

SARAH K. KOZLOWSKI

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Center for the Art and Architectural History of Port Cities "La Capraia"
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EDUCATION

- 2010 PhD, Yale University, Department of the History of Art
- 2007 MPhil, Yale University, Department of the History of Art
- 2005 MA, Yale University, Department of the History of Art
- 2002 MA, Williams College Graduate Program in the History of Art
- 2000 BA, Wheaton College (*Summa cum laude*, Phi Beta Kappa, Art History Departmental Honors), Major in Art History, Minor in French
- 1998-1999 Hamilton College Junior Year In Paris / École du Louvre

PROFESSIONAL APPOINTMENTS

- Sept. 2018-present Director, Center for the Art and Architectural History of Port Cities "La Capraia", Museo e Real Bosco di Capodimonte
- Feb. 2015-present Associate Director and Head of Research & Scholarly Programs, The Edith O'Donnell Institute of Art History, The University of Texas at Dallas (Acting Director 2018-2019)
- Fall 2013-Spring 2014 Fellow, Global Early Modern Studies Seminar, Dedman College Interdisciplinary Institute, Southern Methodist University
- Fall 2012-Spring 2013 Visiting Lecturer, Southern Methodist University, Department of Art History

Summer 2010	Visiting Lecturer, Southern Methodist University, Department of Art History
Fall 2006-Spring 2007	Graduate Teaching Fellow, Yale University, Department of the History of Art
Fall 2005-Spring 2006	Graduate Research Fellow, Yale University Art Gallery, Department of Early European Art
Summer 2004	Studio Assistant to Jenny Holzer, American Academy in Rome
Spring-Summer 2003	Research Assistant to Christopher S. Wood, American Academy in Rome
Spring 2003	American Academy in Rome, editing, photo editing, and production for <i>Index 2003: Fellows and Residents at the American Academy in Rome</i> (Milan: Charta, 2003)
Fall 2002	Studio Assistant to Kristin Jones, Rome
Summer 2002	Studio Intern, Jenny Holzer Studio, Hoosick Falls, NY
Summer 2001	Graduate Curatorial Intern, Williams College Museum of Art
Fall 2000-Spring 2001	Graduate Teaching Assistant, Williams College, Department of Art History and Studio Art
Winter 1999-2000	Intern, Sotheby's, Boston, MA
Summer 1999	Research Assistant to Marcia B. Hall, American Academy in Rome
Summer 1998	Intern, Museum of Fine Arts Boston, Department of European Decorative Art and Sculpture and Department of the Registrar

GRANTS, FELLOWSHIPS, AND AWARDS

Spring 2023	Getty Research Institute, Library Research Grant, for the project “The <i>Diptych of Delphine de Signe</i> : Touch, Movement, and Transformation in Early Italian Panel Painting”
2019	The Samuel H. Kress Foundation, grant to The Edith O’Donnell Institute of Art History / Center for the Art and Architectural History of Port Cities “La Capraia” to support the field seminar <i>Gateways to Medieval Naples</i> (June 2022, see below)

2017	The Robert Lehman Foundation, grant to The Edith O'Donnell Institute of Art History to support the site-based conference <i>Naples and the Museo e Real Bosco di Capodimonte in a Global Context</i> (October 2017, see below)
Fall 2013-Spring 2014	Global Early Modern Studies Fellowship, Dedman College Interdisciplinary Institute, Southern Methodist University
2009	Medieval Academy of America, Frederick C. Lane Dissertation Grant
2009	The Pittsburgh Foundation, Walter Read Hovey Memorial Fund Award
Fall 2008-Spring 2010	Yale University, Department of the History of Art, Dissertation Fellowship
Fall 2004-Spring 2008	Yale University, Department of the History of Art, Graduate Fellowship
Fall 2001-Spring 2002	Williams College Graduate Program in the History of Art, Prendergast Fellowship
Spring 2000	Phi Beta Kappa
Spring 2000	Wheaton College, History of Art Prize
Spring 2000	Wheaton College, Helen & Irma Weiland Fellowship
Spring 2000	Wheaton College, Grace F. Shepard Phi Beta Kappa Scholarship
Summer 1999	Wheaton College, Davis Fellowship

