

**Laura D. Gelfand**  
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## **EDUCATION**

Case Western Reserve University, Ph.D. 1994

Williams College, M.A. 1989

State University of New York at Stony Brook, B.A. cum laude 1987

## **PROFESSIONAL EXPERIENCE**

Utah State University, Logan, Utah

- Professor of Art History, July 2011-present
- Head, Department of Art + Design, July 2011-August 2018
- Interim Executive Director, Nora Eccles Harrison Museum of Art, May 2012-June 2013

The University of Akron, Akron, Ohio

- Associate Dean, Honors College, August 2009-June 2011
- Professor of Art History, August 2008-June 2011
- Associate Professor of Art History, August 2002-July 2008
- Assistant Professor of Art History, August 1997-July 2002

## **ADDITIONAL TEACHING EXPERIENCE:**

- Professor of Art History, Institute for Shipboard Education, Summer 2004
- Assistant Professor, University of the Pacific, September 1995-June 1997
- Assistant Lecturer, University of Utah: March-May 1995
- Assistant Professor, Mankato State University, September 1994-March 1995
- Lecturer, Case Western Reserve University, June-August 1991
- Lecturer, John Carroll University, August 1990-May 1991

## **GRANTS RECEIVED (SELECTED)**

*Fulbright-University of York (History of Art) Scholar Award, York, UK. "The Big, Bad Wolf: From Origin Myth to Extirpation." October 1, 2018-April 30, 2019. £17,500.*

*National Endowment for the Humanities Summer Seminar for College Teachers, York, UK. June 6-July 4, 2014. Co-Director with Sarah Blick (Kenyon College) "Arts, Architecture and Devotional Interaction, 1200-1600," \$132,900*

*Faculty Research Summer Fellowship, The University of Akron, \$8,000, 2005*

*National Endowment for the Humanities, "Cultural Construction of the Seven Deadly Sins in the Middle Ages."* Richard Newhauser, Seminar Director, Cambridge, UK  
July-Aug \$3,500, 2004

*Faculty Research Summer Fellowship, University of Akron, \$8,000, 1999*

*Faculty Research Summer Fellowship, University of Akron, \$8,000, 1998*

*National Endowment for the Humanities, "Gothic in the Ile-de- France," a Summer Seminar for College Teachers directed by Stephen Murray (Columbia University), \$4,000, 1995*

*Butkin Doctoral Dissertation Fellowship, Department of Art History, Case Western Reserve University, Academic Years 1991-2 and 1992-3*

*Eva L. Pancoast Memorial Fellowship for Travel, Case Western Reserve University, 1991*

*Case Western Reserve University Alumni Fellowship, Department of Art History, Case Western Reserve University, 1990-1991 and 1991-1992*

## **FORTHCOMING PUBLICATIONS AND WORK IN PROGRESS**

*Representing Wolves in Medieval and Early Modern England.* Monograph (in progress).

"Whistler's Woman in White, literally a Wolf in Sheep's Clothing," Essay (in progress).

"Human Animal Interactions and Art," chapter for *The Handbook on Human-Animal Interactions, Interventions and Anthrozoology* (Routledge, 2022)

"The Wolf at the Door and the Dog at our Feet," *Home Cultures: Special Issue on Animals and Home*, Jane Hamlett and Julie-Marie Strange (eds), (forthcoming 2021)

## **PUBLICATIONS**

"Mimesis and Rivalry: Representing Stone in Fifteenth-century Paintings," *Paintings on Stone: Science and the Sacred, 1520-1800*, Saint Louis Art Museum, ed. Judith Mann (Hirmer Pub., 2021).

"'I was blind and now I can see!' Sight and Revelation in the St. William Window in York Minster," *Devotional Interaction in Medieval England and its Afterlives*, Julia Perratore, Elisa A. Foster and Steven Rozenski (eds.), (Leiden: Brill, 2018): pp. 162-183.

“What’s love got to do with it? Unlacing the love knots in Margaret of Austria’s royal monastery at Brou.” *Ut Pictura Amor: Proceedings of the Lovis Corith Colloquium*, Walter Melion, Joanna Woodall and Michael Zell (eds.), (Leiden: Brill 2017): pp. 413-438.

