

JEFFREY LAIRD COLLINS

Professor of Art History and Material Culture
Bard Graduate Center
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EDUCATION

YALE UNIVERSITY

- Ph.D. History of Art, 1994
 - *Dissertation*: “Arsenals of Art: The Patronage of Pope Pius VI and the End of the *Ancien Régime*” George L. Hersey, advisor (Blanshard Dissertation Prize)
 - *General Examinations*: Italian Painting, 17-18C; Italian Architecture, 17-18C; Reception of Ancient Sculpture, 15-18C; American Decorative Arts and Material Culture, 17C
- M.Phil. History of Art, 1991
- M.A. History of Art, 1990
- B.A. *Summa cum laude*. American Studies, with Distinction in the Major, 1985
 - *Thesis*: “Religion and Politics in West New Jersey: The Keithian Controversy, 1691-1702”

UNIVERSITY OF CAMBRIDGE (U.K.)

- M.A. History of Art, 1994
- B.A. (First-class Honours). History of Art, 1987
 - *Thesis*: “The Life and Architecture of R. R. Rowe (1824-99)”
 - *Triplos Examinations*: The Patronage of Louis XIV at Versailles; British Romantic Painting and Sculpture; Architecture in Britain, France, and Germany, 1750-1850

ACADEMIC APPOINTMENTS

BARD GRADUATE CENTER, New York, NY
PROFESSOR of Art History and Material Culture, 2004-present
CHAIR of Academic Programs, 2012-16

UNIVERSITY OF WASHINGTON, Seattle, WA
ASSOCIATE PROFESSOR of Art History, 2001-2004
ADJUNCT ASSOCIATE PROFESSOR of Romance Languages and Literature, 2001-04
ASSISTANT PROFESSOR of Art History, 1994-2001

SELECTED FELLOWSHIPS AND AWARDS

2010	Getty Scholar, Getty Research Institute, Los Angeles
2009	National Endowment for the Humanities Fellowship
2001-02	American Philosophical Society Sabbatical Fellowship
2000	Gladys Kriebel Delmas Grant for Independent Research in the Veneto
1999-2000	Society of Scholars, Walter Chapin Simpson Center for the Humanities
1999	Teaching Fellowship, Walter Chapin Simpson Center for the Humanities
1996-97	Rome Prize, American Academy in Rome

1992-93	Fulbright Grant, Rome, Italy
1992	Edward Maverick Scholarship, Attingham Summer School on the British Country House
1988-94	Andrew W. Mellon Fellowship in the Humanities
1985-87	Clare-Mellon Fellowship, University of Cambridge

PUBLICATIONS

Book, single author

2004 *Papacy and Politics in Eighteenth-Century Rome: Pius VI and the Arts*. New York: Cambridge University Press, 2004.

Reviews:

- *Catholic Historical Review* 91:2 (2005), pp. 378-80
- *Church History* 74:3 (2005), pp. 624-26
- *Eighteenth-Century Studies* 39:4 (2006), pp. 561-64
- *Journal of Ecclesiastical History* 56:1 (2005), pp. 184-5
- *Journal of the Society of Architectural Historians* 64:3 (2005), pp. 375-77

[*in preparation—Living Antiquity: From Muses to Museums in Enlightenment Rome*]

Books, jointly authored

2013 *History of Design: Decorative Arts and Material Culture 1400-2000*, ed. Pat Kirkham and Susan Weber. New Haven and London: Yale University Press, 2013 (50,000 words):

- Ch. 6: Spanish and Portuguese America 1400-1600, pp. 132-141
- Ch. 11: Europe 1600-1750, pp. 230-267
- Ch. 12: Spanish and Portuguese America 1600-1750, pp. 281-292
- Ch. 17: Europe 1750-1830, pp. 394-415
- Ch. 18: Spanish and Portuguese America 1750-1830, pp. 449-456

2009 *Pedro Friedeberg*, ed. Déborah Holtz and Juan Carlos Mena, essays by James Oles and Jeffrey Collins. Mexico City: Trilce Ediciones, 2009 (*published in conjunction with the exhibition "Pedro Friedeberg: arquitecto de confusiones impecables," Museo del Palacio de Bellas Artes, Oct. 2009 – Jan. 2010*) (30,000 words):

- "A través de la ventana: Pedro Friedeberg y la arquitectura sublime / Through the Window: Pedro Friedeberg's Sublime Architecture," pp. 245-344

[*in preparation with Elizabeth Bartman—The Capitoline Red Faun: Ancient and Modern Masterpiece*]

Articles, book chapters

[*in press*] "Engaging Antiquity: Putting the Muses on Display." In *Proceedings of the 34th World Congress of Art History (CIHA)*, vol. 3, pp. 246-253. Beijing: The Commercial Press.