PUBLICATIONS

Forthcoming	“Touch, Movement, and Transformation in the <i>Diptych of Delphine de Signe</i> ,” in <i>Women and Gender in Trecento Art and Architecture</i> , ed. Judith Steinhoff (Turnhout: Brepols, forthcoming).
Forthcoming	“Contemporary art in Naples and the Neapolitan <i>veduta</i> : reconfigurations of place, representation, and public,” with Francesca Santamaria, in <i>Hybrid Marines</i> , special issue of <i>TETI journal</i> , eds. Gabriel Gee and Bryan Biggs, forthcoming.
2023	“On the multipart works of John Wilcox: a report from the artist’s archive,” <i>Athenaeum Review</i> , 8 (Spring 2023), 185-201.

- 2023 *The Architecture of Medieval Port Cities: Italy and the Mediterranean*, special issue of *Convivium*, X, no. 1 (Spring 2023), co-edited with Kristen Strehle.
- 2023 “Navigating between Port Cities Past and Present,” with Kristen Strehle, introduction to *The Architecture of Medieval Port Cities: Italy and the Mediterranean*, special issue of *Convivium*, X, no. 1 (Spring 2023), co-edited with Kristen Strehle, 15-24.
- 2023 “Itineraries of the Diptych of Andrew III of Hungary,” in *Repenser l’Histoire de l’Art Médiéval en 2023: Recueil d’études offertes à Xavier Barral i Altet*, eds. Miljenko Jurković, Elisabetta Scirocco, Arnaud Timbert, Damiana Di Bonito, and Jelena Behaim (Zagreb: Motovun, 2023), 781-796.
- 2023 Invited book review of Beth Williamson, *Reliquary Tabernacles in Fourteenth-Century Italy: Image Relic and Material Culture* (Woodbridge: Boydell Press, 2020), in *Studies in Iconography*, 44 (2023), 173-179.
- 2023 “La Capraia: A center for research springs up in the Bosco di Capodimonte,” in *Capodimonte 2015/2023: Otto anni con Sylvain Bellenger* (Naples: Paparo, 2023), 114-119.
- 2022 *Portable Panel Paintings at the Angevin Court of Naples: Mobility and Materiality in the Trecento Mediterranean*, Trecento Forum series (Turnhout: Brepols, 2022).
- Reviewed by Imogen Tedbury, *The Burlington Magazine*, 165, no. 1447 (October 2023), 1153-1154.
- 2022 “The Medieval Kingdom of Sicily Database Project: Looking Forward,” in *The Medieval Kingdom of Sicily Image Database: A Tribute to Caroline Bruzelius*, ed. Paola Vitolo (Rome: Viella, 2022), 33-35.
- 2022 A selection of works by painter Marjorie Schwarz with accompanying text, curated as *Folio* section of *Athenaeum Review* (Fall 2022), 63-69.
- 2022 “A Porcelain Room and a Teapot Prince: Maria Amalia’s *Salottino di porcellana* and *Le Prince Pot-à-Thé* in Naples,” with Sylvain Bellenger, in *Reimagining the Ballet des Porcelaines, or the Teapot Prince*, ed. Meredith Martin (Turnhout: Brepols, 2022), 153-155.
- 2022 Introduction, with Benjamin J. Lima, in *John Wilcox: Elements and Process*, vol. 6 of the six-volume catalogue *John Wilcox* (Boston: The Iohannes Project and Dallas: The Edith O’Donnell Institute of Art History, 2015-2022 [2022]), 17-19.

