

Stephanie Christine Porras
Newcomb Art Department, Tulane University
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New Orleans, LA 70118
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EDUCATION

Courtauld Institute of Art, London, Ph.D. in the History of Art, 2009
The Peasant as Pagan in the work of Pieter Bruegel, advised by Joseph Koerner

University College London, MA in the History of Art, awarded with distinction, 2004
An Emblem of Dutch Brazil: Albert Eckhout's Brazil Paintings

Claremont McKenna College (Pomona College), BA in Art History, *magna cum laude*, 2003

POSITIONS HELD

Professor of Art History, Tulane University, July 2022 – present

Associate Professor of Art History, Tulane University, July 2018 – June 2022

Assistant Professor of Art History, Tulane University, July 2012 – June 2018

Andrew W. Mellon Postdoctoral Teaching Fellow, Columbia University, 2011 – 2012

Visiting Lecturer, Courtauld Institute of Art, 2010

Leibniz-Gemeinschaft Postdoctoral Fellow, Germanisches Nationalmuseum, Nuremberg and
Courtauld Institute of Art, 2009 – 2010

Print Room Assistant, Courtauld Institute of Art Gallery, 2005 – 2007, 2008 – 2009

Visiting Lecturer, University College London, 2007 – 2008

PUBLICATIONS

Books:

The First Viral Images: Maerten de Vos, Antwerp print and the early modern globe (Pennsylvania State University Press, 2023).

*Awarded Association of Print Scholars publication grant, Millard Meiss Publication Award, College Art Association; Renaissance Society of America, Kress Publication grant

Art of the Northern Renaissance: Courts, Commerce, Devotion (London: Laurence King, 2018).

*Awarded Outstanding Academic title of 2018 by *Choice*

Reviewed in *Library Journal* (May 2018), *New York Journal of Books* (March 2018), *Choice* (July 2018), Shira Brisman, *Renaissance Quarterly* (June 2019), Frances Ames-Lewis, *The Art Newspaper* (September 2019)

Pieter Bruegel's Historical Imagination (University Park, PA: Penn State University Press, 2016).

*Awarded Renaissance Society of America, Kress Publication grant and the Millard Meiss Publication Award, College Art Association

Reviewed by Amy Golahny, *Choice* (August 2016, 53.12); Marisa Bass, *Historians of Netherlandish Art review of books* (April 2017); Art diFuria, *caareviews.org* (April 2017); Nina E. Serebrennikov, *Renaissance Quarterly* (June 2017); Max Harris, *Sixteenth Century Journal* (June 2017); Domenico Pino, *Print Quarterly* (September 2020)

Edited volumes:

with Aaron Hyman, Edward Wouk and Natasha Seaman, (eds.) *Dutch Americas: Art histories of the Atlantic World*, *Nederlands Kunsthistorisch Jaarboek 75* (2025/6).

with Stephen Campbell, (eds.) *The Routledge Companion to Global Renaissance Art* (New York: Routledge, in press, expected publication 2024).

with Ann-Sophie Lehmann and Joost Keizer, (eds.) *Wet Lands: Shaping environments in Netherlandish art and architecture*, *Nederlands Kunsthistorisch Jaarboek 73* (2023/4).

with Stephanie Buck, (eds.), *The young Dürer: Drawing the figure* (London: Holberton, 2013). Contributed approximately one-third of catalogue entries, one essay and co-edited the volume. Catalogue reviewed by Peter Parshall, *Print Quarterly* (December 2014), John Richards, *Renaissance Studies* (April 2014), Larry Silver, *Cassone* (February 2014), Shira Brisman, *Historians of Netherlandish Art review of books* (April 2014)

with Joanna Woodall, (eds.) *Picturing the Netherlandish Canon* (Courtauld Books Online, 2010). Reviewed by Nadine Orenstein, *Print Quarterly* (June 2012)

Peer-reviewed articles:

“Foul biting, or Diego Valadés and the Medium of Print,” *Art History* (in press, part of the special issue *Vast Early Americas*, co-edited by Esther Chadwick and Cécile Fromont).

