

## EVELYN LINCOLN

Professor Emerita

BROWN UNIVERSITY

History of Art and Architecture and Italian Studies

Box 1855

Providence, RI 02912-1855

(401) 863-3349

Evelyn\_Lincoln@brown.edu

## EDUCATION

- 1994 Ph.D., University of California, Berkeley, History of Art  
Dissertation: "Studies in Printing and Visual Culture in Italy, 1470-1575"
- 1990 M.A., University of California, Berkeley, History of Art
- 1973 B.A., Antioch College, Painting and Printmaking

## PROFESSIONAL APPOINTMENTS

- Professor Emerita, History of Art & Architecture and Italian Studies, 2024-  
Chair, History of Art & Architecture, 2019-2022
- Professor, History of Art & Architecture and Italian Studies, 2013-2024
- Director, Center for the Study of the Early Modern World, Brown University,  
2019, Spring 2022
- Director, Program in Renaissance and Early Modern Studies, Brown University,  
2010-2013, 2017-2018
- Associate Professor, Italian Studies, Brown University, 2001-2013
- Associate Professor with Tenure, Department of the History of Art and  
Architecture, Brown University, 2001-2013
- Visiting Assistant Professor, University of California, Berkeley, Department of  
the History of Art, Spring semester, 2000
- Assistant Professor, Brown University, Department of the History of Art and  
Architecture, 1994-2001
- Assistant Curator, Achenbach Foundation for Graphic Arts, San Francisco, CA,  
1992
- Co-owner, printer, publisher, Smalltree Press, San Francisco, CA, 1987-94
- Graphic Arts Council Fellow, Achenbach Foundation for Graphic Arts, San  
Francisco, CA, 1987-88
- Archivist, Department of Research and Collections, San Francisco Museum of  
Modern Art, 1983-84
- Printer, Editions Press, San Francisco, CA, 1976-86

## COMPLETED RESEARCH AND SCHOLARSHIP

### Books:

- Brilliant Discourse: Pictures and Readers in Early Modern Rome*, New Haven  
and London: Yale University Press, 2014
- The Invention of the Italian Renaissance Printmaker*, New Haven and London:  
Yale University Press, 2000

*Art in Transition: Post-Impressionist Prints and Drawings from the Achenbach Foundation for Graphic Arts*. San Francisco: California Palace of the Legion of Honor, 1988 (Exhibition catalogue)

Chapters in Books:

“The Parasole Family Enterprise and Book Illustration at the Medici Press,” in Eckhard Leuschner and Gerhard Wolf, eds., *The Medici Oriental Press: Knowledge and Cultural Transfer around 1600*, Florence: Leo S. Olschki, 2022, 101-118.

“Printers and Publishers in Early Modern Rome,” in *A Companion to Early Modern Rome*, S. Ditchfield, P. Jones and B. Wisch, eds., Leiden: Brill, 2019, 546-63. Winner of the 2020 Bainton Prize for Reference Works (the Sixteenth Century Society & Conference).

“Printing and Experience in 18<sup>th</sup>-century Italy,” in Peter Mack and Robert Williams, eds., *Michael Baxandall. Vision, and the Work of Words*, London: Ashgate Press, 2015, 117-140

“Mattia Giegher ‘Living ’” in D. Medina Lasansky, ed., *The Renaissance: Revised, Expanded, Unexpurgated*, Pittsburgh & NY: Periscope Publishing, 2014 (distributed by Prestel), 382-401.

“Invention, Origin, and Dedication: Republishing Women’s Prints in Early Modern Italy” in M. Biagioli, P. Jaszi, M. Woodmansee eds., *Making and Unmaking Intellectual Property: Creative Production in Legal and Cultural Perspective*, Chicago: University of Chicago Press: 2011, 339-357.

“The Engraved Line and the Viewer’s Imagination,” in Emily J. Peters, ed., *The Brilliant Line*, Providence, RI: The RISD Museum (2009): 107-123

“The Devil’s Hem: Allegorical Reading in an Illustrated Life of St. Benedict”, in Cristelle Baskins & Lisa Rosenthal eds., *Early Modern Visual Allegory: Embodying Meaning*, London, Ashgate (2007):135-154.

“Luxury by Design: the Arts of Crafting the Medici Court”, in *Crafting the Medici: Patrons and Artisans in Florence, 1537-1737*, ed. Jo-Ann Conklin, Providence RI: David Winton Bell Gallery, 1999, pp.15-22; 44-47.

Refereed Articles:

“Printmaking” in [Oxford Bibliographies Online](#) in "Renaissance and Reformation." New York: Oxford University Press, 2023.  
doi: 10.1093/obo/9780195399301-0514

"Finding Rome in Piranesi's Rome," *Art in Print* 5:5 (January-February 2016): 18-19.

"Gospel Lessons: Arabic Printing at the Medici Press," *Art in Print* 4:4 (Nov-Dec. 2014): 4-10.

(co-authored with Pascale Rihouet), "Brands of Piety," *University of California Davis Law Review* 47:2 (December, 2013): 675-703.

"Publishing, Secrecy and Curiosity in a German Conclave Print," *Art in Print*, 2:4 (November-December) 2012: 3-8.

"The Studio of Camillo Graffico, Engraver and Fountaineer," *Print Quarterly* XXIX:3 (September, 2012): 259-280

"Invention and Authorship in Early Modern Italian Visual Culture," *DePaul Law Review* 52:4 (Fall, 2003): 1093-1119.

"The Jew and the Worms: portraits and patronage in a 16<sup>th</sup> century how-to manual," *Word & Image* 19: 1&2 (Jan-June, 2003): 86-99.

"Models for Science and Craft: Isabella Parasole's Botanical and Lace Illustrations," *Visual Resources* XVII (Winter, 2001): 1-35.

"Curating the Renaissance Body," *Word and Image* 17: 1&2 (Jan.-June 2001): 42-61.

"Making a Good Impression: Diana Mantuana's Printing Career," *Renaissance Quarterly*, 50:4. (Winter, 1997):1101-47.

