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Department of Art and Art History
University of Colorado Boulder
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EDUCATION

UNIVERSITY OF VIRGINIA, Charlottesville, Ph.D. Art History, **1988**

Dissertation: "Leonardo da Vinci's 'Paragone': A Critical Interpretation of the Parte Prima of the Codex Urbinas Vaticanus 1270" [Thesis Director: David Summers]

BROWN UNIVERSITY, Providence, M.A., Art History, **1980**

Thesis: "Botticelli's Mystic Nativity, 1500"

WELLESLEY COLLEGE, Wellesley, A. B., Sarah Durant Scholar, **1970**

EMPLOYMENT

Fall 2021 **SMITH COLLEGE**, Northampton, Massachusetts, *Ruth and Clarence Kennedy Professor in Renaissance Studies*

October 2018 **UNIVERSITY OF ZURICH, SWITZERLAND**, Visiting Professor, Institut für Kunstgeschichte

1988-present **UNIVERSITY OF COLORADO BOULDER**, Department of Art and Art History; *Professor Emerita* since June 2017; *Professor of Early Modern art, theory, and criticism* since 2000; Associate Professor, 1995-2000; Assistant Professor, 1988-1995

2011-12 **UNIVERSITY OF YORK, U.K.**, Department of Art History, *Unaugural Fulbright Scholar and Visiting Research Professor*

2008 **UNIVERSITY OF MELBOURNE, MELBOURNE, AUSTRALIA**, School of Culture and Communication, *MacGeorge Fellow, Visiting Research Professor*, Aug 24-Dec 12, 2008

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

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

1991-1992 **OREGON STATE UNIVERSITY**, Corvallis, Oregon, Department of Art History, *Visiting Associate Professor*, winter and spring terms

1980-1983 **VIRGINIA MUSEUM OF FINE ARTS**, Richmond, *Acting Curator of Twentieth-Century Art; Coordinator of the Virginia Artists Biennial Program*

BOOKS IN PRINT [refereed]

2018 The Fabrication of Leonardo da Vinci's *Trattato della Pittura*, with a scholarly edition of the Italian *editio princeps* (1651) and an annotated English Translation, Editor and principal contributing author. Author of historical introduction, two chapters, co-author of translation and reader's notes; includes transcription and the first English translation, critical apparatus, reader's notes, appendices, and eight additional essays by Claire Farago, Janis Bell, Carlo Vecce, Matthew Landrus, Anna Sconza, Juliana Barone, Maria Rascaglia, and Mario Valentino Guffanti. Foreword by Martin Kemp. 2 vols. Leiden: Brill Press

2012 Art Is Not What You Think It Is, co-author with Donald Preziosi, Oxford-New York: Blackwells-Wiley Publishing, Manifesto Series

2009 Re-Reading Leonardo: The Treatise on Painting across Europe 1550 to

- 1900**, Contributing Editor, Aldershot: Ashgate Press
- 2008** **Leonardo da Vinci and the Ethics of Style**, Contributing Editor, Manchester University Press.
- 2006** **Transforming Images: New Mexican Santos in-between Worlds**, Principal Co-author with Donna Pierce, and additional contributors, Pennsylvania State University Press
- 2004** **Grasping the World: The Idea of the Museum**, Contributing Co-editor with Donald Preziosi, Aldershot: Ashgate
- 2003** **Compelling Visuality: the Work of Art in and out of History**, Contributing Co-editor with Robert Zwijnenberg, Minneapolis: University of Minnesota Press, 2003
- 1999** **Leonardo da Vinci: Selected Scholarship in English**, Contributing Series Editor, **5 vols.**, New York and London: Garland Publishing Inc/Taylor and Francis Publishing Group
- 1995** **Reframing the Renaissance: Visual Culture in Europe and Latin America 1450 to 1650**. Contributing Editor, New Haven and London: Yale University Press
- 1992** **Leonardo da Vinci's 'Paragone': A Critical Interpretation with a new edition of the text in the Codex Urbinas**. Leiden: E. J. Brill

BOOKS IN PRINT [invited]

2021 Co-edited with Flavia Galli Tatsch, *A 'virada global' como um futuro disciplinar para a História da Arte/ The 'Global Turn' as a Disciplinary Future for Art History*, guest-edited section of ***Modos: Revista de História da Arte*** 5/3 (September-December 2021)

2020 **Paragone: Parte prima di Libro di Pittura di M. Lionardo da Vinci, Pittore et Scultore Fiorentino 1492**, trans. from Italian and preface Claire J. Farago, trans. from German and preface Hans Zwipp, Dresden: Hille Verlag

1996 **Leonardo da Vinci, Codex Leicester: A Masterpiece of Science**, Principal author, with contributions by C. Pedretti, M. Kemp, and O. Gingerich, New York: American Museum of Natural History

BOOKS IN PROGRESS [refereed]

Writing Borderless Histories of Art: Human Exceptionalism and the Climate Crisis, five fugues on the future of the past. London: Routledge Press, contracted November 2017, scheduled for publication in May 2025.

Knowledge to Be Made: Transcultural Histories of Art and Artisanal Epistemologies, co-edited with Susan Lowish and Jens Baumgarten, London: Routledge Press, contracted March 2023, submitted February 2025 [provisional title].

Rethinking Art History and Culture: Defining an Ecological Approach, Arts [online, refereed journal headquartered in Bern and Beijing], guest editor of Special Issue, March 2025 launch of invitation to contribute articles.

