boulder Daily Camera, Best Curated Exhibition of the Year, for "Transforming Images: A Crosscultural Look at Santos and Saintmakers," University Museum, University of Colorado, 1998**

**University of California at Los Angeles, Designate of Armand J. Hammer International Award for Leonardo da Vinci Studies, 1997**

**University of Colorado at Boulder, The Graduate School and the Vice Chancellor, to develop a new interdisciplinary Master of Arts Program in art history with specialization in electronic media, 1996-98**

**Oregon State University, Corvallis, Faculty Fellowship, Humanities Center, AY 1996-97**

**Newberry Library, Chicago, Research Fellowship, 1996-97 (declined)**

**University of Colorado at Boulder, Graduate Committee on the Arts and Humanities, travel grant, 1996-97**

**University of Colorado at Boulder, John and Rebecca Roser Fund, for the lecture series, "Global Perspectives on Local Visual Culture"**

**for Leonardo da Vinci, CD-ROM, Corbis Productions**

1997 **Codie, Excellence in Software Awards**, winner: Best Use of Visual Arts in Multimedia and Best Home Education for Adults

1997 **Milia d'Or Awards** finalist, Arts & Culture and MILIA d'Or Overall

1997 **National Educational Media Network**, winner: Golden Apple Award Arts

1997 **Communication Arts, Interactive Design**, winner: Entertainment, PC Category

1997 **Digital Media Awards**, winner: General Interest Category

1996 **IN! Ovation Award, indelibleNews!**, winner: creativity, originality, and general interest in digital publishing

**University of Colorado at Boulder, Committee on Research and Creative Work, Research Grant, 1995**

**University of Colorado at Boulder, Graduate Committee on the Arts and Humanities, Book Subvention, 1994 (for the book Reframing the Renaissance: Visual Culture in Europe and Latin America, 1450-1650)**

**University of Colorado at Boulder, Faculty Book Award, 1993-94 (for the book Leonardo da Vinci's 'Paragone': A Critical Interpretation, 1992)**

**University of Colorado at Boulder, Faculty Fellowship, AY 1993-94**

**University of Colorado at Boulder, *President's Undergraduate Curriculum Development Grant*, 1993**

**University of Colorado at Boulder, *Graduate Council on the Arts and Humanities, Travel Grant*, 1992**

**National Endowment for the Humanities, *Research Fellowship in Residence, John Carter Brown Library*, Brown University, 1991-92**

**University of Colorado at Boulder, *Committee on Research and Creative work, Research Grant*, 1991**

**American Council of Learned Societies, *Travel Grant*, 1990**

**University of Colorado at Boulder, *Council on Teaching, Grant-in-Aid*, 1990**

**University of Colorado at Boulder, *Humanities Special Purchase Fund Award* for Special Collections, Norlin Library, 1990**

**University of Colorado at Boulder, *Committee on University Scholarly Publications, Book Subvention*, 1989 and 1990 (for the book, Leonardo's Paragone: A Critical Interpretation with a New Edition of the Text)**

**University of Colorado at Boulder, *Junior Faculty Development Award*, 1989**

**University of Colorado at Boulder, *Graduate Council on the Arts and Humanities, Travel Grant*, 1989**

**University of Colorado at Boulder, *Center for Studies in Race and Ethnicity, Curriculum Development Award*, 1989**

**Folger Shakespeare Library, Washington, D. C., *Postdoctoral Research Fellowship*, 1988**

**Institute for Research in the Humanities, University of Wisconsin-Madison, *Honorary Fellow*, 1988**

#### CONFERENCES/CONFERENCE SESSIONS ORGANIZED

*Member of Research group 2005-* Leonardo da Vinci and his Treatise on Painting. **University of Virginia, Department of the History of Art and Institute for Advanced Technology in the Humanities, Charlottesville, Virginia.** Participants: J. Barone, C. Farago, C. Favretto, F. Fiorani, B. Frischer, W. Martin, P. McGuire, D. Pitti, V. Steele, A. Sconza, C. Vecce. This group of international scholars has been formed in order to discuss and prepare an electronic database of the principal manuscript copies of Leonardo's *Trattato della Pittura*.