"Mantegna's Culture of Line," *Art History* 16:1 (March, 1993): 33-59.

#### Non-refereed articles:

"Printmaking and the Progression of the Arts in Rome: The Interested Case of Girolama Parasole." *The History of the Accademia di San Luca, c. 1590–1635: Documents from the Archivio di Stato di Roma*  
<https://www.nga.gov/accademia/en/essays/Lincoln-GirolamaParasole.html>

#### Book Reviews:

*The Circulating Lifeblood of Ideas: Leo Steinberg's Library of Prints*, Austin: Blanton Museum of Art, 2023. In *CAA Reviews*, March 6, 2024

*By Her Hand. Artemisia Gentileschi and Women Artists in Italy, 1500-1800.*  
Edited by Eve Straussman-Pflanzer and Oliver Tostman. Wadsworth Museum of

Art, New Haven & London, 2021, Yale University Press. In *Print Quarterly* Spring, 2023.

Lorenz Böniger, *Niccolò di Lorenzo della Magna and the Social World of Florentine Printing, ca. 1470-1493*, Villa I Tatti, I Tatti Studies in Italian Renaissance History, Cambridge MA & London, Harvard University Press, 2021, in *CAA Reviews*, 2022.

Suzanne Karr Schmidt, *Interactive and Sculptural Printmaking in the Renaissance*, Leiden: Brill, 2018, in *Renaissance Quarterly*, 2019.

Massimo Firpo and Fabrizio Biferali, *Immagini ed eresie nell'Italia del '500*, Rome: Laterza, 2016, in *American Historical Review*, December, 2018, pp. 1758-1759.

Lisa Pon, "The Afterlife of a Modest Miracle," *A Printed Icon in Early Modern Italy. Forlì's Madonna of the Fire*. Cambridge & NY, Cambridge University Press, 2015, in *Art in Print* (September-October) 2016: 39-40.

Erminia Ardissino and Elisabetta Selmi, eds. *Visibile Teologia. Il libro sacro figurato in Italia tra Cinquecento e Seicento*. Rome: Edizioni di Storia e Letteratura, 2012, in *Renaissance Quarterly* 66:4 (Winter, 2013): 1422-23.

Ottavia Niccoli. *Vedere con gli occhi del cuore. Alle origini del potere delle immagini*. Editori Laterza, 2011, in *American Historical Review* 118 (2013): 240-241.

Peter Parshall, ed. *The Woodcut in Fifteenth-Century Europe*, Washington: National Gallery of Art, 2009, in *Zeitschrift für Kunstgeschichte* 74 (2011): 140-147.

Norberto Gramaccini and Hans Jacob Meier, *Die Kunst Der Interpretation. Italienische Reproduktionsgrafik 1485-1600*, Deutscher Kunstverlag, 2009, in *Renaissance Quarterly* (Winter 2010) 63:1387–1389.

Larry Silver and Elizabeth Wyckoff, *Grand Scale: Monumental Prints in the age of Dürer and Titian*, in *Renaissance Quarterly* 62 (Spring, 2009): 257-259

Peter Parshall, Rainer Schoch et al, *Origins of European Printmaking*, National Gallery of Art, in *Renaissance Studies* 21:5 (November, 2007): 760-762

Bronwen Wilson, *The World in Venice: Print, the City, and Early Modern Identity*, in *Technology and Culture* v. 47 (October 2006): 842-844

Bradin Cormack & Carla Mazzio, *Book Use/Book Theory 1500-1700*, in *Renaissance Studies* 20:4 (September, 2006): 614-17

Pamela H. Smith, *The Body of the Artisan*, in *Technology and Culture* 46 (July, 2005): 644-46.

Pamela O. Long, *Openness, Secrecy Authorship, Technical Arts and the Culture of Knowledge from Antiquity to the Renaissance*, in *Journal of the International Society for the Study of European Ideas (ISSEI)*, (Spring, 2004).

Vittore Branca et al., *Boccaccio Visualizzato*, 3 vols., Torino: 1999, Einaudi, in *Heliotropa* 1:1 (Spring, 2003)  
([http://www.brown.edu/Departments/Italian\\_Studies/heliotropia/](http://www.brown.edu/Departments/Italian_Studies/heliotropia/))

D. Landau and P. Parshall, *The Renaissance Print 1470-1550*, in *Medievalia et Humanistica*, n.s. 23 (1996): 155-59.

### Invited Lectures:

"Setting Words to Pictures in Early Modern Rome," *Books and Time: A Colloquium in Honor of William S. Monroe*, Center for the Study of the Early Modern World and the Program in Medieval Studies, Brown University, December 6, 2024

"The Theater that was Rome," *Digital Age Approaches to early modern engraved, etched and printed episteme*, National Museum of Denmark, Copenhagen, November 6-9, 2019

"Leonardo Parasole and the Woodblocks for the Medici Press," *Typographia Linguarum Externarum/ The Medici Oriental Press: Knowledge and Cultural Transfer around 1600*, Kunsthistorisches Institut in Florenz, January 11-12, 2018.

"Illustrating a New Rome: The Parasole Family Woodcut Industry,"  
Keynote lecture for the conference: "Das illustrierte Buch der frühen Neuzeit in Forschung und Sammlung [The Early Modern Illustrated Book in Scholarship and Collecting]," *Bibliotheca Hertziana* (Rome), March 15, 2017.

"Woodcuts, Painting, Music and the Law: Parasole Family Enterprises in Early Modern Rome," Program in Renaissance and Early Modern Studies, Princeton University, March 10, 2015

"Publication Anxiety in early Modern Rome," Department of Art History, Emory University, February 18, 2015

"Publication Anxiety in Sixteenth-Century Italy," *Innovating Communication in Scholarship (ICIS)* project, University of California, Davis, December 10, 2014.

“Reading, Writing and *Disegno* in the Renaissance Workshop,” Hope College, September 20, 2013.

