

James Gordon Harper
Department of the History of Art & Architecture
University of Oregon
541-346-5027 <harperj@uoregon.edu>

Education:

University of Pennsylvania (Philadelphia, PA), Ph. D. in History of Art, 1998.
Dissertation Title: “The Barberini Tapestries of the *Life of Pope Urban VIII*: Program, Politics and ‘Perfect History’ for the Post-Exile Era” (Malcolm Campbell, supervisor).

Trinity College (Hartford, CT), B.A. in History, 1987; Rome Program 1986; Class President, 2012-2017.

Employment:

University of Oregon, Department of the History of Art & Architecture.
Responsible for teaching graduate and undergraduate courses in Renaissance and Baroque Art (Assistant Professor 2000-2007; Associate Professor 2007-present.
Director of the Interdisciplinary Museum Studies Program 2017-2018; 2019-present
Co-Director of the Rome Program 2010-11; 2017-18
Director of Undergraduate Studies 2007-2013

Trinity College (Hartford, CT)
1999-2000 (with rank of Visiting Assistant Professor in the Department of Fine Arts):
Responsible for teaching general surveys of Western Art and advanced undergraduate courses in Baroque Art.
1996-1997 (with rank of Lecturer on the Trinity College Rome Program): responsible for teaching on-site undergraduate courses in Renaissance and Baroque Art & Architecture.

Harvard University Art Museums, the Agnes Mongan Center for the Study of Prints, Drawings, and Photographs (Cambridge, MA).
1998-1999: Philip and Lynn Strauss Curatorial Intern, Department of Drawings.
1999-2001: Guest Curator for the exhibition *Verso: The Flip Side of Master Drawings*.

Philadelphia Museum of Art, (Philadelphia, PA).
1997-1998: Research Assistant, Department of European Sculpture & Decorative Arts
1990-1993; 1995-96; Staff Lecturer, Department of Adult Education.

Publications: Books

The Barberini Tapestries: Woven Monuments of Baroque Rome, Milan: Officina Libraria, 2017.

The Turk and Islam in the Western Eye (1453-1750): Visual Imagery Before Orientalism (series *Transculturalisms*, no. 7) volume of essays by various authors, edited and with an introduction by James Harper. Burlington (USA) and Aldershot (UK): Ashgate Press, 2011; with a paperback edition from Routledge (New York), 2016. Reviewed in *Sixteenth-Century Studies*, Vol 43, No 2, 2012; *European Review of History*, Vol 19, No 3, July 2012; *CAA Reviews*, October 2012; *English Historical Review*, Vol 127, No 529, December 2012; *European History Quarterly*, Vol 45, No 1, 2015.

Giuseppe Vasi's Rome: Lasting Impressions from the Age of the Grand Tour (exh. cat., co-authored with James T. Tice), Jordan Schnitzer Museum of Art & Princeton University Art Museum; distributed by University of Delaware Press, 2010. Finalist for the College Art Association's Alfred H. Barr Award, 2012.

Verso: The Flip Side of Master Drawings, Cambridge (MA): Harvard University Art Museums, 2001. Winner of a New England Museum Association Publication Award, 2001.

Articles and Essays:

“Virtual Duchy: Francesco Mingucci, Pope Urban VIII and the Possession Function of Landscape,” in *Paesaggio in Practica: Function in Italian Landscape, 1450-1700* (Sarah Cantor & Melissa Yuen eds.) Turnhout (Belgium): Brepols Publishers, 2021.

“The Story of Julius Lips: Ethnography, the Reversed Gaze and the Power of Art” (co-authored with Philip Scher), accepted and forthcoming in *Cabinet*.

“Tapestry Display in the Roman Palace,” in *The Display of Art in Roman Palaces 1550-1750* (Gail Feigenbaum, ed.) Los Angeles: The Getty Research Institute, 2014.

“The Barberini Chapel at Sant’Isidoro and the Submemoration of the Architect Domenico Castelli”, in *Renaissance Studies in Honor of Joseph Connors*, Machtelt Israëls & Louis Waldman, eds.) Florence: Villa I Tatti/Leo S. Olschki (distributed in America by Harvard University Press), 2013.

“Vasi’s People: Patronage Networks and the Fashioning of a *Settecento* Career”, in *Giuseppe Vasi’s Rome: Lasting Impressions from the Age of the Grand Tour* (James Harper and James Tice, eds.) exh. cat., Jordan Schnitzer Museum of Art and Princeton University Art Museum. Reykjavik: Oddi (distributed by University of Delaware Press), 2010.

“The Sun also Riseth: The Barberini *Apollo* Series as an Allegory of Rise, Fall, and Return”, in *Tapestry in the Baroque: New Aspects of Production and Patronage*, New Haven: Yale University Press, in association with the Metropolitan Museum of Art, 2010.