- 2021 “Matter and Meaning in Piero della Francesca’s Legend of the True Cross,” in *Space, Image, and Reform in Early Modern Art: The Influence of Marcia Hall*, eds. Arthur DiFuria and Ian Verstegen (Berlin: De Gruyter, 2021), 191-210.
- 2020 “Stone, Paint, Flesh: Fictive Porphyry Exteriors in a Group of Multipart Panel Paintings from Angevin Naples,” in *New Horizons in Trecento Italian Art*, eds. Bryan C. Keene and Karl Whittington (Turnhout: Brepols, 2020), 23-37.
- 2020 “Panel Painting in Fourteenth-Century Naples between the Local and the Global,” in a special issue of *Journal of Art Theory & Art History*, 5 (2020), eds. Jian Li and Weiyi Wu, 76-92. Published in Chinese as: 莎拉·K.科兹洛夫斯基著, 刘佳慧译.14世纪那不勒斯的嵌板画: 介于本土与全球之间.艺术理论与艺术史学刊, 2020 (5): 76-92.
- 2019 “Trecento Panel Painting between the Courts of Naples and Hungary: a hypothesis for Simone Martini’s Saint Ladislaus and a painting of Christ on the Cross,” *Convivium*, VI, no. 2 (Fall 2019), 78-97.
- 2018 - *Research Reports from the Center for the Art and Architectural History of Port Cities “La Capraia”*, editor, with Francesca Santamaria as editorial coordinator, published annually, 2018 - .
- 2018 *Nuove ricerche sull’arte del Quattrocento a Napoli / New Research on Art in Fifteenth-Century Naples*, special issue of *Predella*, 43-44 (2018), co-edited with Adrien Bremenkamp.
- 2018 “Jan van Eyck’s *Saint George and the Dragon* between Bruges and Naples, special issue of *Predella*, 43-44 (2018), co-edited with Adrian Bremenkamp, 155-174 and plates LXXV-LXXXI.
- 2018 “Toward a History of the Trecento Diptych: Format, Materiality, and Mobility in a Corpus of Diptychs from Angevin Naples,” *Zeitschrift für Kunstgeschichte*, 81, no. 1 (2018), 3-29.
- 2017 “Format and Materiality in the Multipart Works of John Wilcox,” in *John Wilcox: Diptychs and Polyptychs*, vol. 4 of the six-volume catalogue *John Wilcox* (Boston: The Iohannes Project and Dallas: The Edith O’Donnell Institute of Art History, 2015-2022 [2017]), 15-34.
- 2015 “Circulation, Convergence, and the Worlds of Trecento Panel Painting: Simone Martini in Naples,” *Zeitschrift für Kunstgeschichte*, 78, no. 2 (2015), 205-238.

PUBLICATIONS IN PROGRESS

In preparation	<i>An Alabaster Triptych from England to Naples</i> , article in preparation
In research phase	<i>Touch, Movement, and Transformation in Fourteenth-Century Diptychs</i>
In early research phase	“Angevin women mobilizing relics,” with Nora Lambert, project in early research phase

EXHIBITIONS

Fall 2015-Spring 2016	<i>John Wilcox: Diptychs and Polyptychs</i> , two-part exhibition co-curated with Benjamin J. Lima, The Wilcox Space, Dallas, Fall 2015-Spring 2017.
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LECTURES, PRESENTATIONS, CONFERENCE PAPERS, AND ROUNDTABLES

April 2024	Yale University, Department of the History of Art, The Pre/Early Modern Forum, invited lecture: “Touch, Movement, and Transformation in the <i>Diptych of Delphine de Signe</i> ”; workshop on material related to fifteenth-century Naples at Beinecke Rare Book and Manuscript Library
Oct. 2023	Università degli Studi di Napoli “Federico II”, Dipartimento di Studi Umanistici, invited presentation for the PhD seminar <i>Materiality and Identity in Italian Art and Architecture, 11th-18th centuries</i> , organized by Stefano D’Ovidio
Oct. 2023	Istituto di Scienze del Patrimonio Culturale / Consiglio Nazionale delle Ricerche (ISPC/CNR), Naples, discussant, book presentation of Licia Buttà, <i>Immaginare il potere: Il soffitto dipinto della Sala Magna di Palazzo Chiaromonte Steri e la cultura letteraria e artistica a Palermo nel Trecento</i> (Alexandria: Edizioni dell’Orso, 2022), organized by ISPC/CNR and the Center for the Art and Architectural History of Port Cities “La Capraia”
Sept. 2023	Barry Whistler Gallery, Dallas, participant in panel conversation about the work of John Wilcox, co-organized with The Ioannes Project and The Edith O’Donnell Institute of Art History
April 2023	Società Napoletana di Storia Patria, book presentation of <i>Portable Panel Paintings at the Angevin Court of Naples: Mobility and Materiality in the Trecento Mediterranean</i> (Turnhout: Brepols, 2022), organized by the Center for the Art and Architectural History of Port Cities “La Capraia” and the Istituto di Scienze del Patrimonio Culturale / Consiglio Nazionale delle Ricerche, with discussants Gemma Colesanti, Teresa D’Urso, Amedeo Feniello, Costanza Miliani, and Alessandra Perriccioli

