

JILL PEDERSON

Department of Visual and Performing Arts
Arcadia University
450 S. Easton Road, Glenside, PA 19038
pedersonj@arcadia.edu
202.341.3431

EDUCATION

Ph.D., Johns Hopkins University, Baltimore, 2008

Department of the History of Art
Charles S. Singleton Center for Italian Studies, Villa Spelman, Florence, 2002 – 2004
Dissertation: “The Accademia Leonardi Vinci: Visualizing Dialectic in Renaissance Milan, 1480 –1499”
Advisors: Stephen Campbell and Charles Dempsey

Fulbright Scholar, Università Cattolica del Sacro Cuore, Milan, 2004 – 2005

Scuola di Specializzazione in Storia dell'Arte

M.A., George Washington University, Washington, DC, 1999

Department of Art History
Thesis: “Caterina Cornaro: Re-envisioning the Queen of Cyprus and Her Artistic Patronage”

B.A., Colorado College, Colorado Springs, 1995, *Cum Laude*, Department Honors, with Distinction

Art Department
Associated Colleges of the Midwest (ACM), London and Florence: Arts in Context Program, Spring 1993
Thesis: “José Clemente Orozco: The Mexican Muralist at Dartmouth College”

EMPLOYMENT

Arcadia University, Glenside, PA

Interim Associate Dean, College of Arts and Sciences, January 2023 – present
Assistant Dean, College of Arts and Sciences, August 2022 – December 2022
Associate Professor of Art History, spring 2018 – present
Assistant Professor of Art History, fall 2011 – fall 2017
Chair, Arcadia Undergraduate Steering Committee, August 2023 – present
Chair, Department of Visual and Performing Arts, August 2020 – August 2021
Co-Director, Minor in Arts Entrepreneurship and Curatorial Studies, fall 2015 – summer 2023
Coordinator, Art History, fall 2014 – present

Catholic University of America, Washington, DC

Visiting Lecturer, Department of Art, 2010 – 2011

Colorado College, Colorado Springs, CO

Visiting Instructor, Art Department, 2003, 2006, 2007

Johns Hopkins University, Baltimore, MD

Instructor, Charles S. Singleton Center for Italian Studies, Villa Spelman, 2004
Instructor, Dean’s Teaching Fellowship, 2003

The National Gallery of Art, Washington, DC

Postdoctoral Research Associate, Center for Advanced Study in the Visual Arts, 2007 – 2010
Assistant to the Program of Research, Center for the Advanced Study in the Visual Arts, 1998 – 2000
Summer Research Intern, 1997

Philadelphia Museum of Art, Philadelphia, PA

Guest Co-curator, Department of European Art (1500-1850), 2008

The Walters Art Gallery, Baltimore, MD

Graduate Intern, Department of Education and Public Programs, 1997

Consulate General of the United States of America, Milan, Italy

Intern, 1995-1996

LEADERSHIP POSITIONS AND DEVELOPMENT

Co-Facilitator, “Inclusive Pedagogies in the Visual Arts,” Teaching and Learning Circle, 2022 – 2023

Associate Dean, College of Arts and Sciences, January 2023 – present

Chair, Arcadia Undergraduate Steering Committee, August 2023 – present

Assistant Dean, College of Arts and Sciences, August 2022 – December 2022

Department Chair, Visual and Performing Arts, August 2020 – July 2021 (*Appointed by Dean*)

Co-director, Minor in Arts Entrepreneurship and Curatorial Studies, fall 2012 – present (*Department service*)

Chairs and Program Directors’ Summit, May 2021 (*Invited*)

Council of Colleges of Arts and Sciences, Seminar for Department Chairs, (*Appointed by Dean*), spring 2021

Co-Chair, Provost Search Committee, spring 2019 (*Appointed*)

Penn State Academic Leadership Academy, Center for Study of Higher Education, summer 2018 (*Nominated*)

Presidential Faculty Advisory Group, 2018 – 2019 (*Appointed*)

Provost’s Shared Governance Committee, 2018 (*Appointed*)

Senator, College of Arts and Sciences, Faculty Senate, August 2016 – August 2018 (*Elected*)

Co-chair, Workload and Release Time Task Force, 2017 – 2018 (*Appointed*)

Coordinator, Art History Program, 2014 – 2018 (*Department service*)

PUBLICATIONS***Books***

Leonardo, Bramante, and the ‘Academia’: Art and Friendship in Fifteenth-Century Milan, *Renovatio Artium: Harvey Miller Studies in the Arts of the Renaissance*, edited by Lorenzo Pericolo (Tournhout: Brepols Publishers, 2020).