Editor, *Our Dogs, Our Selves: Dogs in Medieval and Early Modern Art, Literature, and Society* (Leiden: Brill 2016). Edited the volume and authored introduction.

“Sense and Simulacra: Manipulation of the senses in medieval ‘copies’ of Jerusalem,” in, “The Intimate Senses: Taste, Touch and Smell,” *Postmedieval: A Journal of Medieval Cultural Studies*, Lara Farina and Holly Duggan (eds.) 3 (2012): pp. 407-422.

Co-editor with Sarah Blick, *Push Me, Pull You: Imagination and Devotional Practices in Late Medieval and Renaissance Art* and *Push Me, Pull You: Physicality and Devotional Practices in Late Medieval and Renaissance Art*. (Leiden and Boston: Brill 2011). Co-editor of two volumes with 34 chapters. Co-author of two introductions, and author of the chapter, “Illusionism and Interactivity: Medieval installation art, architecture and devotional response.”

“Class, Gender, and the Influence of Penitential Literature in Bosch's Depictions of Sin.” *Jheronimus Bosch: His Sources, Proceedings of the 2nd International Jheronimus Bosch Conference*, (’s-Hertogenbosch: Jheronimus Bosch Art Center 2010): pp. 158-173.

“Holy Sepulchre Architectural Copies,” “Pilgrimage at the Chartreuse de Champmol,” and “The Jerusalem Chapel in Bruges,” *Encyclopedia of Medieval Pilgrimage*, Larissa Taylor (ed.), (Leiden: Brill 2010).

“Piety, Nobility and Posterity: Wealth and the Ruin of Nicolas Rolin’s Reputation,” *Journal of the Historians of Netherlandish Art*, 1 (2009).

“Virtues or Sibyls?: The identity of the sculpted female figures on the tomb of Philibert le Beau in Brou.” *Iconographica: Journal of Medieval and Modern Iconography* 7 (2008): pp. 79-89.

“A Tale of Two Dukes: Philip the Bold, Giangaleazzo Visconti and their Carthusian Foundations,” *Studies in Carthusian Monasticism in the Late Middle Ages*, Julian Luxford (ed.), (Turnhout, Belgium: Brepols 2008): pp. 201-223.

Co-editor with TJ Boisseau, Kathryn Feltey, Karen C. Flynn, and Mary E. Triece, *National Women’s Studies Association Journal*, “New Orleans: A special issue on gender, the meaning of place, and the politics of displacement,” 20/3 (2008).

“Bruges as Jerusalem, Jerusalem as Bruges: Actual and Imagined Pilgrimage in Fifteenth-century Manuscript Illuminations and Paintings,” *Annales d'Histoire de l'Art et d'Archéologie de l'Université libre de Bruxelles* 29 (2007): pp. 7-24.

“Regional Styles and Political Ambitions: Margaret of Austria’s monastic foundation at Brou,” *Cultural Exchange between the Netherlands and Italy, 1400- 1530*, Ingrid Alexander-Skipnes (ed.), (Turnhout, Belgium: Brepols 2007): pp. 193- 202.

“Social Status and Sin: Reading Bosch's Prado Seven Deadly Sins and Four Last Things,” *The Seven Deadly Sins: From Communities to Individuals*, Richard Newhauser (ed.), (Leiden: Brill 2007): pp. 229-256.

“The Origins of the Devotional Portrait Diptych in Manuscripts,” *Portraits and Prayers: Unfolding the Netherlandish Diptych*, Ron Spronk and John Hand (eds.), Harvard University Art Museums (Cambridge, MA) and Yale University Press (New Haven, CT 2006): pp. 46-59.

“‘Y Me Tarde’: The Valois, Pilgrimage, and the Chartreuse de Champmol.” *The Art and Architecture of Late Medieval Pilgrimage in Northern Europe*, Sarah Blick and Rita Tekippe, (eds.), (Leiden: Brill 2005): pp. 563-582.

“Regency, Power and Dynastic Visual Memory: Margaret of Austria as Patron and Propagandist,” *The Texture of Society: Women in Medieval Flanders*, Ellen Kittell and Mary Suydam (eds.), (New York: Palgrave Macmillan 2003): pp. 203- 225.

