

C. JEAN CAMPBELL
CURRICULUM VITAE
Updated June 26, 2013

Art History Department
Emory University
Carlos Hall, 571 South Kilgo Circle
Atlanta, GA 30322

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Email: cjcampb@emory.edu

EDUCATION

- The Johns Hopkins University: MA 1986; PhD, with Honors, 1992 (dissertation accepted 1991).
- University of Toronto, B.A. (4 year), with Distinction, 1984.

Languages:

- Italian (read and spoken).
- French, German, Latin (read).

ACADEMIC APPOINTMENTS

Emory University, Atlanta:

2008 – Professor, Art History Department, Emory College.

1997–2008 Associate Professor, Art History Department, Emory College.

Center for Advanced Study in the Visual Arts, National Gallery, Washington DC:

2008–2011 Board of Advisors (chair 2010–11).

University of Alberta, Edmonton:

1997 Associate Professor, Department of Art and Design.

1991–97 Assistant Professor.

1990–91 Visiting Assistant Professor.

GRANTS AND FELLOWSHIPS

Fall 2012 Clark Fellowship, Sterling and Francine Clark Art Institute, Williamstown
Massachusetts.

2007-08 Dissertation Seminar Grant, Andrew W. Mellon Foundation.

Spring 2007 Associate Professor Completion Leave, Emory College.

2006 Grant in Aid of Publication, Samuel H. Kress Foundation.

2006 Research Grant, University Research Committee, Emory University.

2006 Dissertation Seminar Grant, Andrew W. Mellon Foundation.

2003-04 Samuel H. Kress Senior Fellowship, Center for Advanced Study in the Visual Arts,
National Gallery of Art, Washington.

2004-05 Grant in Aid of Colloquium Participation, Folger Research Institute.

- 2002-2003 Quadrangle Research Fund Grant for Research Teams (as principal), Graduate School of Arts and Sciences, Emory University.
- 2000-01 Research Grant, University Research Committee, Emory University.
- 2000-01 Massee-Martin/NEH Teaching Consultation Pairs Grant, Emory College.
- 1998-99 Course Development Grant for Languages Across the Curriculum (with S. McPhee), Center for Teaching and Curriculum, Emory University.
- 1994-97 Research Program Grant, Social Science and Humanities Research Council of Canada.
- 1993-94 Support for the Advancement of Scholarship, Endowment Fund for the Future, University of Alberta.
- 1992 Post-Doctoral Fellowship in the History of Art and the Humanities, J. Paul Getty Foundation.
- 1990-91 Dissertation Fellowship, Samuel H. Kress Foundation.
- 1989-90 Departmental Samuel H. Kress Fellowship, Department of the History of Art, Johns Hopkins University.
- 1988-89 Pre-Doctoral Fellowship in the History of Art, Samuel H. Kress Foundation.
- 1987-88 Doctoral Fellowship, Social Sciences and Humanities Research Council of Canada.
- 1987 Residential Fellowship, Charles S. Singleton Center for Italian Studies, Johns Hopkins University, Villa Spelman, Florence, Italy
- 1986-87 Departmental Samuel H. Kress Fellowship, Department of the History of Art, Johns Hopkins University.
- 1984-86 Departmental Fellowship, Department of the History of Art, Johns Hopkins University.
- 1984-84 Social Sciences and Humanities Research Council of Canada Special M.A. Fellowship (declined).

HONORS AND DISTINCTIONS

- 2004-07 Winship Distinguished Research Professor in the Humanities, Emory College.
- 2003 Phi Beta Kappa Student Mentor.
- 2002 Nominated for the Crystal Apple Teaching Award in Graduate Teaching.
- 1984 Graduate Prize Fellowship for Renaissance Studies, Victoria College, University of Toronto, 1984.
- 1984 Faculty Scholar, University of Toronto, 1984.

PUBLICATIONS

Books:

- 2008 *The Commonwealth of Nature: Art and Poetic Community in the Age of Dante* (Pennsylvania State University Press).
- 1998 *The Game of Courting and the Art of the Commune of San Gimignano, 1290-1320* (Princeton: Princeton University Press).

Articles in Books:

- 2012 “Poetic Genealogies and the Weight of Style: Boccaccio and the Early Italian Painters,” in *Gifts in Return: Essays in Honor of Charles Dempsey*, ed. Melinda Schlitt (Toronto: Centre for Renaissance and Reformation Studies, 2012).