"Printing and Printers at the Tipografia Medicea Orientale," March, 2013, Bridwell Library, Southern Methodist University, Dallas, TX

“The Discourse of Images in Renaissance Illustrated Dialogues,” Dibner Institute, Huntington Library, Pasadena, CA, April 16, 2011

“Facing the Brilliant Line,” Northwestern University, May 21, 2010

“Relocating invention and authorship in reproductive prints of late sixteenth-century Rome.” Träger der Renaissance. Transferprozesse in der Kunst zwischen 1400 und 1600, ETH Zürich, October 10-11, 2009

“Table service: A conversation at Beinecke Library about Renaissance treatises on the service of food.” Yale University, Medieval and Renaissance Seminar, October 6, 2008

“Pictures for the Ear of the Heart,” *Art/Text/Imagination: The Unrepresentable and Early Modern Culture*, Northwestern University, November 29-30, 2007

“Camillo Agrippa’s Beautiful Studies of Science,” *Prints and the Production of Knowledge in Early Modern Europe Seminar* at the Barker Humanities Center, Harvard University, February 21, 2007

“Women’s Authority in Early Italian Prints”, for a symposium in conjunction with the exhibit: *Paper Museums: Reproductive Prints in Europe 1500-1800*, Smart Museum of Art, University of Chicago (April 1-2, 2005)

“Italian Renaissance Printmakers: What were they thinking?” Wheaton College, February, 2005

“Picturing Authority in Early Modern Science,” Clark Art Institute, November 12, 2004

“The Devil’s Hem”, Colloquium on Innovation Policy, School of Law, New York University, April 1, 2004

“The Jew and the Worms”, Providence Athenaeum, Providence, RI, April 21, 2002

“The Jew and The Worms”, Dartmouth College, symposium in conjunction with a travelling exhibit from the National Gallery of Art, *The Power of Appearances: Renaissance and Reformation Portrait Prints*, November 14, 2000

“Siena: The Anti-Florence”, Providence Athenaeum, Providence, RI,  
April 21, 1999

“What the Apostles Taught. Domenico Beccafumi’s Chiaroscuro Woodblock  
Prints,” Tommaso Lecture, Tufts University, April 7, 1999

“Making a Good Impression: Diana Mantuana and Roman Printmaking”, The  
Bunting Institute of Radcliffe College, May 13, 1998

“Printing and Drawing in Renaissance Rome”, Center for Literary and Cultural  
Studies, Harvard University, May 7, 1998

"The Growth of a Renaissance City", Providence Athenaeum, Providence, RI,  
April 21, 1997

“Mantuan Woman Maps 16th-century Markets”, Joan Carlisle-Irving Lecture  
Series: "Media's Medium: The Circulation of Images in Everyday Life",  
University of British Columbia, Vancouver, Canada, April 1, 1997

“Impressions of Home and Foreign Lands: Printing, mapping, and the  
relationship between Venice and the Turks in the 16th Century”, Union  
College, May, 1996

“The Roman Prints of Diana Mantuana, *Civis Volaterana*” Wesleyan College,  
Middletown, CT, September, 1995

#### Invited Seminars, Professional Colloquia and Conference Panels

“Rome, Rubble, Repurposing,” European Cultural Studies seminar, Princeton  
University, September, 2019

Michelangelo Exhibition Study Day, Cleveland Art Institute, Invited participant  
and workshop leader, December 7, 2018.

CASVA Study Day, Invited participant and discussion leader, for “*The  
Chiaroscuro Woodcut in Renaissance Italy*,” November 30, 2018.

“Leonardo Parasole and the Woodblocks for the Medici Press,” *Typographia  
Linguarum Externarum—the Medici Press, Knowledge and Cultural Transfer  
around 1600*, Kunsthistorisches Institut in Florenz, January 11-12, 2018.

"The Parasole Family Enterprise: The View from 1600," Newberry Library  
European Art Seminar, April 20, 2018

Renaissance Society of America, New Orleans: "Unmasking Galileo," conference co-organizer and panel chair, and panel chair, "New Directions in Woodblock Studies" March 24, 2018.

Discussant for Study Day at the MFA Boston, "Botticelli and the Search for the Divine," April 22, 2017

Invited lecturer and moderator for Study Day at the St. Louis Art Museum, for the exhibition *Learning to See: Renaissance and Baroque Masterworks from the Phoebe Dent Weil and Mark S. Weil Collection*, April 3, 2017.

"Writing Down Experience: How-To Books and Artisanal Epistemology," Folger Institute Faculty Seminar directed by Pamela H. Smith, May 31-Jun 1, 2012

"The Virtual Tourist in Renaissance Rome: Speculum Romanae Magnificentiae, Digital Project," conference on digital humanities, University of Chicago, November 2-3, 2007.

"Prints and the Pursuit of Knowledge," Fogg Art Museum, November 18, 2006

"The Persistence of Techne: Nature, Design and Early Modern Practice of the Arts," Getty Research Institute Workshop, March 15-17, 2006

Mellon Conference on Scholarly Publication, Institute of Fine Arts, 11/18/05

CASVA, National Gallery of Art, special focus colloquium, Antonio Pollaiuolo's engraved *Battle of the Nudes*, June, 2000

### Conference Papers

"Theater and Festival in the Auto-de-fé of Miguel Molinos," Print Council of America, June, 2021(virtual)

"The Festival Auto-da-fé of Miguel Molinos in Rome, 1687," *Reported Images: Shadows, Reflections, Projections*, Renaissance Society of America, April 15, 2021 (virtual)

"Peopling the Book," *Making Stories in the Early Modern World*, University of Toronto and York University, November 1-3, 2019

"Imagining Prints," *Drawn to Print*, Renaissance Society of America, March, 2017, Chicago, IL.

"*Typis Mascardi* and Roman Illustrated Books." Renaissance Society of America, March, 2016, Boston MA.



“The View from Here and There,” Renaissance Society of America, Berlin, March, 2015

“Picturing the Gospels in Arabic,” Renaissance Society of America, New York, April, 2014

“Brands of Piety,” at *Brand New World: Distinguishing Oneself in the Global Flow*, University of California, Davis, School of Law, October 4- 5, 2012.