“Tapestry Production in Seventeenth Century Rome: The Barberini Manufactory”, in *Tapestry in the Baroque: Threads of Splendor* (Thomas Campbell, ed.), New Haven and New York: Yale University Press in association with the Metropolitan Museum of Art, 2007, pp 293-323 (and translated as “La Producción de tapices en la Roma del siglo XVII: la manufactura Barberini”, in *Hilos de esplendor: Tapices del Barocco*, Madrid: Ediciones El Viso / Patrimonio Nacional, 2008).

“War and Peace in the Barberini Tapestries”, in *I Barberini e la Cultura Europea del Seicento: Atti del Convegno* (Lorenza Mochi Onori, Sebastian Schutze, & Francesco Solinas, eds.), Rome: deLuca Editore, 2007, pp 431-446.

“Pietro Lucatelli, Pietro da Cortona and the Arrazeria Barberini: Three New Attributions”, *Studies in the Decorative Arts* vol. XII, no. 2 (2005), pp 26-59.

“Turks as Trojans, Trojans as Turks: Visual Imagery of the Trojan War and the Politics of Cultural Identity in Fifteenth Century Europe” in *Translating Cultures: Postcolonial Approaches to the European Middle Ages* (Deanne Williams & Ananya Kabir, eds.) Cambridge & New York: Cambridge University Press, 2005 (paperback edition 2010), pp. 151-179.

“The Tapestry Cycle of the Life of Cosimo I: The Man and his Myth in the Service of Ferdinando II”, in *The Cultural Politics of Grand Duke Cosimo I de’Medici* (Konrad Eisenbichler, ed.), London: Ashgate Press, 2001, pp. 223-252.

“The Provisioning of Marble for the Sixth Century Churches of Ravenna: A Reconstructive Analysis”, in *Pratum Romanum: Richard Krautheimer zum 100. Geburtstag* (Renata Colella, Lawrence Jenkins, Meredith Gill & Petra Lamers, eds.) Wiesbaden: Ludwig Reichert Verlag, 1997, pp. 131-148.

Exhibition Catalogue Entries

A Distinguished Line: Tracing Durer’s Printmaking Legacies from Rembrandt to Picasso (exhibition catalogue, Lisa Calevi, ed.) Coos Bay: Coos Art Museum, 2013. Contributed wall texts and catalogue entries on prints by Giovanni Battista Piranesi and Salvator Rosa.

Art in Rome in the Eighteenth Century (exhibition catalogue, E. Peters Bowron & Joseph J. Rishel, eds.) London: Philadelphia Museum of Art in association with Merrell Publishers, Ltd., 2000). Contributed short biographical essays on Giuseppe Ceracchi, Francesco Righetti, and Giacomo and Giovanni Zoffoli, plus catalogue entries for the exhibited sculptures of each.

Contributing author to *Obras Maestras de la National Gallery of Art de Washington* (exhibition catalogue, Alan Shestack, ed.), Mexico City: Museo Nacional de

Anthropologia, 1996. Contributed catalogue entries on paintings by Jacopo Tintoretto, Bernardo Bellotto, Francisco Goya; prints by Rembrandt van Rijn, Jusepe de Ribera, Jacques Callot, Giovanni Battista Piranesi; and sculptures by Jean-Antoine Houdon.

Book Reviews:

Review of John O'Malley, Gauvin A. Bailey, et al. *The Jesuits and the Arts (1540-1773)* (Philadelphia: St. Joseph's University Press, 2005), in the *Renaissance Quarterly*, LX, 2 (Summer 2007), pp. 622-624.

Review of Evonne Levy, *Propaganda and the Jesuit Baroque* (Berkeley: University of California Press, 2004), in the *Renaissance Quarterly*, LVIII, 1 (Spring 2005), pp. 210-211.

Review of Thomas Campbell et al., *Tapestry in the Renaissance: Art and Magnificence*, (exhibition and catalogue of the Metropolitan Museum of Art, Spring 2002), in the *Journal of the Society of Architectural Historians*, LXI (Spring 2003), pp. 256-259.

Review of *The Changing Status of the Artist* (Emma Barker, Nicholas Webb & Kim Woods, eds., New Haven & London: Yale University Press, 1999), in the *Sixteenth Century Journal*, Vol. XXXI (Winter 2000), pp. 1236-37.

Review of Lucia Meoni, *Gli Arazzi nei Musei Fiorentini: La Collezione Medicea: Catalogo Completo; Volume I: La Manifattura da Cosimo I a Cosimo II (1545-1621)*, (Livorno: Sillabe, 1998), in *Studies in the Decorative Arts*, Vol. VII, Number 2 (Spring-Summer 2000), pp. 136-138.