- 2011 “Petrarch’s Italy, Sovereign Poetry and the Hand of Simone Martini,” in *The Transformation of Vernacular Expression in Early Modern Arts and Scholarship*, eds. Joost Keizer, Todd Richardson, Sophie van Romburgh (Leiden: Brill).
- 2009 “Simone Martini, Petrarch and the Vernacular Poetics of Early Renaissance Art,” in *Dialogues in Art History, from Mesopotamian to Modern: Readings for a New Century*, ed. Elizabeth Cropper, Papers from the Symposium organized for the 25th Anniversary of the Center for Advanced Study in the Visual Arts (Washington: National Gallery of Art), 207-221.
- 2005 “Pier Maria Rossi’s Treasure: Love, Knowledge and the Invention of the Source in the Camera d’Oro at Torrechiara,” in *Emilia e Marche nel Rinascimento: L’Identità Visiva della ‘Periferia’*, ed. Giancarla Periti (Bergamo: Bolis), 63-83.
- “‘Symoni nostro senensi nuper iocundissima.’ The Court Artist: Heart, Mind, and Hand,” in *Artists at Court: Image Making and Identity 1300-1550*, edited by Stephen Campbell Fenway Court (Boston: Isabella Stewart Gardner Museum with University of Chicago Press), 35-45, 204-06.
- Entries for “Lippo Memmi,” “Bartolo di Fredi,” Barna da Siena, and “Andrea (di Cione) Orcagna,” in *Medieval Italy: An Encyclopedia*, edited by Christopher Kleinhenz (New York: Routledge), vol. 1: 98-99, vol. 2: 704, 796-8.

Articles in Journals:

- 2001 “The City’s New Clothes: Ambrogio Lorenzetti and the Poetry of Peace,” *Art Bulletin* 53: 240-258.
- 1998 “The Lady in the Council Chamber: Diplomacy and Poetry in Simone Martini’s *Maestà*,” *Word & Image* 14: 371-386.
- 1995 “Courting, Harlotry, and the Art of Gothic Ivory Carving,” *Gesta* 34: 11-19.

Online Articles:

- 2013 “Portraiture,” in *Oxford Bibliographies Online: Renaissance and Reformation*, ed. Margaret King, <http://www.oxfordbibliographies.com/obo/page/renaissance-and-reformation>.

Book Reviews:

- 1998 Review of *Painting the Heavens: Art and Science in the Age of Galileo* by Eileen Reeves (Princeton: Princeton University Press, 1997) in *Renaissance and Reformation* 22: 77-79.
- 1996 Review of *The Renovation of Paintings in Tuscany, 1250-1500*, by Cathleen Hoeniger (New York: Cambridge University Press, 1995),” *Revue d’art canadienne/Canadian Art Review* 23: 93-96.

WORKS IN PROGRESS

Book Projects:

- *Simone's Hand and the Origins of Vernacular Style*
- *Pisanello, Imitative Practice and the Invitation to Knowledge*

Articles:

- "Vasari in Practice or How to Build a Tomb and Make it Work," submitted and under review.
- "Renaissance Portraiture: The Beginnings and Ends of a Modern Discourse," in progress.
- "Remembered in Ink: Francesco Petrarca and Giorgio Vasari on Simone Martini," in progress.
- "Personification, Framework and Pisanello's Poetics," in progress.

PAPERS AND CONFERENCES

Invited Papers:

- Upcoming "Portraiture as Medium and Method," Tulane University, New Orleans, April 2014.
- 2013 "Scio quid facio': Imitative Practice, Knowledge and Society in the Early Renaissance," for the Colloquium Series, "Renaissance Societies," University of Indiana, Bloomington, October 2013.
- 2013 "Remembered in Ink: Francesco Petrarca and Giorgio Vasari on Simone Martini," for the Symposium, "Petrarch's Legacies," Department of French and Italian, University of Wisconsin, Madison, April 2013.
- 2012 "Pisanello's Parerga: Painting and the Invention of Knowledge in the Fifteenth Century," Sterling and Francine Clark Art Institute, Williamstown Massachusetts, November 2012.
- "Painted Chambers and the Work of Imagination," University degli Studi di Trento, Trent, March 2012.
- 2009 "Boccaccio on Painting, Poetic Judgment and the Complaisance of Wisemen," for the conference "Kunstgeschichte und Kunstgespräch: Parlare dell'arte nel Trecento," organized by the Kunsthistorisches Institut, Florence, May 2009
- 2007 "Municipal or Curial?: Vernacular Poetics and Simone Martini's *Maestà*," for the conference "Presenza del Passato: *Political Ideas* e modelli culturali nella storia e nell'art senese," organized by the Consiglio Nazionale delle Ricerche (Roma), Siena, May 4.