“Margaret of Austria and the Encoding of Power in Patronage: The Funerary Foundation at Brou.” *Widowhood and Visual Culture in Early Modern Europe*, Allison Levy (ed.), (Aldershot: Ashgate Press 2003): pp. 145-159. Winner of the Society for the Study of Early Modern Women’s Award for a Collaborative Project, 2003.

Laura D. Gelfand and Walter S. Gibson, “Surrogate Selves: The *Rolin Madonna* and the Late-medieval Devotional Portrait,” *Simiolus* 29/3-4 (2003): pp. 119-138.

“A New Reading of the Tympanum of the Ste.-Anne Portal of Notre-Dame in Paris,” *Gazette des Beaux-Arts* 140 (November 2002): pp. 249-260.

“Devotion, Imitation and Social Aspirations: Fifteenth-century Bruges and the CMA Memling School *Madonna and Child*,” *Cleveland Studies in the History of Art* 5 (2000): pp. 9-19.

“Reading the Architecture in Jan van Eyck’s *Rolin Madonna*,” *In Detail: New Studies in Northern Renaissance Art* (Turnhout, Belgium: Brepols 1998): pp. 15-25.

"Gian Girolamo Savoldo in the Cleveland Museum of Art: A question of mistaken identities," *Apollo* 141/397 (March 1995): pp.14-19.

## EDITORIAL WORK

Co-editor with Sarah Blick of the series, *Art and Material Culture in Medieval and Renaissance Europe* (Leiden: Brill).

- Andrea Nicolotti, *From the Mandylion of Edessa to the Shroud of Turin: The Metamorphosis and Manipulation of a Legend*, vol. 1 (2014)
- Donna Sadler, *Stone, Flesh, Spirit: The Entombment of Christ in 15th and 16th-century Burgundy and Champagne*, vol. 2 (2015)
- Marco Folin and Monica Preti, eds., *Wounded Cities: The Representation of Urban Disasters in European Art of the Fourteenth to Twentieth Centuries*, vol. 3 (2015)
- Christine Corretti, *Cellini's Perseus and Medusa and the Loggia dei Lanzi: Configurations of the Body of State*, vol. 4 (2015)
- Marguerite Keane, *Material Culture and Queenship in 14th-century France. The Testament of Blanche of Navarre (1331-1398)*, vol. 5 (2016)
- Laura D. Gelfand, ed., *Our Dogs, Our Selves: Dogs in Medieval and Early Modern Art, Literature and Society*, vol. 6 (2016)
- Karen-edis Barzman, *The Limits of Identity: Early Modern Venice, Dalmatia, and the Representation of Difference*, vol. 7 (2017)
- Diana Bullen Presciutti, ed., *Space, Place and Motion: Locating Confraternities in the Late Medieval and Early Modern City*, vol. 8 (2017)
- Betsy Chunko-Dominguez, *English Gothic Misericord Carvings*, vol. 9 (2017)
- Piers Baker-Bates and Elena M. Calvillo, *Almost Eternal: Painting on Stone and Material Innovation in Early Modern Europe*, vol. 10 (2017)
- Alberto Velasco and Francesc Fité, *Late Gothic Painting in the Crown of Aragon and the Hispanic Kingdoms*, vol. 11 (2018)
- Elisa A. Foster, Julia Perratore and Steven Rozenski, *Devotional Interaction in Medieval England and its Afterlives*, vol. 12 (2018)
- Paolo Cozzo, Andrea Merlotti and Andrea Nicolotti, *The Shroud at Court: History, Usages, Places and Images of a Dynastic Relic*, vol. 13 (2019)
- Barbara Baert, *Interruptions and Transitions: Essays on the Senses in Medieval and Early Modern Culture*, vol. 14 (2019)
- Barbara A. Kaminska, *Pieter Bruegel the Elder: Religious Art for the Urban Community*, vol. 15 (2019)

## BOOK REVIEWS

Susan Marti, Till-Holger Borchert and Gabriele Keck, eds., *Splendour of the Burgundian Court: Charles the Bold (1433-1477)*, (Mercatorfonds, Cornell University Press, 2009). *Speculum* 86/2 (April 2011): pp. 526-7.