“Locating Hispano-Philippine Ivories,” *Colonial Latin American Review* 29.2 (August 2020): 228-62. *Recipient of the Franklin Pease G.Y. Memorial Prize for the best article published in 2019 and 2020 in *Colonial Latin American Review*

“Keeping our eyes open: visualizing networks and art history,” *Artl@s Bulletin* 6.3 (Winter 2017). Article 3. (<http://docs.lib.purdue.edu/artlas/vol6/iss3/3>).

“Going viral? Maerten de Vos’s *St Michael the Archangel*,” *Nederlands Kunsthistorisch Jaarboek* 66 (2016): 54-78.

“Copies, cannibals and conquerors: Maarten de Vos’s *The Big Fish eat the Small*,” *Nederlands Kunsthistorisch Jaarboek* 64 (2014): 248-71.

“Rural Memory, Pagan Idolatry: Pieter Bruegel’s Peasant Shrines,” *Art History* 34.3 (June 2011): 486-509.

“Producing the Vernacular: Antwerp, Cultural Archaeology and the Bruegelian Peasant,” *Journal of the Historians of Netherlandish Art* 3.1 (January 2011). (30 pp.)

“Resisting the Allegorical: Pieter Bruegel’s Magpie on the Gallows,” *rebus* 1.1 (Spring 2008): 1-15.

Essays and book chapters:

“Reviewing Reviews in the *Art Bulletin*,” *The Art Bulletin* 105, no. 4 (December 2023). (in press)

“Seeing Sculpture,” in Julie Beckers and Hannah de Moor, eds. *Taking Shape: Sculpture of the Low Countries, 1400–1600* (Turnhout: Brepols, 2023). (in press)

“Forgetting how to see,” in Ruth Sargent Noyes, (ed.) *Reassessing Epistemic Images in the Early Modern World* (Amsterdam: Amsterdam University Press, 2023), 263-85.

“Paper capital: Drawings on Colored Grounds in Antwerp Workshops around 1520,” in Emily Peters and Laura Ritter (eds.) *Tales of the City: Drawing in the Netherlands from Bosch to Bruegel*. (Cleveland: Cleveland Museum of Art, exhibition catalogue, 2022/3), 37-52. [also published in German as “Hauptstadt des Papiers. Farbgrundzeichnungen in Antwerpener Werkstätten um 1520” in *Bruegel und Seine Zeit* (Vienna: Albertina Museum 2023), 22-41.]

“Seeing ‘de flandes’,” in W. Melion and A. DiFuria (eds.), *Ekphrastic Image Making* (Leiden and Boston: Brill, 2022).

“*Quis ut Deus?* Michael the Archangel across the early modern Spanish empire,” in G. Capriotti, P-A. Fabre and S. Pavone (eds.), *Eloquent Images: Evangelisation, Conversion and Propaganda in the Global World of the Early Modern Period* (Leuven: Leuven University Press, 2022).

“Gossiping tongues and piles of bricks: Pieter Bruegel, Iconoclasm and Revolt,” in A. Serra Desfilis and L. Arciniega García (eds.), *Imágenes y espacios en conflicto: Las Germanías de Valencia y otras revueltas en la Europa del Renacimiento* (Valencia: tirant humanidades, 2021), 437-53.

“Trading with the Enemy: The Spanish Market for Prints and Paintings during the Revolt,” in D.

van Heesch, R. Janssen and J. van der Stock (eds.), *Netherlandish Art and Luxury Goods in Renaissance Spain* (Turnhout: Brepols, 2018), 93-106.

“The real, rejected and virtual travels of Maerten de Vos,” in K. Wagner, J. David and M. Klemenčič (eds.), *Britain, Europe and beyond – Artists and Migration 1400-1850* (Cambridge: Cambridge Scholars Press, 2017), 128-144.

“*St. Michael the Archangel: Spiritual, visual and material translations from Antwerp to Lima,*” in E. Wouk and S. Karr-Schmidt, *Prints in Translation, 1450-1750: Image, Materiality, Space* (Burlington, VT: Ashgate, 2016), 183-202.

“Hieronymus Bosch und die Antikenbegeisterung im Antwerpen des 16. Jahrhunderts,” in M. Philipp (ed.), *Verkehrte welt. Das Jahrhundert von Hieronymus Bosch* (Hamburg: Bucerius Kunst Forum, 2016), 28-39.