*Principal Co-organizer* with Francesca Fiorani, "Writing about Art and Architecture: Authorship, Circulation, and Publication," **Renaissance Society of America**, annual conference, **San Francisco, March 23-25, 2006**

*Principal Organizer*, Lecture series, "Across Borders: Scholars in Collaboration," Visiting Scholar Program, **University of Colorado at Boulder**, Spring 2005

*Principal Co-organizer* with Thomas Frangenberg, "Leonardo da Vinci's Treatise on Painting: Its Reception in National Context, 1651-1817," **Warburg Institute for Advanced Studies at the University of London**, London, September 2001, 3-day international conference with published proceedings planned.

*Principal Co-organizer* with Donald Preziosi, "Art as Institution: 'Race,' Nation Aesthetics, and the Fabrication of Modernity," **University of California at Los Angeles**, April 30-May 2, 1999

*Principal Co-organizer* with Cecelia Klein, "Cultural Hybridity: A Roundtable," **University of California at Los Angeles**, May 21, 1998

*Principal Organizer*, Lecture series and lunchtime discussion panel series, "Global Perspectives on Local Visual Culture," Visiting Scholar Program, **University of Colorado at Boulder**, Fall 1997

*Principal co-organizer* with Donna Pierce "Between Worlds: New Mexican Santos," working conference for participants in the book project, **Museum of New Mexico, Governor's Palace, Santa Fe**, June 13-14, 1997

*Session Chair*, "Leonardo da Vinci's Treatise on Painting: Papers for a New Critical Edition," **Society on Textual Scholarship**, CUNY Graduate Center, April 10-12, 1997

*Session Co-chair* with Georgianna Ziegler and Kim Hall, "The Other Woman: Depicting Non Western Women in Renaissance Iconography," **Attending to Early Modern Women**, Center for Renaissance & Baroque Studies, University of Maryland, College Park, April 21-23, 1994

*Session Co-Chair* with Gail Geiger, "Reevaluating the Eurocentrism of Italian Renaissance Art History," **College Art Association Annual Conference**, Chicago, February 12-15, 1992

*Session Co-chair* with Gail Geiger, "Revising the Eurocentrism of Renaissance Art," **Sixteenth Century Studies Conference**, St. Louis, Missouri, October 26-28, 1990

**TEACHING****Undergraduate courses**

Capstone seminar: The Idea of Art  
Cities and Courts: a Survey of Art in Early Modern Europe  
Renaissance Art out of the Canon: Art, Gender, and Cultural Diversity 1500-1600  
Gender Studies in Early Modern Visual Culture  
Exchanges between Theory and Practice in Renaissance Painting and Sculpture  
Introductory Survey of the Middle Ages and Renaissance: History, Literature, and the Arts (team taught with Comparative Literature and History)  
Intellectual Roots of Italian Renaissance Art

**Graduate seminars**

**2007** Introduction to Critical Theory

**2006** The Artist as Intellectual: Leonardo da Vinci and the Treatise on Painting

**2005** Visiting Scholars Seminar: Scholars in Collaboration," graduate seminar, spring 2005

**2004** Introduction to Critical Theory in Visual Studies

**2003** The idea of the Museum as a Cultural Practice

**2002** Art and the Ethics of Practice

**2000** Art and the Modern Subject

**1999** Agency, Art, and Contemporary Theory

**1998** Art as Institution: Race/Nation, Aesthetics, and the Fabrication of Modernity  
co-taught with Donald Preziosi at UCLA

**1998** Cultural Hybridity: Strategies of Empowerment and Problems of Interpretation  
co-taught with Cecelia Klein at UCLA

**1997** Hypertext: Developing a Website Supplement to Feminist Approaches to the Renaissance

**1997** Global Perspectives on Local Visual Culture," Visiting Scholars seminar

**1996** Between Worlds: Multiplicity and Cultural Memory in New Mexican Santos

**1995** The History of the Category Visual Art

**1994 and 1992** Santos of the Southwest: Multicultural Perspectives

**1991** Santos in Multicultural Perspective: The Ethics and Politics  
of Museum Display

**1990** Leonardo da Vinci's Comparisons of the Arts and Problems of Methodology

**1990** Theories of Art History (developed for the graduate program and taught annually on a revolving basis since that time)

**Programs developed**

Revising graduate curriculum for Department of Fine Arts, University of Colorado, AY 1999-00