[*in production*] "The Public Setting." In *A Cultural History of Furniture: The Age of Enlightenment, 1700-1800*, ed. Christina Anderson. London: Bloomsbury.

- [in production] “Visual Representations.” In *A Cultural History of Furniture: The Age of Exploration, 1500-1700*, ed. Christina Anderson and Elizabeth Carroll Consavari. London: Bloomsbury.
- [forthcoming] “Cultural Geographies, Geographical Cultures,” in *Journal18: A Journal of Eighteenth-Century Art and Culture #9: Field Notes* (Spring 2020), ed. Amy Freund.
- [forthcoming] “Winckelmann et la peinture: construire le sens d’un art disparu,” in *Winckelmann et l’oeuvre d’art. Matériaux et types*, ed. Cécile Colonna and Daniela Gallo. Paris: INHA.
- [forthcoming] “From Macchina to Modello: Staging the Medici Niobids.” In *Sculpture Collections: Collecting, Ordering, Displaying*, ed. Malcolm Baker and Inge Reist. Leiden and London: Brill (*Studies in the History of Collecting and Art Markets*).
- 2019 “Sites and Sightseers: Rome through Foreign Eyes.” In *A Companion to Early Modern Rome, 1492-1692*, ed. Simon Ditchfield, Pamela M. Jones, and Barbara Wisch, pp. 564-581. Leiden and London: Brill.
- 2018 “Early Modern Incense Boats: Commerce, Christianity, and Cultural Exchange” (with Meredith Martin). In *The Nomadic Object: The Challenge of World for Early Modern Religious Art*, ed. Christine Göttler and Mia M. Mochizuki, pp. 513-546. Leiden and Boston: Brill (*Intersections: Interdisciplinary Studies in Early Modern Culture*, 53).
- Reviews:
- *Journal of Jesuit Studies* 5 (2018), pp. 661-666 (Jeffrey Muller)
- 2017 “Pleasures of the Road.” In *Casanova: The Seduction of Europe*, ed. Frederick Ilchman, Thomas Michie, C.D. Dickerson III, and Esther Bell (catalogue of an exhibition in Fort Worth, San Francisco, Boston), pp. 98-113; 283-285; 306. Boston: MFA, 2017
- 2016 “Pedagogy in Plaster: Ercole Lelli and Benedict XIV’s *Gipsoteca* at Bologna’s Istituto delle Scienze e delle Arti.” In *Benedict XIV and the Enlightenment: Art, Science, and Spirituality*, ed. Rebecca Messbarger, Christopher M. S. Johns, and Philip Gavitt, pp. 391-418. Toronto: University of Toronto Press, 2016.
- 2014 “Rank and Display: The Papal Model.” In *Display of Art in the Roman Palace, 1550-1750*, ed. Gail Feigenbaum, with Francesco Freddolini, pp. 73-75. Los Angeles: Getty Research Institute, 2014.
- 2012 “Museo Pio-Clementino, Vatican City: Ideology and Aesthetics in the Age of the Grand Tour.” In *The First Modern Museums of Art: The Birth of an Institution in 18th- and Early 19th-Century Europe*, ed. Carole Paul, pp. 112-143. Los Angeles: The J. Paul Getty Museum, 2012.
- Reviews:
- *caa.reviews* (2015.52; Andrée Hayum)
 - *Curator: The Museum Journal* 56:4 (2013), pp. 465-468 (David Carrier)
 - *Eighteenth-Century Studies* 47:1 (2013), pp. 87-88 (Patrick Norris)