Sherry C.M. Lindquist, *Agency, Visuality and Society at the Chartreuse de Champmol*, (Aldershot, Eng., and Burlington, VT: Ashgate, 2008). *Speculum* (July 2009): pp. 747-9.

Veronique Plesch, *Painter and Priest: Giovanni Canavesio's Visual Rhetoric and the Passion Cycle at La Brigue*, (Notre Dame: University of Notre Dame Press 2007). [CAA.Reviews](#). August 2007.

Laura Weigart, *Weaving Sacred Stories: French Choir Tapestries and the Performance of Clerical Identity* (Ithaca, NY: Cornell University Press 2004). [The Medieval Review Online](#), October 2004.

Wayne Frantis, ed., *The Cambridge Companion to Vermeer* (Cambridge/New York: Cambridge University Press, 2001). *The Sixteenth Century Journal* 33/4 (Winter 2002): pp. 1113-1114.

### **SCHOLARLY PRESENTATIONS (SELECTED):**

*British Animal Studies Network Conference*," held virtually, September 2021.

Lightning talk: "Lost in Plain Sight: Whistler's White Girl, a Wolf in Sheep's Clothing."

*Witnessing and Worlding Beyond the Human*, held virtually, May 2021.

Lightning talk: "Between the Wolf and the Dog"

*The Animal Gaze Constructed Symposium*, London Metropolitan University, March 2020.  
"Extinction, Representation, and the Afterlife of the English Wolf."

*Rethinking Canid-Human Relations Conference*, Brock University, Canada, November 2019. "Sit and stay or run with the wolves? Fear, Representation, and Difference."

*Western Conference on British Studies*, Salt Lake City, September 2019. "The Wolf at the Door and the Dog at our Feet: Constructing Canine Conflict."

*Animals and the Home Conference*, Institute of Historical Research, London, May 2019.  
"The dog at our feet and the wolf at the door."

*History of Art Department Research Series*, University of York, March 2019. "Who's Afraid of the Big Bad Wolf? And Why?"

*Sheffield Animal Studies Research Centre*, University of Sheffield, March 2019. "From she-wolf to hoary heath-stepper and beyond: Inventing and representing the big bad wolf."

*History of Art Department Research Workshop, "The Cultural Construction of Animal Predators and Human Fear,"* University of Birmingham, March 2019. Keynote presentation: "Who's afraid of the Big Bad Wolf? And Why?"

*53<sup>rd</sup> International Medieval Congress, Kalamazoo, MI, May 2018.* "Demonizing Wolves."

*International Meeting of the Medieval Animal Data Network, Stockholm, November 2017.* "Saints Encountering Wolves in the Medieval World."

*52<sup>nd</sup> International Medieval Congress, Kalamazoo, MI, May 2017.* "Hagiography and historical encounters with *canis lupus lupus*."

*Sixteenth Century Studies Conference, Bruges, August 2016.* "See Me, Feel Me, Touch Me, Heal Me: Cultivating Cults at York Minster through the Lenticular Screen of the William Window."

*Fifth Louis Corinth Colloquium, Emory University, October 2015.* "What's love got to do with it?: Unlacing the love knots in Margaret of Austria's royal monastery at Brou."

*Renaissance Society of America Meeting, Berlin, March 2015.* "I was blind, now I see! Seeing and the Miraculous Restoration of Sight at York Minster."

*First Annual Medieval and Renaissance Studies Seminar, University of Missouri, November 2013.* "Multi-modal Memory and Devotional Practices."

*Sixteenth Century Studies Association Conference, Puerto Rico, October 2013.* Participant in roundtable, "New Directions in Research on the Arts of the Early Modern Netherlands."

*Renaissance Society of America Meeting, San Diego, CA, April 2013.* "Imaginative Illusion and Illusory Invention: The production and meaning of fictive stone in Early Modern paintings."

*College Art Association Meeting, New York, February 2013.* "Material as Medium and Meaning: Margaret of Austria's Church at Brou as *Gesamtkunstwerk*."

*Matter of Faith Symposium, London, UK, October 2011, British Museum.* "Simulacra and Sensibility: Sensory Engagement in medieval 'copies' of Jerusalem."