“Folds, Traces and Holes: Dürer's Ideal Bodies,” in G. Ulrich Grossman and Petra Krutisch (eds.), *The Challenge of the Object / Die Herausforderung des Objekts: The Proceedings of the 33rd Congress of the International Committee of the History of Art* (Nuremberg: Germanischen Nationalmuseums, 2013): vol. 3, 1012-1015.

“Dürer's copies,” in Stephanie Buck and Stephanie Porras, (eds.), *The young Dürer: Drawing the figure* (London: Holberton, 2013): 56-71.

“*ein freie hant: Drawing, autonomy and the young Albrecht Dürer,*” in Daniel Hess and Thomas Eser (eds.), *Der frühe Dürer* (Nuremberg: Germanisches Nationalmuseum exhibition catalogue, 2012): 245-59. Essay and catalogue entries published in both English and German editions. Catalogue reviewed by *The New York Review of Books*, *London Review of Books*, *Frankfurter Allgemeine Zeitung*, *Renaissance Studies*, *Historians of Netherlandish Art review of books*, named one of Art Books of the year by the *London Evening Standard*

“Repeat Viewing: Hendrick Hondius's Effigies” in Stephanie Porras and Joanna Woodall (eds.) *Picturing the Netherlandish Canon* (Courtauld Books Online, 2010).

Book and exhibition reviews:

Erin Benay, ‘India by Way of Italy’ *West 86th* (Spring/Summer 2023).

Eduardo Lamas and David García Cueto, eds., ‘Copies of Flemish Masters in the Hispanic World: Flandes by Substitution,’ *Historians of Netherlandish Art Review of Books* (September 2021).

Mitchell Merback, ‘Perfection's Therapy: An Essay on Albrecht Dürer's Melencolia I,’ *Print Quarterly* (March 2020).

Bernard Aikema and Andrew John Martin, eds., ‘Dürer e il Rinascimento tra Germania e Italia,’ *Print Quarterly* (March 2020).

Marisa Bass, ‘Jan Gossart and the Invention of Netherlandish Antiquity,’ *Art Bulletin* 100.3 (September 2018).

Surekha Davies, ‘Renaissance Ethnography and the Invention of the Human: New Worlds, Maps

and Monsters,' *Art History* 40.5 (November 2017).
Elizabeth Ann Honig, 'Jan Brueghel and the Senses of Scale,' caareviews.org (November 2017).
Bertram Kaschek, 'Weltzeit und Endzeit: Die "Monatsbilder" Pieter Bruegels d. Ä.' *Historians of Netherlandish Art Review of Books* (November 2014).
Claudia Goldstein, 'Pieter Bruegel and the Culture of the Early Modern Dinner Party,' *Historians of Netherlandish Art Review of Books* (June 2014).
Joost Keizer and Todd M. Richardson, eds. 'The Transformation of Vernacular Expression in Early Modern Arts,' *Historians of Netherlandish Art Review of Books* (November 2013).
Todd M. Richardson, 'Pieter Bruegel the Elder: Art Discourse in the Sixteenth-Century Netherlands,' *Print Quarterly* 29.3 (September 2012).
Walter Gibson, 'Figures of Speech: Picturing Proverbs in Renaissance Netherlands,' *Renaissance Quarterly* 66.3 (Fall 2010).
Stephen Connor, 'The Book of Skin,' *Object* 7, (2004).

Additional exhibition catalogues:

Entries in *Mantegna to Matisse: Master Drawings from the Courtauld Gallery* (London: Holberton, 2012).
Entries in *The Courtauld Gallery Masterpieces* (London: Scala, 2007).
"Curator's Statement" *Inland Specific* (Pomona College Museum of Art: Pomona, 2000).