- 2010 “A Nation of Statues: Museums and Identity in Eighteenth-Century Rome.” In *Architectural Space in the Eighteenth Century: Constructing Identities and Interiors*, ed. Denise Baxter and Meredith Martin, pp. 187-214. Farnham: Ashgate, 2010.
- Reviews:
- *Journal of the Society of Architectural Historians* 70:4 (2011), pp. 538-539 (Michael Yonan)
 - *Journal of Art Historiography* 7 (2012; Mimi Hellman)
 - *caa.reviews* (20011.142; Heather Hyde Minor)
- 2010 “Know Thy Time: Batoni and Pius VI.” In *Intorno a Batoni: Atti del Convegno Internazionale*, ed. Liliana Barroero, pp. 107-130. Lucca: Fondazione Ragghianti, 2010.
- 2008 “Marshaling the Muses: The Vatican’s Pio-Clementino Museum and the Greek Ideal,” *Studies in the Decorative Arts* 16, no. 1 (Fall-Winter 2008-2009), pp. 35-63.
- 2006 “Power and Art at Casino Borghese: Scipione, Gianlorenzo, Maffeo.” In *La imagen política [The Political Image]: XXV Coloquio Internacional de Historia del Arte*, ed. Cuauhtémoc Medina, pp. 243-283. Mexico City: Universidad Nacional Autónoma de Mexico, Instituto de Investigaciones Estéticas, 2006.
- 2001 “What’s Love Got to Do with It? Passion, Creativity, and the Cinematic Construction of Baroque Art.” In *Amor y desamor en las artes [Love and Disaffection in the Arts]: XXIII Coloquio Internacional de Historia del Arte*, ed. Arnulfo Herrera Curiel, pp. 27-55. Mexico City: Universidad Nacional Autónoma de Mexico, Instituto de Investigaciones Estéticas, 2001.
- 2000 “The Gods’ Abode: Pius VI and the Invention of the Vatican Museum.” In *The Impact of Italy: The Grand Tour and Beyond*, edited by Clare Hornsby, 173-94. London: The British School at Rome, 2000.
- Reviews:
- *Times Literary Supplement*, 25 May 2001
 - *Eighteenth-Century Studies* 35:4 (2002), pp. 656-59 at 659 (Adrienne Ward, “Reflections and Refractions of Italy in Britain”)
 - *Eighteenth-Century Life* 28:1 (2004), pp. 136-65 at 147-48 (John Wilton-Ely, “Classic Ground’: Britain, Italy, and the Grand Tour”)
 - *Journal of Modern Italian Studies* 10:2 (2005), pp. 183-99 at 195 (Barbara Ann Naddeo, “Cultural Capitals and Cosmopolitanism in Eighteenth-Century Italy: The Historiography and Italy on the Grand Tour”)
- 2000 “Obelisks as Artifacts in Early Modern Rome: Collecting the Ultimate Antiques,” *Ricerche di Storia dell’Arte* 72 (2000), pp. 49-68 [Special issue *Viewing Antiquity: The Grand Tour, Antiquarianism, and Collecting*, ed. Louis Marchesano and Carole Paul].
- 2000 “*In Vino Vanitas?* Death and the Cellarette in Empire New York.” In *American Artifacts: Essays in Material Culture*, ed. Jules D. Prown and Kenneth Haltman, pp. 46-69. East Lansing, MI: Michigan State University Press, 2000.
- Reviews:

- *The Pennsylvania Magazine of History and Biography* 126:2 (2002), pp. 355-357 (Gerald W. R. Ward)
- *Winterthur Portfolio* 36:4 (2001), pp. 245-248 (Gretchen T. Buggeln)

- 2000 “Obelisk Designs by Giovanni Stern,” *The Burlington Magazine* 142, no. 1163 (February 2000), pp. 90-100.
- 2000 “Tommaso Maria Conca,” in *Art in Rome in the Eighteenth Century*, ed. Edgar P. Bowron and Joseph J. Rishel (catalogue of an exhibition in Philadelphia and Houston), pp. 494-95. London: Merrill, 2000.
- 1997 “*Non Tenuis Gloria*: The Quirinal Obelisk from Theory to Practice,” *Memoirs of the American Academy in Rome* 42 (1997), pp. 187-245.
- 1991 “Prototype, Posing and Preference in the Book Illustrations of Simeon Solomon and Frederick Sandys.” In *Pocket Cathedrals: Pre-Raphaelite Book Illustration*, ed. Susan Casteras, pp. 79-91. New Haven: Yale Center for British Art, 1991.

