

DEBORAH L. KROHN

ASSOCIATE PROFESSOR and CHAIR OF ACADEMIC PROGRAMS COORDINATOR FOR HISTORY AND THEORY OF MUSEUMS

Bard Graduate Center: Decorative Arts, Design History, Material Culture
18 West 86th Street
New York, N.Y. 10024
212-501-3046 / deborah.krohn@bgc.bard.edu

EDUCATION:

Harvard University, Ph.D., History of Art
Princeton University, M.F.A., European Art 1150-1600
Princeton University, A.B. *cum laude*, Art History/European Cultural Studies

ACADEMIC EMPLOYMENT:

Chair of Academic Programs, Bard Graduate Center: Decorative Arts, Design History,
Material Culture, 2019 -

Associate Professor, Bard Graduate Center: Decorative Arts, Design History, Material Culture,
2001-present

Visiting Assistant Professor, University of Maryland at College Park, 1999-2001

Adjunct Instructor, Parsons/Cooper-Hewitt Masters Program in the History of Decorative Arts,
1992-98

Adjunct Instructor, Parsons School of Design, 1991-92

GRADUATE TEACHING:

Teaching Fellow, Harvard University, 1988
Art and Society: Case Studies in Patronage 1150-1550

Assistant in Instruction, Princeton University, 1985-87
Italian Renaissance Painting and Sculpture
Assistant to John Shearman
Introduction to Contemporary Art 1945-Present
Assistant to Dorothea Dietrich
Renaissance and Post-Renaissance Gardens and Landscape Architecture
Assistant to David Coffin

MUSEUM EMPLOYMENT:

Contractual Lecturer, The Metropolitan Museum of Art, 2000 – 2017

Topics available by request, presented 10 talks annually for the general public.

Associate Museum Educator, The Metropolitan Museum of Art, 1998-99

Responsibilities included: conceptualizing and organizing symposia and scholarly lectures, supervising college and graduate interns, gallery and auditorium lecturing, writing gallery guides, web-based and other teaching materials, lectures for membership events, volunteer training, membership travel.

Assistant Museum Educator, The Metropolitan Museum of Art, 1993-98

See above for job description.

Contractual Lecturer, The Metropolitan Museum of Art, 1990-93

AWARDS AND FELLOWSHIPS:

| | |
|---|-----------|
| Italian Academy of Advanced Studies, Columbia University | 2014 |
| Fellowship | |
| American Association of University Women | |
| American Fellowship | 2005-6 |
| American Council of Learned Societies | |
| Travel Grant | 1996 |
| Cooper-Hewitt Museum | |
| Peter Krueger-Christie's Fellowship | 1992-93 |
| Harvard University | |
| Whiting Fellowship | 1990-91 |
| The Metropolitan Museum of Art | |
| Chester Dale Fellowship | 1989-90 |
| Child Fund, Florence | |
| Fellowship | 1989 |
| Harvard University | |
| Research Fellowship | 1988-89 |
| Fondazione Roberto Longhi, Florence | |
| Fellowship | 1987-1988 |

| | |
|--|-----------|
| Harvard University Graduate Fellowship | 1987-1988 |
| Princeton University Graduate Fellowship | 1984-1987 |
| Princeton University Italian Studies Fellowship | 1985-1986 |
| Fulbright Grant to Italy | 1983-1984 |
| Princeton University Stella and Rensselaer W. Lee Prize for an outstanding Senior Thesis in Art History | 1983 |

PUBLICATIONS:**MONOGRAPHS:**

Staging the Table in Europe 1500 - 1800, Bard Graduate Center/University of Chicago Press, forthcoming, 2023.

Food and Knowledge in Renaissance Italy: Bartolomeo Scappi's Paper Kitchens. Farnham, Surrey; Burlington: Ashgate, 2015.

CO-EDITED:

Salvaging the Past: Georges Hoentschel and French Decorative Arts from the Metropolitan Museum of Art. Edited by Daniëlle Kisluk-Grosheide, Deborah L. Krohn, and Ulrich Leben. New Haven and London: Yale University Press, 2013. Exhibition catalogue.

Dutch New York Between East and West: The World of Margrieta van Varick. New Haven and London: Yale University Press, 2009. Edited by Deborah L. Krohn and Peter N. Miller. Exhibition catalogue.

- *Winner, 2011 Henry Allen Moe Prize, awarded by the New York State Historical Association in Cooperstown.*
- *First Runner-Up prize in the annual Association of Art Museum Curators' (AAMC) Awards for Excellence in the Outstanding Exhibition Catalogue category, 2009.*

Coming About: A Festschrift for John Shearman, Edited by Louisa C. Matthew and Lars R. Jones, with Meredith J. Gill, Geraldine R. Johnson, Deborah L. Krohn, Adrian B. Randolph, and Sheryl E. Reiss. Cambridge: Harvard University Art Museums, 2001.

The Art of Renaissance Europe, A Resource for Educators. Edited by Bosiljka Raditsa, Rebecca Arkenberg, Rika Burnham, Deborah Krohn, Kent Lydecker, and Teresa Russo. New Haven: Yale University Press and The Metropolitan Museum of Art, 2000.