Locating Leonardo: Transculturalism and the Leonardesque in Early Modernity (second project, in progress).

Articles and Book Chapters (Peer-Reviewed)

“Under the shade of the mulberry tree?: Reconstructing Nature in Leonardo’s Sala delle Asse.” In *Leonardo Studies: Architecture and Nature*, edited by Constance Moffat and Sara Tagliagammba (Leiden: Brill, 2019).

“Leonardo, Bramante, and the Visual Tradition of Friendship.” In *Leonardo e gli altri: Leonardo in Dialogue*, edited by Francesca Borgo, Rodolfo Maffei, and Alessandro Nova (Florence: Kunsthistorisches in Florenz, 2019).

“The Sala delle Asse as *Locus amoenus*: Revisiting Leonardo da Vinci’s Arboreal Imagery in Milan’s Castello Sforzesco.” In *The Verdant Earth: The Green Worlds of the Renaissance and Baroque*, edited by Karen Goodchild, April Oettinger, and Leopoldine Prosperetti (Amsterdam: Amsterdam University Press, 2019).

“Giovanni Antonio Boltraffio’s Portrait of Girolamo Casio and the Poetics of Male Beauty in Renaissance Milan.” In *Renaissance Love: Eros, Passion, and Friendship in Italian Art around 1500*, edited by Jeanette Kohl, Marianne Koos, and Adrian Randolph. I Mandorli Series (Berlin: Deutscher Kunstverlag, 2014).

“Henrico Boscano’s *Isola beata*: New Evidence for the Accademia Leonardi Vinci in Renaissance Milan,” *Renaissance Studies* 22 (2008), 450–75.

Selected Media Activities

Interviewed guest, “The Story Behind Michelangelo’s *David*,” ABC (Australia), Overnights, March 17, 2022.

Interviewed guest, “The *Last Supper*,” ABC (Australia), Overnights, September 15, 2021.

Interviewed guest, “The Story Behind the *Mona Lisa*,” ABC (Australia), Overnights, August 25, 2021.

Featured speaker, “Understanding Authorship in Leonardo da Vinci’s *Salvator Mundi*,” The Academic Minute, WAMC, 2019.

Digital Humanities Projects

Author, “Exhibition: The Crowning and Robing,” *Visual Commentary on Scripture: Encountering the Bible Through Art*, Theology and Religious Studies, King’s College London (<https://thevcs.org/crowning-and-robing>).

Contributor, “The History of the Accademia di San Luca, c. 1590–1635: Documents from the Archivio di Stato di Roma,” A Project of the National Gallery of Art, Center for Advanced Study in the Visual Arts, in Association with the Archivio di Stato di Roma and the Accademia Nazionale di San Luca (www.nga.gov/casva/accademia).

Editorial Activities

External reader for final manuscript review, Brill Publications, 2018.

Editorial assistant, *The Accademia Seminars: The Accademia di San Luca in Rome, c. 1590–1635*. Edited by Peter Lukehart. Seminar Papers (Center for Advanced Study in the Visual Arts), Washington, DC, 2009.

Editorial assistant, *Collecting Sculpture in Early Modern Europe*. Edited by Nicholas Penny. Studies in the History of Art (Center for Advanced Study in the Visual Arts), Washington, DC, 2008.

Editorial assistant, *Large Bronzes in the Renaissance*. Edited by Peta Motture. Studies in the History of Art Series, (Center for Advanced Study in the Visual Arts), Washington, DC, 2003.

INVITED PRESENTATIONS

“Leonardo, Bramante, and the Accademia: Art and Friendship in Fifteenth-Century Milan,” MAP Forum, Medici Archive Project, to be presented February 2024.

“Locating Leonardo: Transculturalism and the Leonardesque in Early Modernity,” Universidad Católica de Valencia San Vicente Mártir, to be presented February 2024.

“Leonardo, Bramante, and the Academia: Art and Friendship in Fifteenth-Century Milan,” Book launch event, America Italy Society, September 2021.