Book and exhibition reviews

- [forthcoming] Paolo Coen, ed., *The Art Market in Rome in the Eighteenth Century: A Study in the Social History of Art* (Leiden: Brill, 2019), *Journal of Art Historiography*
- 2013 *The English Prize: The Capture of the Westmorland, An Episode of the Grand Tour*, ed. María Dolores Sánchez-Jáuregi and Scott Wilcox [New Haven: Yale University Press, 2012; exhibition Oxford and New Haven] [<http://www.caareviews.org/reviews/2181>].
- 2013 Alden Cavanagh and Michael E. Yonan, eds., *The Cultural Aesthetics of Eighteenth-Century Porcelain* [Farnham, Surrey, and Burlington, VT: Ashgate, 2010], *Winterthur Portfolio* 47:1 (Spring 2013), pp. 109-110.
- 2011 Nigel Aston, *Art and Religion in Eighteenth-Century Europe* [London: Reaktion Books, 2009], *Journal of Modern History* 83, no. 2 (June 2011), pp. 394-396.
- 2008 Emma Barker, *Greuze and the Painting of Sentiment* [Cambridge and NY: Cambridge University Press, 2005]; Mary Tavener Holmes, *Nicholas Lancret: Dance Before a Fountain* [Los Angeles: Getty Museum Studies on Art, 2006]; Melissa Hyde, *Making Up the Rococo: François Boucher and his Critics* [Los Angeles: Getty Research Institute, 2006]; Jennifer D. Milam, *Fragonard’s Playful Paintings: Visual Games in Rococo Art* [Manchester: Manchester U. Press, 2007]; all in review essay “Style and Society: Painting in Eighteenth-Century France,” *Eighteenth-Century Studies* 41:4 (Summer 2008), pp. 568-574.
- 2008 Edgar Peters Bowron and Peter Björn Kerber, *Pompeo Batoni: Prince of Painters in Eighteenth-Century Rome* [New Haven: Yale University Press, 2007; exhibition Houston] [<http://www.caareviews.org/reviews/1105>].

- 2007 Vicky Coltman, *Fabricating the Antique: Neoclassicism in Britain, 1760-1800* [Chicago and London: The University of Chicago Press, 2006], in *Bryn Mawr Classical Review* 2007.05.39 [ccat.sas.upenn.edu/bmcr/2007/2007-05-39.html].
- 2007 *Canaletto in England: A Venetian Artist Abroad, 1746-1755*, ed. Charles Beddington [New Haven and London: Yale University Press, 2006; exhibition New Haven and London] [<http://www.caareviews.org/detail.lasso?rev=canaletto-collins>].
- 2006 *Il Tempio Vaticano 1694: Carlo Fontana*, ed. Giovanna Curcio, with contributions by C. Baglione, A. Bruschi, F. Camerota, F. Coarelli, S. De Blaauw, N. Grillitsch, H. Hager, T. Marder, S. McPhee, C. Tessari, C. Thoenes [Milan: Electa, 2003], *Journal of the Society of Architectural Historians* 65:2 (June 2006), pp. 308-10.
- 2005 *Watteau et la Fête Galante* [Paris: Réunion de Musées Nationaux, 2004; catalogue of an exhibition at the Musée des Beaux-Arts, Valenciennes], *Eighteenth-Century Studies* 38:4 (Summer 2005), pp. 691-96.
- 2002 *Athanasius Kircher, S. J.: Il Museo del Mondo*, ed. Eugenio Lo Sardo [Rome: Edizioni de Luca, 2001; exhibition Rome], *Kunstchronik* 12 (December 2002), pp. 596-602.
- 2001 *Canaletto: Prima Maniera*, ed. Bożena Anna Kowalczyk [Milan: Electa, 2001; catalogue of an exhibition at Fondazione Giorgio Cini, Venice], in “Venetian Visions,” *Eighteenth-Century Studies* 35:1 (Autumn 2001), pp. 101-08; *Bernardo Bellotto: 1722-1780*, ed. Bożena Anna Kowalczyk and Monica da Cortà Fumei [Milan: Electa, 2001; catalogue of an exhibition at Museo Correr, Venice, and Museum of Fine Arts, Houston], in review essay “Venetian Visions,” *Eighteenth-Century Studies* 35:1 (Autumn 2001), pp. 101-08.
- 2001 *Making a Prince’s Museum: Drawings for the Late-Eighteenth-Century Redecoration of the Villa Borghese*, by Carole Paul, with an essay by Alberta Campitelli [Los Angeles: Getty Research Institute, 2000; catalogue of an exhibition at the Getty Research Institute], *Eighteenth-Century Studies* 34:2 (Winter 2001), pp. 280-85.
- 2000 *Porcelain Stories: From China to Europe*, by Julie Emerson, Jennifer Chen, and Mimi Gardner Gates [Seattle: Seattle Art Museum, 2000; catalogue of an exhibition at the Seattle Art Museum], *Eighteenth-Century Studies* 34:1 (Autumn 2000), pp. 115-20.
- 1999 *Donato Creti: Melancholy and Perfection*, ed. Eugenio Riccòmini and Carla Bernardini, in cooperation with Keith Christiansen [Milan: Olivares, 1998; catalogue of an exhibition at the Metropolitan Museum of Art, New York], *Eighteenth-Century Studies* 32:4 (Summer 1999), pp. 570-73.
- 1997 *Grand Tour: The Lure of Italy in the Eighteenth Century*, ed. Andrew Wilton and Ilaria Bignamini [London: Tate Gallery Publishing, 1996; catalogue of an exhibition at the Tate Gallery, London, and the Palazzo delle Esposizioni, Rome], *Journal of the Society of Architectural Historians* 56:4 (December 1997), pp. 499-502.
- 1997 *Petitot: Un Artista del Settecento Europeo a Parma*, ed. Giorgio Cusatelli, Giuseppe Cirillo, and Anna Mavilla [Parma: U. Guanda, 1997; catalogue of an exhibition in

Parma], *Journal of the Society of Architectural Historians* 56:4 (December 1997), pp. 499-502.