PEER-REVIEWED CHAPTERS IN EDITED BOOKS AND CATALOGUES:

In preparation:

“Material Culture and Elite Dining in Renaissance Italy,” *Dining with the Sultan: The Fine Art of Feasting*, exhibition catalogue, Los Angeles Museum of Art, forthcoming, 2025.

“Corrozet's *Blasons Domestiques* (1539) and the Anatomy of Domestic Space in Early Modern Europe,” *Making Space in Early Modern Europe*, eds. Sophie Pitman, Tianna Uchacz, and Colin Murray. New York and Chicago: Bard Graduate Center/University of Chicago Press, forthcoming.

Published:

“Verbal Representations of Furniture.” In *A Cultural History of Furniture: The Age of Exploration, 1500-1700*, edited by Christina M. Anderson, 187- 205. London: Bloomsbury, 2022.

“Perfecting the Past: Period Rooms between Disneyland and The White Box,” *The Museum in the Cultural Sciences: Collecting, Displaying and Interpreting Material Culture in the Twentieth Century*, Peter N. Miller, ed., 209 – 21. New York: Bard Graduate Center, 2021.

“Carving Cards,” in Iris Moon, “Luxury and Crisis: Redefining the British Decorative Arts”, *British Art Studies*, Issue 16, 2021, <https://doi.org/10.17658/issn.2058-5462/issue-16/coverstion/010>

“Food Cycles and Systems,” 11 – 13; “The Four Elements,” 18 – 19; “The Four Seasons,” 20 – 21; “Cooking Equipment and Kitchens,” 120 – 123; “Celebrity Chefs,” 129; “Gastronomic Contexts and Cultures,” 131 – 137; ‘Food as Medicine,’ 210 – 212, in

Victoria Avery and Melissa Calaresu, eds., *Feast and Fast. The Art of Food in Europe 1500 – 1800, ex.cat.*, The University of Cambridge- Fitzwilliam Museum, 2019.

“Reading, Writing and Cooking.” In *Text, Food and the Early Modern Reader: Eating Words*, ed. Jason Scott-Warren and Andrew Zurcher, 31 – 48. Oxon and New York: Routledge, 2019.

“Le livre de cuisine de la Reine : un exemplaire de l’*Opera* de Scappi dans la collection de Catherine de Médicis.” In *La Table de la Renaissance: Le mythe italien*, eds. Florent Quellier and Pascal Brioist, 151-163. Tours; Rennes: Presses Universitaires François-Rabelais and Presses Universitaires de Rennes, 2018.

“Quodlibets and Fricassées: Food in Musical Settings of Street Cries in Early Modern London.” In *Food Hawkers: Selling in the Streets from Antiquity to the Present*, edited by Melissa Calaresu and Danielle Van den Heuvel, Oxon and New York: Routledge, 2016, pp. 43 – 61.

“Reflecting on Recipes.” In *Cultural Histories of the Material World*, edited by Peter N. Miller, 226-32. Ann Arbor: University of Michigan Press, 2013.

“Introduction.” In *Salvaging the Past: Georges Hoentschel and French Decorative Arts from the Metropolitan Museum of Art*. Edited by Daniëlle Kisluk-Grosheide, Deborah L. Krohn and Ulrich Leben, xvii- xxi. New Haven and London: Yale University Press, 2013.

“Cataloguing Hoentschel in Word and Image.” In *Salvaging the Past: Georges Hoentschel and French Decorative Arts from the Metropolitan Museum of Art*, edited by Daniëlle Kisluk-Grosheide, Deborah L. Krohn and Ulrich Leben, 64-77. New Haven and London: Yale University Press, 2013.

“Introduction: Seeking Margrieta.” In *Dutch New York Between East and West: The World of Margrieta van Varick*, edited by Deborah L. Krohn and Peter N. Miller, 1-11. New Haven and London: Yale University Press, 2009.

“Marriage as a Key to Understanding the Past.” In *Art and Love in Renaissance Italy*, edited by Andrea Bayer, 9-15. New York: The Metropolitan Museum of Art and New Haven: Yale University Press, 2008.

“Rites of Passage: Art Objects to Celebrate Betrothal, Marriage, and the Family.” In *Art and Love in Renaissance Italy*, edited by Andrea Bayer, 60-67. New York: The Metropolitan Museum of Art and New Haven: Yale University Press, 2008.

20 catalogue entries on individual objects. In *Art and Love in Renaissance Italy*, edited by Andrea Bayer. Catalogue numbers 20; 34; 37; 39; 40; 41; 46; 51-9; 86; 115; 134; 136;

138. New York: The Metropolitan Museum of Art and New Haven: Yale University Press, 2008.

“Between Legend, History and Politics: The Santa Fina Chapel in San Gimignano.” In *Italian Renaissance Cities: Cultural Translation and Artistic Exchange*. Edited by Stephen Campbell and Stephen Milner, 246-272. Cambridge and New York: Cambridge University Press, 2004.