“Poetic Genealogies and the Weight of Style in Early Renaissance Art,” for the symposium “Renaissance Scholarship and the Cultural Life of Images: A Symposium in Honor of Charles Dempsey,” Baltimore: Baltimore Museum of Art, April.

“Style and Judgment: Boccaccio and the Early Italian Painters,” for the Medieval/Renaissance Colloquium, New Haven, Yale University, January.

2006 Respondent for the colloquium “Ut Pictura Meditatio: The Meditative Image in Northern Art (The Lovis Corinth Colloquium),” Art History Department, Emory University, October.

“Mythmaking and the Origins of Urban Nobility,” for the symposium “Giovanni Boccaccio and Fourteenth-Century Italian Culture: Tradition and Innovation,” University of Wisconsin, Madison, April.

2005 “Nature’s Workshop, Venus’ Legacy and the Poetics of Early Renaissance Art,” for the symposium “Dialogues in Art History,” on the occasion of the 25th Anniversary of the Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington D.C., April.

“Allegory, Biography and the Hand of Simone Martini,” for the Renaissance Research Forum, Courtauld Institute, London, March.

2002 “A Mirror of Friendship: The Representation of Nature’s Commonwealth in Brunetto Latini’s *Tesoretto*,” at the Charles S. Singleton Center for Italian Studies, Villa Spelman, Johns Hopkins University, Florence, Italy, June.

“Pier Maria’s Treasure: Love, Knowledge and the Invention of the Source in the Camera d’Oro at Torrechiara,” at the Università degli Studi, Macerata, Italy, June.

“Simone Martini and the Court of Avignon,” for the conference, “The Renaissance Court Artist,” Isabella Stewart Gardner Museum, Boston, March.

Contributed Papers, Responses, Session Organization:

Upcoming “Late Medieval, Early Modern and Vasari’s First Age,” for the session “Period Anxiety,” organized by Frances Gage and Eva Struhel for the Annual Meeting of the College Art Association, Chicago, February 2014.

“Personification, Framework and Pisanello’s Poetics,” for the session, “Personification,” organized by Bart Ramakers and Walter Melion for the annual meeting of the Renaissance Society of America,” New York, March 2014.

- 2013 “Storytelling and the Visual Arts between Boncompagno and Boccaccio,” for the Conference “Boccaccio 700,” Center for Medieval and Renaissance Studies, Binghamton University (SUNY), April 2013.
- 2012 “Memorial Practice and the Matter of Life and Death in Vasari’s First Age,” for the session, “Remembering the Middle Ages in Early Modern Italy,” organized by Lorenzo Pericolo and Jessica Richardson, for the Annual Meeting of the Renaissance Society of America, March 2012.
- 2011 “Artistic Agency and the Early Renaissance,” an international colloquium convened with Anne Dunlop at The Sterling and Francine Clark Art Institute, Williamstown, MA, September 23-24, 2011.
- “Eternal Ink and the Remembrance of Tuscan Style in Vasari’s Life of Simone Martini,” for the session “Vasari at the 500-Year Mark IV: The Lives and its Sources,” organized by Patricia Reilly and Marco Ruffini, for the Annual Meeting of the Renaissance Society of America, Montreal, March 2011.
- “Working Knowledge: Ownership and the Representation of Inventive Capacity in Early Renaissance Art,” for the session “Intellectual Property in the Visual Arts, Antiquity through Early Modern,” organized by Beth Holman, for the Annual Meeting of the College Art Association, February 2011.
- 2008 “Imitation, Genetic Intelligibility, and the Legacy of Otto Pächt,” for the session, “Pictures to Think With: Paradigms of Renaissance Art History,” organized by Rebecca Zorach and Anne Dunlop, for the Annual Meeting of the Renaissance Society of America, Chicago, March 2008.
- 2006 “Pisanello, St. George and the Archaeology of Names,” for the session “Nomina sunt consequentia rerum,” at the Annual Meeting of the Renaissance Society of America, San Francisco, March 2006.
- 2005 “Petrarch’s Italy, Sovereign Poetry and Simone’s Hand,” for the colloquium “Rethinking Word and Image,” convened by Leonard Barkan and Nigel Smith, Folger Research Institute, Washington, December.
- 2004 “Reflexivity, Material and the Making of the New Artist: Simone Martini and Francesco Petrarca,” for the conference “Petrarch and the Arts,” Johns Hopkins University, Baltimore Museum of Art and Peabody Conservatory, Baltimore, October.
- “By Simone’s Hand: Inscription and Naming in the Art of Simone Martini,” at the Johns Hopkins University, Baltimore, April.
- “The Patron as Author: Pier Maria’s Golden Chamber at Torrechiara,” for the session “The Role of the *Auctor* in Italian Renaissance Painting” (which I also co-