Translations & Encyclopedia Articles:

“**Alfredo Volpi**”, encyclopedia entry in *The St. James Guide to Hispanic Artists*, Detroit: St. James Press, 2002.

English translation of *Masterpieces of the National Gallery at Palazzo Barberini*, by Lorenza Mochi Onori, Rome: Gebart/De Luca, 2000.

“**Leonardo da Vinci**” and “**Michelangelo**”, encyclopedia entries in *The Research Guide to European Historical Biography*, Washington, D.C.: Beacham Press, 1994.

Conference, Symposium & Invited Lecture Activity:

“**Public and Private at the Giostra del Saraceno: Manipulated Urban Space during the 1634 Carnival**,” paper to be presented in the session *Life on the Streets in Seventeenth Century Rome*, at the annual conference of the Renaissance Society of America, Dublin, April 2021

“A Close Reading of the Tapestry Stories of Cosimo I,” workshop for the fellows of Villa I Tatti, the Harvard University Center for Italian Renaissance Studies, Florence, September 2019

“Reflections on the Reflection in Raphael’s *Miraculous Draft of Fishes*,” paper presented in the session *Raphael*, at the annual Sixteenth Century Studies Conference, Albuquerque, November 2018

“Virtual Duchy: Francesco Mingucci’s Landscapes for Pope Urban VIII and the Devolution of Urbino,” paper presented in the session *New Directions in the Representation of the Italian Landscape*, at the annual conference of the Renaissance Society of America, New Orleans, March 2018

Symposium Chair, *Baroque Tapestry and the Rome of the Barberini*, hosted by the Jordan Schnitzer Museum of Art, University of Oregon, November 2017

“The Pope’s Own Emperor: Pietro da Cortona and the Customized Meaning of the Barberini Life of Constantine Tapestries,” paper presented at the international symposium *Baroque Tapestry and the Rome of the Barberini*, hosted by the Jordan Schnitzer Museum of Art, University of Oregon, November 2017

“Second Acts: The Multiple Weavings of Raphael’s Acts of the Apostles and the Tapestry Border as Recontextualizing Frame,” presentation in the session *Framing: Between Transience and Permanence*, at the annual conference of the Renaissance Society of America, Chicago, March 2017.

Session Chair of *Effective Exemplars: Visual Biography in Rome during the time of the Medici Popes*, at the annual Sixteenth Century Studies Conference, Bruges, August 2016.

“Moses, Jesus, the Apostles and Me: Leo X’s Visual Biography in the borders of Raphael’s Acts of the Apostles Tapestries,” paper presented in the session *Effective Exemplars: Visual Biography in Rome during the time of the Medici Popes*, at the annual Sixteenth Century Studies Conference, Bruges, August 2016.

Session co-Chair (with Philip Scher) of *White People: The Image of the European in Non-Western Art During the ‘Age of Exploration’ (1400-1750)*, at the annual conference of the College Art Association, New York City, February 2015.

Session Chair of *Interdisciplinary Approaches to Italian Art*, at the annual conference of the American Association of Italian Studies, Eugene OR, April 2013.

“Visions of Jerusalem in Renaissance Art”, lecture presented in the *Holy Land* series (Leonard Schoolman, convener), Cathedral of Saint John the Divine, New York City, February 2013

“The Problem of Postnepotism and a New Reading of Bernini’s Borghese Sculptures”, presentation in *The Papal Curia: Patronage and Lifestyle* (Sheryl Reiss and John Hunt, session chairs), at the annual conference of the Renaissance Society of America, Washington, DC, March 2012.

“Collecting and the Museum: A Course for the Integration of Students, Curators and Donors”, presentation in the session *An Element of Risk: Curatorial Experiments in College Art Spaces*, at the annual conference of the College Art Association, Los Angeles, February 2012.

“The Giuseppe Vasi Project: Interdisciplinarity, Collaboration & the Mission of the University Museum”, presentation in the session *Whose Muse? Challenges to the Curatorial Profession in Academic Museums*, at the annual conference of the Association of Academic Museums and Galleries, Houston, May 2011.

Session Co-Chair (with Karen Lloyd) of *Picking up the Threads: New Considerations on Tapestry*, at the annual conference of the Renaissance Society of America, March 2011.

Symposium Co-Chair (with James Tice) of *“Una Roma Visuale”: New Research on Giuseppe Vasi and the Art, Architecture and Urbanism of Eighteenth Century Rome*, hosted by the Jordan Schnitzer Museum of Art, University of Oregon, November 2010.

“The Lessons of Palladio: A Confession”, invited Term Lecture to the Medieval and Early Modern Studies program, Whitworth University, Spokane, November 2010.