“Taking Stock: Evaluation of Works of Art in Renaissance Italy.” In *The Art Market in Italy (15th-17th Centuries)*, edited by Marcello Fantoni, Louisa Chevalier Matthew and Sara Matthews-Grieco, 204-212. Modena: Panini, 2003.

“San Gimignano Gets the Finger: A Reliquary from Commission to Appraisal.” In *Coming About: A Festschrift for John Shearman*, edited by Louisa C. Matthew and Lars R. Jones, 93-97. Cambridge: Harvard University Art Museums, 2001.

“Antal and His Critics: A Forgotten Chapter in the Historiography of the Renaissance in the Twentieth Century.” In *Memory and Oblivion: Proceedings of the XXIXth International Congress of the History of Art*, Edited by Wessel Reinink and Jeroen Stumpel, 95-99. Dordrecht: Kluwer, 1999.

“Onofrio di Pietro and the Opera della Pieve in San Gimignano.” In *Opera: Carattere e ruolo delle fabbriche cittadine fino all'inizio dell'Età Moderna*, edited by Margaret Haines and Lucio Riccetti, 345-70. I Tatti Series, No. 13, Florence: Olschki, 1996.

“The Gavet-Vanderbilt-Belmont Collection.” In *John Ringling: Dreamer, Builder, Collector*, edited by Gene Ray, 139-149. Sarasota: The John and Mable Ringling Museum of Art Foundation, 1996.

Catalogue entries for 35 Metropolitan pictures, in *From El Greco to Cézanne: Masterpieces of European Painting from the National Gallery of Art, Washington and The Metropolitan Museum of Art, New York*, Athens: National Gallery of Greece, 1992. Exhibition catalogue.

ARTICLES IN PEER-REVIEWED JOURNALS:

“Carving and Folding by the Book in Early Modern Europe,” *Journal of Early Modern History, Special Issue: Material Cultures of Food in Early Modern Europe*, Vol. 24, No. 1 (2020): 17 – 40.

“Beyond Terminology, or, the Limits of ‘Decorative Arts.’” *Journal of Art Historiography* No. 11 (2014): <https://arthistoriography.files.wordpress.com/2014/11/krohn.pdf>

“The Kitchen as Exemplary Space from Renaissance Treatise to Period Room.” *Studies in the Decorative Arts*, 14 (2008-9): 20-34.

"The Framing of Two Tondi by Filippino Lippi in San Gimignano." *The Burlington Magazine* 136 (1994): 160-64.

BOOK REVIEWS:

Sara Pennell. The birth of the English kitchen, 1600–1850, *The Seventeenth Century*, 2018, 34:1, 135-137, DOI: [10.1080/0268117X.2018.1507195](https://doi.org/10.1080/0268117X.2018.1507195)

The Edible Monument: The Art of Food for Festivals. Edited by Marcia Reed, contributions by Joseph Imorde, Charissa Bremer-David and Anne Willan, exhibition catalogue, Los Angeles, Getty Research Institute, 13 October 2015–13 March 2016, (Los Angeles, 2015, 190 pp., 91 ills., \$35), *Print Quarterly*, Vol. XXXIV, No. 2, June 2017, 199 – 201.

Bartolomeo Scappi. The Opera of Bartolomeo Scappi (1570): The Art and Craft of a Master Cook, Ed. and trans. Terence Scully. The Lorenzo da Ponte Italian Library. Toronto: University of Toronto Press, 2008. In *Renaissance Quarterly* 63 (2010): 241-2.

Jean Cadogan. *Ghirlandaio: Artist and Artisan*, New Haven: Yale University Press, 2000. In *caa.reviews*, www.caareviews.org, posted November 4, 2002. [CrossRef DOI: 10.3202/caa.reviews.2002.10](https://doi.org/10.3202/caa.reviews.2002.10)

Campbell, C. Jean. *The Game of Courting*, Princeton: Princeton University Press, 1997. In *caa.reviews*, www.caareviews.org, posted March 15, 1999. [CrossRef DOI: 10.3202/caa.reviews.1999.63](https://doi.org/10.3202/caa.reviews.1999.63)

WEB PUBLICATIONS:

“Why Illustrate a Cookbook?” In *The Iris: Behind the Scenes at the Getty*, posted March 2, 2016: <http://blogs.getty.edu/iris/why-illustrate-a-cookbook/>

Audio Tour, *Art and Love in Renaissance Italy*, with Andrea Bayer: http://www.metmuseum.org/member/memb_only/audio/art_love.htm

“Weddings in the Italian Renaissance.” In *Heilbrunn Timeline of Art History*. New York: The Metropolitan Museum of Art, posted November 2008.

http://www.metmuseum.org/toah/hd/wedd/hd_wedd.htm. 2008.

“Birth and Family in the Italian Renaissance.” In *Heilbrunn Timeline of Art History*. New York: The Metropolitan Museum of Art, posted November 2008.

http://www.metmuseum.org/toah/hd/bifa/hd_bifa.htm. 2008.