organized), at the Annual Meeting of the Renaissance Society of America, New York, March.

2003 “By Simone’s Hand: Inscription and Naming in the Art of Simone Martini” at the Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, December.

Co-organizer and respondent for the conference “Image and Imagination of the Religious Self in Late Medieval and Early Modern Europe (The Lovis Corinth Research Symposium),” Emory University, April.

2002 “Shared Secrets and Pictorial Correspondence in the Laurenziana Manuscript of Brunetto Latini’s *Tesoretto*,” at the Symposium on Early Italian Art, University of Georgia, Athens, November.

Co-organizer of the session “Life, Work, and the Role of Biography in Contemporary Art-Historical Writing,” for the Annual Meeting of the College Art Association, Philadelphia, February.

2000 “Counterfeit Nymphs: The Poetry of Peace in Ambrogio Lorenzetti’s Ideal Cityscape and Boccaccio’s *Ninfale Fiesolano*,” for the Annual Conference of the Renaissance Society of America, Florence, Italy, March.

1999 “The Problem of Reconstituting the Historical Object,” for the Medieval Studies Roundtable, Emory University, February.

1998 “Remembering the City in Early Italian Art,” for the conference “Art and the Spectator in Early Italian Art,” Georgia Museum of Art, University of Georgia, Athens, September.

1996 “Sacred Ritual and Civic Space: The Use of Lippo Memmi’s *Maestà*,” in the session “Art and the City in Medieval and Early Modern Europe,” Universities Art Association of Canada, Montreal, November.

“Private Spaces, Public Palaces and the Construction of Identity in the Art of the Early Tuscan Communes,” in the session “Civic Patronage in Renaissance Italy, 1300-1600,” for the Annual Meeting of the College Art Association, Boston, February.

1995 “The City’s New Clothes: Masquerade and the Theme of Renewal in Ambrogio Lorenzetti’s Ideal Cityscape,” for the the session “Italian Art, 1000-1400,” at the Annual Meeting of the Universities Art Association of Canada, Guelph, November.

1994 “The Lady in the Council Chamber: The *Maestà* as a Civic Image,” at the Canadian Conference of Medieval Art Historians, Victoria, March.

- 1993 “Courting, Harlotry, and the Art of Gothic Ivory Carving,” for the session, “The History of Medieval Art without Art?” at the Annual Meeting of the College Art Association, Seattle, February.
- 1992 “Courtly Self-Consciousness and the Theme of the Prodigal Son in the Art of the Late Middle Ages,” at the Canadian Conference of Medieval Art Historians, Toronto, March.
- 1991 “Love and the Image of the Ideal State in Fourteenth-Century Tuscany,” at the Annual Meeting of the Universities Art Association of Canada, Kingston, November.
- 1989 “Art in the Communal Court: San Gimignano,” for the Medieval Club, University of Illinois, Urbana-Champaign, November.
- 1987 “The Decoration of the ‘Camera del Podestà’ in San Gimignano’s Palazzo Comunale,” at the Charles S. Singleton Center for Italian Studies, Villa Spelman, Johns Hopkins University, Florence, May.

Published Abstracts and Reports:

Center 24: Record of Activities and Research Reports. Washington: National Gallery of Art, Center for Advanced Study in the Visual Arts, 2004.

Renaissance Society of America Annual Meeting Abstracts 2006, 2004, 2000.

College Art Association Annual Meeting Abstracts, 2002, 1996, 1993.

Dissertation Abstracts International, part A, *The Humanities and Social Sciences*, vol. 53, no. 1 (July 1992): 2A.