“Leonardo and His Collaborators,” *Milan Before and After Leonardo*, Virtual Roundtable, University of Rochester, April 2021.

“Leonardo’s Sala delle Asse,” *Italy and Beauty: Leonardo da Vinci*, Virtual Seminar, Villanova University, March 2021.

“Imaginative Intersections in Leonardo’s Centrally-Planned Buildings,” Paper presented at the centenary conference on Leonardo da Vinci, Center for Interdisciplinary Research in Sciences and Humanities, Universidad Nacional Autónoma de México (UNAM), Mexico City, May 2019.

“How Do We Define Creative Genius?” Works in progress series, Humanities Research Lab, Arcadia University, October 2018.

“Of Lakes and Labyrinths: Leonardo and the Gardens at the Castello Sforzesco,” Paper presented at the conference “Leonardo and Water: The Flow of Ideas,” Center for Medieval and Renaissance Studies, UCLA, Los Angeles, May 2016.

“Leonardo, Bramante, and the ‘Academia’: Art and Friendship in Fifteenth-Century Milan,” Faculty Forum, Arcadia University, Glenside, PA, November 2015.

“Leonardo, Bramante, and the Academy in Sforza Milan,” Paper presented at the conference “Leonardo e gli altri: Leonardo in Dialogue,” Kunsthistorisches in Florenz, Florence, Italy, September 2015.

“Leonardo da Vinci’s Perfect Circles at the Court of Renaissance Milan,” School of Art, Bowling Green State University, Bowling Green, OH, November 2014.

“The Academia Leonardi Vinci in Renaissance Milan,” Works in Progress Lecture Series, National Gallery of Art, March 2008.

“Unraveling the ‘Knots’: Leonardo’s Designs for the Academia Leonardi Vinci in Renaissance Milan,” Graduate Lecture Series, Department of the History of Art, Johns Hopkins University, February 2007.

SELECTED CONFERENCE PAPERS AND CHAIRED SESSIONS

(Chair) “Center and Periphery Revisited,” Annual Meeting of the Renaissance Society of America, San Juan, March 2023.

(Chair and Co-Organizer) “New Approaches to Drawing and Draftsmanship in the Early Modern Period,” Annual Meeting of the Renaissance Society of America, Virtual Conference, April 2021.

(Speaker) “The Role of the Artist in Early Italian Academies of Northern Italy,” Paper presented in the session “Italian Academies and the Arts,” Annual Meeting of the Renaissance Society of America, Chicago, March – April 2017.

(Speaker) “The Sala delle Asse as *Locus amoenus*: Revisiting Leonardo da Vinci’s Arboreal Imagery in Milan’s Castello Sforzesco,” Paper presented in the session “The Verdant Earth I: The Green Worlds of the Renaissance and Baroque,” Annual Meeting of the Renaissance Society of America, Boston, March – April 2016.

(Chair) “The Verdant Earth III: The Sylvan Turn in Landscape Art,” Annual Meeting of the Renaissance Society of America, Boston, March – April 2016.

(Co-organizer and speaker) “Renaissance Milan at the Crossroads: The Leonardeschi in Dialogue,” Paper presented in the session “The Moor’s Last Sigh: Milanese Culture around 1500,” Sixteenth Century Society Conference, Vancouver, BC, October 2015.

(Speaker) “‘Under the shade of a mulberry tree’: Reconstructing Nature in Leonardo’s Sala delle Asse,” Paper presented in the session “Landscapes of Pleasure, Landscapes of Chore,” Annual Meeting of the Renaissance Society of America, New York, March 2014.

(Session chair) “Leonardo Studies in Honor of Carlo Pedretti III,” Panel at the Annual Meeting of the Renaissance Society of America, San Diego, CA, April 2013.

(Session co-organizer and chair) “New Perspectives on the *Leonardeschi*,” Panel at the Annual Meeting of the Renaissance Society of America, San Diego, CA, April 2013.

(Speaker) “The Poetics of Male Beauty in Lombard Renaissance Portraiture around 1500,” Paper presented in the session “Portrayals of Love, Friendship, and Desire in Italian Art around 1500 III: Male Beauty,” Annual Meeting of the Renaissance Society of America, Venice, Italy, April 2010.