“Courtship and Betrothal in the Italian Renaissance.” In *Heilbrunn Timeline of Art History*. New York: The Metropolitan Museum of Art, posted November 2008.

http://www.metmuseum.org/toah/hd/cour/hd_cour.htm. 2008.

“Nuptial Furnishings in the Italian Renaissance.” In *Heilbrunn Timeline of Art History*. New York: The Metropolitan Museum of Art, posted November 2008.

http://www.metmuseum.org/toah/hd/nupt/hd_nupt.htm. 2008.

CURATORIAL EXPERIENCE:

Curator, *Staging the Table in Early Modern Europe*, at Bard Graduate Center, February – July 2023.

Managing Curator, BGC Study Collection, 2011 -

Co-Curator, *Salvaging the Past: Georges Hoentschel and French Decorative Arts from the Metropolitan Museum of Art*. Collaborative exhibition between Bard Graduate Center and The Metropolitan Museum of Art, April-August 2013.

Worked closely with Daniëlle Kisluk-Grosheide and Ulrich Leben in the conception, selection of objects, writing of the catalogue, editing, and installation of the exhibition. Supervised a series of classes at BGC on the exhibition that culminated in BGC students writing 75% of the catalogue entries. This exhibition showcased an important group of French decorative arts collected by Hoentschel, most of which were given to the Museum by J. Pierpont Morgan in 1907 as the founding nucleus of the Decorative Arts Department. It explored Hoentschels’ origins as a craftsman, presenting the objects in context of their life cycle, from their origins as salvaged luxury objects, to workshop models, to museum pieces. This was the first exhibition to focus on this collection and established its contribution to the history of taste and design in early twentieth-century America.

Co-Curator, *Dutch New York Between East and West: The World of Margrieta van Varick*. Collaborative exhibition between Bard Graduate Center and the New-York Historical Society. September 2009-January 2010.

Worked closely with Peter Miller and Marybeth di Filippis in the conception, selection of objects, writing of the catalogue, editing, and installation of the exhibition. Supervised a

series of classes at BGC on the exhibition. The project explored the life and times of an unusual woman, her family, and her things. Margrieta came from the Netherlands, as did her two husbands, but she lived her life at the extremes of the Dutch colonial world, in Malacca and in Flatbush. Based on her 1696 probate inventory and extensive archival research, a collaborative team was able to reconstruct her story, including connections to Dutch trading elements in Japan, Indonesia and Ceylon (Sri Lanka). Moving from the material culture of Dutch merchants and missionaries in the East Indies to commercial life in Flatbush, the project made an original contribution to the history of New York City, the Dutch overseas empire, and the history of women.

Contributing Author and Organizer, The Metropolitan Museum of Art, *Art and Love in Renaissance Italy*, Winter 2008-9.

Participation in the conception, selection of objects, two essays and 20 entries for the catalogue, as well as taking part in the installation. Many famous Italian Renaissance artworks were made to celebrate love and marriage. They were the pinnacles of a tradition of commemorating betrothal, marriage, and the birth of a child by commissioning extraordinary objects or exchanging them as gifts. This exhibition was the first to examine the entire range of works to which rituals of love and marriage gave rise and made a major contribution to our understanding of Renaissance art in its broader cultural context. The exhibition featured some 140 works of art, dating from about 1400 to 1600.

Curator, The John and Mable Ringling Museum of Art: *Highlights from the Gavet-Vanderbilt-Belmont Collection*, October 1997-March 1998

Responsible for the conception of a stand-alone section of a comprehensive exhibition on the collecting activity of John Ringling for the museum that bears his name in Sarasota. Selected objects from the permanent collection, many never before on view; carried out research, wrote labels, supervised exhibition design and installation. The objects were once installed in the Gothic Room in the Vanderbilt mansion, Marble House, in Newport, RI and were acquired by Ringling in the 1920s. Installation views and Gallery Guide available in dossier.

CONFERENCE PRESENTATIONS:

CONFERENCES ORGANIZED:

Cultural Histories of the Material World: Early Modern Books and Objects, co-organizer with Andrew Morrall, Owen Williams and Kathleen Lynch, Folger Shakespeare Library, April 2016.

Kitchen and Table in Renaissance Europe, interdisciplinary symposium, Bard Graduate Center, April 2013.

Liquid Culture: Chocolate, Coffee and Tea in Early Modern Europe, interdisciplinary symposium, Bard Graduate Center, April 2004.

PANELS ORGANIZED:

“Materials, Materiality, Materialism,” *College Art Association Annual Conference*, New York, February 2019.

“Material Culture and Art History: A State of the Field(s),” *College Art Association Annual Conference*, Los Angeles, February 2018.

“The Mobile Household in Early Modern Europe,” *Renaissance Society of America Annual Meeting*, Berlin, March 2015.

“At Your Service: Servants and Serving at Table in Early Modern Europe,” *Renaissance Society of America Annual Meeting*, New York, March 2014.

“Did Color Have a Renaissance?” *Renaissance Society of America Annual Meeting*, Los Angeles, March 2009.