Translations

- 1997 *Venere Vincitrice: la Sala di Paolina Bonaparte alla Galleria Borghese*. Rome: Edizioni dell'Elefante, 1997 (Claudio Strinati, "Daring Ordered by Reason," pp. 157-62; Alba Costamagna, "Prelude," pp. 163-65; Kristina Herrmann Fiore, "Unpublished Letters on the Statue of Pauline Borghese," pp. 201-14)

INVITED LECTURES/CONFERENCE PAPERS & PANELS

- 2019 "Forging Ahead: Old Fakes, New Directions" (in *Valuing Forgery: Ancient Rome between Authenticity and Fraud*, Rice University, 21-22 February)
- 2019 "The Power of Patronage: Luigi Valadier and Pope Pius VI" (Frick Collection, 16 January)
- 2018 "Winckelmann's Walls: Making Sense of a Lost Art" (in *Winckelmann et l'oeuvre d'art. Matériaux et types*, Institut national d'histoire de l'art and Deutsches Forum für Kunstgeschichte/Centre allemand d'histoire de l'art, Paris, 26-27 November)
- 2018 "*Docere, Delectare, Movere*: Arts of Persuasion in Roman Baroque Churches" (Yale Humanities in Rome Summer Program [HUMS S250], 18 June)
- 2018 "Repair or Reinvention: Recreating the Red Faun" (HECAA at 25, Dallas, 3 November)
- 2017 "Public Spaces: Museums in Eighteenth-Century Rome" (NYU, 8 November)
- 2017 "Egentium Votis: Francesco Riccardi, Giovacchino Fortini, and the Art of Self-Promotion" (in *Full Circle: The Medal in Art History*, Frick Collection, 8 September)
- 2017 "Eyewitness Views: A Bigger Picture" (in *Reportage and Representation: View Painting as Historical Witness*, J. Paul Getty Museum, 28 May)
- 2017 "Staging Statues: The Challenge of the Group" (in *Collecting Sculpture from the Seventeenth Century to the Present*, Frick Center for the History of Collecting, 20 May)
- 2017 "Ship Shape: Incense Boats Across the Early Modern World" (The Norman L. and Rosalea J. Goldberg Lecture in Art History, Vanderbilt University, 13 April)
- 2016 [organizer and co-chair, with Meredith Martin and Robert Wellington] *Versailles in the World, 1660-1789* (NYU/Metropolitan Museum of Art)
- 2016 "From Ditch to Nitch: Putting the Muses on Display" (34th World Congress of Art History [CIHA], Beijing)
- 2016 "Display and its Discontents: Eighteenth-Century Museum Installations in Context" (China Academy of Art, Hangzhou, 13 September)
- 2016 "Counting the Woodcocks: Snapshots from the Tour" (in *Digitizing the Grand Tour: A Workshop on the Worlds and Lives of Eighteenth-Century Travelers to Italy*, Stanford University Humanities Center, 4-5 March)
- 2016 "Fleets of Little Gilded Vessels: Incense Boats in Global Context" (with Meredith Martin, in *The Nomadic Object: Early Modern Religious Art in Global Contact*, NYU Abu Dhabi Institute, 18-20 March)
- 2015 "France vs. Italy? Bernini in Paris" (Maison Française, Columbia University, 19 April)
- 2015 "Decorative Arts or Design: What's in a Name?" (Franz Mayer Museum, Mexico City, 22 February)
- 2015 "Digging the Villa of Cassius" (Los Angeles, American Society for Eighteenth-Century Studies [ASECS] Annual Conference)