Undergraduate Certificate Program in Medieval and Early Modern Studies, College of Arts & Sciences, University of Colorado, 1999

Revised undergraduate art history curriculum for Department of Fine Arts, University of Colorado, 1999

"Virtual Gutenberg: Developing an MA Program in Art History with a specialization in electronic media," Fall 1996-98 pilot project led to Departmental plan for Visual Resources Collection, 1999+

**Theses supervised (as primary advisor)**

Beal, Peter, "Art History and the Liberal Arts: Aesthetic and Moral Education at Bowdoin College from 1800 to 1960," MA thesis, University of Colorado at Boulder, 1998

Brozna, Sarah, "Boxed Wonder," BA honor's thesis, cum laude, University of Colorado at Boulder, 2005

Corey, Maureen. "The Re-inscription of Female Identity : An Analysis of Self-imaging in Sixteenth-century Italy." MA thesis, University of Colorado at Boulder, 2000

Dedecker, Josephine. "Creation/Recreation: The Intrinsic Narrative of the Lenten Liturgy in Michelangelo's Sistine Ceiling." MA thesis, University of Colorado at Boulder, 1990

Dollahite, Derek, "Nancy Davenport and Walter Benjamin." Website MA art history project, 2003

Fedorova, Kseniya. "New Media and Performance. Aesthetics and Ethics of the Technological Sublime," MA thesis, University of Colorado at Boulder, 2007

Gesell, Glori, "The Historical Reception of Baroness Elsa." MA thesis, University of Colorado at Boulder, 2000.

Granitto, Andrew. "Exhibiting for the Next Century: A Critical Review of Goals and Methods." MA thesis, University of Colorado at Boulder, 1994

Hander, Gina. "Center versus Periphery, Interior versus Exterior: How Space Shapes Gender in Yin Yu Tang, a Traditional House from the Huizhou Region of China," M.A. thesis, University of Colorado at Boulder, 2006

Havill, Preston. Co-chair with Robert Nauman, neo-graffiti art, Honor's thesis, summa cum laude, University of Colorado at Boulder, spring 2006

Hill, Audrey. "Vermeer's Cosmographer and Geographer: Artifice and Truth in Self-Fashioning." MA Thesis, University of Colorado at Boulder, 1996

Co-chair with John Hoag, Augusta Holland. "Felipe Guaman Poma de Ayala and the Biculturalism of his Drawings." MA thesis, University of Colorado at Boulder, 1994

Jacobs, Dan. "The Anatomy Acts of Dr. Gunther van Hagens," MA thesis, University of Colorado at Boulder, 2004

Jensen, Joel, "Architectural Ontology and the Problem of Authenticity," Ph.D. architecture, University of Colorado-Denver, 2007 (member of committee)

Co-chair with Robin Branstator. Kuehl, Marcy. "Once Upon Reception: The Construction of Feminine Identity in Fairy Tale Illustration. A Case Study based on 'Beauty and the Beast.' " Honor's thesis, summa cum laude. University of Colorado at Boulder, 1996

Lisot, Elizabeth. "Federico Barocci's Art: Light, Color, and Mystical Vision." MA thesis, University of Colorado at Boulder, 1996

McHugh, Melanie. "Humor and Gender Play in Paolo Pino's Dialogue on Painting." MA thesis, University of Colorado at Boulder, 1994

O'Toole, Erin, "Castiglione's Courtier and Renaissance Portraiture: an Intermedia Study of Self-Fashioning." MA thesis, University of Colorado at Boulder, 1998

Parenteau, Carol Komandina, "Traces of Religious Traditions: The Gap Between the Experience and the Discourse of Installation Art." Honor's thesis, summa cum laude, University of Colorado at Boulder, 2000

Parenteau, Carol Komandina, "The Codex Veytia," MA thesis, University of Colorado at Boulder, 2003

Parks, Virginia. "Cutting to the Bone: Satire, Seizure, and Suspicion in the Historiated Initials of Vesalius's 1543 Anatomy Text, De Fabrica." Honor's thesis, summa cum laude, University of Colorado, 1993

Paul, Elaine. "Gender and Ideology: The Women Artists of Bologna." Honor's thesis, magna cum laude, 1997

Price, Kelly. "La Bellissima Penitenza: Navigating Titian's Sacred and Profane Magdalen," MA thesis, University of Colorado at Boulder, 1996