(Session chair) “Patterns and Functions of the Images in the Italian Literature of the Sixteenth and Seventeenth Centuries II,” Panel chaired at the Annual Meeting of the Renaissance Society of America, Venice, Italy, April 2010.

(Speaker) “The Early History of the Accademia di San Luca: Documents from the Archivio di Stato, Rome,” Paper presented with Peter M. Lukehart in the session “New Technologies and Renaissance Studies V: Emerging Websites and Databases for Research in Early Modern European Art,” Annual Meeting of the Renaissance Society of America, Los Angeles, March 2009.

(Speaker) “Reassessing Leonardo and his Nineteenth-Century Interpreters,” Paper presented in the session “Reinventing the Old Master,” Annual Meeting of the Renaissance Society of America, Los Angeles, March 2009.

(Session co-organizer and speaker) “Leonardo’s Circle and the Engravings of the *Nodi vinciani*,” Paper presented in the session “New Perspectives on Art for the Sforza Court in Late Quattrocento Milan,” Annual Meeting of the Renaissance Society of America, Miami, March 2007.

(Speaker) “Donato Bramante and the Academia Leonardi Vinci in Quattrocento Milan,” Paper presented in the session “Art and Humanism,” Annual Meeting of the Renaissance Society of America, San Francisco, March 2006.

(Speaker) “Complicating *Auctoritas*: Painter and Poet in Giovanni Antonio Boltraffio’s *Portrait of Girolamo Casio*,” Paper presented in the session “Painters, Poets, and the Role of the *Auctor*,” Annual Meeting of the Renaissance Society of America, New York, March 2004.

(Speaker) “Authorial Relationships in Giovanni Antonio Boltraffio’s *Portrait of Girolamo Casio*,” Philadelphia Symposium in the History of Art, Philadelphia Museum of Art, Philadelphia, March 2004.

(Speaker) “Milanese Court Portraits in the Age of Ludovico il Moro, 1494–1499,” Charles S. Singleton Center, Villa Spelman, Florence, Italy, May 2002.

SELECTED ACADEMIC HONORS, FELLOWSHIPS, AND AWARDS

Pedretti Fellowship for Leonardo da Vinci Studies, Renaissance Society of America, Summer 2023

Faculty Development Fund, Research Travel, Rome and Valencia, June – July 2023

Summer Scholar, NEH Institute, “Worlds in Collision 2022: Pictorial Histories of Nahua and Spanish in 16th Century Mexico,” June 2022

Major Sabbatical Leave, Arcadia University, August 2021 – August 2022

Faculty Development Fund, Research Travel, Valencia and Madrid, November 2021

Phi Kappa Phi, Academic Honor Society, Arcadia University, spring 2018 – present (*Nominated*)

Phi Beta Delta, International Honor Society, Arcadia University, fall 2015 – present (*Nominated*)

Franklin Research Grant, American Philosophical Society, fall 2014

Ahmanson Research Fellowship, Center for Medieval and Renaissance Studies, UCLA, summer – fall 2014

Pre-Tenure Sabbatical, Arcadia University, fall 2014

Faculty Development Funds, Arcadia University, 2011 – 2021

Research Associate Travel Grant, The Center, National Gallery of Art, June 2010

Research Associate Travel Grant, The Center, National Gallery of Art, May 2009

Research Associate Travel Grant, The Center, National Gallery of Art, July 2008

Renaissance Society of America, Research Grant, 2006

Samuel H. Kress Foundation Travel Fellowship in the History of Art, 2005 – 2006

J. Brien Key Graduate Assistance Fund Recipient, Office of the Dean, Johns Hopkins University, 2005

J. William Fulbright Fellowship, 2004 – 2005

Travel Grant, Department of Romance Languages and Literatures, Johns Hopkins University, fall 2004

Dean’s Teaching Fellowship, Office of the Dean, Johns Hopkins University, fall 2003

Roth Travel Fellowship, Department of the History of Art, Johns Hopkins University, summer 2003

Graduate Student Fellowship, Charles S. Singleton Center, Villa Spelman, Florence, Italy, spring 2002

Departmental Fellowship, Johns Hopkins University, fall 2001

Summer Travel Fellowship, Department of the History of Art, Johns Hopkins University, summer 2001