- 2014 “From Ditch to Nitch: Making the Vatican Museum” (Keynote lecture at the 15th David Nichol Smith Seminar in Eighteenth-Century Studies [*Ideas and Enlightenment: The Long Eighteenth Century*], University of Sydney)
- 2014 “From Italy to England: Furniture Designs by William Kent” (Bruce Museum, Greenwich, CT)
- 2014 “Museums and the Cult of Neoclassicism” (Institute of Fine Arts, NYU, New York)
- 2014 [chair, with Meredith Martin: “New Approaches to Eighteenth-Century Gardens,” ASECS Annual Conference, Williamsburg]
- 2013 “More is More: Piranesi and Design” (in *Piranesi, Rome, and the Arts of Design*, San Diego Museum of Art, 30 March)
- 2013 [co-organizer and chair: *Re-Presenting William Kent*, Bard Graduate Center]
- 2012 “Interior Designs: Imagining the Museum in Eighteenth-Century Italy” (Institute of Art History, University of Bern, 12 Dec.)
- 2012 “Cornelis Troost: Fashioning Satire in Eighteenth-Century Holland” (June; in *Du projet à l’objet: une approche critique de l’histoire du vêtement*, Institut National de l’Histoire de l’Art, Paris)
- 2012 “Exporting the Antique: Benedict XIV and Plaster Casts” (in *The Enlightenment Pope: Benedict XIV (1675-1758)*, Washington University, St. Louis University, and the Missouri History Museum, 30 April-2 May)
- 2011 “Cornelis Troost: Fashioning Satire in Eighteenth-Century Holland” (ASECS Annual Conference, Vancouver)
- 2011 “Spaces of Cosmopolitanism” (College Art Association [CAA] Annual Conference, New York)
- 2010 “Marshaling the Muses at the Museo Pio-Clementino: Project Update” (Getty Research Institute, Los Angeles)
- 2009 “Institutionalizing Desire: Collections and Conservation in Eighteenth-Century Rome” (in *The Taste for the Antique in Early Modern Europe*, Getty Villa, Malibu)
- 2009 “*KAIPON TNΩΘI*: Batoni and Pius VI” (in *Intorno a Batoni*, Palazzo degli Esposizioni, Rome)
- 2008 “The Secret Life of Statues: From Muses to Museums at the Vatican” (University of Washington Rome Center)
- 2008 “From France to America: Transformations of the Empire Style” (High Museum of Art, Atlanta)
- 2007 “Viewing Ancient Sculpture in Eighteenth-Century Rome” (The Johns Hopkins University/Baltimore Museum of Art)
- 2007 “St. Peter and the Pallia: Revealing History in the Catholic Enlightenment” (ASECS Annual Conference, Atlanta)
- 2007 [organizer and chair: *Rediscovering Antiquity in the Eighteenth Century: James “Athenian” Stuart in Context*, Bard Graduate Center]
- 2006 “Marshaling the Muses: The Pio-Clementino and the Greek Ideal” (Daniel H. Silberberg Lecture at the Institute of Fine Arts, NYU, New York)
- 2006 “Marshaling the Muses: Visualizing Greece in Papal Rome” (Tilley Lecture at the University of Puget Sound, Tacoma)
- 2006 “Marshaling the Muses: Visualizing Greece in Papal Rome” (Columbia University Seminar in Eighteenth-Century European Culture, New York)
- 2006 “Exhibiting Greece in Papal Rome” (Montreal, ASECS Annual Conference)
- 2006 “Survival or Revival? Carlo Marchionni’s Vatican Sacristy in Context” (Canadian Center for Architecture, Montreal)
- 2006 “From Retz to Rambouillet: The Nature of Antiquity in French Neoclassicism” (Françoise and Georges Selz Endowed Lecture in Eighteenth- and Nineteenth-Century French Art and Culture, Bard Graduate Center)