- Oct. 2022 Università degli Studi della Campania “Luigi Vanvitelli”, invited presentation for doctoral students in the humanities, organized by Teresa D’Urso: “Toward a History of Female Patronage of Portable Artworks at the Angevin Court of Naples”
- Feb. 2022 Kimbell Art Museum, invited lecture (presented online due to the Covid-19 pandemic): “Portable Panel Paintings and the Medieval Court of Naples: Royal Women as Patrons, Collectors, and Gift Givers”
- 2021 Interviewed in the film *John Wilcox: The Relinquishment of Time*, directed by Sarah Reyes and Daniel Driensky, produced by The Ioannes Project, 2021
- Nov. 2020 The Edith O’Donnell Institute of Art History, invited Workshop Talk (presented online due to the Covid-19 pandemic): “Materiality and Revelation in Late Medieval Naples: A New Proposal for the Function and Configuration of the Stuttgart Apocalypse Panels”
- May 2020 Society of Architectural Historians, Annual International Conference, Seattle (convened online due to the Covid-19 pandemic), session co-chaired with Kristen Strehle: *Architecture and Mediation in Medieval Mediterranean Port Cities*
- June 2019 Courtauld Institute of Art, Courtauld Research Forum, invited presentation for a research seminar on new approaches to Sieneese art, organized by Joanna Cannon: “‘Una materialità nuova’: Simone Martini’s Louis of Toulouse Altarpiece in Naples”
- May 2019 KU Leuven, Illuminare Centre for the Study of Medieval Art, invited lecture, organized by Julie Beckers and Annelies Vogels
- March 2019 Renaissance Society of America, Annual Conference, Toronto, paper for the linked sessions *The Artistic Geography of Premodern Italy: Rethinking “Place” and “Region”*, co-chaired by Stephen J. Campbell and Stefano del Bosio: “Panel Painting in Trecento Naples after the “spatial turn”
- Nov. 2018 The Andrew Ladis Memorial Trecento Conference, Museum of Fine Arts Houston / University of Houston: “Stone, Paint, Flesh: Fictive Porphyry Exteriors in a Group of Panel Paintings from Angevin Naples”
- April 2018 University of Houston, invited presentation for art history Master’s seminar, organized by Judith Steinhoff: “Stone, Paint, Flesh”
- March 2018 Renaissance Society of America, Annual Conference, New Orleans, invited participant in the roundtable *Teaching Southern Italy*, co-chaired by Elizabeth Kassler-Taub and Fernando Loffredo

- March 2018 University of Dallas, invited lecture for the NOTAI Lecture Series, organized by Anthony Nussmeier: “Paintings, Painters, and Patrons on the Move: Trecento Naples and an Art History of Port Cities”
- Feb. 2018 The Edith O’Donnell Institute of Art History, presentation on the O’Donnell Institute’s new research center in Naples: “Toward an art history of port cities”
- Feb. 2017 *Artists’ Writings on Materials and Techniques*, conference organized by The Edith O’Donnell Institute of Art History with the participation of the Dallas Museum of Art and the Nasher Sculpture Center: “Piero: painter, writer”
- Sept. 2016 SITE 131, Dallas, invited participant in a gallery conversation about the show *Black “Paintings”*
- April 2016 Renaissance Society of America, Annual Conference, Boston, paper for the linked sessions *Art and Experience in Fifteenth-Century Naples*, co-chaired by Nicole Riesenberger and Adrian Breckenkamp: “Jan van Eyck’s *Saint George and the Dragon* from Bruges to Naples”
- April 2016 *Diptychs and Polyptychs, from the Middle Ages to Modernity*, conference organized by The Edith O’Donnell Institute of Art History: “A fourteenth-century diptych from Naples”
- Aug. 2014 Loudville Church Society Centennial Celebration, Louds Island, Maine: “A History of Loudville Church”
- March 2014 Renaissance Society of America, Annual Conference, New York: “Arnolfini’s Oranges: Figuring Convergence, Exchange, and Dissemination in Early Netherlandish Painting”
- March 2012 Renaissance Society of America, Annual Conference, Washington, D.C., paper for linked sessions in honor of Marcia Hall, co-chaired by Arthur DiFuria and Ian Verstegen: “Naturalism, authorship, and the picture as world in Simone Martini’s Icon of Louis of Toulouse”
- Oct. 2011 Sixteenth Century Society and Conference, Annual Conference, Fort Worth: “The natural, the manmade, and illusion: antique cameos in the paintings of Jan Gossart”
- March 2011 Kimbell Art Museum, invited lecture: “Circulating Likenesses: The Origins of the Portrait in Fourteenth-Century Europe”
- April 2010 The Frick Collection / Institute of Fine Arts, Symposium on the History of Art: “Simone Martini’s Louis of Toulouse Panel in Naples and its Invented Prototype”