EXTERNAL AWARDS, FELLOWSHIPS & GRANTS HELD

Mellon Foundation, Higher Learning grant, *Crossroads Cohort: Africana Studies at the Intersection of Art History and Art Making*, 2023-2026
Guest Professor, Summer School Leiden University/University of Cambridge, June 2023
Renaissance Society of America, Samuel H. Kress Publication grant, 2022
Millard Meiss Publication Award, College Art Association, 2021
Association of Print Scholars, Publication grant, 2021
Franklin Pease G.Y. Memorial Prize, *Colonial Latin American Review*, for the best article published in 2019 and 2020
Visiting Senior Fellowship, Center for Advanced Study in the Visual Arts, National Gallery of Art, 2019
Outstanding Academic Title for *Art of the Northern Renaissance*, Choice, 2018
Mellon Fellowship, Sterling and Francine Clark Art Institute, 2016
Getty Foundation, University of California Los Angeles, Digital Art History Summer Institute participant, 2015
Renaissance Society of America, Samuel H. Kress Publication grant, 2015
Historians of Netherlandish Art Fellowship, 2015
Millard Meiss Publication Award, College Art Association, 2014
New York Public Library Short-Term Research Fellowship, 2014/15
National Endowment for the Humanities, Enduring Questions Course Development grant, 2014
Renaissance Society of America, Research grant, 2014
Mellon Postdoctoral Teaching Fellow, Columbia University, 2011–2012
Leibniz-Gemeinschaft Postdoctoral Fellow, Germanisches Nationalmuseum, Nuremberg and Courtauld Institute of Art, 2009/10
British Academy Small Research Grant, 2010

Visiting Fellowship (paid), Harvard University, 2007/2008
Overseas Research Students Award Recipient, 2005–2009
Walter Read Hovey Memorial Fund Award, the Pittsburgh Foundation, 2006
The Newby Trust Award, 2006
Sir Richard Stapley Educational Trust Award, 2005, 2006

INTERNAL AWARDS, FELLOWSHIPS & GRANTS HELD

Tulane University, Provost's Office, Carol Lavin Bernick Faculty Grant, 2023/4
Tulane University, Dorothy Beckemeyer Skau Art and Music Fund at the Newcomb Institute, 2022/23
Tulane University, School of Liberal Arts, A Studio in the Woods residency, 2022/23
Tulane University, Provost's Office, Carol Lavin Bernick Faculty Grant, 2020/21
Tulane University, Provost's Office, Carol Lavin Bernick Faculty Grant, 2017/18
Tulane University, School of Liberal Arts, Lurcy Grant, 2014, 2017, 2020, 2022
Tulane University, School of Liberal Arts, Glick Fellowship, 2015
Tulane University, Provost's Office, Committee on Research, Research Fellowship, 2015/16
Tulane University, Center for Engaged Learning and Teaching, Teaching Fellow 2014/15, 2015/16, 2016/17
University of London, Central Research Fund Grant Recipient, 2006/2007
UCL Open Scholar, 2003/2004

INVITED LECTURES & PAPERS

Thomas and Barbara Gaehtgens Lecture, J. Paul Getty Museum, December 2023: "Going viral in the early modern world."
Gombar/Duychak Lecture on Print Culture, University of Wisconsin, Madison, October 2023: "The silver fleet and the copper plate: picturing Dutch piracy"
History, Theory, and Criticism Forum, MIT, September 2023: "The early modern viral image."
Warburg Institute, London, June 2023: "The early modern viral image."
University of Virginia, April 2022: "Foul biting, or Diego Valadés and the Medium of Print."
Boise State University, February 2023: "Paper, ivory, feathers: early modern viral materialities."
Center for Premodern Studies, University of Minnesota, October 2022: "Paper, ivory, feathers: early modern viral materialities."
Seminar in European Art, Newberry Library, Chicago, September 2022: "Foul biting, or Diego Valadés and the Medium of Print."
Association of Art Historians Annual Meeting, (virtual, UK) April 2022: keynote, "Paper, ivory, feathers: early modern viral materialities."
University of California, Santa Barbara, April 2022: "Foul Biting, or Diego Valadés and the Medium of Print."
Global Viruses/Global Virality, University of Delaware, April 2022: "An Early Modern Viral Image."
Renaissance Cultures of Copying, Columbia University, June 2021: "Viral Materialities."
Early Modern Material and Visual Culture Seminar, Bard Graduate Center, March 2021: "Foul biting, or Diego Valadés and the Medium of Print."
Distances: Southern Methodist University, Rhetorics of Art, Space and Culture Conference, February 2021: keynote, "Fixing the Line."

Beyond the Southern Barbarians: Relocating Japan in the First Global Age, Kyushu University, Fukuoka, February 2021: “Ivory diasporas.”