J. Brien Key Graduate Assistance Fund Recipient, Office of the Dean, Johns Hopkins University, 2001

Robert Smith Research Fellowship, National Gallery of Art, Washington, DC, summer 2000

Graduate Student Fellowship, Department of Art History, George Washington University, 1998 – 1999

Madre Merrill Fellowship, Department of Italian, Colorado College, Sulmona, Italy, 1994

SERVICE TO ARCADIA UNIVERSITY

Chair, Arcadia Undergraduate Curriculum Steering Committee, Arcadia University, Spring 2023 (*Selected*)

Member, Library Advisory Committee, May 2023 – present (*Selected*)

Member, Common Read Book Selection Committee, Spring 2023 (*Selected*)

Member, Arcadia Undergraduate Curriculum Review Committee, Arcadia University, Spring 2023 (*Selected*)

MSCHE Opportunity Assessment Team, September 2022 – May 2023 (*Selected*)

ABRI (Anti-Black Racism Initiative) Curricular Infusion Pilot Program, Arcadia University, Fall 2022 (*Selected*)

Race Matters Forum, ABRI Curricular Infusion Framework, Arcadia University, December 2021 (*Volunteered*)

“Decolonial Strategies for the Art History Classroom,” University of Illinois Chicago, Department of Art History, October 2021 (*Volunteered*)

“Nahua Voices in the Conquest of Mexico,” Getty Research Institute, August 2021 (*Volunteered*)

Department Chair, Visual and Performing Arts, August 2020 – July 2021 (*Appointed by Dean*)

Decolonizing the Classroom Workshop, Arcadia University, “What Does a Decolonized Classroom Look Like?” July 2021 (*Volunteered*)

Decolonizing the Classroom Workshop, Arcadia University, “Talking About Race,” June 2021 (*Volunteered*)

“Decolonizing the Art History Curriculum,” NEH Humanities Initiatives at Colleges and Universities Grant Application, May 2021 (*Co-Applicant with Prof. Elizabeth Ferrell; denied*)

Speaker, “Virtual Tour of Sistine Chapel,” Alumni Reunion Week, April 2021 (*Invited*)

ABRI Community of Practice, October 2020 – May 2021 (*Volunteered*)

Advising Focus Group, October 2020 – May 2021 (*Volunteered*)

Study Abroad Course Approval Working Group, Spring 2021– May 2021 (*Nominated*)

Representative, Open Houses, Visual and Performing Arts, 2020 – present (*Volunteered*)

Representative, Days and Knights, March 2020 (*Volunteered*)

University Data Summit, February 2021 (*Volunteered*)

Speaker (with Abbey Ryan), Alumni Art Conversation, UKnighted Tuesday, December 2020 (*Invited*)

Committee on Global Education, fall 2020 (*Nominated*)

Facilitator, Academic Affairs Retreat, August 2020 (*Appointed*)

Participant, All Modes Ready Training Course, summer 2020 (*Volunteered*)

Member, Covid PPE and Space Safety Committee, Visual and Performing Arts, 2020 – 2021 (*Volunteered*)

Member, Handbook Committee, Visual and Performing Arts, 2020 – present (*Department service*)

Member, Curriculum Committee, Visual and Performing Arts, 2020 – present (*Department service*)

Member, Studio Fee Task Force, Visual and Performing Arts, 2020 – 2021 (*Department service*)

Member, Public Art Project Steering Committee, Visual and Performing Arts, 2019 – present (*Invited*)

Chair, Hiring Committee, African American Art, Visual and Performing Arts, fall 2020 (*Volunteered*)

Member, Hiring Committee, Public Art Project, Visual and Performing Arts, fall 2020 (*Volunteered*)

Faculty Participant, *Grant Writing Retreat*, June 2020 (*Accepted Applicant*)

Chair, Department Handbook Committee, 2019 – 2020 (*Appointed*)

Participant, “Teaching and Learning in a Diverse Classroom,” Cornell University, spring 2020 (*Volunteered*)

Speaker, “Virtual Tour of Sistine Chapel,” Faculty Oasis, April 2020 (*Invited*)

Undergraduate Advisor, Department of Visual and Performing Arts, fall 2012 – present (*Department service*)

Art History Senior Thesis Advisor, fall 2013 – spring 2020 (*Department service*)

LGBTQ Ally, 2014 – present (*Volunteer*)