SELECTED ARTICLES, ESSAYS [refereed]

"Non finito: Leonardo's Saint Anne and its Written Legacy," Decoding Leonardo's Codices: Compilaton, Dispersal, and Reproduction Technologies, ed. by Paolo Galluzzi and Alessandro Nova, pp. 111-30. **Kunsthistorisches Institut in Florenz/Max-Planck-Institut and Museo Galileo**, Florence. Venice: Marsilio, 2022.

"Leonardo on Reading Pictures: The *Paragone* in the Workshop," *Leonardo's Paragone in Context*, ed. Johannes Gebhardt and Frank Zöllner, pp. 43-61. **University of Leipzig** (Petersburg: Michael Imhof Verlag, 2021).

Entry on "Giorgio Valla, *De expetendis et fugiendis rebus*, Venice, 1501," with Matthew Landrus, in *La Biblioteca di Leonardo*, ed. Carlo Vecce, online resource at **Museo Galileo, Florence**, and eponymous book (Florence: Giunti Press, 2021), 422-427.

" 'Race,' nation et histoire de l'art," in **Idée nationale et architecture en Europe, 1830-1919 vol. 2. Architecture and national identities in Europe 1830-1919**, ed. Jean-Yves Andrieux, Fabienne Chevalier, and Anja Kervanto Nevanlinna, 17-41. Presses Universitaires de Rennes, 2019.

" 'Ingenuity' and Artist's Ways of Knowing," in **Renaissance Futurities: Art, Science, Invention**, ed. Charlene Villaseñor Black and Mari-Tere Álvarez, 130-150. Berkeley: University of California Press, 2019.

"Re-Reading Richter and MacCurdy: Lessons in Translation," in **Leonardo in Britain: Collections and Historical Reception**. Ed. Susanna Avery-Quash and Juliana Barone, 323-352. Florence: Olschki and Vinci: Biblioteca Leonardiana, 2019.

"The Global Turn in Art History: Why, When, and How Does It Matter?," in **The Globalization of Renaissance Art**, ed. Daniel Savoy, 299-313, Leiden: Brill Press, 2017.

"The Face of the Other: The Particular versus the Individual," **Boletim do Museu Paraense Emilio Goeldi. Ciências Humanas** 22/10 (2017): 101-126.

with Matthew Landrus. "Leonardo da Vinci." In **Oxford Bibliographies in Renaissance and Reformation**. Ed. Margaret King. New York: Oxford University Press, on-line publication.

"Understanding Visuality," in **Seeing across Cultures**, ed. Jeanette Peterson and Dana Leibsohn, 239 - 56. Aldershot: Ashgate Press, 2012.

"Reframing the Renaissance Problem Today: Developing a Pluralistic Historical Vision," in **Crossing Cultures: Conflict/Migration/Convergence, 32nd Congress of the International Committee of the History of Art**, ed. Jaynie Anderson, 227-232. University of Melbourne Press, 2009.

"Who Abridged Leonardo da Vinci's Treatise on Painting?," in **Re-Reading Leonardo: The Treatise on Painting across Europe 1550 -1900**, ed. Claire Farago, 77-106. Aldershot: Ashgate Press, 2009.

" 'Three Ducats in Venice': Connecting Giorgione and Leonardo," in **Leonardo da Vinci and the Ethics of Style**, ed. Claire Farago, 147-58. Manchester: Manchester University Press, 2008.

"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, 17-42. Chapel Hill: University of North Carolina Press, 2010.

"Reframing the Renaissance Problem Today," in **Reframing the Danish Renaissance**, ed. Mi. Andersen, H. Johannsen, B. Johannsen, Copenhagen: Danish National Museum, 2011, 71-78.

"Thinking beyond the Baroque," in **Rethinking the Baroque**, ed. Helen Hills, 99-122. Aldershot: Ashgate Press, 2011.

"The Sacred, the Secret, and the Ethics of Historical Interpretation: What I Learned from the Santos of New Mexico," in **Medieval and Early Modern Devotional Objects in Global Perspective: Translations of the Sacred**, ed. Elizabeth Robertson and Jennifer Jahner, 229-48. Palgrave Press, 2010.

"The Grotesque Idol: Imaginary, Symbolic, and Real," with Carol Parenteau, in **The Idol in the Age of Art**, ed. Mi. Cole and R. Zorach, 105-132, Aldershot: Ashgate Press, 2009.

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

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

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

"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," in **Leonardo da Vinci: Natur im Übergang**, ed. F. Fehrenbach, 137-168. Munich: Wilhelm Fink, 2002.

"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.

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

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

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

"'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.Szőny, 109-127. Leiden: E. J. Brill, 1995.

"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.

"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.

SELECTED ARTICLES, ESSAYS [invited essays in refereed publications, including book reviews in refereed journals]

"COLONIALISM 'The Whole World in his Hands': A Decolonial Approach to European Concepts of Art," in **A Companion to Contemporary Art in a Global Framework**, ed. Jane Chin Davidson and Amelia Jones (West Sussex, UK: Wiley Blackwell, 2024):89-104.

"Collaboration," co-authored with Donald Preziosi, in ***Storytellers of Art Histories: Living and Sustaining a Creative Life***, ed. Alpesh Kantilal Patel and Yasmeen Siddiqui, Chicago: Intellectual Ltd, University of Chicago Press, 2022, 53-61.

"A Very Different Kind of National Art History: Looking to the Future from the Past," *Response to Matthew Rampley, Writing on Modernism in Central Europe: Method, Value, and the Pragmatics of Scholarship*, ed. Steven Mansbach, in *Umeni/Art* 69/2 (2021):198-202; Institute of Art History of the Czech Academy of Sciences in Prague, simultaneously published in *Journal of art Historiography* 2021.