“Printing and Experience in 18<sup>th</sup>-century Italy,” at *The Intellectual Legacy of Michael Baxandall*, The Warburg Institute, London, May 24-25, 2012  
<http://www.youtube.com/watch?v=g9YpGg48ZG8>

“The Social Space of the Technical Author: the Representation of Expertise In Illustrated Dialogues,” Center for Renaissance and Reformation Studies, Toronto, Canada, October 23, 2010

“The Theater That was Rome,” for the panel *New Technologies and Renaissance Studies*, Renaissance Society of America, Venice, April 5, 2010

“Show and Tell: Scientific Invention in Illustrated Dialogues,” Renaissance Society of America, Venice, April 5, 2010

“Margins of Invention: Rededicating Women’s Prints in Early Modern Italy,” *Con/texts of Invention*, The Society for Critical Exchange, Case Western Reserve University, Cleveland, Ohio, April 20-22, 2006

“Wandering Monks and Wandering Minds in an Illustrated Life of St. Benedict”, New England Renaissance Conference, University of Connecticut, Storrs, CT., October 18, 2003

“Women and Intellectual Property in Early Modern Printmaking” for CAA panel *Approaches to the Study of Women Artists, 1400-1800*, New York City, February, 2003.

“Swordsmanship and Penmanship: Camillo Agrippa’s Illustrated Scientific Publications”, Renaissance Society of America, Scottsdale, Arizona, April 13, 2002.

“Invention and Authorship in the Visual Culture of Early Modern Italy”, conference on Intellectual Property, *The Intellectual Property Center at the DePaul University College of Law*, Chicago, Illinois, April 12, 2002.

“Useful Lives: Women Engravers in Counter-Reformation Rome”, *Women in Papal Rome*, American Academy in Rome, November 30, 1998

“Curating the Renaissance Body”, *Printing Matters: The Materiality of Print in Early Modern Europe*, M. Victor Leventritt Symposium, Harvard University Art Museums, Cambridge, MA, November 14, 1998

"A Renaissance Inscription and Modern Biographies," Renaissance Society of America. Vancouver, April 5, 1997

"Botany and Old Lace: Isabella Parasole's Woodcut Prints," for CAA panel on *Renaissance Material Culture*, Boston, February, 1996

Exhibitions:

“The Festive City,” co-curated with Emily Peters, RISD Museum, Dec. 2012-July, 2013 (related publication, “The Festive City,” and symposium: “The Festive City, Lines of Inquiry,” March 1, 2013)

“The Speculum Romanae Magnificentiae Digital Collection,” web itinerary on “Ritual,” curator: Rebecca Zorach, University of Chicago (2007)  
<http://a2.lib.uchicago.edu/speculum/itinerarysample/index.html?itinerary=lincoln>

“The Theater that was Rome,” exhibition of illustrated books and prints from the collection of Vincent J. Buonanno,” the RISD Museum and The John Hay Library, April 9-July 11, 2004. Exhibition and symposium in conjunction with the Graduate Student Practicum, 2004.

Associated Publication: Lincoln, Evelyn, et al. *The Theater That Was Rome: 16th-18th Century Views and Maps*, Exhibition Notes 22 (Spring 2004), The RISD Museum.

Associated research project (see below, under “Projects”)

“Objects of Ornament: European Design, 1400-1800”, RISD Museum, April-June, 2002. Exhibition in conjunction and in collaboration with the Mellon funded class HA 155, “Prints and Everyday Life”, with curators from RISD’s departments of Textiles, Decorative Arts, and Prints, Drawings and Photographs. Associated Publication: Lincoln, Evelyn, et al. *The Object of Ornament*, Exhibition Notes 20 (Spring 2002), The RISD Museum

“Crafting the Medici: Patrons and artisans in Florence, 1537-1737”, David Winton Bell Gallery, Brown University, Sept 19-October 24, 1999 (co-curator) Organized symposium “Crafting the Medici”, in conjunction with the exhibition, at List Art Building, Brown University, September 25, 1999

Other:

“Printing” and “Book Production”, ten related entries in R. Bjork ed., *The Oxford Dictionary of the Middle Ages*, New York, Oxford University Press

“Diana Mantuana” in *Grove Dictionary of Art on-line*, Oxford University Press (<http://www.groveart.com/>), 2006

"Isabella Parasole" (pp.1068-70) and "Diana Mantuana," (pp. 914-16) in Delia Gaze ed., *Dictionary of Women Artists*, London & Chicago: 1997, Fitzroy-Dearborn

*Italian Prints in the Collection of the Achenbach Foundation for Graphic Arts*, On-Line (computer) catalogue of the Italian print collection of the Achenbach Foundation for Graphic Arts, 1992  
(<http://www.thinker.org/legion/collections/collection.asp?collectionkey=125>)

### Projects:

Digital Humanities project: “The Theater that Was Rome,” Digitization of Roman Renaissance books from the collection of Vincent J. Buonanno and the John Hay Library. In process: initial digitization completed, site building ongoing. With Elli Mylonas of the Center for Digital Initiatives, and the Brown University Library. <http://library.brown.edu/projects/rome/>

### Work in progress

Book: *The Parasole Printing Enterprise and the Making of Counter-Reformation Rome*. Routledge: 2025 (90,000 words)

The Theater that was Rome (ongoing), digital humanities research site  
<https://library.brown.edu/projects/rome/>

### RESEARCH GRANTS:

Folger Institute grant for “Writing Down Experience: How-To Books and Artisanal Epistemology,” Folger Institute Faculty Seminar, May, 2012

Edith Goldthwaite Miller Faculty Fellow, Pembroke Research Seminar, "The Power and Mystery of Expertise," Spring, 2010

Humanities Research Grant, Brown University, 2008, 2009, 2010, 2011, 2012

Cogut Humanities Research Group Grant, Brown University, Spring-Fall, 2007

Brown University Scholarly Technology Group grant to develop digital humanities website on Roman printing: “The Theater that was Rome,” 2006