Germanians and other European revolts: Renaissance Art in turbulent times, Universitat de València, December 2020: “Gossiping tongues and piles of bricks: Pieter Bruegel, Iconoclasm and Revolt.”

Lovis Corinth Colloquium: Ekphrastic Image-Making in Early Modern Europe and the Americas, Emory University, December 2019: “Seeing ‘de flandes’.”

Workshop: Digital-age approaches to early modern engraved, etched, and imprinted episteme. Images, objects, materials and methods, Nationalmuseet, Copenhagen, November 2019: “Forgetting how to See.”

Early Modern Exchanges, University College London, October 2019: “Locating the Hispano-Philippine ivory.”

Message, Messenger, or False Friend? Early Modern Print as Intermediary, Zentralinstitut für Kunstgeschichte, Munich, June 2019: “Indexical Incoherence: The Ontology of Early Modern Print.”

Netherlandish art and the Globe, Utrecht University, October 2018: “Mechelen, Mexico and Manila: Makers, Markets and the making of the Global.”

Verbandösterreichischer Kunsthistorikerinnen und Kunsthistoriker, Institut für Kunstgeschichte, Universität Wien, October 2018: “Locating the Hispano-Philippine Ivory.”

Images on the Move, Warburg Institute, London, May 2018: “Lateness and Latency in early modern Print.”

Sterling and Francine Clark Art Institute, Research and Academic Program, October 2016: “Maerten de Vos and the Renaissance in between.”

Symposium: Verkehrte Welte. Das Jahrhundert von Hieronymus Bosch, Bucerius Kunst Forum, Hamburg, January 2016: “Bosch and the taste for the ‘historic’ in 16th century Antwerp.”

SUNY Binghamton, December 2015: “Maerten de Vos’s *St. Michael the Archangel* from Antwerp to Lima.”

Books and Prints between Cultures, 1500-1900, Amherst College, September 2015: “Going viral? Maerten de Vos’s *St. Michael the Archangel*.”

Dürer and Warburg: Interpreting Antiquity, The Warburg Institute and the Courtauld Institute of Art, London, November 2013: “*The Death of Orpheus*: Autonomy, History and the Social Network.”

Print Club of New York, New York, 2012: “Picturing the Netherlandish Canon.”

Tulane University, New Orleans, 2012: “Staging Bruegel’s Heritage.”

University of Wisconsin-Madison, Madison, 2012: “Staging Bruegel’s Heritage.”

Columbia University, New York, 2012: “Picturing Bruegel’s Heritage.”

Courtauld Institute of Art Renaissance Research Forum, London, 2009: “Another Antiquity, the Peasants of Pieter Bruegel.”

Pomona College, Claremont, 2009: “The Peasant as Pagan in the work of Pieter Bruegel the Elder.”

CONFERENCE PAPERS & SESSIONS

Renaissance Society of America, San Juan, March 2023: “Antwerp’s Global Silver Age.” Respondent.

Renaissance Society of America, San Juan, March 2023: “Climate, Color and Early Modern Art.”

Chair.

College Art Association Conference, New York, February 2023: “Dutch Americas.” Session co-organizer and co-chair.

Symposium for Tales of the City: Drawing in the Netherlands from Bosch to Bruegel, Cleveland Museum of Art, November 2022: “New (old) Terrains: Netherlandish landscape drawings on colored grounds.”

Renaissance Society of America, April 2022: “Ivory Empires.”

Renaissance Society of America, March 2021: “Early Modern Digital Art History: Computation as Method.” Chair.

College Art Association Conference, New York, February 2021: “Reintroducing the Visible World: papers in honor of Celeste Brusati.” Session organizer and chair.

Eloquent Images, Università di Macerata, April 2019: “Quis ut Deus? Michael the Archangel across the early modern Spanish empire.”

Historians of Netherlandish Art, Ghent, May 2018: “Copy/Copia: the theory and practice of copying.” Session organizer and chair.

Renaissance Society of America, New Orleans, March 2018: “Knowns and Unknowns: On the Limits of Knowledge in Early Modern Print Culture.” Session organizer and chair.

Renaissance Society of America, New Orleans, March 2018: “Roundtable on the early modern Philippines.” Respondent.

College Art Association Conference, Los Angeles, February 2018: “Locating the Hispano-Philippine Ivory.”