“Illustrating Knowledge in Early Modern Cookbooks,” *Renaissance Society of America Annual Meeting*, Chicago, April 2008.

“The Arts of the Ordinary: Ethnography and Aesthetics in the Museum,” *College Art Association Annual Conference*, Atlanta, February 2005.

“In Memoriam John Shearman, II: Historiographic Concerns,” *Sixteenth-Century Society and Conference*, Toronto, October 2004.

“Civic Patronage in Renaissance Italy: 1300 -1600,” *College Art Association Annual Conference*, Boston, February 1996.

SUBMITTED CONFERENCE PAPERS:

“Confluences and Divergences: A Life of Practice, Praxis, and Process,” *Renaissance Society of America Annual Meeting*, Toronto, March 2019.

“Linen, Steel and Starch in Early Modern Table Decoration,” *Renaissance Society of America Annual Meeting*, Chicago, March 2017.

“Giegher and Härsdorffer: Carving and Folding Between Italy and Germany,” *Renaissance*

Society of America Annual Meeting, Boston, March 2016.

“Moveable Feasts in Early Modern Europe,” *Renaissance Society of America Annual Meeting*, Berlin, March 2015.

“Perfecting the Past: Period Rooms between Disneyland and The White Box,” *College Art Association Annual Meeting*, New York, February 2015.

“Reading the Italian Renaissance Menu,” *Renaissance Society of America Annual Meeting*, San Diego, April 2013.

“Beyond Terminology,” *College Art Association Annual Conference*, New York, February 2013.

“Reflections on Catherine de Medici’s Scappi,” *Culture de table: échanges entre l’Italie e la France 15e-mi-17e siècle*, International Colloquium, Chateau de Blois, September 2012.

“Scappi’s Experience,” *Writing Down Experience: How-To Books and Artisanal Epistemology*, a faculty weekend seminar at the Folger Institute, organized by Pamela H. Smith, May 2012.

“Dining with the Ancients in Renaissance Rome,” *Renaissance Society of America Annual Meeting*, Montreal, March 2011.

“The Kitchen as Exemplary Space from Renaissance Treatise to Period Room,” *College Art Association Annual Conference*, New York, February 2007.

“Who’s in the Kitchen with Scappi?: Cooking and Printing in Renaissance Italy,” *Renaissance Society of America Annual Meeting*, New York, April 2004.

“Say it with Eels: Towards the Material Culture of Food in Early Modern Italy,” *Novelty, Trade and Exchange in the Renaissance Interior*, Victoria and Albert Museum, London, June 2003.

“Saintly Patrons in Renaissance San Gimignano,” *College Art Association Annual Conference*, Philadelphia, February 2002.

“Taking Stock: Evaluation of Works of Art in Renaissance Italy,” *The Art Market in Italy*, Florence, Italy, June 2000.

“Antal and His Critics: A Forgotten Chapter in the Historiography of the Renaissance in the Twentieth Century,” *Twenty-Ninth Annual Congress on the History of Art*, Amsterdam, September 1996.

“Patronage Studies and the Italian Renaissance: Antal's Legacy,” *College Art Association Annual Conference*, Seattle, February 1993.

“Earthly and Heavenly Patrons of Art in Renaissance San Gimignano,” *Frick Symposium*, Spring 1990.

INVITED CONFERENCE PAPERS:

“*The Spectacular Table in Europe 1500 – 1800*,” Keynote Speaker for *Edible Undercurrents: Food in Art History*, The 56th Annual UCLA Art History Graduate Symposium, November, 2021.

“*The Cartographic Table*,” *Food and the Book*, Virtual Conference co-sponsored by the Newberry Center for Renaissance Studies and *Before ‘Farm to Table’: Early Modern Foodways and Cultures*, a Mellon Foundation initiative in collaborative research at the Folger Institute at the Folger Shakespeare Library, October 2020.

“*Practicing What We Teach*,” *Reconstruction: Methods and Practices in Research, Exhibitions and Conservation*, Centre for Visual Culture Inaugural Conference, February 24th, 2020, Cambridge, UK.

“*Shaping Knowledge on the Early Modern Table*,” International Medieval Conference, Leeds, July 4th, 2019.

“*Nach Italienischer Manier*: Italian Food Arts in Early Modern Europe,” Cambridge Italian Research Network Annual Symposium, Cambridge, UK, May 24th, 2019.

“Food as History,” Exhibition Committee planning conference, Cambridge University, UK, forthcoming November 2017.

“Food, Knowledge and Culture: Cooking, Carving and Folding,” at the conference *Europe without Borders: Forty Years of European Cultural Studies at Princeton*, Princeton University, May 2016.

“Precision and Specificity as Clues to Readers of Culinary Recipes,” *Reading How-To: The Uses and Users of Artisanal Recipes*, symposium, Max-Planck Institute, Berlin, September 2014.

“Cooking on the Margins: Using Cookbooks,” keynote address, *Eating Words*, symposium, Centre for Material Texts, University of Cambridge, England, September 2011.