- 2004 [co-chair, with Margaret Carroll: “Open Session: Baroque Art,” CAA Annual Conference, Seattle]
- 2003 “Money and Vision: Medici Art Patronage in Renaissance Florence” (YPO Florence University)
- 2003 “The Politics of Taste: Pius VI and the Decorative Arts in Eighteenth-Century Rome” (Bard Graduate Center)
- 2003 “Capuchin Saints and the Catholic Enlightenment at San Lorenzo Nuovo” (New York, College Art Association Annual Conference)
- 2003 “Megalithomania: Obelisks and Empire in Papal Rome” (American Philosophical Society annual meeting, Philadelphia)
- 2001 “Musing on the Muses: Visconti, Simonetti, and Conca at the Vatican” (in the conference *Gusto Antico-Gusto Moderno-Buon Gusto*, Bibliotheca Hertziana, Rome)
- 2001 “Power and Art at Casino Borghese: Scipione, Gianlorenzo, Maffeo” (XXV Coloquio Internacional de Historia del Arte, Instituto de Investigaciones Estéticas, Universidad Nacional Autónoma de México, S. Luis Potosí)
- 2000 “From Muses to Museology: Tommaso Conca and the Papal Apollo” (ASECS Annual Conference, Philadelphia)
- 2000 “Obelisks, Papacy, and Power: Collecting the Ultimate Antiques” (in the conference *Viewing Antiquity: The Grand Tour, Antiquarianism, and Collecting*, Getty Research Institute, Los Angeles)
- 2000 [chair: “Art and Mythology, 1600-1800: New Perspectives,” CAA Annual Conference, Chicago]
- 1999 “A Light in the Dark: Derek Jarman, Caravaggio, and the Creative Process” (CAA Annual Conference, Los Angeles)
- 1999 “What’s Love Got to Do With It? Passion, Creativity, and the Cinematic Construction of Baroque Art” (XXIII Coloquio Internacional de Historia del Arte, Instituto de Investigaciones Estéticas, Universidad Nacional Autónoma de México Xalapa)
- 1998 “Frozen Music: Splendor and Transparency in German Baroque Art” (inaugural lecture for Seattle Baroque Orchestra’s 1998-99 season, Seattle, WA)
- 1997 “The Gods’ Abode: Pius VI and the Invention of the Vatican Museum” (British School at Rome)
- 1997 “*Pio VI Urbanista*: Politics and Town Planning in Settecento Rome” (American Academy in Rome)
- 1996 “*In Vino Vanitas*: A Sarcophagus-Cellarette in Federal New York” (CAA Annual Conference, Boston)
- 1996 “Dinner is Served: The Art of Eating in 19th-Century America” (Seattle Art Museum)
- 1995 “Carlo Marchionni’s Vatican Sacristy and the Politics of Baroque Style” (ASECS Annual Conference, Tucson)
- 1994 “Papal Museology on the Threshold of Modernity” (CAA Annual Conference, New York)
- 1992 “Representing Representation: Domenico Remps’ *Cabinet of Curiosities* and the Defense of Painting” (in the Boston University/Museum of Fine Arts Symposium in History of Art, Boston)
- 1991 “From Vamps to Valkyries: Women in the Art of Frederick Sandys” (Yale Center for British Art, New Haven)

COURSES TAUGHT

Bard Graduate Center [all M.A./Ph.D.]

- 500-501 Objects in Context: Survey of Decorative Arts, Design History, and Material Culture
- 502 Approaches to the Object (with A. Glass [2015], A. Balbale [2017], M. Linn [2018])

- 522 Arts of the Baroque
590 Bard Term Abroad / Bard Travel Program
- 2004: Amsterdam/Paris
 - 2006: Paris
 - 2007: Paris
 - 2008: Paris
 - 2010: Córdoba/Seville/Madrid
 - 2013: London
 - 2019: Paris
- 608 Western Europe in the Eighteenth Century
674 Society and the Arts in Eighteenth-Century France
675 Versailles: Palace and People
679 Neoclassicism in Europe and America
686 Furniture and Furnishings in Early Modern France
763 The Monument: Designs and Meanings
777 Readings in Early Modern Visual and Material Culture
782 Latin America and the Hispanic World
793 The Grand Tour
888 Interwoven Globe: The Worldwide Textile Trade, 1500-1800 (with Met curators Amelia Peck and Melinda Watt)
891 The England of William Kent
911 From Ditch to Nitch: Making the Vatican Museum
936 Viceregal America: Visual and Material Cultures
975 Learning to Look: Principles of Connoisseurship (with Frick curator Charlotte Vignon)
997 From Temples to Museums: Afterlives of Classical Statues (with Caspar Meyer)

University of Washington [* = graduate seminar]

- Art H 203 Introduction to Western Art, Renaissance to the Present
Art H 373 Baroque Art
Art H 397 Art and Politics in Rome from Augustus to Mussolini (in Art History Seminar in Rome)
Art H 400 Culture and Society in the Baroque World (with B. Schmidt, = History 403)
Art H 400 Italian Baroque Painting
Art H 400 American Decorative Arts
Art H 471 Rome in the Seventeenth Century
Art H 497 Bernini and the Roman Baroque (in Art History Seminar in Rome)
*Art H 504 Research Methods in Art History
*Art H 509 Museums and Museology from the Wunderkammer to the Guggenheim (= Comp Lit 596/Humanities 596)
*Art H 577 The Baroque Portrait
*Art H 577 Caravaggio and Caravaggism
*Art H 577 Common Lives: Genre Painting in Europe, 1500-1800