Office for the Vice President of Research Fund Grant, 2005-2007

Clark Art Institute Fellowship, Williamstown, MA, Fall, 2004

Departmental Provost’s Faculty Research Grant, 2003, 2004

Mellon Foundation Faculty Support Grant, RISD Museum, 2001

Brown University Funded Small Grants Program Award, 1998

American Council of Learned Societies, Fellowship, 1997-98

Bunting Institute Fellowship, Mary Ingraham Bunting Institute of Radcliffe College, 1997-98

National Endowment for the Humanities Summer Research Stipend, 1997

Mellon Dissertation Fellowship, 1993-94

Fulbright Grant (Rome), 1992-93  
Italian-American Traveling Fellowship, University of California (Rome), 1991  
Mellon Foundation Summer Research Grant, 1991  
Marion Hahn Simpson Fellowship, 1990  
Graphic Arts Council Fellow, Graphic Arts Council, San Francisco, 1987-88

Curriculum Development Grants:

UTRA/Sprint research assistant, Summer, 2021 (Kristen Marchetti)  
Sprint research assistant, Summer 2020 (Hannele Hellerstedt)  
UTRA research assistant, Summer 2013 (Julia Telzak)  
UTRA research assistant, Spring, 2011 (Robert Gordon-Fogelson)  
UTRA research assistant, 2010 (Emily Toner)  
Odyssey Research Assistant Grant, Spring, 2004  
Wriston Course Development Grant, Brown University, 2003  
Curricular Development Grant, Brown University, 1995-96 , 1996-97  
UTRA Summer Research Assistant, Brown University, 1995, 1996

SERVICE:

UNIVERSITY:

Chair, TPAC committee, 2022  
Faculty Committee on Covid Extensions for Junior Faculty, 2021  
JNBC Faculty Advisory Board, 2020-22  
BAI Executive Committee, 2019-22  
Chair, Department of the History of Art & Architecture, 2019-22  
Search Committee Chair, Minassian Chair for Islamic Art and Architecture (2019-22)  
Search Committee Chair, Contemporary Art position (2020-21)  
Search Committee Chair, Professor of the Practice position (2019, 2022)  
Search Committee, HIAA Ancient Romanist position (2018, 2019)  
Director, Center for the Study of the Early Modern World, (2017-19, Spring, 2022)  
NEH grant evaluator, 2018, 2019  
Pembroke Center Postdoc Selection Committee, 2017  
Diversity and Inclusion Committee, Italian Studies, 2017  
Lectureships committee, Italian Studies, 2017  
Search Committee, HIAA 18th/19th century position 2017  
BUCC, 2017-2019  
Faculty Director, Brown in Bologna Program, Fall 2015  
“Color,” lecture series, (Michael Taussig, Jacqueline Lichtenstein, Paul Hills), 2014  
“Disegno: The Foundation of Studio Foundation,” talk for *Drawing Connections*, Brown University, November 1-2, 2013  
Junior Faculty Mentor, 2013-14  
Undergraduate Concentration Supervisor, REMS/EMW, 2013-  
Director of Graduate Studies (HIAA), 2012-2019  
Search Committee, HIAA Architecture Search

Vice-chair University Grievance Committee, 2013/14, Chair, 2014-15  
 University Grievance Committee, 2011-2014  
 University Academic Code Committee, 2011-12  
 REMS Lecture series, organizer: *Truth and Fiction: Writing Science in the Early Modern World*, Fall-Spring 2011/12  
 First Readings seminar leader (Orientation), 2011  
 Director, Program in Renaissance and Early Modern Studies, 2010-2013  
 Excellence writing workshops (Orientation week), 2010  
 College Curriculum Council (CCC), January 2008-2011  
 Tenure committee, Italian Studies, 2008  
 University Search Committee, Vice President and Chief Information Officer, 2007  
 Faculty sponsor, Mellon Graduate Workshop (Identity), 2006-07  
 University Library Advisory Board, 2006-2010 (Chair, Fall, 2008-Spring, 2010)  
 Reader for Brown/ RISD internship awards, 2005  
 Chair of Resumed Undergraduate Education Committee (RUE), Fall 2005-Spring 2007  
 HIAA Departmental Undergraduate Concentration Supervisor, 2005-07  
 Faculty sponsor, Mellon Graduate Workshop (Science Studies), Spring, 2005  
 Faculty mentor, Royce Fellowship team, Spring, 2005, 2006  
 Search Committee, Early Modern Historian, Italian Studies, 2004-05  
 Lecturer on Brown Alumni Association sponsored trip to Sicily, June, 2004  
 Search Committee, Contemporary Art Position, HAA, 2003-04  
 HAA Lecture Series, Organizer: "Art in an Urban Context," 2003-04  
 David Winton Bell Gallery Committee, 2002-2004  
 Science and Technology Studies faculty, active member, 2002-  
 HAA Lecture Series, Organizer: "Architectural History", Spring, 2002-03  
 Italian Studies Search Committee, Early Modern Literature Position, 2002  
 Italian Studies, Graduate Admissions reader 2002-  
 HAA Departmental Undergraduate Concentration Supervisor, 2001-04  
 HAA Lecture Series, Organizer: "Making Art/Making Art History",  
 2001-2002 (in conjunction with Department of Visual Arts)  
 Departmental Lecture series, "Addressing the Museum: focus on collecting and display", 2000-01  
 Points on the Compass, 1996, 1998, 1999, 2001  
 Points on the Compass, presentation on the Humanities to Freshman class, Fall, 1999  
 Wayland Collegium Executive Board, 1999-2003  
 Resumed Undergraduate Education (RUE ) Admission Committee, 1996-99  
 Resumed Undergraduate Education Faculty Committee, 1996-99  
 Program in Renaissance and Early Modern Studies, 1995-2018  
 Departmental Lectureships Coordinator, 1995-2004, 2006-2007, 2009-13  
 HIAA Graduate Admissions Committee (1995, 1999, 2002, 2005, 2009, 2012-)

Advising:

Director of Graduate Studies HIAA, 2012--2019

Undergraduate Concentration Advisor, EMW (Renaissance and Early Modern Studies) 2010--

Independent Concentration Advisor:

Aaron Castillo, Food Studies (with Prof. Allison Field)

Anna Semizhnova, Visual Communication

Annika Finne, '12, "Material Art History"

Mellon Minority Advisor, 1996, 2003

Freshman Advisor, 1996, 1998, 2001, 2005, 2010, 2011, 2016-2021

Sophomore Advisor, 1995—

PROFESSIONAL:

External Reviewer, College of William and Mary, Programs in Art and Art History, Music, and Theater, Speech and Dance, February, 2013.