- March 2009 Renaissance Society of America, Annual Conference, Los Angeles, paper for linked sessions on Renaissance medals, chaired by Charles Rosenberg: “Pisanello’s Drawing for a Medal of Christ and the Convergence of Icon and Portrait in Naples”
- Feb. 2009 College Art Association, Annual Conference, Los Angeles, paper for session on fifteenth- and sixteenth-century art, chaired by Mark A. Meadow: “Jacomart’s *Virgin as Advocate* in Como and a Convergence of Cult Image and Portrait in Naples around 1450”

COLLABORATIVE RESEARCH PROJECTS

- 2022-present Research collaboration between The Edith O’Donnell Institute of Art History and The Custard Institute for Spanish Art and Culture to build digital models of the porcelain rooms at the Museo e Real Bosco di Capodimonte (formerly Reggia di Portici) and the Royal Palace at Aranjuez
- 2021-present Co-Director (with Paola Vitolo) of the Medieval Kingdom of Sicily Image Database Project (<https://koseodiah.org/>), a digital archive of monuments and sites in southern Italy c. 1100-1450, now housed at the Edith O’Donnell Institute of Art History
- 2018-present Head of research collaboration between The Edith O’Donnell Institute of Art History and The Ioannes Project to document, study, and exhibit the work of the painter John Wilcox

ACADEMIC AND SCHOLARLY PROGRAMS DESIGNED AND FOUNDED

Designed and obtained approval for new Master’s Program in Art History, offered by The Edith O’Donnell Institute of Art History and the Harry W. Bass Jr. School of Arts, Humanities, and Technology, The University of Texas at Dallas (first class entered in Fall 2018)

Designed and founded the Center for the Art and Architectural History of Port Cities “La Capraia”, a collaboration between The Edith O’Donnell Institute of Art History and the Museo e Real Bosco di Capodimonte (opened doors in Fall 2018)

CONFERENCES, SITE-BASED SEMINARS, AND STUDY DAYS ORGANIZED AND CO-ORGANIZED

- June 2024 Field Studio co-organized by the Center for the Art and Architectural History of Port Cities “La Capraia”, Gabriel Gee (Franklin University Switzerland), and TETI Group