“Recipe,” *Keywords Towards a History of Decorative Arts, Design History, Material Culture*, Bard Graduate Center, May 2010.

“Cooking History: The Kitchen on Display,” *Moving Home: Exploring Future Agendas for Research in the Domestic Interior*, UK Arts and Humanities Research Council (AHRC) Centre

for the Study of the Domestic Interior Conference, Bard Graduate Center, March 2006.

“La Collegiata di San Gimignano,” *Una Giornata di Opere: Tavola Rotonda sull'Amministrazione delle Fabbriche Cittadine Monumentali*, Villa I Tatti, April 1991.

“The Individual and the State in Civic Art Patronage of the Early Renaissance,” *Universities Art Association of Canada Annual Meeting*, Montréal, Canada, October 1990.

Respondent:

“Converging Paths: Encounters between Art and Science IV: Old and New Natural Worlds,” *Renaissance Society of America Annual Meeting*, Boston, March 2016.

“Ensemble Cultures,” *Materiality in Japan: Making, Breaking and Conserving Works of Art and Architecture*, *Mellon Initiative Conference*, Institute of Fine Arts, New York University, April 2014.

Chair (invited):

“Drawn to Print,” *Renaissance Society of America Annual Meeting*, Chicago, March 2017.

“Practice and Object-Based Research in Early Modern Material Culture,” *Renaissance Society of America Annual Meeting*, Chicago, March 2017.

“Dressing and Decorating Male Bodies,” *Renaissance Society of America Annual Meeting*, Boston, March 2016.

SPEAKING ENGAGEMENTS:

“Food Service by the Book in Early Modern Europe,” Fitzwilliam Museum, Cambridge, UK, February 19th, 2020.

“Reading the Table: Handbooks for Food Service in Early Modern Europe,” Newberry Seminar in European Art, Chicago, January 18, 2019.

“Food Service by the Book: Kitchen and Table in Early Modern Europe,” keynote address at “More than Sustenance: Food in Art,” Washington University Graduate Student Art History Symposium, March 2 -3 2018.

“Kitchen and Table in Renaissance Europe,” Gettysburg College, March 2, 2017.

“Bartolomeo Scappi’s *Opera*: The First Illustrated Cookbook,” Institute for Advanced Study, Princeton, November 12, 2016.

“Bartolomeo Scappi’s Paper Kitchens,” featured speaker at The Grolier Club, Special Functions Dinner, May 2, 2016.

“Illustrating the Kitchen in Early Modern Books,” public lecture in conjunction with the exhibition *The Edible Monument*, Getty Research Institute, March 2016.

“From Kitchen to Table in Early Modern Europe: Cookbooks as Mediators,” Institut national d’histoire de l’art, Paris, January 2015.

“Pots and Pans in Renaissance Rome,” Center for Material Culture Studies, University of Delaware, October 2013.

“Imagining the Renaissance Kitchen,” European Institute for the History and Culture of Food Summer School, Tours, France. Visiting Faculty, September 2013.

“Reading, Writing and Cooking: Exploring Marginalia in an Early Modern Cookbook,” invited lecture, *Columbia University Book History Colloquium*, November 2012.

“Towering Ambitions: From Private to Public in Renaissance San Gimignano,” invited lecture in conjunction with the Fondo Ambiente Italiano, Casa Italiana Zerilli-Marimò, New York University, November 2011.

“Food and Friendship: Gastronomy as Diplomacy in the Age of the Medici,” annual meeting of the Medici Archive Project, Chicago, November 2002.

“Brittle Secrets: Italian Porcelain in the 16th Century, Mirror of the Exotic,” *The Newport Symposium*, Newport, Rhode Island, May 2001.

“Dressing for Success in the Renaissance,” The Metropolitan Museum of Art, January 1998.

“The World of Gavet: Collecting Decorative Arts between France and America, 1880-1930,” The Ringling Museum of Art, Sarasota, Florida, October 1997.

“Old Wine in New Bottles: The Culture of Dining between the Old World and the New,” Fraunces Tavern Museum, November 1995.

“The Museum as a Social Experience: Beyond the Mixed-Up Files,” Dia Center for the Arts, September 1995.

“Art and Artifice in Renaissance Ceramics,” The Metropolitan Museum of Art, April 1995.

“Ghirlandaio’s Santa Fina Chapel in San Gimignano,” Union College, Schenectady, New York,

October 1993.

“The Dawn of the Renaissance: Florentine Sculpture,” Columbus Citizens Foundation Lecture Series, October 1993.

“Scenes from a Renaissance Wedding: Iconography, Symbolism, Ritual,” Cooper-Hewitt Museum, October 1993.

“Reading the Walls in San Gimignano,” College of the Holy Cross, Worcester, Massachusetts, March 1993.

“Mantegna's Achievement,” The Metropolitan Museum of Art, in conjunction with the exhibition *Andrea Mantegna*, summer 1992.