Grant evaluator:

National Endowment for the Humanities, 2013, 2014, 2016, 2019

National Humanities Center, 2009, 2013-2015

College of Reviewers for the Canada Research Chairs Program, 2007

Canadian SSHRC, 2001, 2019

Canadian FRAC, 2001

NEH Summer Stipends, 1999- 2001, 2004, 2006- 2009

External Promotion & Tenure Reviews:

Stanford University, 2024

Notre Dame, History, 2021

UC Berkeley, Art History and Italian Studies, 2020

Arizona State University, Art History, 2018

Yale University, Italian Department, 2017

SUNY Binghamton, Art History, 2016

Virginia Commonwealth University, Qatar, Art History, 2016

Notre Dame, Literature, 2016

Bard Graduate Center, Art History, 2015

University of Hartford, Art School, 2015

University of Minnesota, 2015

Northwestern University, 2014/15

University of Texas, Dallas, 2014

Colgate University, 2014

Villanova University, 2012

University College, London, 2011

Northwestern University, 2010

Williams College, 2007

Rice University, 2006

Wayne State University, 2006

Stern College for Women, 2002

Swarthmore College, 2003

Referee:

Presses:

Princeton University Press, 2023

Bard Graduate Center, 2021

*I Tatti Studies in the Italian Renaissance*, 2020

Brill, 2017

University of Chicago Press, 2014

Yale University Press, 2013

Fordham Press, 2010 (2 manuscripts)

Ashgate Press, 2008

Penn State University Press, 2005

Harvard University Press, 2004

Routledge Press, 2004

University of California Press, 1998, 2004, 2007

Journals:

*Renaissance Studies*, 2020

*Getty Research Journal*, 2019

*Eighteenth-century Studies*, 2018

*Art History*, 2018

*Renaissance Quarterly*, 2017

*Art in Print*, 2016

*Speculum*, 2014

*Art Bulletin*, 2011

*Art History*, 2004, 2005

*Memoirs of the American Academy in Rome*, 2003

Conference and lectureships organizer:

“On Speculation,” HIAA, co-organized with Holly Shaffer, 2019-21

“Re-siting the Renaissance,” Center for the Study of the Early Modern World,  
Brown University, 2018/19

“Transformations of the Classical Tradition,” Department of the History of Art &  
Architecture, Brown University, 2015/16

“Color,” Department of the History of Art & Architecture, Brown University,  
2014/15

“The Global Lowlands,” conference April 4-5, 2014, Program in  
Renaissance and Early Modern Studies at Brown.

Chair and session organizer: “Incision and the Identity of the Artist,”  
Renaissance Society of America, New York, March 28, 2014

“Lines of Inquiry,” symposium for “The Festive City,” RISD Museum, March 1,  
2013

Chair and session organizer: “Renaissance City Views,” Renaissance  
Society of America, Venice, April 7, 2010

New England Renaissance Conference, held at Brown

University, October 19, 2002  
Panel Chair, “Feminine and Masculine Ideals in Leonardo and Titian,”  
RSA annual conference, San Francisco, March, 2006  
New England Renaissance Conference: “*Nature’s Disciplines*,” held at Brown  
University, October 20, 2007  
Session organizer and chair, “State Portraiture in Early Modern Europe,”  
RSA annual conference, Chicago, April, 2008

External examiner and thesis committees:

PhD defense, Clare Kobasa, “Sacred Impressions: Printmaking in Seventeenth-Century Sicily,” Columbia University, 2020  
PhD committee, Linda Stiber Morenus, “Chiaroscuro Woodcut Printing in 16<sup>th</sup>-17<sup>th</sup> Italy: Technique in Relation to Artistic Style.” (Studiengang Konservierung und Restaurierung von Graphik, Archiv-und Bibliotheksgut Staatliche Akademie der Bildenden Künste, Stuttgart, dissertation), defense in 2020  
MA thesis committee, Emily Monty, Tufts University, 2012  
Swarthmore Honors Program: Spring 2002, 2003, 2012  
MA thesis committee, Tufts University, 1998

Community:

Referee, The Book Award Bridge Prize, (annually) 2015--2018  
Special Events Committee for Providence Athenaeum, 2002  
“Siena in the Renaissance”, The Brown Learning Community, Providence RI,  
May 18, 1997

**AWARDS**

President's Award for Excellence in Faculty Governance, 2017  
Pembroke Seed Grant, Brown University, 2013: \$7,320 for “The Global Lowlands in the Early Modern Period” conference (2014)  
Humanities Research Initiative, Brown University, 2013: \$5,000 for “The Global Lowlands in the Early Modern Period” conference (2014)  
Karen Romer Advising Award, Brown University, 2007

**PROFESSIONAL MEMBERSHIPS**

Art in Print, Board Member, 2015-2019  
Community Music Works, Board Member, 2015-2021  
Print Council of America, 2004-  
Board Member, 2016--2019  
Renaissance Society of America, 1993-  
College Art Association, 1986-

**LANGUAGES**

French, Italian (reading, speaking); German, Latin, Spanish (reading)



## TEACHING

2022

Fall

Imagining Cities (HMAN 2400T)

(9)

PhD Thesis

(1) Dominic Bate

PhD Committees

(3) Koen Bulckens, Sara Colantuono (ITAL), Tamar Golinsky, (HIST)

Independent Concentrations

(1) Aaron Castillo

Spring

GS20200 Color (Pembroke Seminar)