*Places of Imagination-Spaces of Affect Conference, Göttingen, Germany, April 2011.* "Sense and Simulacra: Manipulation of the senses in medieval 'copies' of Jerusalem."

- Historians of Netherlandish Art*, Amsterdam, May 2010. "Reigl and Portraiture," workshop held at the Amsterdam Historical Museum.
- Renaissance Society of America Meeting*, Venice, Italy, April 2010. "Seeing and Believing: Illusionistic Representations of Christ at Champmol, Bruges and Varallo."
- The Splendour of Burgundy (1419-1482), A Multidisciplinary Approach*. Bruges, May 2009. "Interactivity and Veracity: The meaning of naturalism and illusionism in art made for the Valois court."
- Renaissance Society of America Meeting*, Los Angeles, March 2009. "Ambiguity and the Female Figures on the Tomb of Philibert le Beau in Brou."
- 43rd International Congress on Medieval Studies*, Kalamazoo MI, May 2008. "Bruges as Jerusalem, Jerusalem as Bruges: Actual and Imagined Pilgrimage in the Fifteenth Century."
- Medieval Academy Association of America Meeting*, Vancouver BC, April 2008. "Simultaneous Reading and Revelation: Text and image-narratives in the Hours of Isabella Stuart."
- Beholding Violence: A Conference on Medieval and Early Modern Representation and Culture*, Bowling Green State University, February 2008. "The Next Best Thing to Being There: Imaginative devotions and virtual presence."
- Second International Jheironimus Bosch Conference*, 's-Hertogenbosch, The Netherlands, May 2007. "Class, Gender, and the Influence of Penitential Literature in Bosch's Depictions of Sin."
- Faith and Fortune, Beauty and Madness, Congress*, Groeningemuseum, Bruges, January 2007. "Jerusalem and the Holy Sepulchre as actual and imagined places of pilgrimage in Bruges paintings."
- Southeastern College Art Association*, Nashville, November 2006. "Shopping for Salvation in the Middle Ages: Nicolas Rolin and the price of public piety."
- International Conference on the Arts and Society*, Edinburgh, Scotland, August 2006. "The Pleasure of Discovery: Interpictoriality in the Hours of Isabella Stuart."
- 41st International Congress on Medieval Studies*, Kalamazoo, MI, May 2006. "Jan van Eyck's *Virgin in a Church*: Locus and Focus of Devotional Memory Practices."

*College Art Association Meeting*, Boston, February 2006, "When Text and Image Don't Correlate: The Hours of Isabella Stuart and the Pilgrimage of the Life of Man."

*Athens Institute for Education and Research*, Athens, Greece, December 2004. "Architecture and Meaning in the Paintings of Jan van Eyck."

*Sixteenth Century Studies Conference*, Toronto, October 2004. "Virtues or Sibyls? The identities of the sculptured female figures on the Tomb of Philibert le Beau in Brou."

*Diptych Research Project Roundtable*, Washington D.C, November 2004. "State of research on the Origins of the Diptych Format."

*International Medieval Congress*, Leeds, England, July 2004. "Valois Self- Fashioning at the Chartreuse de Champmol."

*College Art Association Meeting*, Seattle, February 2004. "Styles and Political Ambitions: Margaret of Austria's monastic foundation at Brou."

*Diptych Research Project Roundtable*, Antwerp, November 2003. "The Origins of the Diptych Format."

*International Medieval Congress*, Leeds, England, July 2003. "Performativity at the Chartreuse de Champmol."

*37th International Congress on Medieval Studies*, Kalamazoo, MI, May 2002. "Y Me Tarde: The Valois, Pilgrimage and the Chartreuse de Champmol."

*Historians of Netherlandish Art*, Antwerp, Belgium, March 2002. Chair, organizer and presenter in a workshop on pairing and duality in Northern art.

*36th International Congress on Medieval Studies*, Kalamazoo, MI, May 2001. Session co-organizer of "Art at the Court of Burgundy." Presented, "Devotion and Dynasty: Portrait Diptychs and the Valois."