TEACHING

Courses:

Freshman Seminars:

- Decoration and Description: Art and Craft in the Age of Rubens (Emory).
- Love, Death and Image-Making (Emory).

General Surveys:

- Art and Architecture from Prehistory to the Renaissance (Emory w/faculty).
- Introduction to the History of Western Art II: 14th-20th Century (U. of Alberta).

Field Surveys:

- Art in Renaissance Europe (Emory).
- Early Renaissance Art and Architecture (Emory).
- High Renaissance Art and Architecture (Emory).
- Italian Renaissance Art and Architecture (Emory, U. of Alberta).

17th-Century European Art and Architecture (U. of Alberta).

17th-Century Art and Architecture in Italy, Spain, and France (U. of Alberta).

Advanced-level Lecture Courses:

Art and the City in the Age of Dante (Emory).

Seminars (senior undergraduate and graduate):

Painted Chambers (Emory).

Art in the Age of Michelangelo (Emory).

Making Art (Emory).

Art, Nature, Renaissance (Emory).

History, Poetry, Ritual and the Art of the Early Renaissance (Emory, U. of Alberta).

On Meaning in Renaissance Art (Emory).

What's in a Life? Artists' Biographies in Early Modern Europe (Emory).

Portraiture and Biography in the Italian Renaissance (Emory).

The Classical Tradition and Renaissance Art (U. of Alberta).

Italian Renaissance Portraiture, 1300-1600 (U. of Alberta).

Artistic Reform in the Age of Caravaggio and the Carracci (U. of Alberta).

The Rise of Artistic Academies in Italy and France (U. of Alberta).

Thesis Supervisions and Committees:

Ph.D. Thesis Supervisions:

R. Busby, withdrawn from program.

S. Kyle, "Illustrated Herbals and the Culture of Knowledge in the Northern Italian Courts,"
Art History Department, Art History, Emory, 2010.

S. MacLaren, "'Guarda tu...desta donna la forma': Francesco da Barberino's Pictorial and
Poetic Invention," Art History, Emory, 2007.

A. Elsea, "Juan de Torquemada's Meditations and the 15th-Century Cloister Decorations of
Santa Maria Sopra Minerva (Rome)," 2003.

Ph.D. Thesis Committees:

Marius Hauknes (Princeton), in progress.

Elliott Wise, in progress.

J. Madura, in progress.

J. Tyson, in progress.

U. Nzewi, in progress.

J. Lyons, in progress.

M. Groentjes, in progress.

J. Ciejka, "Carlo Rainaldi's Tomb and Altar Complexes," Art History, Emory, in progress.

A. I. Montero, "Deflowering Textual Boundaries: Illustration and Transgression in the
1499(?) Edition of *Celestina*," Spanish and Portuguese, Emory, 2005.

J.M. Lee, "Pilgrimage Souvenirs from the Shrine of Thomas Becket at Canterbury," Art
History, Emory, 2003.

M. Drummond, "The Portrayal of Relationships between Men and Women in Roman
Poetry," History and Classics, U. of Alberta, 1996.

M.A. Thesis Supervisions:

- L. P. Hardi, "Remembering the Medici: Michelangelo's New Sacristy and the Memory of Medici Magnificence in Sixteenth-Century Florence," *Art History*, Emory, 2012.
- M. Fitzgerald, "Productive Collaboration: Duke Cosimo I de' Medici, Giorgio Vasari, and Porphyry Carving in the Parte Teorica of *Le vite de' più eccellenti pittori, scultori, e architettori*," *Art History*, Emory 2010.
- T. Hawkins, "Bronzino's Portrait of Laura Battiferri," *Art History*, Emory, 1999.
- A. Haughey, "The Griselda Frescoes of the Roccabianca (Parma)," *Art History*, U. of Alberta, 1997.
- M.A. and Qualifying Thesis Committees:
 K. Baker, *Art History*, Emory, 2007; M. Joliffe, *Art History Department*, Emory, 2004; J.M. Lee, *Art History*, Emory, 1998; L. Sawchyn, *Art History*, U. of Alberta, 1997; D. Brulhart, *History and Classics*, U. of Alberta 1995; L. Enders, *History and Classics*, U. of Alberta, 1995.
- Honors Thesis Supervisions:
 K. Harper, "Religious Experiences with Pagan Gods: The Mythological Paintings of Velazquez," Emory, *Art History*, 2010.
 K. Schrimsher, "The Fontana Maggiore: an allegory of the love of Perugia." Emory, *Art History*. 2008.
 L. Boutin, "Sumptuary Legislation and Portraiture" (co-supervision with E. Varner), *Art History*, Emory, 2004.
 H. Currie, "The Lombard *Tacuinum Sanitatis*," *Art History*, Emory College, 2002.
 L. Whyte, "The Renovations of the Church of Santa Cecilia in Rome circa 1600," *Art History* U. of Alberta, 1997.
 A. Lewandowski, "The Art of Death and Nature: A Look at Caravaggio's Narratives," *Art History*, U. of Alberta, 1996.
 S. MacLaren, "Pisanello's Arthurian Frescoes," *Art History*, U. of Alberta, 1996.
 M. Pardee, "Piero di Cosimo's Early Man Paintings," *Art History*, U of Alberta, 1995.
 K. Bayley, "The Frescoes of the Tour Ferrande in Pernes," *Art History*, U. of Alberta, 1995.