Price, Sarah, "The Bluebird Club," MA thesis, Museum Studies Program, University of Colorado, 2005

Rapp, Margaret. "A Tale of Two Davids: Michelangelo and Donatello's Sculptures in the Florentine Urban Settings," honor's thesis, summa cum laude, University of Colorado, 2005

Rashleigh, Jennifer. "The Science of Leonardo's Art: The Application of Scientific Methods in the Renaissance to Compositional Procedures in the Last Supper." MA thesis, University of Colorado, 1990

Saunders, Jaime. "History of Art History Textbooks." MA thesis, University of Colorado, 2000

Shay, Mary. "Saint Catherine of Siena: The Symbol of a Nation." MA thesis, University of Colorado at Boulder, 1998

Sheffield, Clarence. "A Critical Study of Alois Riegl's Spätromische Kunstindustrie." MA thesis, University of Colorado at Boulder, 1990

Swain, Emily. "The Co-Construction of 'Race' and Gender during the Early Modern Period: Michelangelo's 'Judith and Holofernes' and 'The Crucifixion of Haman.' " Honor's thesis, cum laude, University of Colorado at Boulder, 1995

Co-chair with R. L. Widmann, Elliot Trice. "Negotiating Male Homoerotics through Perfection and Portraiture in Castiglione's The Book of the Courtier." Honor's thesis, magna cum laude, University of Colorado at Boulder, 1994

Turner, Paige. "(Dis)inhibiting Exhibitions: Towards a Responsive Museum Aesthetic." MA Thesis, University of Colorado at Boulder, 1996

Vierson, Lydia. "Hybrid Culture in Southwestern Santos." Honor's thesis, cum laude. University of Colorado at Boulder, 1996

Waddell, Shanna. "Crossed Gender Identity in New Mexican Santos." MA thesis, University of Colorado at Boulder, 1996

Warren-Turnage, Elizabeth. "Towards a Theory of Ornament." MA thesis, University of Colorado at Boulder, 1993

Westergård, Ira, "Sacred Pregnancy: The Visitation in Flotentine Art," Ph.D. art history with high honors, University of Helsinki, 2007/8 (outside advisor)

D. J. Zupancic, M.A. project, University of Colorado at Boulder, video documentary dealing with issues of gender, trauma, and mass media, 2006

#### **in progress**

Kristie Combs, M.A. thesis, University of Colorado at Boulder, Tibetan sculpture, currently on medical leave

Leila Armstrong, M.A. thesis, "Dome of the Rock, Hamar al-Sharf, and Urban Symbolism in Jerusalem," degree expected spring 2008

Alexandra Dukes, honors thesis, Renaissance topic tba, degree expected spring 2009

Melissa Palomba, M.A. thesis, Arcimboldo and Leonardo topic tba, degree expected spring 2009

Kara Spoonhour, M.A. Thesis, "The Stanley Collection of African Art at the Museum of Natural History," degree expected spring 2008

### **PROFESSIONAL ACTIVITIES**

#### **International**

Editorial Board Member, *Symbola et Emblemata*, Studies in Renaissance and Baroque Symbolism, general editor Bernhard Scholz, E. J. Brill Press, 1994-2000

Consultant, Universal Leonardo Bureau and The Innovation Centre, Central Saint Martins College of Art & Design, University of London, London, 2004 -

#### **National**

Editorial Board, *Museum History Journal*

Reader, *Explorations in Renaissance Culture Journal*

Reader, Palgrave/Macmillan Press

Reader, *Renaissance Quarterly*

Reader, Ashgate Publications

Reader, University of Chicago Press

Reader, Princeton University Press

Reader, *The Art Bulletin*

Reader, Pennsylvania State University Press

Reader, Cambridge University Press

Nominating Committee, Society for the Study of Early Modern Women, 1999-01; Chair, 2000

Executive Council, Society for the Study of Early Modern Women, 1996-99  
Reviewer for National Endowment for the Humanities, 1997, 2000  
Reviewer for Postdoctoral Fellowships, Pembroke Women's Center, Brown University, 1991-92  
Reviewer for Postdoctoral Fellowships, American Association of University Women, 1992-94  
Reader for Oxford University Press, 1996-  
Reader for The Pennsylvania State University Press, 1994-  
Reader for Cambridge University Press, 1992-  
Reader for The Colorado Associated Press, 1991-  
Reviewer for American Fellowships, American Association of University Women Educational Foundation, 1990-93