Symposium Chair of *The Cross-Cultural Encounter in Renaissance and Baroque Art*, co-sponsored by the School of Architecture and Allied Arts, the Art History Department, and the Jordan Schnitzer Museum of Art, University of Oregon, October 2010.

“The Changing Taste for Tapestry in the Long 17th Century”, presentation at *Display of Art in Roman Palaces in the Long 17th Century 1550-1750*, (Gail Feigenbaum, convener), co-sponsored by the Getty Research Institute and the American Academy in Rome. Rome, July 2009.

“Solenne Comparsa: Contextual Significance and Mutable Meaning in the Display of Tapestry in 17th Century Rome”, in the session *Towards an Iconology of the Textile I—Mobile Images* (Tristan Weddigen, convener; Koenraad Brossens, chair), at the annual conference of the Renaissance Society of America, Los Angeles, March 2009.

“Being Constantine: Philadelphia’s Tapestries and the Barberini Dynasty’s Self-Fashioning”, the 2008 Rosalind M. Perry Memorial Lecture, Philadelphia Museum of Art, June 2008.

“Magnificence and Responsibility: Famiano Strada, Ludovico Ludovisi, and the Church of Sant’Ignazio in Rome”, a paper presented at *The Majesty of Power in*

Seventeenth-Century Italy: Ritual, Representation, Art (Matteo Casini, chair), a conference sponsored by the William Andrews Clark Memorial Library and the UCLA Center for 17th and 18th Century Studies, November 2007.

“Tapestry, Strategy, & Reflections on Fate: A New Reading of the Barberini Apollo Series”, a paper presented at the symposium *Tapestry in the Baroque: Threads of Splendor* (Thomas Campbell, convener) Metropolitan Museum of Art, New York, October 2007.

“A Roman Baroque Puzzle and a Roman Baroque Solution: Lanfranco’s Villa Borghese Ceiling”, invited lecture presented at the National Gallery of Art, Washington, September 2007.

“Iron Curtain and Global Village: The Historiographic Positioning of Venice and Islam”, a paper presented at the symposium *Venice and the Islamic World 828-1797* (Stefano Carboni, convener) Metropolitan Museum of Art, New York, April 2007.

“Pocket Propaganda: the Functions and Significances of the Papal Annual Medal”, a paper presented in the session *Renaissance Medals and Coins* (chaired by Charles Rosenberg and Arne Flaten) at the annual conference of the Renaissance Society of America, San Francisco, March 2006.

“The Lost Cause in the Mother Church: Distance and Deflection in the Monuments of the Exiled Stuart Kings in Rome”, a paper presented in the session *Monuments to Losses and Lost Causes* (chaired by Pamela Simpson & Cynthia Mills) at the annual conference of the College Art Association, Atlanta, February 2005.

“War and Peace in the Barberini Tapestries”, a paper delivered at *I Barberini e la Cultura Europea del Seicento*, a conference co-sponsored by the Bibliotheca Hertziana, the Collège de France, the Istituto Italiano per gli Studi Filosofici, and the Soprintendenza per il Polo Museale di Roma, and held at the Galleria Nazionale d’Arte Antica, Palazzo Barberini, Rome, December 2004.

“The Astrological Rooms at San Quirico dell’Orcia and the Retrospective Destiny of Cardinal Flavio Chigi”, a paper delivered at *From Raphael to the Grand Tour: a Symposium in Celebration of Malcolm Campbell’s Seventieth Birthday*, Philadelphia, October 2004.

“Postnepotism: Two Case Studies and an Interpretive Framework”, a paper delivered at Villa I Tatti, the Harvard University Center for Italian Renaissance Studies, Florence, May 2004.

“Tapestry as Commentary: “Postnepotism” and the Mutability of Meaning in Baroque Rome”, a paper presented at the conference *Zur Ikonologie des textilen Mediums*, co-sponsored by the Instituts für Kunstgeschichte der Universität Bern and the Abegg-Stiftung, Riggisberg (Switzerland), June 2003

Session chair of *The Turk and Islam in the Western Eye (1452-1832)*, College Art Association Annual Conference, New York City, February 2003.

“Surviving Alexander: the Art Strategies of Cardinal Flavio Chigi in the Aftermath of the Pontificate”, a paper presented at the symposium *Fabio Chigi--Pope Alexander VII, 1599-1667* (Ingrid Rowland, chair), sponsored by The American Academy in Rome, Rome, December 2002.

“Competing Claims: Rome versus Istanbul and the Moral Value of Trojan Heritage”, presented at the conference *The Fall of Troy in the Renaissance Imagination*, Center for Renaissance and Reformation Studies, University of Toronto, Toronto, October 2002.

Session chair of *Art and Allegory: Conceptualizing Power in Early Modern Europe*, Sixteenth Century Studies Conference, Denver, October 2001.