'Thoughts on the 'Global Turn' as a Disciplinary Future: Escaping Eurocentric Approaches," *Modos: Revista de História da Arte* 5/3 (September-December 2021): 122-139.

"Artists Compelling Action on Climate Degradation: How to Think Like Victoria Vesna and Leonardo da Vinci," *Toward a Non-Anthropocentric Ecology: Victoria Vesna and Art in the World of the Anthropocene*, ed. Ryszard W. Kluszczynski, LASNIA Centre for Contemporary Art, Gdansk-Lódz, Poland: Lódz University Press 2020, 106-43.

"The Future of the Past: What Comes after World Art History?," in *Mix & Stir: New Outlooks on Contemporary Art from Global Perspectives*, ed. Helen Westgeest and Kitty Zijlmans, Amsterdam: Valiz, 2021, 395-401.

"Entitlements and Entanglements: *Situating Global Art: Topologies, Temporalities, Trajectories*, ed. Sarah Dornhof, Nanne Buurman, Birgit Hopfener, and Barbara Lutz (Bielefeld: Transcript Verlag, 2018), book review essay, ArtMargins published 3.10.2020, at <https://artmargins.com/entitlements-and-entanglements/>

"In Defense of the Classical Tradition: How the Humanities Make a Difference Today," **Figura: Studies on the Classical Tradition** 6/1 (Jan-June 2018): 3-12.

"Cutting and Sharing the 'Global Pie': Why History Matters to Discussions of Contemporary 'Global Art,' " **Decolonizing Art Institutions**, special issue of **OnCurating**, ed. Dorothee Richter and Ronald Kolb, 34 (2017), online journal <http://www.on-curating.org/issues.html>

"Imagining Art History Otherwise," in **Global and World Art in the Practice of the University Museum**, 115-130. Ed. Jane Chin Davidson and Sandra Esslinger (London and New York: Routledge, 2017).

"Whose History? Why? When? Who Benefits? And Who Doesn't," **New Worlds: Frontiers, Inclusions, Utopias**. Ed. Claudia Mattos Avolesse and Roberto Conduru, 283-303. São Paulo: Comitê Brasileiro de Historia da Arte and Comitê Internacional de l'Histoire de l'Arte and Vasto, 2017.

"Desiderata for the Study of Early Modern Art of the Mediterranean" and "Arguing the Mediterranean: A Response to the Panel Discussion," in "Reflections: Talking Mediterranean," in **Can We Talk Mediterranean? Conversations on an Emerging Field in Medieval and Early Modern Studies**, ed. Brian A. Catlos and Sharon Kinoshita, 49-64, 113-119 (Cham, Switzerland: Palgrave Macmillan, 2017).

Book Review, Benjamin Schmidt, Inventing Exoticism: Geography, Globalism, and Europe's Early Modern World, University of Pennsylvania Press, 2013, in **Renaissance Quarterly** 69/3 (2016): 1090-91.

"Conceptions and determinations of Baroque and New Baroque in the Last Decade: A discussion between Jens Baumgarten, Claire Farago, Stefano Jacoviello, Monika Kaup, and Gabriela Siracusano, moderated by Helen Hills," **Perspective. Institut national d'histoire de l'art** [France] 1 (2015): 15-36.

"A Short Note on Artisanal Epistemology in Leonardo's Treatise on Painting," **Illuminating Leonardo: A Festschrift for Carlo Pedretti Celebrating his Seventy Years of Scholarship (1944-2014)**, ed. Constance Moffatt and Sara Tagliagamla (Leiden: Brill, 2015), 51-68.

Claire Farago, 'The Absolute Leonardo'. Review essay of: *The Lives of Leonardo*, ed. Thomas Frangenberg and Rodney Palmer, Warburg Institute Colloquia, ed. Charles Burnett and Jill Kraye, London: The Warburg Institute and Turin: Nino Aragno Editore, 2013. 8500 words. *Journal of Art Historiography*, December 2015 [13/CF1](https://arthistoriography.files.wordpress.com/2015/02/farago-review.pdf) [<https://arthistoriography.files.wordpress.com/2015/02/farago-review.pdf> accessed 2.02.2015]

"Artisanal Epistemologies and the Artless Art of Post-Tridentine Painting," **The Artwork between Technology and Nature**, ed. Camilla Skovbjerg and Jacob Wamberg, Aldershot: Ashgate Publishing, 2015, 117-33.

"Leonardo da Vinci," **Encyclopedia of Aesthetics**, ed. Michel Kelly, **Oxford University Press**, 2014, 4: 183-187.

"Memory and Place from the Red Center of Australia to the Periphery of Paris: To See the Frame that Blinds Us," in **Imagined Spaces/Places**, ed. Saija Isomaa et al, Newcastle upon Tyne: Cambridge Scholars Publishing, 2013, 3 – 26.

Book Review, Gabriele Paleotti, Discourse on Sacred and Profane Images, intro. Paolo Prodi, trans. William McCuaig, Getty Research Institute, 2012, in **Renaissance Quarterly**, 67/2 (Summer 2014): 558-560.

"Understanding Visuality," in **Seeing across Cultures in the Early Modern World**, ed. Dana Leibsohn and Jeanette Favrot Peterson, 239 - 56. Aldershot: Ashgate Press, 2012.