SERVICE

Institutional:

Emory University:

McDonald Chair Advisory Committee, Emory University, 1998-2001

Emory University, Graduate School of Arts and Sciences:

Dean's Teaching Fellowship Adjudicating Committee, Spring 2005.

Executive Council, Graduate School of Arts and Sciences, 2000-01.

Fulbright Pre-Doctoral Fellowship Screening Committee, 1999-2000.

Emory College:

Academic Standards Committee, Emory College, 2005-present.

Educational Policy Committee, Emory College, 2000-02.

Center for Language, Literature and Culture Advisory Committee, 1998-2002.

Conduct Council, Emory College, 1998-2000.

Emory College, Department of Art History:

Search Committee Chair (Assistant Professor, Contemporary Art), 2013-14.

Search Committee (Assistant Professor, African Art), 2012-13.
Search Committee (Assistant Professor, Modern Art), 2009-10.
Graduate Language Exam Coordinator, 2005-06, 2010-11.
Director of Graduate Studies, 2001-03.
Graduate Committee, 2007-08, 2004-2006, 2001-03, 1999-2000.
Lovis Corinth Professorship and Lecture Committee, 1998-2003.
Works on Paper Advisory Committee, 2000-01.
Liaison for Prints & Drawings with Michael C. Carlos Museum, 1997-98.
University of Alberta, Arts Faculty:
Executive Committee, Medieval & Early Modern Institute, 1997.
Kreisel Lecture Committee, 1996-97.
Academic Affairs Committee, Arts Faculty, 1994-97
Interdisciplinary and Innovative Course Design Subcommittee Chair.
Academic Standards Subcommittee.
University of Alberta, Department of Art and Design:
M.A. Coordinator, Art History, 1996-97.
B.A. Honors Coordinator, Art History, 1994-95.
Search Committee, Canadian Art History, 1992-93.
Library Liaison, 1990-92.

Professional:

Member of the Board of Advisors, Center for Advanced Study in the Visual Arts, National Gallery, Washington, DC

Manuscript Referee for:

- Yale University Press, London
- Pennsylvania State University Press
- University of Chicago Press
- *The Art Bulletin*
- *Art History*
- *Medieval and Early Modern Studies*
- *Gesta Studies in Iconography*

Research Grant Pre-Screener for the American Council of Learned Societies, 2001-03.

Tenure Referee for:

University of Chicago, University of Michigan, Boston University, Stanford University, American University, Tulane University, Yale University, Parsons, University of Toronto, University of Victoria.

Research Grant Referee for the Social Sciences and Humanities Research Council of Canada, 2000, 1998.

External Consultant to the Internal Review of the Department of Art, Queen's University, Kingston, Canada, 1999.

COMMUNITY OUTREACH

Presentation on behalf of the Center for Advanced Study in the Visual Arts for Behind the Scenes at the National Gallery, National Gallery of Art, Washington, May 2004.

Participant in the roundtable convened by the Samuel H. Kress Foundation to discuss the use of works from the Kress collection in the Southeast, High Museum of Art, Atlanta, December 1998.

Lecturer for Super Saturday, University of Alberta, Edmonton, October 1996.

Lecturer for the Medieval Workshop on Sacred and Profane Love, University of Victoria, Victoria, February 1996.

Lecturer for the Edmonton Art Gallery, Edmonton, October 1994.