- June 2023 *Soundscapes of Naples: From the Medieval to the Early Modern*, site-based conference co-organized by the Center for the Art and Architectural History of Port Cities “La Capraia” and Butler School of Music at The University of Texas at Austin
- June 2023 *Art and Archaeology on the Bay of Naples, Antiquity to Today*, Study Residency for students in the O’Donnell Institute’s Master’s Program in Art History, co-organized and co-led with Michael L. Thomas, Heather Bowling, and Francesca Santamaria, hosted by The Oplontis Project and the Center for the Art and Architectural History of Port Cities “La Capraia”
- June 2022 *Porcelain Rooms in a Global Context*, conference and site-based scholars’ seminar, Center for the Art and Architectural History of Port Cities “La Capraia”, organized in collaboration with Meredith Martin (NYU / IFA) and the Museo e Real Bosco di Capodimonte
- June 2022 *Gateways to Medieval Naples*, site-based scholars’ seminar co-organized by the Center for the Art and Architectural History of Port Cities “La Capraia”, the Bibliotheca Hertziana – Max-Planck-Institut für Kunstgeschichte, Università degli Studi di Napoli “Federico II”, Cathleen Fleck (St. Louis University), and Janis Elliott (Texas Tech University), with a grant from the Samuel H. Kress Foundation (originally planned for June 2020, postponed due to the Covid-19 pandemic)
- June 2021 *Natural Disaster and the Bay of Naples: Artistic Encounters and Transformations*, digital research seminar co-organized by the Center for the Art and Architectural History of Port Cities “La Capraia” and Gabriel Gee (Franklin University Switzerland)
- Fall 2020-
Spring 2021 *Research seminars from La Capraia*, series of digital seminars presenting the work of research affiliates of the Center for the Art and Architectural History of Port Cities “La Capraia”
- April 2020 *Surface, Substance, Construction: A Study Day on Spanish Sculpture 1400-1700*, co-organized by The Edith O’Donnell Institute of Art History and The Meadows Museum, with Wendy Sepponen (cancelled due to the Covid-19 pandemic)
- May 2019 *Oceans, Art, and Markets: Fifty Years of International Research and Methodologies*, site-based scholars’ seminar, Center for the Art and Architectural History of Port Cities “La Capraia”, organized in collaboration with Sabina de Cavi and the research group “Merchants and Artists: Provision and Circulation of Artistic Materials and Works of Art between Genoa and Lisbon 1450-1600”
- 2018 - Annual seminars/site visits presenting the work of Research Residents at the Center for the Art and Architectural History of Port Cities “La Capraia”

- Oct. 2017 *Naples and the Museo e Real Bosco di Capodimonte in a Global Context*, site-based conference co-organized by The Edith O'Donnell Institute of Art History and the Museo e Real Bosco di Capodimonte, with a grant from the Robert Lehman Foundation
- Feb. 2017 *Artists' Writings on Materials and Techniques*, conference organized by The Edith O'Donnell Institute of Art History with the participation of the Dallas Museum of Art and the Nasher Sculpture Center
- Feb. 2016 Study day co-organized by The Edith O'Donnell Institute of Art History and the Dallas Museum of Art for the exhibition *Jackson Pollock: Blind Spots*

COURSES TAUGHT

- Spring 2025 *Power, Place, and Mobilities in Art of the Fifteenth-Century Courts*, graduate seminar in the Master's Program in Art History, The Edith O'Donnell Institute of Art History and the Harry W. Bass Jr. School of Arts, Humanities, and Technology, The University of Texas at Dallas
- Spring 2024 *Histories of Materials and Techniques*, graduate seminar in the Master's Program in Art History, The Edith O'Donnell Institute of Art History and the Harry W. Bass Jr. School of Arts, Humanities, and Technology, The University of Texas at Dallas
- Fall 2022 *Materialities and Mobilities in the Premodern World*, graduate seminar in the Master's Program in Art History, The Edith O'Donnell Institute of Art History and the Harry W. Bass Jr. School of Arts and Humanities, The University of Texas at Dallas
- Fall 2021 *Materialities and Mobilities in the Premodern World*, graduate seminar in the Master's Program in Art History, The Edith O'Donnell Institute of Art History, The University of Texas at Dallas
- Spring 2021 *Materialities and Mobilities in the Premodern World*, graduate seminar in the Master's Program in Art History (taught online), The Edith O'Donnell Institute of Art History, The University of Texas at Dallas
- Fall 2020 *Art of the Italian Renaissance Courts*, undergraduate independent study (taught online), The Edith O'Donnell Institute of Art History, The University of Texas at Dallas
- Fall 2019 *Materials and Materialities of Early European Panel Painting*, graduate seminar in the Master's Program in Art History, The Edith O'Donnell Institute of Art History, The University of Texas at Dallas