"Towards an Archaeology of the Index: Art History between Science and Religion," **Taidehistoriallisia tutkimuksia – Konsthistoriska Studier - Studies in Art History**, volume 44: Tieteidenvälisyys ja rajanylitykset taidehistoriassa. Annika Waeberberginjuhlakirja, Jyväskylä, Finland, 2012, 35 - 48.

with James M. Córdova, "Casta Paintings and Self-Fashioning Artists in New Spain," **At the Crossroads: The Arts of Spanish America and Early Global Trade, 1492-1850**, Papers from the 2010 Mayer Center Symposium, at the Denver Art Museum, ed. Donna Pierce and Ronald Otsuka, 129 – 54. Denver: Denver Art Museum, 2012.

"Preface," **Fifty Key Texts in Art History**, ed. Diana Newall and Grant Pooke, xxii-xxiv. London-New York: Routledge, 2012.

Book Review, Hans Belting, Florence and Baghdad: Renaissance Art and Arab Science, Cambridge: Harvard University Press 2011, in **Renaissance Quarterly**, 65/3 (Fall 2012): 879-81.

with Donald Preziosi, "Preface - culture/cohesion/compulsion: Museological artifice and its dilemmas," in **Compelling Cultures: Representing Cultural Diversity and Cohesion in Multicultural Australia**, ed. Kylie Message, special issue of The Journal of the Research School of the Humanities, The Australian National University, XV/2 (2009): 1- 8.

"Redemptive Acts of Seeing: Riegl's Australian Legacy," **Acts of Seeing: Artists, Scientists, and the History of the Visual. A volume dedicated to Martin Kemp**, ed. Assimina Kaniari and Marina Wallace, 61-77. Zidane Press, 2009.

"Wind and Weather in Leonardo da Vinci's Abridged Treatise on Painting," **Wind und Wetter: De Ikonologie der Atmosphäre**, ed. Alessandro Nova and Tanja Michalesky, 9-37. Venice: Marsilio, 2009.

"The Concept of the Renaissance Today: What Is at Stake?," in **The Art Seminar: Renaissance Theory**, ed. James Elkins and Robert Williams, 69-84. London: Routledge, 2008.

Review Essay, Joseph P. Rishel with Suzanne Stratton-Pruitt, The Arts in Latin America, 1492-1820, exh. cat., Philadelphia Museum of Art, distributed by Yale University Press, 2006, **Winterthur Portfolio** 41/4 (2007): 1-6.

"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," **Jl of Victorian Culture** 10/1 (Spring 2005): 114-122.

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

"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.

"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, CASVA, NGA, Wash.,D.C, 2003.

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

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.

Review of Olga Hazan, Le Myth du Progrès Artistique, University of Montreal Press, 1999, 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.

"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.

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

Consultant Scholar and Editor, **Corbis Productions** (Microsoft Subsidiary), "**Leonardo da Vinci**," **CD-Rom**. c. 180 ms. pages written for the CD-Rom, 1996.

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.

"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.

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

ARTICLES ACCEPTED/IN PRESS

"Museum: When Is a Museum?," co-authored with Donald Preziosi, in ***Art History Now: Theories, Methods, Approaches***, ed. Geraldine A. Johnson, Routledge Press, ms submitted 28 November 2024, forthcoming 2025.

"The Tain of Art History," co-authored with Donald Preziosi, in ***Art History after Theory***, ed. Jae Emerling and Kamini Vellodi, University of Edinburgh Press, ms submitted 11 December 2024.

"What Comes After World Art? Taking a Creative Commons Approach to Pedagogy," in ***Worlding Global Art History through Teaching***, ed. by Eva Bentcheva, Birgit Hopfener, Franziska Koch, Miriam Oesterreich and Ming Tiampo, ***Worlding Public Cultures*** (Berlin: ICI Berlin Press, 2025 forthcoming).

" 'scraps as it were'/Binding Memories: 'Worlding' Museum Practices through a Case Study," in ***Lessons Learned? Transcultural Positions in Curating and Pedagogies***, ed. Eva Bentcheva, Monica Juneja, Franziska Koch, and Miriam Oesterreich, ***Worlding Public Cultures*** (Berlin: ICI Berlin Press, forthcoming 2025).

"Cosmopolitanism," ***Worlding Concepts/Worlding Public Cultures: The Arts and Social Innovation***, ed. Ming Tiampo and Eva Bentcheva, Trans-Atlantic Platform for Social Sciences and Humanities, London, United Kingdom, final draft accepted 13 March 2025.

"Leonardo's Disappearing *Ingegno*," in ***Approaches to Art and Science: Essays on Honour of Martin Kemp***, ed. Juliana Barone and Matthew Landrus, *Interdisciplinary Science Review*, ms submitted February 2022.

"Leonardo's Ghost Editor: How the *Libro di Pittura* Became a Catholic Reformation Text," ***Leonardo Studies III***, ed. Constance Moffatt and Sara Tagliagamba, Brill Press, ms submitted September 2021.

"The Future of World Art History as Cultural Memory," in ***Memory as the Subject and Instrument of Art Studies***, ed. Anna Korndorf, ***Moscow: State Institute for Art Studies***, Lomonosov Moscow State University, Russia, ms submitted May 2015. Typescript is available on Academia.edu.

ARTICLES IN PROGRESS

"From Linear Perspective to the Science of *Chiaro e Scuro*: History of a Diagram in Search of Leonardo's Spirituality," [provisional title] under consideration by ***The Art Bulletin***, final version to be submitted May 2025.

GRANTS, FELLOWSHIPS, AND AWARDS

Samuel H. Kress Foundation, 2017, subvention to support publication of ***The Fabrication of Leonardo da Vinci's Trattato della Pittura, with a scholarly edition of the Italian editio princeps (1651) and an annotated English Translation***, 2 vols., Brill Press,

2018.