(4) Undergraduate, (ca. 25-30 grad, post-doc, faculty)

PhD Thesis

(1) Dominic Bate

PhD Committees

(4) Koen Bulckens, Laura Chilson-Parks, Sara Colantuono (ITAL), Tamar Golinsky, (HIST)

Independent Concentrations

(2) Aaron Castillo, Anna Semizhonova

Fall

GS20100 Color (Pembroke Seminar)

(4) Undergraduate, (ca. 25-30 grad, post-doc, faculty)

PhD Thesis

(1) Dominic Bate

PhD Committees

(4) Koen Bulckens, Laura Chilson-Parks, Sara Colantuono (ITAL), Tamar Golinsky, (HIST)

General Exam committee:

(1) Kuan-Hung Liu (HIAA)

Independent Concentrations

(2) Aaron Castillo, Anna Semizhonova

Summer

HIAA 1101A Illustrating Knowledge

(12)

PhD Thesis

(2) Emily Monty, Dominic Bate

PhD Committees

(6) Suzanne Duff, Koen Bulckens, Erica Kinias, Laura Chilson-Parks, Sara Colantuono (ITAL), Tamar Golinsky, (HIST)

General Exam committee:

(1) Kuan-Hung Liu (HIAA)

Independent Concentrations

(2) Aaron Castillo, Anna Semizhonova

Spring

PhD Thesis

(2) Emily Monty, Dominic Bate

PhD Committees

(6) Suzanne Duff, Koen Bulckens, Erica Kinias, Laura Chilson-Parks, Sara Colantuono (ITAL), Tamar Golinsky, (HIST)

General Exam committee:  
Independent Concentrations  
Honors Thesis

(1) Kuan-Hung Liu (HIAA)  
(2) Aaron Castillo, Anna Semizhonova  
(1) Hannah Hellerstedt

2020

Fall

HIAA 1550C

PhD Thesis

PhD Committees

(14)  
(2) Emily Monty, Dominic Bate  
(6) Suzanne Duff, Koen Bulckens, Erica Kinias, Laura Chilson-Parks, Sara Colantuono (ITAL), Tamar Golinsky, (HIST)

General Exam committee:  
Independent Concentrations  
Honors Thesis

(1) Kuan-Hung Liu (HIAA)  
(2) Aaron Castillo, Anna Semizhonova  
(1) Hannah Hellerstedt

Spring

HMAN2400T

PhD Thesis

PhD Committees

(11)  
(2) Emily Monty, Dominic Bate  
(6) Suzanne Duff, Koen Bulckens, Erica Kinias, Laura Chilson-Parks, Sara Colantuono (ITAL), Tamar Golinsky, (HIST)

General Exam committee:

(1) Dominic Bate (HIAA)

2019

Fall

HIAA0560 Rome

PhD Thesis

PhD Committees

(15)  
(1) Emily Monty  
(5) Sara Colantuono (ITAL), Suzanne Duff, Koen Bulckens, Erica Kinias  
Laura Chilson-Parks

General Exam committee:

(3) Dominic Bate (HIAA), Ciprian Buzila (HIAA) Tamar Golinsky (HIST).

Spring

HIAA Illustrating Knowledge

PhD Thesis

PhD Committees

(15)  
(1) Emily Monty  
(4) Suzanne Duff, Koen Bulckens, Erica Kinias, Laura Chilson-Parks  
(4) Dominic Bate (HIAA), Ciprian Buzila (HIAA) Tamar Golinsky (HIST), Sara Colantuono (ITAL)

General Exam Committee:

**2018**

Fall

HIAA 0550 Tuscany	(19)
HIAA 1560E Courts	(4)
PhD Thesis	(2) Kelly Whitford, Emily Monty
PhD Committees	(6) Suzanne Duff, Koen Bulckens, Erica Kinias, Laura Chilson-Parks. Zoe Langer (ITAL), Valeria Federici (ITAL)
General Exam committees	(2) Sara Colantuono (ITAL), Tamar Golinsky (HIST).
Spring	
HIAA 0560 Rome	(8)
HIAA 1560A Italy & Mediterranean	(10)
PhD Thesis	(1) Emily Monty
PhD Committees	(7) Suzanne Duff, Koen Bulckens, Erica Kinias, Laura Chilson-Parks. Amy Huang, Zoe Langer (ITAL), Valeria Federici (ITAL)
<b>2017</b>	
Fall	
HIAA 2550C, Color (13)	
PhD Thesis	(2), Kelly Whitford, Emily Monty
PhD Committees	(5) Suzanne Duff, Koen Bulckens, Amy Huang, Zoe Langer (ITAL), Valeria Federici (ITAL)
Spring	
HIAA 1550C, Dreaming of Food in the Early Modern World (10)	
PhD Thesis	(2), Kelly Whitford, Emily Monty
PhD Committees	(5) Suzanne Duff, Koen Bulckens, Liise Lehtsalu (History), Zoe Langer (ITAL), Valeria Federici (ITAL)
<b>2016</b>	
Fall, 2016	
ITAL 1580, Word, Image & Power	
HIAA 2920 Methods of Art Historical Interpretation	
PhD Thesis	(2), Kelly Whitford, Emily Monty
PhD Committees	(4) Suzanne Duff, Liise Lehtsalu (History), Zoe Langer (ITAL), Valeria Federici (ITAL)
Spring, 2016	
HIAA 0550, Gold, Wool & Stone	(28)
HIAA 25490D The Theater that was Rome	(4)
PhD thesis	(2), Kelly Whitford, Emily Monty
PhD Committees	(4) Suzanne Duff, Liise Lehtsalu (History), Zoe Langer (ITAL), Valeria Federici (ITAL)

**Fall & Spring, 2015**

**on sabbatical leave F, Sp 2015  
Faculty Director, Brown-in-Bologna  
(Fall, 2015)**

**2014**

Fall, 2014

HIAA 0580 Word, Image & Power  
in Renaissance Italy

(45)

HIAA 2920 Methods

(10)

PhD thesis:

(3) Joseph Silva, Kelly Whitford, Emily  
Monty (HIAA)

PhD Committees:

(4) Veronika Totos (HIAA), Liise Lehtsalu  
(HIST), Alessandra Franco (ITAL), Zoe  
Langer (ITAL)

Honors Thesis

(1, Olivia Kasmin)

Spring, 2014

HIAA 2550C Color

(9)

HIAA 1560a Italy and the Mediterranean

(19)

Honors Thesis:

(1) Hannah Mack (HIAA)

PhD thesis:

(2) Joseph Silva, Lisa Tom

PhD Committees:

(3) Veronika Totos, Liise Lehtsalu (HISTs),  
Alessandra Franco (ITAL)

**2013**

Fall, 2013

HIAA Building the Eternal City

Advising:

REMS:

(3) seniors

Sophomores:

(1) Haanbee Choi

PhD thesis:

(2) Joseph Silva, Lisa Tom

PhD Committees:

(3) Veronika Totos, Liise Lehtsalu (History),  
Alessandra Franco (ITAL)

Honors Thesis :

Hannah Mack (HIAA)

Spring, 2013

Illustrating Knowledge in the Early Modern World

Advising:

6 sophomores

REMS:

5 concentrators (2 seniors, 3 juniors)

PhD thesis:

(2) Joseph Silva, Lisa Tom

PhD Committees:

(4) Veronika Totos, Liise Lehtsalu (History),  
Rachel Gostenhofer (History), Alessandra  
Franco (ITAL)

Honors Thesis:

(3) Will Culler-Chase (HIAA), Allison

Iarocci (HIAA),  
Sade Zimmerman-Feely (REMS)

## 2012

Fall, 2012

ITAL 1580/HIAA 1300A, Word, Image & Power in Renaissance Italy (34)

HIAA 2920 (01), Methods of Art Historical Research and Interpretation (7)

Advising:

6 sophomores

REMS:

5 concentrators (2 seniors, 3 juniors)

PhD thesis:

(2) Joseph Silva, Lisa Tom

PhD Committees:

(4) Veronika Totos, Liise Lehtsalu (History),  
Rachel Gostenhofer (History), Alessandra  
Franco (ITAL)

Honors Thesis:

(3) Will Culler-Chase (HIAA), Allison  
Iarocci (HIAA),  
Sade Zimmerman-Feely (REMS)

Spring, 2012

HIAA 0560, The Visual Culture of Renaissance Rome (35)

HIAA 1550B, Carnival and Festival (16)

Advising:

5 freshmen, 8 sophomores

REMS:

6 concentrators (2 seniors, 2 juniors, 2  
sophomores)

MA Thesis:

(1) Chelsea Tarvin

PhD Thesis Directing:

(2) Joseph Silva, Lisa Tom

PhD Committees:

(3) Rachel Gostenhofer (HIST), Monica  
Facchini (ITAL), Alessandra Franco  
(ITAL)

Honors Thesis:

(2) Julie Sophonpanich, Annika Finne  
(Independent Concentration in Art History  
and Conservation)

## 2011

Fall, 2011

HIAA 0550, The Art of Florence and Tuscany in the 15<sup>th</sup> Century (26)

HIAA 02540D, The Theater that was Rome (7)

PhD Thesis Directing:

(2) Joseph Silva, Lisa Tom

PhD Committees:

(3) Rachel Gostenhofer (HIST), Monica  
Facchini, Alessandra Franco (ITAL)

Honors Thesis:

(2) Julie Sophonpanich, Annika Finne  
(Independent Concentration in Art History  
and Conservation)

Spring, 2011

HIAA 1560, Courts in the Global Renaissance (11)  
PhD Thesis Directing: (2) Joseph Silva, Lisa Tom  
PhD Committees: (3) Rachel Gostenhofer (HIST), Monica  
Facchini, Alessandra Franco (ITAL)  
Honors Thesis: (2) Julie Sophonpanich, Annika Finne  
(Independent Concentration in Art History  
and Conservation)

## 2010

Fall, 2010

ITAL 0580, Word, Image & Power in Renaissance Italy (cross listed with HIAA, HIST,  
& REMS) (22)  
HIAA 0050C, Illustrating Knowledge (20)  
Graduate Independent Reading: (2) Joseph Silva, Lisa Tom  
Examination committee (1) Rachel Gostenhofer (HIST)  
PhD Thesis Directing: (2) Joseph Silva, Lisa Tom  
PhD Committees: (2) Ranieri Cavaceppi (ITAL), Monica  
Facchini (ITAL)

Spring, 2010

HIAA 0056, The Visual Culture of Renaissance Rome (cross-listed with ITAL) (21)  
HIAA 2980, Graduate Practicum: (6)  
Graduate Independent Reading: (5) Joseph Silva, Lisa Tom,  
Alessandra Franco, Suzanne Scanlan,  
Mario Pereira  
MA thesis directing: (1) Danielle Carmon (ITAL)  
PhD Thesis Directing: (4) Joseph Silva, Lisa Tom, Suzanne  
Scanlan, Mario Pereira  
PhD Committees: (3) Ranieri Cavaceppi (IT), Monica Facchini  
(IT), Sarah Moran

## 2009

Fall, semester I

HIAA 0050C: Illustrating Knowledge (11)  
HIAA 0550 (31)  
UG Thesis: (1) Anna Devine  
PhD thesis directing: (4) Suzanne Scanlan, Joseph Silva, Mario  
Pereira, Lisa Tom  
PhD thesis committee member: (4) Ranieri Cavaceppi (IT), Mark DePalma,  
Hope Saska, Sarah Moran  
IT Studies exam committee member (1) Monica Facchini  
Independent Reading: (1) Brian Repetto

Fall, semester I

HIAA 0550 (17)  
HIAA 1560C (Venice) (17)  
Sophomore advising (1)

Graduate Independent Reading:

(2) Danielle Carmon (IT), Alessandra Franco (IT)

Spring, semester II (on leave)

UG Thesis:

(1) Anna Devine