- Fall 2018 *History of Artistic Materials and Techniques*, graduate seminar in the Master's Program in Art History, The Edith O'Donnell Institute of Art History, The University of Texas at Dallas
- Fall 2017 *The Material Lives of Artworks*, graduate seminar, The Edith O'Donnell Institute of Art History, The University of Texas at Dallas
- Fall 2016 *The Material Lives of Artworks*, graduate seminar, The Edith O'Donnell Institute of Art History, The University of Texas at Dallas
- Spring 2013 *Painting in Italy 1300-1525*, undergraduate lecture course, Southern Methodist University
- Spring 2013 *Italian Art in a World Context 1200-1500*, graduate seminar, Southern Methodist University
- Fall 2012 *Introduction to Art from Prehistory to the Present*, undergraduate lecture course, Southern Methodist University
- Summer 2010 *Northern Renaissance Art*, undergraduate lecture course, Southern Methodist University

GRADUATE STUDENTS ADVISED

PhD dissertation committee member for Nora Lambert, Department of Art History, The University of Chicago

MA thesis committee member for Nida Jaffer, Master's Program in Art History, The Edith O'Donnell Institute of Art History and the Harry W. Bass Jr. School of Arts, Humanities, and Technology, The University of Texas at Dallas (degree expected Spring 2025)

MA thesis committee member for Golsa Eghbali, Master's Program in Art History, The Edith O'Donnell Institute of Art History and the Harry W. Bass Jr. School of Arts, Humanities, and Technology, The University of Texas at Dallas (degree expected Spring 2025)

MA thesis committee member for Katherine Strand, Master's Program in Art History, The Edith O'Donnell Institute of Art History and the Harry W. Bass Jr. School of Arts, Humanities, and Technology, The University of Texas at Dallas (degree expected Fall 2024)

MA thesis committee member for Jacklyn Haefner, Master's Program in Art History, The Edith O'Donnell Institute of Art History and the Harry W. Bass Jr. School of Arts, Humanities, and Technology, The University of Texas at Dallas (degree expected Fall 2024)

MA thesis committee chair for Karlyn Lienhard, Master's Program in Art History, The Edith O'Donnell Institute of Art History and the Harry W. Bass Jr. School of Arts, Humanities, and Technology, The University of Texas at Dallas (degree expected Spring 2024)

MA thesis committee chair for Alyssa Fontanilla, Master's Program in Art History, The Edith O'Donnell Institute of Art History and the Harry W. Bass Jr. School of Arts, Humanities, and Technology, The University of Texas at Dallas (degree awarded Spring 2023)

MA thesis committee member for Ashley Mckinney, Master's Program in Art History, The Edith O'Donnell Institute of Art History and the Harry W. Bass Jr. School of Arts, Humanities, and Technology, The University of Texas at Dallas (degree awarded Spring 2023)

MA thesis committee chair for Meagan Severson McGlothlin, Master's Program in Art History, The Edith O'Donnell Institute of Art History and the Harry W. Bass Jr. School of Arts and Humanities, The University of Texas at Dallas (degree awarded Fall 2022)

MA thesis committee member for Mya Adams, Master's Program in Art History, The Edith O'Donnell Institute of Art History and the Harry W. Bass Jr. School of Arts and Humanities, The University of Texas at Dallas (degree awarded Spring 2020)

MA thesis committee chair for Nausheen Hoosein, Master's Program in Art History, The Edith O'Donnell Institute of Art History and the Harry W. Bass Jr. School of Arts and Humanities, The University of Texas at Dallas (degree awarded Spring 2019)

MA thesis committee member for Harper Kennington, Master's Program in Art History, The Edith O'Donnell Institute of Art History and the Harry W. Bass Jr. School of Arts and Humanities, The University of Texas at Dallas (degree awarded Spring 2019)

MA thesis committee chair for Fatima Esmail, Master's Program in Art History, The Edith O'Donnell Institute of Art History and the Harry W. Bass Jr. School of Arts and Humanities, The University of Texas at Dallas (degree awarded Spring 2019)

PROFESSIONAL SERVICE

2018-present Directors of American Residency Programs in Italy

Spring 2022 Search committee for Edith O'Donnell Distinguished Chair, The Edith O'Donnell Institute of Art History, The University of Texas at Dallas

2021-2022 International Center of Medieval Art, Nominating Committee

2017 Italian Art Society, Program Committee

LANGUAGES

English (native), French, Italian, German, elementary Latin

PROFESSIONAL AFFILIATIONS

Renaissance Society of America

International Center of Medieval Art

Italian Art Society

Trecento Forum

The Mediterranean Seminar