GRADUATE SUPERVISION*Doctoral Committees*

- Matthew Keagle, *“An Uniform Is Granted by All to be Absolutely Necessary”*: A Cultural History of Military Dress in the Revolutionary Atlantic (chair)
- Joyce Denney, *The Story of Troy Finds a Home in Macau: A Set of Multicultural Embroidered Hangings of the Seventeenth Century*
- Shax Riegler, *Mario Praz, Collector and Historian*
- Tom Tredway, *Van Day Truex and Postwar American Design*
- 2018 Mei Mei Rado, *The Empire’s New Cloth: Western Textile, and Imperial Identity at the Eighteenth-Century Qing Court*
- 2012 Amy Sande-Friedman: *Kenneth Snelson and the Science of Sculpture in 1960s America*
- 2011 (Columbia University) Christina Ferando: *Staging Canova: Sculpture, Connoisseurship and Display, 1780-1843*
- 2006 (Columbia University) Robin Thomas: *Charles of Bourbon’s Naples: Architecture and Urbanism*
- 2004 (UW) Linda Williams: *The Art of Love and Marriage in Renaissance Rome*
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- 1998 (UW) Donna Baker: *The Artistic and Sociological Imagery of the Merchant-Banker on the Book Covers of the Biccherna in Siena in the Early Renaissance*

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- 2015 Cabelle Ahn, *“Skinned Sculptures: Paper, Plaster, and Pose in Jean-Galbert Salvage’s Anatomie du Gladiateur combattant (1812)”* (chair)
- 2014 Alizzandra Baldenebro, *“Flowers, Figures, Fragments: Revisiting André-Charles Boulle’s Marquetry Cabinets-on-Stands”* (chair)
- 2014 Hannah Kinney, *“Material of Memory: The Doccia Porcelain Factory’s Statue a Grandezza Naturale (1745-1757)”* (chair)
- 2014 Ana M. Gutierrez-Folch, *“The Neoclassical Klismos Chair: Early Sources and Avenues of Diffusion”*
- 2013 Christine Griffiths, *“‘Not Forgetting his Perfumed Gloves’: Accessorizing Scent in Eighteenth-Century England”*
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- 2010 Grace Chuang, “The Role of the Savant and the Académie Royale des Sciences in Porcelain Research and Development in France, 1715 to 1772”
- 2010 Alexis Romano, “Emmanuelle Khanh and the Development of Stylisme in 1960s Paris”
- 2008 Anna Steinhardt, “*La Reine et la Fermière*: Marie-Antoinette’s Hameau in Context” (chair)
- 2008 Jenna Wainright, “Collecting Junk: Providence Throwaway Style, 1995-Present”
- 2008 Natalie Espinosa, “*Arquitectura/México*: Case Study of an Architecture and Design Magazine, 1938-1949”
- 2007 Christina Kretschmer: “Jean Hauré: Entrepreneur du Garde-Meuble” (chair)
- 2007 Rebecca Tilles: “Reconstruction of Marie-Antoinette’s *Corbeille de Mariage*: A Model of Royal Commemorative Furniture and Early Neoclassical Design” (chair)
- 2006 Csongor Kis: “*Le Sacerdotesse dell’Atene d’Italia*: Royal Female Patronage at the Bourbon Court of Parma in the Second Half of the Eighteenth Century” (chair)
- 2006 Katherine Hall: “The Use and Significance of Mirrors in Eighteenth-Century French Interiors” (chair)
- 2006 Carolyn Bedrosian: “Eighteenth-Century France in the Gilded Age: Eleanore Elkins Widener Rice”
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- 2005 Amy Sande-Friedman: “Hero, Horror, and Heartache: Captain James Cook in Word and Image, 1768-1805” (chair)
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- 1999 (UW) Dickson Preston: “Henry Salt and the Ethiopians” (chair)
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- 1997 (UW) J. Nicholas Napoli: “The Accademia di S. Luca in the Seventeenth Century: Theory, Practice, and Legitimacy” (chair)
- 1996 (UW) Julie Perko: “Museum Education: An Interpretation” (practicum, Seattle Art Museum) (chair)
- 1996 (UW) Brigitte Dillman-Cruce: *Visions of Love and Life: Pre-Raphaelite Art* (UW practicum, Seattle Art Museum)

- Nominated for UW Outstanding Graduate Mentor Award, 1999
- Nominated for Graduate Mentoring Award, ASECS, 2007

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2004-6	Library Committee
2002-03	(UW) Chair, Division of Art History
2002-03	(UW) Executive Committee, Danz Courses in the Humanities
2000-03	(UW) Executive Board, Walter Chapin Simpson Center for the Humanities
1996-2003	(UW) Founding Director, Art History Seminar in Rome
1997-98	(UW) Chair, Northern European Search Committee
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- *Journal of Art Historiography* [online]
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- Oxford Bibliographies in Atlantic History
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References on request