Empty Spaces in the Graphic Arts, Kunsthistorisches Institut, Florence, January 2018: “Graphic absence, the excerpt and the print collection.”

Renaissance Society of America, Chicago, March 2017: “Neither/nor: the case of Maerten de Vos” and “Keeping our eyes open: network visualizations and art history.”

College Art Association Conference, New York, February 2017: “A History of Virality.”

Flandes by Substitution: Copies of Flemish Masters in the Hispanic World (1500-1700), Art History Seminar 18 of the Royal Institute for Cultural Heritage (KIK-IRPA), Brussels, February 2017: “Copying ad majorem Dei Gloriam: the Jesuit Order and the export of Antwerp artistic models to the Hispanic World.”

Comité International d’Histoire de l’Art (CIHA) Congress, Beijing, September 2016: “The Re-imagination and Migration of St Michael the Archangel.”

Placing Prints: New Developments in the Study of Print, 1400-1800, Courtauld Institute of Art, February 2016: “Going viral? Maerten de Vos’s *St. Michael the Archangel*.”

Netherlandish Art and Luxury Goods in Renaissance Spain, Katholieke Universiteit Leuven, February 2016: “Trading with the Enemy: The Spanish market for Antwerp prints and paintings during the Revolt.”

Renaissance Society of America, Berlin, March 2015: “Re/Conversion at Home and Abroad: The Case of Maerten de Vos.”

College Art Association Conference, New York, February 2015: “Original Copies: art and the practice of copying.” Session organizer and chair.

Sixteenth Century Society Conference, New Orleans, October 2014: “*Translatio*: Visual and material cultures of translation.” Session co-organizer and co-chair with Joanna Woodall.

Historians of Netherlandish Art, Boston, June 2014: “Maarten de Vos as Global Export.”

Third annual RefoRC (Reformation Research Consortium) Conference, Berlin, May 2013:

“What is a Cannibal?”

Local Heroes, The Frick Collection, New York, 2013: “Bruegel beyond Antwerp.”

Inter-culture 1400-1850, Liverpool Hope University, Liverpool, 2013: “The real, rejected and virtual travels of Maarten de Vos.”

Comité International d’Histoire de l’Art (CIHA) Congress, Nuremberg, 2012: “Folds, Traces and Holes: Dürer’s Ideal Bodies.”

Renaissance Society of America, Washington D.C., 2012: “Other Antiquities: Local Conceptions of the Past in Northern European Art and Culture.” Session co-organizer and co-chair with Marisa Bass.

College Art Association Conference, New York, 2011: “Reprint and Repeat: the Recycling and Repackaging of Flemish Prints in the New Dutch Republic, ca. 1600-1660.”

Historians of Netherlandish Art Conference, Amsterdam, 2010: “Producing the Vernacular: Antwerp, Cultural Archaeology and the Figure of the Peasant.”

Renaissance Society of America, Los Angeles, 2009: “Beyond the Painted Curtain: Theatricality, Display and Artistic Virtuosity.”

Sixteenth-Century Society Conference, St. Louis, 2008: “History Embodied: The Peasants of Pieter Bruegel.”

Creative Writing and Art History, Courtauld Institute of Art, London, 2008: “Writing Bruegel: Art History as a Fictive Ethnography.”

Art and Memory, AAH New Voices Conference, Courtauld Institute of Art, London, 2007: “Rural Memory, Pagan Idolatry: Pieter Bruegel’s Peasant Shrines.”

Humanities Symposium on Pieter Brueghel the Younger, Nassau County Museum of Art, Roslyn, NY, 2007: “The Tradition of Repetition: Pieter Brueghel the Younger’s Egg Dance.”

Allegorical Impulses, University of Essex Postgraduate Colloquium, Colchester, 2007: “Resisting the Allegorical: Pieter Bruegel’s Magpie on the Gallows.”

College Art Association Conference, New York, 2007: “Time out of Joint: Pieter Bruegel’s Peasant History.”

COURSES TAUGHT

Undergraduate lecture courses

Theaters of the Baroque

Courts, Commerce, Devotion: Northern Renaissance Art

Rubens to Rembrandt: Flemish and Dutch Art of the 17th century

Art History Survey II: Renaissance to Contemporary Art

Art Humanities

Public Policy and the Arts

Graduate/undergraduate seminars

Amsterdam as Global capital in the Dutch Golden Age

What is a copy?