“The Monster of Heresy in Counter-Reformation Imagery”, presented in the session *Monsters, Reform, and the End of the World* (Michael Milway, session chair), Sixteenth Century Studies Conference, St. Louis, October 1999.

“Wall Power: The Use and Meaning of Tapestry in the Roman Baroque Palace”, paper delivered as part of a lecture series in conjunction with the exhibition *Life and the Arts in the Roman Baroque Palace: Ambiente Barocco*, Bard Graduate Center for the Study of the Decorative Arts, New York City, April 1999.

“The High Baroque Tapestries of the Life of Cosimo I”, presented in the session *The Cultural Politics of Cosimo I* (Konrad Eisenbichler, chair), at the annual conference of the Renaissance Society of America, Los Angeles, March 1999.

“The Triumphal Funeral of Antonio Ne Vunda: The Congolese Ambassador and the Versatility of Ephemera in the Rome of Paul V”, presented in the session *In the Realm of the Ephemeral: Festivals in Early Modern Europe* (John Moore and Alice Jarrard, chairs), at the annual conference of the College Art Association, Toronto, February 1998 (and repeated as an invited lecture at the British Institute in Florence, June 2004.)

“Completing the Room: The Tapestry Series of the *Life of Pope Urban VIII* Reinstalled in the Salone Barberini”, presented in the session *The Installation of Series* (Hilliard Goldfarb, chair), at the annual conference of the College Art Association, Boston, February 1996.

“*Dal Male, il Bene*: Bad Rulership Made Good in the Posthumous Imagery of Pope Urban VIII”, a paper presented at *Bad Rulership*, a conference co-sponsored by the University of Houston, *Majestas*, and the Charles Homer Haskins Society. Houston, November 1995.

“Cardinal Francesco Barberini and Architect Domenico Castelli: Remembrance and Obligation in the Cappella di Sant’Anna”, presented at the conference *The Art of Sant’Isidoro a Capo le Case: Dogma, Diplomacy and Display in Baroque Rome*, Istituto Svizzero di Roma, Rome, June 1994.

Awards and Fellowships:

National Endowment for the Humanities, Museums, Libraries & Cultural Organizations Implementation Grant (with Marlene Eidelheit), March 2014.

Merchant & Ivory Foundation, Project Development Grant (with Philip Scher), awarded 2013 for use during fiscal year 2014.

Faculty Research Award, Office for Research and Innovation, University of Oregon, 2013-14.

National Endowment for the Arts, America’s Historical and Cultural Organizations Implementation Grant (with Marlene Eidelheit), November 2012.

Finalist for the **Alfred H. Barr, jr. Award**, College Art Association, February 2012.

Dean’s Research Award, School of Architecture and Allied Arts, University of Oregon, Summer 2011.

Coby Foundation, New York, Exhibition Implementation Grant, March 2011 (with Marlene Eidelheit)

Graham Foundation for Advanced Studies in the Fine Arts, Publication Grant, July 2010 (with Jill Hartz & James Tice).

Equity and Diversity Fellowship, School of Architecture & Allied Arts, University of Oregon, 2009-10

Summer Research Grant, University of Oregon, Summer 2009.

Samuel Kress Foundation, Old Masters in Context Program, 2007-08 Implementation Grant & 2006 Planning Grant (with James Tice and Erik Steiner).

Dean’s Award for Faculty Research, School of Architecture and Allied Arts, University of Oregon, 2005-06.

Rush Kress Fellowship, Villa I Tatti (the Harvard University Center for Italian Renaissance Studies), Florence, academic year 2003-04.

Visiting Scholar, The American Academy in Rome, non-stipendary residential appointment, January 2004.

Lila Acheson Wallace Publication Grant, Villa I Tatti, the Harvard University Center for Italian Renaissance Studies, Florence, 2003.

Summer Research Grant, University of Oregon, Summer 2002.

New England Museum Association, Publication Award, 2001.

New Faculty Research Grant, University of Oregon, Summer 2001.

National Gallery of Art, Graduate Lecturing Fellowship, academic year 1995-96.

Henry Salvatori Grant for Research in Italian Studies, University of Pennsylvania (two-time recipient) Fall 1996; Summer 1992.

University Fellowship, University of Pennsylvania, academic year 1994-95.

Penfield Fellowship (Dissertation research grant), September 1993-June 1995.

Departmental Travel Grant, University of Pennsylvania, Department of the History of Art, Summer 1992.

Saint Anthony Hall Educational Foundation, Philadelphia, PA, short-term travel grant, Summer 1991.