Folger Library Institute Research Fellowship, Washington, DC, 2015, to support research for the Historical Introduction to Leonardo da Vinci's Abridged Treatise on Painting, E. J. Brill Press, general editor and principal author, residency fellowship fall 2015

University of Colorado at Boulder, Council on Research and Creative Work, 2014, to support research for Leonardo da Vinci's Abridged Treatise on Painting, E. J. Brill Press, general editor and principal author

University of Colorado at Boulder, Kayden Committee, 2014, to support photographs and fees for Leonardo da Vinci's Abridged Treatise on Painting, E. J. Brill Press, general editor and principal author; and 2015, to support editorial costs.

Fulbright Fellowship to the University of York, U.K., AY 2011-12, research professorship

Eugene Kayden Book Award, 2009-10, University of Colorado, for **Transforming Images: New Mexican Santos in-between Worlds**, Penn State Press, 2006, principal author with Donna Pierce and additional contributors

Lectures Wellington and Christchurch, New Zealand, Sept 2008, supported by Fulbright Foundation grant to Prof David Maskill, Victoria University, Wellington

University of Melbourne, MacGeorge Fellowship, August 24-December 12, 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"

Book subvention, for Transforming Images: New Mexican Santos in-between Worlds, Penn State Press, 2006, **Wyeth Foundation, College Art Association**, 2005

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

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

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

University of Colorado at Boulder, Graduate Committee of the Arts and Humanities, Distinguished Scholar Award (to bring visiting scholar), 2013, 2012, 2009, 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, 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

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; 2010

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, National Endowment for the Humanities*, 1988

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

PUBLIC LECTURES/SCHOLARLY TALKS/PAPERS [since 1995]

"Writing Borderless Histories of Art," pre-book launch seminar, international Zoom event hosted by Carleton University, Ottawa, Canada, 10 February 2025,

"Keyword Cosmopolitanism," **Problem Space for 'Worlding' Concepts**, Zoom conference hosted by Carleton University, Ottawa, Canada, 2 June 2023.

"Leonardo da Vinci on Visualizing the Forces of Nature: Gravity," with Matthew Landrus, **Art/Sci Center, UCLA, Los Angeles**, 19 May 2023, public lecture available at LASER UCLA, <https://vimeo.com/830382594>

"Universalism, Cosmopolitanism, and the Invention of Art," with Donald Preziosi, **Oxford Handbook on Cosmopolitanism Workshop, University of Chicago**, 11-12 November 2022.

"What Comes after World Art? Taking a Creative Commons Approach," **Worlding Art History through Syllabi, Worlding Public Cultures: The Arts and Social Innovation and ICI Berlin, Berlin, Germany**, 11 October 2022.

"Rethinking Pedagogies: An 'Intellectual Space' for (Un-)Learning Art History," **Part 2: Heidelberg Academy: Lessons Learned? Transcultural Perspectives in Curating and Pedagogy, University of Heidelberg, Germany**, 20 July 2022.

"'Scraps as it were': Binding Memories. Modelling 'Decolonial' Museum Practices through a Case Study," **Heidelberg Academy: Lessons Learned? Transcultural Perspectives in Curating and Pedagogy, Japanisches Palais, Staatliche Kunstsammlungen Dresden (SKD), Dresden, Germany**, 14-16 July 2022.

"Artisanal Knowledge as a Transcultural Category," Session Chair, ***Migrations, International Congress of the History of Art (CIHA), São Paulo, Brazil***, August 2 – 6, 2021, postponed until January 2022.

"Melzi's Book on Painting and Leonardo's Artistic Practice 1508+," *Leonardo da Vinci: una tema per gli storici dell'arte*, International Conference, **Università del Salento, Lecce, Italy**, November 21-22, 2019

"What Would Leonardo's Visual Strategies Be for Compelling Action on Climate Science?," *Leo 500: A Celebration of the Life of Leonardo da Vinci, 1452-1519*, Center for Medieval and Renaissance Studies, **University of California at Los Angeles**, October 18-19, 2019

"Unfinished Business: Leonardo's Artful Art and its Written Legacy," *Decoding Leonardo's Codices*, **Kunsthistorisches Institut Florenz and Museo Galileo, Florence, Italy**, October 10-12, 2019

"Exchanges between Theory and Practice: *St. Anne* and the *Trattato*," *Paragone: Leonardo in Context*, International Conference, **Leipzig University, Germany**, July 18-21, 2019

Moderator, Closing Roundtable, *Making Worlds: Art, Materiality, Early Modern Globalization Conference 3: Other Worlds*, organized by Bronwen Wilson and Angela Vanhaelen, **William Andrews Clark Memorial Library, Los Angeles**, May 3 – 4, 2019

"Writing Glocal Art History," *This is Not the Latin American Survey*, Conference, **Wellesley College, Wellesley, Massachusetts, February 28, 2019**

"Imagining Borderless Art Histories: Vagabond Tactics and the Public Good," **Center for Medieval and Renaissance Studies, UCLA, Los Angeles, California, February 4, 2019**

"Unfinished Business: Leonardo's Artful Art," **Institute for European Art History, University of Heidelberg, Heidelberg, Germany, October 31, 2018**

"Notes for a Post-Human History of Art, Developing an Ecological Approach to the History of World Culture," **"Recalibrating Culture – Re-envisioning the (Trans)Cultural – C'est quoi la (trans-)culture?" Workshop, Heidelberg Centre for Transcultural Studies, University of Heidelberg, Germany, October 31, 2018**

"Ways of Seeing Otherwise: Honoring John Berger in the Now-Time," **Zurich University of the Arts, Zürich, Switzerland, October 19, 2018**