*College Art Association Annual Meeting*, Chicago, February 2001. "Death and Dying in Devotional Imagery: Fifteenth-century Portrait Diptychs and the Doctrine of Purgatory."

*35th International Congress on Medieval Studies*, Kalamazoo, MI, May 2000. "Widowhood and Regency: Margaret of Austria and the Power of Iconography."

*Women Art Patrons and Collectors: Past and Present*, New York Public Library, March 1999. "The Public Concerns of Private Imagery: Margaret of Austria and Devotional Diptychs."

*College Art Association Annual Meeting*, Los Angeles, California, February 1999. "Intercession and Prayer in the *Rolin Madonna*: Strategies for the Afterlife."

*International Medieval Congress*, Leeds, England, July 1998. Organized two sessions entitled "The Royal Rub: Style under the French Monarchy, 1150-1550," and presented, "Power and Property: Economics and the Portail Ste.-Anne."

*32nd Annual International Congress of Medieval Studies*, Kalamazoo, MI, May 1997. "The Bishop and the King on the Portal of Notre-Dame de Paris and disputes over the Right Bank."

*In Detail: New Studies in Northern Renaissance Art*, Case Western Reserve University, October 1996. "Reading the Architecture in Jan van Eyck's *Rolin Madonna*."

*International Medieval Congress*, Leeds, England, July 1996, "Stones that Speak: Architecture in the Paintings of Jan van Eyck."

## **SESSIONS AND WORKSHOPS ORGANIZED**

*53rd International Medieval Congress*, Kalamazoo, MI, May 2018. Organizer of two sessions entitled, "Werewolf? There, Wolf."

*52nd International Medieval Congress*, Kalamazoo, MI, May 2017. Session organizer, "Wolves outside, inside, and at the Medieval Door."

*Sixteenth Century Society Conference*, Bruges, August 2016. Session organizer, "Reach Out and Touch Faith: The Haptic, Devotional Practices, and Late Medieval Visual Culture."

*50th International Medieval Congress*, Kalamazoo, MI, May 2015. Roundtable organizer, "Arts, Architecture, and Devotional Interaction: Results of the 2014 NEH Summer Seminar for College Teachers in York."

*49th International Medieval Congress*, Kalamazoo, MI, May 2014. Session organizer, "Doggy Deux: Dogs, Dogs, Dogs! Redux."

*Sixteenth Century Society Conference*, Puerto Rico, October 2013. Session organizer, "Only Connect: Physical and Sensory Engagement in Northern European Art and Architecture." Sponsored by the Historians of Netherlandish Art.

*48th International Medieval Congress, Kalamazoo, MI, May 2013. Session organizer, "Dogs, Dogs, Dogs!"*

*Humanities Education and Research Association, March 2012. Co-Presenter and organizer, "The Politics and Poetics of Visual Literacy."*

*College Art Association Meeting, Los Angeles, February 2012. Co-chair Midwest Art History Society Special Session, "Monuments of the Midwest: Fuseli's Nightmare."*

*46th International Medieval Congress, Kalamazoo, MI, May 2011. Co-organizer of the sessions, "In, Out, Up, Down, and Through: Innovative and Participatory Physical Architecture in the High and Late Middle Ages (1200-1600)," and "Innovative and Participatory Fictive Architecture in the High and Late Middle Ages (1200-1600)."*

*College Art Association Meeting, New York, February 2011. Co-chair Midwest Art History Society Special Session, "Teaching to the Text."*

*44th International Medieval Congress, Kalamazoo, MI, May 2009. Co-organizer of three sessions, "Push Me, Pull You: Art and Interactivity in the Middle Ages."*

*43rd International Medieval Congress, Kalamazoo, MI, May 2008. Organizer of two sessions in memory of Jacqueline Frank: "Medieval Approaches to Old and New Testament imagery," and "Iconography of Medieval Paris and Saint Denis."*

*42nd International Medieval Congress, Kalamazoo, MI, May 2007. Session organizer, "New Directions in Early Netherlandish Art," sponsored by the Historians of Netherlandish Art.*

*Midwest Art History Society Meeting, Indianapolis, April 2007. Session organizer and chair, "Renaissance Art in Northern Europe."*