Early Modern Copies

The Spaces of Art

Jesuits and the Globe

Reading the Field: Trends and Methods in Art History

Dutch Americas (humanities laboratory course)

The Orléans Collection

Copies, creativity, contagion (studio/art history course)

Print, Power and Knowledge in the Early Modern world

Northern Nudes from Van Eyck to Rubens

Peasants, Drunks, Wives and Children: Painting Everyday Life in the Early Modern Low Countries

Graduate seminars

Print Culture and the Early Modern Arts in Italy, France and Spain

Early Modern Cartographies (independent study)

European Prints in Latin America (independent study)

Collecting exotica in early modern Europe (independent study)

PROFESSIONAL ASSOCIATIONS

College Art Association, Renaissance Society of America, Sixteenth Century Society, Historians of Netherlandish Art, Association for Latin American Art, Association of Print Scholars, Phi Beta Kappa

EDITORIAL ACTIVITY

Peer reviewer for Ashgate, Brepols, Brill, Laurence King, Pennsylvania State University Press, Yale University Press, *The Art Bulletin*, *Art History*, *Renaissance Studies*, *The Journal for Early Modern History*, *rebus*, *The Journal for Early Modern Cultural Studies*, *Sixteenth Century Journal*, *The Journal of Interactive Technology and Pedagogy*, *Journal of Art Historiography*, *Journal of the Historians of Netherlandish Art*, *apricota*, *SMK – National Gallery of Denmark* and *The Getty Research Journal*

STUDENT ADVISING

Currently supervising 1 PhD student in Latin American Studies/Art History, Xena Fitzgerald

Set qualifying examinations and served on PhD dissertation committees for Latin American Studies/Art History PhD candidates: Lucia Abramovich (2019), Jennifer Saracino (2018), Emily Floyd (2018), Allison Caplan (2019), Hayley Woodward (2023)

Supervised 5 MA theses (Rory DeMaio, Shuning Wang, Elizabeth Mauerman, Chasitie Brown, Dominique Dollenmeyer) and served on 12 MA dissertation committees

Supervised 5 undergraduate honors thesis (Emily Lutken, Zachary Chizmar, Rory DeMaio, Ella Weiner, James Steele)

INSTITUTIONAL SERVICE (Tulane University)

2020 – present, Chair, Newcomb Art Department

2020 – present, Grant Committee, Newcomb Institute

2017 – present, Vice President, Alpha of Louisiana chapter, Phi Beta Kappa

2023/24, Search committees, Diversity and equity representative, Professor of African Art History and 2 Assistant Professor positions in Studio Art (2D and 3D)

2020/21, Search committee, Robertson Chair of Latin American Art History

2020/21, Search committee, Director of the Newcomb Art Museum

2014 – 2021, Peer Observer, Center for Engaged Learning and Teaching
2018 – 2021, Curriculum Committee, School of Liberal Arts
2018 – 2020, Associate Chair, Art History
2019, Committee Member, Internal Review of Communications Department
2018/19, Director of Graduate Studies, Art History
2018/19, Search committee chair, Visiting Assistant Professor, Early Modern art history
2012 – 2018, member, Tulane Archival Collective
2013 – 2018, Carroll Gallery faculty committee
2012 – 2018, Newcomb Art Department library liaison
2017/18, Director of Undergraduate Studies, Art History
2017/18, Search committee member, Asian Studies/Art History POP position
2016/17, Search committee member, Art History, Italian Renaissance T/T position
2015 – 2017 Graduate Studies Honor Board pool, School of Liberal Arts
2012 – 2016, Works in progress organizer, Art History

INSTITUTIONAL SERVICE (Scholarly Organizations)

Fellowship application reviewer, National Endowment for the Humanities (2023)
Editorial Board, *Nederlands Kunsthistorisch Jaarboek*, (2021 – 2026)
Reviews Editor, *The Art Bulletin*, College Art Association (2021 – 2024)
Art History Program Committee member, Renaissance Society of America (2019 – 2021)
Historians of Netherlandish Art (Board Member 2018 – 2021)
Grant application reviewer, National Endowment for the Humanities (2015)