"Imagining Art History Otherwise," **From B to X. Making Art (History) since John Berger, International Symposium, Swiss Institute for Art Research (SIK-ISEA, Lausanne and Zurich), the Musée de l'Elysée (Lausanne), and the Universität Bern, October 11-12, 2018**

"On the Insecure Materiality of Matter: Developing a Dynamic Model for Writing Art History in an Expanded Field," *Art History, Rituals and Bronze Age*, Workshop, **Nationalmuseet, Carlsberg Foundation, Copenhagen, Denmark, October 8-9, 2018**

"The Lives of Peripatetic Objects: On the Insecure Materiality of Matter," keynote lecture, The Finnish Network for Artefact Studies, International Conference: Object Biographies, University of Helsinki, Finland, March 2-3, 2018

"Theory in the Workshop: Material Evidence Supporting Leonardo da Vinci's Collaborative Practices," Sinebrykoff Art Museum, Helsinki, Finland, March 1, 2018

"Mnemic Traces in the Race to Extinction: (How) Can Art History Make a Difference?," College Art Association Annual Conference, Los Angeles, February 24, 2018

"Beyond the Binary: Artists' Ways of Knowing in the Era of the Anthropocene," College Art Association Annual Conference, Los Angeles, February 24, 2018

"Why History Matters to Discussions of Contemporary Global Art," How to Cut and Share the Global Pie: Transcultural Approaches to Participation and Activism in Art, ASAP9, University of California-Berkeley, October 26-28, 2017

"Defining a Historical Approach to Leonardo's Treatise on Painting: Making Leonardo French," Montreal Museum of Fine Arts, co-sponsored with l'Université de Montreal and Concordia University PhD Art History program, Montreal, March 6, 2017

"Re-Reading Richter and MacCurdy: Lessons in Translation," Leonardo in Britain: Collections and Reception, National Gallery of Art and the Warburg Institute, University of London, U.K., May 25-27, 2016

"The Promise of Art History," Free University of Berlin, May 23, 2016; "Seeing through History, Part 2: Workshop with Claire Farago," *Transcultural Negotiations in the Ambit of Art Research Unit*, Free University Berlin, May 24, 2016

"'Race,' Nation, and Art History," *Begriffsgeschichte as Global Concept and Travelling Theory*, Heidelberg Centre for Transcultural Studies, University of Heidelberg, Germany, May 19-21, 2016

"Seeing through History, Part 1: Workshop with Claire Farago," University of Heidelberg, Germany, May 18, 2016; workshop participant, Cultural Histories of the Material World: Early Modern Books and Objects, Folger Shakespeare Library, Washington, D.C., April 21, 2016

Panelist, Roundtable on *Reframing the Renaissance* in the 21st Century, Renaissance Society of America Annual Conference, 29 March – 2 April, 2016, Boston

"Reckoning with Things: Sensorial Regimes," commentator for "Sensorial Regimes: Reflections on Postcolonial Art History in Latin America," College Art Association Annual Conference, February 3-6, 2016, Washington, D.C.

Participant, Roundtable, "The Globalization of Renaissance Art," convened by Daniel Savoy, Manhattan College, Riverdale, NYC, January 29, 2016

"Leonardo and the Legibility of Religion," Manhattan College, Riverdale, NYC, January 28, 2016

"Rethinking Leonardo da Vinci: from Collaboration in the Workshop to the *Trattato della Pittura*," Florida State University, Department of Art History, Graduate Student Symposium Keynote Speaker, Tallahassee, October 2, 2015

"Whose History? Why? When? Who Benefits, and Who Doesn't?," Plenary Talk, New Worlds: Frontiers, Inclusion Utopias, Comitê Brasileiro de História da Arte and Comité International de l'Histoire de l'Art, Museu Nacional de Belas Artes, Rio de Janeiro, 24-29 August, 2015

"Leonardo: Drawing and Discovery," Minneapolis Institute of Arts, July 23, 2015

"Artists' Ways of Knowing Leonardo's *Trattato della Pittura*," Material Evidence: Visual Knowledge Conference, Visual Studies Research Institute, University of Southern California, Los Angeles, April 30-May 1, 2015

"Remembering Tomorrow: Toasting my Time with Mr. Summers," Symposium to Honor David Summers, McIntyre Department of Art, University of Virginia, April 17, 2015

"The 'Global Turn' in Art History: Why, When, and How Does It Matter?," De-limiting "the Global" in Renaissance/Early Modern Art History, Renaissance Society of America Annual Conference, Berlin, March 26-28, 2015

Participant, "Peripatetic Objects and Transcultural Renaissances," Roundtable, Renaissance Society of America Annual Conference, Berlin, March 26-28, 2015

"Is 'Visual Culture' Usefully Applied to Pre-modern Material and Why Does it Matter?," II International Visual Culture and History Seminar, UNICAMP (University of Campinas), Sao Paulo, Brazil, November 4-7, 2014

"The Future of World Art History as Cultural Memory," International Sarabianov Congress of Art Historians. The State Institute of Art Studies, Moscow, October 15-16, 2014

"Troubling Time: When Is Art "Renaissance," "Baroque," or "Early Modern"?, Italian Art Society Session, Periodization Anxiety in Italian Art: Renaissance, Baroque or Early Modern, College Art Association Annual Conference, Chicago, February 13, 2014

"Postcolonial Discourse Analysis and Cross-Cultural Art Histories of the Renaissance," Plenary Talk, Latin American Views of the Italian Renaissance," University of the Andes, Bogota, Colombia, October 21 - 24, 2013

"Imagine Art History Otherwise: Art History after Bourdieu," Art Historians of Southern California, 2013 Annual Symposium, Fowler Museum, UCLA, Los Angeles, October 19, 2013