*International Conference on the Arts and Society, Edinburgh, Scotland, August 2006. Workshop organizer and chair, "Reading, Acting, and Imaging: Performativity in the Middle Ages and Now."*

*Midwest Art History Society Meeting, Dallas, TX, March 2006. Session organizer and chair, "Renaissance and Baroque Art in Northern Europe."*

*International Medieval Congress, Leeds, England, July 2005. Co-chair and co-organizer of two sessions entitled "Visualizing the Invisible." Sessions sponsored by the International Center for Medieval Art.*

*40th International Conference on Medieval Studies, Kalamazoo, MI, May 2005. Co-chair and co-organizer of two sessions entitled "Visualizing the Invisible."*

*Midwest Art History Society Meeting, Pittsburgh, PA, March 2003. Session organizer "Renaissance Art of the North and South."*

## **PUBLIC LECTURES (SELECTED)**

*Fulbright Forum, University of Southampton, January 2019. "Wolves All the Way Down: or How I Learned to Stop Worrying and Love a Monstrous Myth."*

*Utah State University Research Week: Faculty Author Presentations, Logan, UT, April 2017. One of three USU faculty invited to present on their recently published books.*

*Caine College of the Arts Faculty Forum, Logan, UT, October 2016. "Our Dogs, Our Selves: Editing as a Labor of Love."*

*Science Unwrapped, Utah State University, Logan, UT, September 2013. "Light, Canvas, Action!"*

*Medieval and Renaissance Study Group Lecture Series Brigham Young University, Provo, UT, December 2011. "Sense and Simulacra."*

*The Metropolitan Museum of Art: The Cloisters (Saturday Lecture Series), November 2010. "The Art of Pilgrimage: On the Road to Santiago de Compostela."*

*ACE Ohio Women's Network 12th Annual Conference, Akron, November 2010. Co-Presenter, "Leadership Opportunities for Ohio Women in Higher Education."*

*Kenyon College, December 2009. "Bringing the Holy Land Home: Bruges as Jerusalem."*

*The Metropolitan Museum of Art: The Cloisters (Saturday Lecture Series), October 2009. "Objects for Pilgrimage: Imagined and Actual."*

*The Akron Art Museum, Downtown at Dusk Series, July 2009. "Canine Appreciation 101: A brief history of the dog in art."*

*Art Department Residency Program and the Medieval-Renaissance Forum Series, West Virginia University, January 2009. "Illusionism and the Spiritual Gaze: Medieval Pilgrimage Sites and the Love of Looking."*

*Invited Lectures, Akron Art Museum, October 2008, November 2008, December 2008, January 2009. "Art History 101." Presented "History of Still Life," "History of Landscape," "History of Portraiture," and the "History of Genre Painting."*

*The Metropolitan Museum of Art: The Cloisters (Saturday Lecture Series), October 2008. "Late Medieval Devotional Objects in The Cloisters."*

*Chautauqua Institution, July 2008. "Imaginative, Performative and Actual Pilgrimage in the Late Middle Ages."*

*The Metropolitan Museum of Art: The Cloisters (Saturday Lecture Series), April 2007. "Art of Actual and Imagined Pilgrimage at the Cloisters."*

*University of North Carolina, Wilmington, March 2007. "Jan van Eyck's *Rolin Madonna*: Reception and Meaning."*

*University of Akron, Theater Department, March 2007. "Dreaming in Color," (in conjunction with a production of Strindberg's *Dream Play*).*

*Barker Newhall Lecture Series, Kenyon College, February 2007. "Jan van Eyck's *Rolin Madonna*: Reception and Meaning."*

*Hultquist Visual Arts Lecture Series, Chautauqua Institution, July 2006. "Landscape and Architecture in the Paintings of Jan van Eyck."*

*West Virginia University, March 2006. "The Art of Hieronymus Bosch."*

*Rowfant Club, Cleveland, March 2006. "Devotional Portrait Diptychs and their relationship to Books of Hours."*

*The Metropolitan Museum of Art: The Cloisters (Saturday Lecture Series), November 2005. "Court Style in the Art at the Cloisters."*

*University of Akron Women's Committee Lecture Series, The University of Akron, October 2005. "A Brief History of Women Artists in America: How far have they come? How far do they still have to go?"*

*Cleveland Museum of Art, November 2004. "Pilgrimage at the Chartreuse de Champmol," part of the public programming for the exhibition, "Dukes and Angels: Art at the Court of Burgundy."*

*The Metropolitan Museum of Art: The Cloisters (Saturday Lecture Series), November 2004.*

“Self-Fashioning in Medieval Art: Portraits and Patrons.”