COURSES TAUGHT:

Bard Graduate Center

Global Renaissance (with A. Morrall)

In Focus: Reading the Table in Early Modern Europe

In Focus: In Margrieta's Kitchen, Early Atlantic Foodways

Curatorial Thinking: Exhibition as Medium

Survey of the Decorative Arts, Design History, Material Culture, Parts I and II

Artists, Craftsmen and the Pursuit of Nature in the Renaissance (with A. Morrall)

Transalpine Renaissances (with A. Morrall)

Exhibiting Dutch New York

New Amsterdam in the Dutch Atlantic

Arts and Crafts in Early Modern Europe: The Case of the Kitchen

Anthropology of Museums

Approaches to the Study of Objects (August Session)

Masters Thesis Seminar

City and Country in the Italian Renaissance

Studies in Culinary History and Decorative Arts

Birth, Marriage and Death in the Renaissance

Georges Hoentschel: Collector, Designer, and Architect in *Belle-Époque* Paris (with U. Leben)

Recurring. Markets to Manners: Dining in Early Modern Europe 1350 – 1650

Recurring. Art and Love in Renaissance Italy

Recurring but varies with changing exhibitions. The Exhibition Experience

Recurring. The Renaissance Book: Cookbooks as Case Study

Recurring. History of the Museum

Independent Study. Museum Education and Interpretation

Independent Study. The Art Museum as Educator: History and Contemporary Perspectives

University of Maryland at College Park

Center and Periphery in the Arts of Renaissance Italy (graduate seminar)
 Painting, Sculpture and Architecture in 15th-Century Italy (undergraduate survey)
 Painting, Sculpture and Architecture in 16th-Century Italy (undergraduate survey)
 Rites of Passage: Birth, Marriage and Death in the Renaissance (graduate seminar)
 Methodology of Art History: Tools of the Trade in Historical Perspective
 (undergraduate seminar)
 Public Arts in Renaissance Florence (graduate seminar)

Parsons/Cooper-Hewitt Masters Program in the History of Decorative Arts

Renaissance Decorative Arts
 Museology
 Interpretive Strategies
 Curatorial Studies
 Social History of Seventeenth and Eighteenth Century Decorative Arts

New York University School of Education - Department of Nutrition and Food Studies

Food and Visual Culture, workshops

Parsons School of Design

Baroque Art
 History of Modern Design

**MASTERS THESES AND QUALIFYING PAPERS (SINCE 2012)
 SUPERVISED AT BARD GRADUATE CENTER:**

Mazzone, Jacqueline, *A Taste for Death: Love, Humor, and Suicide in an Eighteenth-Century English Manuscript Recipe Book*. 2020 (Winner, Clive Wainwright Thesis Prize)

Frick, Margaret, *Cooking for the Masses: An Examination of Eighteenth-Century Tavern Cookbooks and the Urban Metropolis*. 2017

Brow, Kelsey, *Writing Vegetarianism in Seventeenth-Century London: Thomas Tryon's Wisdom's Dictates and Ethical Consumption*. 2014

Kang, Suky, *The Art Museum and the City: The Central Role of Public Education in Museum-City Relations*. 2013

Speers, Laura, *Farming, Cooking and Eating by the Book: English Household Manuals in Colonial Virginia*. 2013

Pitman, Sophie, *Dolled Up: The Dissemination of Knowledge of National Dress and Foreign*

Fashions in Renaissance Europe. 2013

Tycz, Katharine, “*Per piacermi a lo specchio, qui m'addorno*”: *Female Figural Mirrors Frames in Fifteenth- and Sixteenth-Century Italy*. 2013

Allaire-Graham, Erin, “*A Collection of Choise Receipts*.” *Networks of Recipe Sharing in Early Modern England*. 2012

D’Amato, Martina, “*Un veritable musée*,”: *The Chabrières-Arlès Collection and Renaissance Decorative Arts between France and America*. 2012

Sorensen, Kimberly, *Prints Charming: Nineteenth-Century New York Cake Boards and New Year’s Cake*. 2011 (Winner, Clive Wainwright Thesis Prize).

Riebe, Melissa, *Sotto i Portici: Life in Seventeenth-Century Bologna Through the Games of Giuseppe Maria Mitelli (1634-1718)*. 2010

Dye, Hi’ilei Julia, “*To All True Lovers of Arte and Knowledge*”: *Reading Sir Hugh Plat’s Delights for Ladies in Early Modern England*. 2009 (Winner, Clive Wainwright Thesis Prize)

Archer, Sarah, *Collecting the Lost Cause: Politics, Commemoration, and the Founding of the Museum of the Confederacy*. 2006

Bedrosian, Carolyn A., *Eighteenth-Century France in the Gilded Age: Eleanore Elkins Widener Rice*. 2006

De Filippis, Marybeth. *Margarita Van Varick’s East Indian Goods: Design Inspiration for 17th- and Early 18th-Century Furnishings*. 2006

Dude, Rosanna Eubank. *Making the Wilderness a Destination: The Material Culture of Camping, 1850-1970*. 2006

Elshafei, Yasmin, “*faict A Molins ala palMe*”: *Luxury Gardening Implements of the French Renaissance*. 2006