"Leonardo da Vinci's *Paragone*: the Backstory," Keynote Address, Paragone Society Second Annual Conference, University of Michigan, Flint, MI, September 20 - 21, 2013

"The Face of the Other: the Particular versus the Individual," UNICAMP (**University of Campinas**), **Sao Paulo, Brazil**, November 5 – 8, 2012

"World Art Studies" Workshop, **University of York, UK**, June 2012

"Art Is Not What You Think It Is," **Leeds University, UK**, June 2012

"Is Leonardo's Treatise on Painting a Catholic Reformation Text?," **Bogazici University, Istanbul**, May 4 – 8, 2012

Research Seminar, **Bogazici University, Istanbul**, May 23, 2012

"Leonardo's Treatise on Painting and his Workshop Practices, c. 1490-92," **University of Virginia, Charlottesville, IATH conference**, April 12-14, 2012

"Desiderata for Early Modern Mediterranean Studies: The Case of Sacred Art," Mediterranean Studies Conference, **University of Colorado at Boulder**, April 5 – 7, 2012

"What Comes After Art History Matters," Discussant to Keynote Speaker Griselda Pollock, After the New Art History, **University of Birmingham, UK**, March 26 – 27, 2012

"Towards an Archaeology of the Index," **Los Angeles, CAA Conference**, February 25, 2012

"Leonardo da Vinci's *Trattato* and Workshop Practices," **London, National Gallery Research Seminar**, December 12, 2011

"Leonardo da Vinci's Treatise on Painting: Why Was It Abridged?," **University of York, UK.**, October 31, 2011

"World Art Memory Archive: Taking a Creative Commons Approach," World Art Studies Program, **University of East Anglia, Norwich, U.K.**, October 24 and graduate seminar, November 7, 2011

Memory and Place from the Red Center of Australia to the Periphery of Paris," Keynote Address, Imagined Places/Spaces Conference, and graduate seminar, **University of Helsinki**, Finland, August 24-26, 2011

Leonardo da Vinci's Treatise on Painting: Is it a Catholic Reformation Text?," **Aarhus University, Aarhus, Denmark**, May 12, 2011 and graduate seminar, May 13, 2011

"Casta Paintings and Self-Fashioning Artists in New Spain," with James Cordova, "Art at the Crossroads: The Arts of Spanish America and Early Modern Global Trade, 1492-1850," Mayer Center Symposium, **Denver Art Museum**, November 12-13, 2010

"Art, God, and Money," with Donald Preziosi, **Bosphoros University, Istanbul, Turkey**, October 26, 2010

"The Artless Art of Leonardo's Treatise on Painting, c. 1570," Approaches to Art and Science after Bernard Berenson," **Oxford University and Ashmolean Museum, Oxford, UK, October 21-22, 2010**

"When is a Living Image Properly Alive?", "Art Agency, and Living Presence in Early Modern Italy," **Leiden University, Leiden, The Netherlands, June 24-26, 2010**

Chair and Respondent, "Italian Influence in Spanish Colonial Art and Architecture," **Renaissance Society of America Conference, Venice, April 8, 2010**

"Thinking on Your Feet': Artisanal Knowledge and Artful Making," and "Leonardo's Color Theory at the Intersection of Art, Science, and Technology," **Centro de Filosofia das Ciências da Universidade de Lisboa, Lisbon, Portugal, October 25-27, 2009**

Panelist, "Museums of the Future and Social Responsibility," **New Museum, NYC, February 12, 2009.**

"Faces of the Future: Art History and Intellectual Responsibility," co-authored with Donald Preziosi, **Art Association of Australia 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, funded by the Fulbright Foundation

"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," University of Oslo, Norway, November 16, 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, Courtauld Institute, May 20, 2005**

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

"Teaching in the University's Ruins," session entitled *The Seminar in the Expanded Field*, Jennifer Way, Chair, **CAA Annual Conference, 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**

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**

"Mnemic 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*

CONFERENCES/CONFERENCE SESSIONS ORGANIZED

Art/Religion/Materialities, Visiting Scholars Lecture Series, **University of Colorado, Boulder, Colorado**, spring 2014

Co-Organizer with Brian Catlos, Can We Talk Mediterranean?, Workshop and Panel, April 14 – 15, 2012, **University of Colorado, Boulder, Colorado**

Creative Intersections of Art, Science, and Technology, 1500-1800, Visiting Scholars Lecture Series, **University of Colorado, Boulder, Colorado**, fall 2009

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

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

LANGUAGES: Italian nearly fluent, French reading knowledge, Spanish reading knowledge, German reading knowledge, Hungarian (fluent as a child)

TEACHING

Undergraduate courses

Capstone seminar: The Idea of Art [senior level]

Intellectual Roots of Italian Renaissance Art (also taught as a graduate seminar) [senior level]

Gender Studies in Early Modern Visual Culture [senior level]

Exchanges between Theory and Practice in Renaissance Art [senior level]

Critical Thinking in Art History [junior level]

Cities and Courts: Art Centers and Artistic Exchange in Early Modern Europe [junior level lecture]

Renaissance Art out of the Canon: Art, Gender, and Cultural Diversity 1500-1600 [junior level lecture]

Introductory Survey of the Middle Ages and Renaissance: History, Literature, and the

Arts (team taught with Comparative Literature and History) [sophomore level lecture]
The Sacred and the Secret: Medieval and Early Modern Devotional Practices (team taught with Medievalist art historian and Medievalist in British Literature) [sophomore level lecture]
World Art Studies 1 and 2 (new course in fall 2012 and spring 2013) [freshman level lecture]