Languages:

(in descending order of ability)

English: Native tongue

Italian: Near-fluent reading and speaking skills

French: Near-fluent reading skills, adequate speaking skills

German: Adequate reading skills, some speaking ability

Spanish: Adequate reading skills, some speaking ability

Latin: Adequate reading skills

Portuguese: some reading ability

Dutch: some reading ability

Service to the Field:

Peer Evaluator, Routledge / Taylor & Francis

Peer Evaluator, Yale University Press

Peer Evaluator, *Visual Resources*

Peer Evaluator, *Renaissance Quarterly*

Peer Evaluator, *Studies in the Decorative Arts*

Peer Evaluator, *Contributions to the History of Concepts*

Peer Evaluator, *Essays and Studies* series, Center for Renaissance and Reformation Studies, University of Toronto.

Peer Evaluator, Prentice Hall (Pearson Educational Publishing)

Invited Nominator, MacArthur Fellows Program, The John D. & Katherine T. MacArthur Foundation, 2007

Grant Reviewer, Social Sciences Research Council, 2008-09; 2009-10

External Reviewer for Tenure and Promotion, University of Utah, 2014

External Reviewer for Tenure and Promotion, Portland State University, 2014

Reviewer for the Dissertation Proposal Development Fellowship Program (Social Sciences Research Council) 2014-15

Institutional Representative of the University of Oregon to the American Academy in Rome, 2014-present.

External Reviewer, Academic Program Review, School of Art + Art History + Design, University of Washington, 2019-2020.

Public Outreach (Select)

Smithsonian Institution, Washington, DC, Study Leader for Smithsonian Journeys' European travel programs. 2014-present.

Insight Seminars, Knight Library (University of Oregon). Present short courses to a general audience of subscribers. Winter 2012: *Rembrandt's Humanity*; Winter 2013: *Caravaggio*; Winter 2014: *Bernini's Rome: Art and Architecture of the 17th century*; Winter 2015: *The Italian Renaissance Villa*; Winter 2016: *Painting in Spain during the "Golden Age"*; Fall 2017: *The Barberini Tapestries*; Winter 2020 *Sacred Architecture from the Middle Ages to the Baroque*

Cascade Manor Retirement Community, Eugene Oregon, Deliver occasional lectures on topics in the History of Art under the aegis of the Educational Programs & Lectures committee. 2014-present.

Episcopal Church of the Resurrection, Eugene, Oregon. Presented a youth series on “Art and Religion” (2014), an adult formation series on “Icons and Iconoclasm” (2015) and youth and adult programs around the exhibition of “The Barberini Tapestries: Woven Monuments of Baroque Rome” (2017)

Edison School, 4J School District, Eugene Oregon. Guest Presenter in the “Meet the Masters” Art and Art History Curriculum. 2014-15.

Portland Art Museum, Portland, Oregon, Education Department. Collaborated on the generation of recorded educational materials for the exhibition *Venice: The Golden Age of Art and Music*, February-May 2014.

Keynote Lecture, St. Vincent de Paul Annual Awards Ceremony (the “Angel Dinner”) September 2013.

Courses offered at the University of Oregon 2000-2012:

ARH 101: Global Masterpieces: Monuments in Context	S13, S14, S15, S16, S17, W18
ARH 205: Western Art II	W06, W07, W08, Su09, W10, Su10, W12, W13, W17, W19
ARH 206: History of Western Art III	Sp00, Sp01, Sp02, Sp05
ARH 300: Critical Approaches to Art History	F04, F05, F06, F10, F11, F12, F13
ARH 341: Italian Renaissance Art	W01, W03, F07, W11, F14, Sp18
ARH 342: Southern European Baroque Art	S01, S05, W15
ARH 343: Northern Renaissance Art	F01, W08, Sp12, F16, S20
ARH 344: Northern European Baroque Art	F02, F04, F09, W14, Sp19
ARH 348: Rome in the Age of Bernini	W03, S06, S09, Su10, Sp11, F17, F18, F19
ARH 399: Art & Politics from Michelangelo to YouTube	Su09, W12, F16
CHC 421: Art & Politics from Michelangelo to YouTube	S10
ARH 407/507: The Renaissance Villa	Su11, Sp14, W18, F19
ARH 410/510: Art & Architecture of Spain & Latin America	S02, W03, W06, S15
ARH 410/510: Rubens and the International Baroque	W01
ARH 410/510: Inside the Museum Exhibition	F17
ARH 410/510: Collecting and the Museum	F09
ARH 410/510: Exhibiting Baroque Architecture	W17
ARH 441/541: Caravaggio and his Age	S00, F03, W07, S09, Sp12, W14, F18
ARH 441/541: Cross Cultural Encounter in Renaissance Art	W04, W10, W13, W15
ARH 441/541: Giuseppe Vasi and <i>Settecento</i> Rome	F07, F10
ARH 488/688: The Villa in the Life of Renaissance and Baroque Rome	Su11
ARH 488/688: Roman Painting 1500-1700	Su11, Su18
ARH 608: Ephemeral Art	W02, S06, S10
ARH 608: Global Encounters	Sp16
ARH 609: Museology	W19, S20

Supervision of Theses, Dissertations and Terminal Projects, University of Oregon:

1. as primary supervisor:

Sophie Agocs, *Elisabetta Sirani and her Women in Action: Visualizing a Woman's Place in History and Local Legacy*, Honors Thesis in Art History, 2021.