*Honors Lecture in Art History*, Hood College, November 2004. “Social Status and Sin in Bosch’s so-called *Tabletop of the Seven Deadly Sins*.”

*Kenyon College*, April 2004. “Look Both Ways: Devotional Portrait Diptychs.”

*West Virginia University*, Morgantown, WV, October 2003. “Look Both Ways: Devotional Portrait Diptychs.”

*The Metropolitan Museum of Art: The Cloisters (Saturday Lecture Series)*, October 2003. “Annunciations and Intercessions.”

*The Metropolitan Museum of Art: The Cloisters (Saturday Lecture Series)*, May 2002. “Funerary Images at the Cloisters.”

*The Metropolitan Museum of Art: The Cloisters (Saturday Lecture Series)*, September 2002. “Indulged Images in the Cloisters.”

*The Metropolitan Museum of Art: The Cloisters (Saturday Lecture Series)*, April 2001. “Framing Campin’s *Annunciation*.”

## **ADDITIONAL PUBLIC WORK**

Invited to produce a sample lecture for *The Teaching Company*, Washington DC, 2008.

*Acoustiguide* commentator for the exhibition, *Portraits and Prayers: Unfolding the Netherlandish Diptych* at the National Gallery of Art, Washington DC, 2006-7.

Reviewer for revisions to Janson’s *History of Art*: 2006, 2007, 2008.

## **LEADERSHIP DEVELOPMENT**

- *Harvard Management Development Program*, Cambridge, MA, June 2-14, 2013. Harvard Graduate School of Education.
- *Change Leadership Institute*, Moab, Utah, 2012. Utah Arts and Museums Association.
- *Founding Fellow, Executive Leadership Academy*, San Antonio, 2011. Center for Studies in Higher Education: UC Berkeley and the American Association of Hispanics in Higher Education.
- *HERS Institute, Women in Higher Education Leadership*, Denver 2010.
- *The University of Akron Academic Leadership Forum*, Akron, OH, 2009-2010.

## **AWARDS AND HONORS**

- *2021 University Honors Program Outstanding Professor* (nominated), Utah State University, 2021.
- *Diversity Award – Administrator*, Utah State University, 2019.
- *Outstanding Associate Dean, Honors College*, The University of Akron, 2011.
- *Outstanding Teacher of the Year*, The University of Akron, 2004.
- *2004 Northeast Ohio Council on Higher Education Award for Excellence in Teaching*.
- *Ohio Magazine Excellence in Education Award*, December 2004.
- *Stony Brook Foundation Award for Excellence in Art History*, 1987.

## **SYMPOSIA AND COLLOQUIA ORGANIZED**

*Facticity: Critical Thought in a Time of Doubt*, September 2017-April 2018, Utah State University. Co-organized a year-long series of six interdisciplinary panels sponsored by USU Department Heads to explore truth, validity, and how we know what we know.

*Communitas*, Sept 2017-present, Utah State University. Organized and coordinated this annual series of visiting artists, designers, and scholars to improve department and campus diversity and inclusion.

*Honors in Ohio*, March 2011, The University of Akron. Symposium for Honors Program/College administrators from public and private institutions of higher education across Ohio.

*Undergraduate Symposium on the Art of Pilgrimage*, February 2009, The University of Akron. Organized symposium in which students from The University of Akron, Oberlin College and Kent State University presented research on pilgrimage.

*Faculty Research Committee Colloquium*, November 2008, The University of Akron. Organized this event in which faculty who received funding from the FRC presented their research.

*(in)forming contemporary art*, November 2003. Organized this symposium, held at the Cleveland Museum of Art and the Akron Art Museum. Artists included Bill Viola, Julie Heffernan, Kathleen Gilje, Alison Saar, Kahn/Selesnik and Leopold Foulem.