Smails, Arcadia Elizabeth. *Similar Differences: ‘Primitivism’ and the Quest for a Multicultural Modernism, The Museum of Modern Art, 1933-1984*. 2006

Grünewald, Martina Regine Therese. *The Commerce of Art: A Cultural History of Museum Merchandising, 1850-2004*. 2005

Ruble, Marcella. *Lord Duveen of Millbank: A Twentieth-Century Art Impresario*. 2005

Maynard, Emily Wheat. *The Extent of Ancient Influence in Italian Renaissance Jewelry*. 2004

Brennan, Christine E. *Prince Petr Soltykoff: An Important Nineteenth-Century Collector of Medieval Art*. 2003

Ph.D. STUDENTS, BARD GRADUATE CENTER:

Chair:

D'Amato, Martina: topic to be determined.

Griffiths, Christine: "From Garden to *Toilette*: Cultivating Perfume in Early Modern England," ongoing.

Brennan, Christine E., "The Brummer Gallery and its Impact on the Market for Medieval Art and Collectors in Twentieth- Century Paris and New York," degree granted 2019.

Committee:

Hilker, Anne, "The Legal Lives of Things: The Metropolitan Museum of Art at the Boundary between Public and Private," degree granted 2021.

DeGregorio, William, "'Dressed in the costumes of their time and surrounded by the furniture they knew': Merging Fashion, Period Rooms, and Manners at the Museum of the City of New York, 1923-1958," degree granted 2021.

Bilak, Donna, "A Puritan Alchemist in America and England: The Life and Times of John Allin, 1623-1683," degree granted 2014.

INSTITUTIONAL SERVICE:

Bard Graduate Center:

Chair of Academic Programs, Fall 2019 -

Director of Masters Studies, Fall 2014 -

Conference Paper Workshop, co-leader, 2011

Member, Evaluations Committee, 2011-

Coordinator, History and Theory of Museums, 2006 -

Faculty Coordinator for Admissions, Spring 2003

Eighteenth-century Search Committee, Spring 2003

Faculty Advisor, Student Symposium, 2002- 2003; 2010-11

Supervisor, QP Symposium, 2015

Bard Term Abroad, organizer and leader:

Florence 2002

Florence 2009
London 2015
London 2017
London 2018
Berlin 2019
Berlin 2020 (cancelled)

Faculty leader, 'Conservation and humanities: objects as evidence,' 2-week summer course in conjunction with the Rijksmuseum, Amsterdam, 2016

University of Maryland:

Advisor for Departmental Majors

RESEARCH INTERESTS:

Material and Visual Culture of Food/Culinary History
Museum History and Theory
Italian Renaissance Cultural History
History of the Book

RESEARCH LANGUAGES:

Italian (fluent)
French (reading and speaking knowledge)
German (reading and speaking knowledge)
Latin (reading knowledge)
Dutch (reading knowledge)

PUBLIC ACTIVITY AND JOURNALISM:

Actor and historical advisor, documentary film: OTTOLENGHI AND THE CAKES OF VERSAILLES, IFC Films, 2020. Trailer can be found here:

https://www.youtube.com/watch?v=Cz49ArxyW4k&ab_channel=IFCFilms

Featured in BBC- 4 Radio Program: *Street Cry Goodbyes. A celebration in music and sound of the disappearing cries of street vendors, past and present.* Aired 28 February, 2019, produced by Andrew McGibbon and Nick Romero, available here:

<https://www.bbc.co.uk/sounds/play/m0002r65>

Speaker, "Feast of Versailles with Yotam Ottolenghi," Metropolitan Museum of Art, June 2018.

Panelist, “Cookbooks and History,” organized by the New York Academy of Medicine, at the *Food Book Fair*, Brooklyn, April 2015.

Panelist, “Old Masters, New Voices. A Panel Discussion on Food in Art,” Sotheby’s, January 2015.

Historical Consultant, opening banquet for exhibition, *Pontormo, Bronzino and the Medici: The Transformation of the Renaissance Portrait in Florence*, November 2004.

Television appearance with Donna Hanover and David Rosengarten, “In Food Today,” Television Food Network, (TVFN), Thursday, February 26, 1998.

Interviewed on “Food Talk with Arthur Schwartz,” WOR Radio, June 26, 1997.

New York correspondent, *Kunstschrift*, 1997

Wrote a column on the arts scene in New York for this bi-monthly arts magazine published by the Openbaar Kunstbezit, Rotterdam, Netherlands.

PROFESSIONAL SERVICE:

Advisory Board, Amsterdam University Press series: Food Culture, Food History (13th – 19th centuries)

Program Committee, Renaissance Society of America, 2014, 2015

Nelson Prize Committee, Renaissance Society of America, 2021

Reader/reviewer for:

Art Bulletin

Journal of Early Modern History

West 86th: A Journal of Decorative Arts, Design History, and Material Culture

Brill

Le Studium, Tours

PROFESSIONAL ASSOCIATIONS:

International Council of Museums

College Art Association

Renaissance Society of America