Matthew McKinnon, *The Palace-City Interface; Shifting Definitions of Movement and Place in Early Modern Rome*, Thesis in the Clark Honors College, 2019

Cassidy Shaffer, *Hercules, Flawed and Fixed: An Aristotelian Problem and a Kinseic Solution in Medici Florence*, Honors Thesis in Art History, 2019

Caroline Phillips, *Niccolo Menghini's Sculpture of Santa Martina: The Martyr, the Relics, the Cardinal and the Academy*, Master's Thesis in Art History, 2018

Alexa Goff, *The 'Rare and Curious' Library of Sir Julius Caesar: Marvel, Miniaturization and Antiquarian Librarianship on Display*, Master's Thesis in Art History, 2017

Claire Sabitt, *Wearing the Hat of an Other: Alterity and Self-Fashioning in Giovanni Benedetto Castiglione's "Oriental Heads"*, Master's Thesis in Art History, 2016

Alexandra Nanneman, *The Demoniac as Other: the Cultural Theatrics of Possession in Reniassance Art*, Master's Thesis in Art History, 2016

Alexandra Zeigler, *Divinity and Destiny: Marian Imagery in Rubens' Life of Marie de' Medici*, Master's Thesis in Art History, 2015

Janet Northey, *The Power of Sobriety: the Use of Black in Elizabethan Female Portraiture*, Master's Thesis in Art History, 2014

Marjorie Witt, *The Lady in the Queen: The Intimate Image of Elizabeth I*, Undergraduate Thesis in the Clark Honors College, for a B.A. in English and Art History, 2014 (co-chaired with Benjamin Saunders)

Ellen Osterkamp, *The Classical Trophy: From Ritual Offering to Regal Ornament*, Master's Thesis in Art History, 2012

Andrew Webster, *The Embedded Self-Portrait in Italian Religious Art from the Council of Trent to Caravaggio*, Master's Thesis in Art History, 2012.

Kelly Whitford, *Present in the Performance: Stefano Maderno's Santa Cecilia and the Frame of the Jubilee of 1600*, Master's Thesis in Art History 2011.

Lindsey Bailie, *Staging Privacy: Art and Architecture of the Palazzo Medici*, Master's Thesis in Art History, 2010.

Laura Kilian, *Missionaries' Beasts: the Utilization of the Medieval Bestiary Tradition in Sahagún's Florentine Codex*, Master's Thesis in Art History, 2010.

Read McFaddin, *Mystical and Evangelical Reform in Tintoretto's Sala dell'Albergo*, Master's Thesis in Art History, 2009.

Helena Dean, *Icons of the Iconodule: Gender, Politics, and Orthodoxy in the Palaiologan Imagery of Saint Theodosia*, Master's Thesis in Art History, 2009.

Jessica Wilks, *The Wise Fool: Text, Image and Parody in the Proverbia que dicuntur super natura feminarum*, Master's Thesis in Art History, 2009.

Adrienne Hamilton, *Translating the Sacred: Piety Politics and the Changing Image of the Holy House of Loreto*, Master's Thesis in Art History, 2008.

Leala Humbert, *Albert Speer and the Nazi Aesthetic*, Undergraduate Thesis in the Clark Honors College, B.A., December 2007.

John Paul Murphy, *Converting Christianity: Guaraní Sculpture from the Jesuit Province of Paraguay*, Undergraduate Thesis in the Clark Honors College, 2006.

Lacey Ehrenkranz, *Reinventing Ovid: The Paragone Effect and the Modernization of Sexual Politics in Titian's "Poesie"*, Undergraduate Thesis for Departmental Honors in Art History, June 2005.

Elizabeth Parr, *Wayward Women: Prints and the Role of Women in Reformation Culture*, M.A. Thesis in Art History, June 2004.

Adrienne Hamilton, *The Heroic Image: Representations of Female Suicide in Italian Renaissance and Baroque Art*, Undergraduate Thesis for Departmental Honors in Art History, June 2001.

2. as secondary advisor:

Madeline Jenkins, *Pioneers of a Problematic Past: Alexander Phimister Proctor's Pioneer Statues at the University of Oregon*, Undergraduate Thesis in the Clark Honors College, B.A., 2017.

Sean Mock, *Say What I am Called: A Corpus of Anglo-Saxon Speaking Objects*, Master's Thesis in Art History, 2016.