**University and community**

Member, Search Committee for Assistant Professor of Contemporary Art, fall-spring 2007/8

Chair, Promotion Review Committee for Assoc. Prof. Albert Chong, fall 2005

Member, Salary Merit Review Committee, Department of Art and Art History, 2005-06

Member, Graduate Committee, 2005-08

Member, Search Committee for Assistant Professor of Painting, Spring 2006

Member, Visual Arts Complex Building Committee, 2005 -

Steering Committee, Medieval and Early Modern Studies Center, 2005 -

Co-Chair, Diversity Committee, Department of Art and Art History, University of Colorado, 2004-05

Associate Chair/Director of Graduate Studies, Department of Fine Arts, University of Colorado, 1999-00;  
Department of Art and Art History, 2003-04

Director, Medieval and Early Modern Studies Program, fall 1997-98 and Co-Director, fall 1999-2000;  
spring 2002-august 2005

Area Coordinator, Art History, Department of Art and Art History, 2003-04, 1989-1990

Chair, Graduate Committee, Department of Art and Art History, 2003-04

Member, ex-officio, Executive Committee, Department of Art and Art History, 2003-04

Member, Visiting Artists Committee, Department of Art and Art History, 2003-04

Member, Diversity Committee, Department of Art and Art History, 2003-04

Executive Advisory Council of the Graduate School, 1995-1999

Director, Lecture Series, "Global Perspectives on Local Visual Culture," University of Colorado, fall 1997

Committee for Uses of Technology in Education, ATLAS Project, University of Colorado at Boulder, fall 1997

Chair, Self Study Committee for Program Review, Department of Fine Arts, AY 1997-98

Member, Search Committee, Curator of Visual Resources, Department of Fine Arts, 1997-98

Center for the Humanities and Arts Steering Committee, 1996 - 1999

Center of the American West, Faculty Advisory Council, 1996 - 1998

Member, Promotion Review Committee for Assoc. Prof. Vernon Minor, Fine Arts, fall 1996

EAC subcommittee to review graduate fellowship programs, fall 1995

Steering Committee, Acquisitions in the Arts, Women of the American West Museum, Boulder, CO, fall 1995-1997

Member, Promotion Review Committee for Assoc. Prof. Erika Doss, Fine Arts, fall 1995

Member, Internal Program Review Panel for Department of History, University of Colorado, fall 1995

Chair, Search Committee for Gallery Director, Sibell-Wolle Fine Arts Gallery, 1995-96

Humanities Initiative Committee, The Graduate School, Fall 1994-95

Member, Faculty Advisory Council, Center of the American West, University of Colorado, 1994-97

(EPUS) Educational Policy of the University System, Fall 1994-1995

Visiting Artists' Committee, Department of Fine Arts, Fall 1994 – Spring 1995

Steering Committee, Critical Studies of the Americas, 1991-95

Post-Program Review Committee, Italian Studies, Fall 1993

Program Committee, Rocky Mountain Medieval and Renaissance Association Annual Conference, Breckenridge, Colorado, April 19-21, 1991

Chair, Kayden Book Committee, College of Arts and Sciences, Fall 1989-1991 (committee member 1988-1989)

Ethics Committee, College of Arts and Sciences, Fall 1989

Executive Committee, Department of Fine Arts, Fall 1989-1992

Graduate Committee, Department of Fine Arts, Spring 1988-1990

Search Committee for a Precolumbianist, Department of Fine Arts, 1990

Acquisitions Committee for the Colorado Collection, Department of Fine Arts, 1988-1993

Tenure Review Committee for Garrison Roots, Fine Arts, 1988

Master of Arts Curriculum Review Committee, Art History, 1989

Member, College Advisory Committee to Denver Art Museum, 1988-89

**PROFESSIONAL ORGANIZATIONS (current memberships)**

College Art Association

Renaissance Society of America

Association for Textual Scholarship in Art History

Leonardo da Vinci Society

Society for the Study of Early Modern Women

## REFERENCES

Professor Martin Kemp  
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Oxford University  
Oxford OX1 1PT, United Kingdom  
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