Graduate seminars

Frequently taught: Theories of Art History: Historiography and Methodology for MA students*

2014 Artists' Ways of Knowing: Materiality and Artisanal Epistemologies

2014 Visiting Scholars Seminar: Art/Religion/Materialities

2013 Imagining the Renaissance in-between Worlds

2009 Visiting Scholars Seminar: Creative Intersections in Art, Science & Technology 1500-1800

2009 Special Topics: Memory and Place

2007 Introduction to Critical Theory in Visual Studies

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

PhD proposal for interdisciplinary "Art of the Americas" in Art History, approved by the Regents of the University of Colorado, 2016, implemented after my retirement in June 2017

MS in Museum Studies/Art History, Museum Studies Program, University of Colorado, AY 2014-15

BA/MA degree program in Art History, Department of Art and Art History, University of Colorado, AY 2010-11

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; 2010-11

"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)

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

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

Boersma, Max. "Discourse, Metadiscourse, Exchange: Analyzing Relations between Art Historians and Living Artists," BA honor's thesis, *summa cum laude*, University of Colorado at Boulder, 2010

Brooks, Karen. "On making and breaking spectacles: The American West as museum display," MA thesis, University of Colorado at Boulder, 2010

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

Dandavati, Ajay. "Art You Can Eat: Explorations in the Art and Aesthetics of Food, Cooking, and the Meal" BA honor's thesis, *summa cum laude*, University of Colorado at Boulder, 2011

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

Dial-Kay, Nicole, MA thesis, "New Media by Three Contemporary Arctic Artists," studies in transnational identity and community action, 2013

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

Doran, Kerry. "Performative identity in networked spaces: Resisting the logic of late capitalism in the digital age," BA honor's thesis, General Honors, *summa cum laude*, University of Colorado at Boulder, 2012

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

Fleming, Jonna. "The Stigma of Syphilis in the Early Modern Period: From God's Punishment to Demonization of Women in Text and Image," BA honor's thesis, *magna cum laude*, University of Colorado at Boulder, 2010

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

LaRose, Claire. "'Persuasive Threads, Persistent Shadows: The Canonesses of *Le Vergini* and their Illuminated Chronicle," MA thesis, University of Colorado at Boulder, 2013

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

Palombi, Melissa, "Arcimboldo e l'ambiente Milanese," MA thesis, University of Colorado at Boulder, 2009

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

Pankonian, Ailie, "Art, Affect, and Materiality in the Construction of Collected Counter-Narratives: Three Case Studies in Contemporary Art," MA thesis, University of Colorado Boulder, 2018

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," BA 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 Spätrömische Kunstindustrie." MA thesis, University of Colorado at Boulder, 1990

Sjogren, Mack, "the Holt-Coverdale Cultural Heritage Museum:: Evaluation of Visitor Response to a Virtual Museum Showing Exhibits on Art and Peoples of china, Art of the Yoruba People, and Extended Diaspora in terms of Critical discourse on Multiculturalism, Hybridity, and the Postcolonial," MS Thesis Project, Museum Studies, University of Colorado at Boulder, 2009.

Sisun, Sara. "Giovanni Morelli: Comparative Anatomy, the 'Science' of Attribution, and Racism," University of Colorado Boulder, 2017.

Stackhouse, Christina. "Discovering the Course of the Chicano Mural Movement," BA honor's thesis, *summa cum laude*, University of Colorado at Boulder, 2010.

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

Sydoriak, Cassiope, "Visual Culture and the Kress Collection: The Legacy of Italian Renaissance Art Collections in the United States," Honors Thesis, general honors, *summa cum laude*, University of Colorado at Boulder, 2009

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

Tarp, Lisbet. Co-director with Maria Fabricius Hanesen. PhD dissertation, University of Aarhus, Aarhus, Denmark, 2014.

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 Florentine Art," Ph.D. art history with high honors, University of Helsinki, 2007/8 (outside advisor)

Co-chair with James Córdova. Wilder, Aubrey, "San Miguel del Milagro," MA thesis, University of Colorado at Boulder, 2010

D. J. Zupancic, "Conditions for Reality," MA project, University of Colorado at Boulder, video documentary dealing with issues of gender, trauma, and mass media, 2006

PROFESSIONAL ACTIVITIES

International

Editorial Board Member, *Paragone Society Journal*, 2013 –

Editorial Board Member, *Museum History Journal*, 2009 –

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 -

Reader, *Konsthistorisk Tidskrift*, Sweden

Reader, E. J. Brill Press

Member, Leonardo da Vinci Society, London

Fulbright-York Scholar, University of York, UK, 2011-12, and subsequently member of the Fulbright Association

National

Reader, Bloomsbury Press

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

Internal Program Review Committee for the CU University Museum, 2013 – 14

Chair, Search for an Americanist Art Historian, 2013-14

Deans Tenure Review committee, College of Music, spring 2013

Co-Convener with Brian Catlos, and member of the steering committee, Mediterranean Studies Group, 2010 –

Member, Discussion Group organized by the Center for Humanities and the Arts, summer 2012, to discuss proposal to create a new college of Media studies

Chair, Arts and Sciences Fund for Excellence Committee, grant review committee, since 2012; committee member since 2009

Member, Graduate Council on Art and the Humanities, grant review committee, 2009 – 2013

Member, Executive Committee, Department of Art and Art History, 2012 –

Associate Chair/Area Coordinator for Art History, Department of Art and Art History, 2010-11

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, 2005-09

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, 2010-11, 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, 2010-11, 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, 2010-13

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

Leonardo da Vinci Society