Meredith Lancaster, *Finally Reconciled: Marcel Duchamp's Art of Chess*, Master's Thesis in Art History, 2015.

Jeffrey Carlson, *Goya's Religious Paintings and their Role in Constructing an Artistic Identity*, Master's Thesis in Art History, 2012

Brooke Masek, *'Kalos Thanatos': the Ideology and Iconography of the Demosion Sema at Athens in the 5th and 4th Centuries BCE*. Master's Thesis in Art History, 2010.

D. Lyle Dechant, *Transformations of Authorial Representation in the Manesse Codex*, Master's Thesis in Art History, Spring 2010.

Olivia Miller, *The Spanish Royal Hunting Portrait from Velazquez to Goya*, Master's Thesis in Art History, 2009.

Mina Coleman, *Scenes of Divine Birth on the Statue Bases of the Pheidian School in Fifth-Century Greece*, M.A. thesis in Art History, 2008.

Suzie Liles, *Containment*, M.F.A. Terminal Project in Fibers, Department of Art, June 2006.

John Lopez, *The Space of Colonialism: Spatial Transformation of the Indigenous Cultural Landscape in 16th Century Mexico Tenochtitlan*, M.A. Thesis in Architecture and International Studies, December 2005.

Justin Gershwin, *Fame, Graffiti, Anonymous Rage: the "Getting Up" of Jean-Michel Basquiat*, M.A. Thesis in Art History, December 2004

Heather Russell, *Points of Intersection: Swallows and Ewers in Bronze Age Thera*, M.A. Thesis in Art History, June 2004

Cathleen Austin, *Everyday Alchemy: The Yard, Halloween Decoration and the American Landscape*, M.A. Thesis in Landscape Architecture, December 2002

Priscilla West, *Text into Art: the Chronica Dominicana and Tomaso da Modena's chapter house frescoes at San Nicolo in Treviso*, Ph. D. dissertation in Art History, March 2002.

Department Service, University of Oregon:

Director of Museum Studies Program, 2017-2018; 2020-present

Search Committee, Department Coordinator (administrative staff), 2020

Search Committee (Chair), Tenure Track Position in Latin American Art, 2015-16

Departmental Liason to the Museum Studies Certificate Program, 2013-2014

Director of Undergraduate Studies, 2008-2013

Undergraduate Studies Committee 2000-2013; 2016-2019

Graduate Studies Committee 2013-16; 2019-present

Chair, Undergraduate Committee/Coordinator of Undergraduate Advising: 2001-03
Search Committee, Visiting Position in Renaissance & Baroque Art, 2003
Search Committee, Visiting Position in Medieval Art, 2004
Search Committee, Tenure Track Position in Contemporary Art, 2005
Search Committee, Tenure Track Position in Modern Art, 2008
Search Committee Chair, Tenure Track Position in Modern Art, 2009
Search Committee Chair, Tenure Track Positions (2) in Architectural History, 2010
Search Committee Chair, Tenure Track Position in Medieval Art & Architecture, 2013-14.
Search Committee, Tenure Track Position in Architecture and Design, 2014-15

Service in the School of Architecture & Allied Arts, University of Oregon:

Equity and Inclusion Committee (2019-present)
FPC (Tenure and Promotion Committee) 2011-2013; 2017-19
Internal Work Group (on school identity and potential new building) 2015
Dean's Faculty Advisory Committee (FAC), 2009-2011
House Committee, 2005-2009
Lectures & Exhibitions Committee, 2004-2005; 2000-02
A&AA Library Committee, 2002-2004
Numerous Graduate Review committees for M.F.A. students in Painting, Fibers,
Sculpture & Photography, Department of Art, 2001-present.
Numerous participations in Midterm and Final Reviews for undergraduate and graduate
students in Landscape Architecture and Architecture, 2001-present.

University Service, University of Oregon:

Faculty Club Advisory Board (President) 2016-present
Jordan Schnitzer Museum of Art
Leadership Council (formerly Board of Directors), 2005-2014; 2015-present
Long Range Planning Committee, 2015-2019
Collections Committee, 2005-2008; 2015-present
Executive Committee of the Leadership Council, 2009-2014
Museum Education and Exhibitions Committee, 2005-2008
Faculty Personnel Committee (Tenure and Promotion) 2014-15
University of Oregon Senate, Acting Senator, 2014
Oregon Humanities Center, Board of Directors 2010-2013
Faculty Summer Research Award Committee, 2006-2008; 2009-2011
University Scholarships Committee, 2008-2010
University Library Committee, 2001-2003
University Foreign Study Committee, 2002-2003
Latin American Studies Committee, 2001-present
Renaissance/Baroque Search Committee, Department of Romance Languages (2001)
Italian Renaissance Search Committee, Department of History (2001)