Arcadia Gallery Advisory Committee, 2015 – 2019 (*Invited*)

Preview Co-leader Selection Committee, Office of International Affairs (OIA), fall 2015 (*Nominated*)

Martha Washington Award Selection Committee, 2015 (*Nominated*)

Faculty Search Committee, Assistant Vice President for Development, spring 2015 (*Invited*)

Chair, Faculty Search Committee, Art History, spring 2015 (*Department service*)

Martha Washington Award Selection Committee, 2014 (*Nominated*)

Faculty Search Committee, School of Education, spring 2014 (*Invited*)

Martha Washington Award Selection Committee, 2013 (*Nominated*)

COURSES TAUGHT

Italian Baroque Art, Online, (Arcadia) Summer Session I, 2021

Seminar: Leonardo da Vinci, (Arcadia) spring 2017, 2018, 2019, 2021, 2023

Seminar: Art and the Italian Renaissance Court, (Arcadia) fall 2015, 2017, 2018, spring 2020

Latin American Art, (Arcadia) fall 2019, 2020, 2022

Baroque Art, Global Field Study Course in Rome, (Arcadia) spring 2013, 2015, 2017, 2019, 2021, 2023

Leonardo da Vinci, Global Field Study Course in Milan and Paris, (Arcadia) fall 2019

Early Renaissance Art, (Arcadia) spring 2016, 2018, 2020

High Renaissance Art, (Arcadia) fall 2012, 2018

Renaissance Art, (Arcadia) spring 2012, spring 2014

Nineteenth Century Art, (Arcadia) fall 2011, fall 2012, fall 2013

Western Art: Renaissance to Modern, (Arcadia) fall 2011, spring 2012, spring 2013, fall 2013, spring 2014, spring 2015, fall 2015, spring 2019, spring 2020

Western Art: Prehistory to Medieval, (Arcadia) fall 2012, 2019

Drawing Connections: The History and Practice of Drawing, (Arcadia) fall 2013, fall 2015

Face to Face: The Portrait in Western Art, (Arcadia) spring 2012

Curatorial Apprenticeship, (Arcadia) fall 2018, fall 2020, spring 2021

Capstone Research, (Arcadia) fall 2012 – 2019

Senior Thesis, (Arcadia) spring 2013 – 2019

Baroque Art, (Catholic University) spring 2011

Renaissance Art, (Catholic University) fall 2010

History of Art: Prehistory to the Middle Ages, (Catholic University) fall 2010

Renaissance Art in Florence, (Colorado College) spring 2003

Introduction to Art History: Renaissance to Contemporary, (Colorado College) spring 2007

Introduction to Art History: Ancient to Medieval, (Colorado College) spring 2007

Art and Culture in Renaissance Florence, (Johns Hopkins) spring 2004

The Portrait in Western Art, Dean's Teaching Fellow, (Johns Hopkins) spring 2003

Florence Intersession, (Johns Hopkins) winter 2003

SERVICE TO THE PROFESSION

Member, Dissertation Committee, Sara Tagliagamla, Université Paris 1– Sorbonne, Ecole Pratique des Hautes Etudes, will participate in dissertation defense in Paris, December 2016.

Juror, “Immersed,” Exhibition at Gray Gallery, Philadelphia, PA, Spring 2016.

Member, Awards Committee (decides research, publication, and travel grants for doctoral and post-doctoral scholars), Italian Art Society, February 2013 – 2016.

Invited Delegate, Colloquium, “Leonardo da Vinci: Painter at the Court of Milan,” held at the National Gallery, London, 6 February 2012.

Invited Delegate, “Leonardo da Vinci’s Technical Practice: Paintings, Drawings and Influence,” held at the National Gallery, London, 13-14 January 2012, organized by the CHARISMA project (Cultural Heritage Advanced Research Infrastructures: Synergy for a Multidisciplinary Approach to Conservation/ Restoration).

Author, “Andrea Vanni, *A Triptych: Agony in the Garden, The Crucifixion, and the Raising the Patriarchs and Prophets from the Dead*, c. 1380s,” Didactic wall panel on permanent display in public gallery, Corcoran Gallery of Art, Washington, DC, June 2011.

Presenter, “The History of the Accademia di San Luca, c. 1590-1635: Documents from the Archivio di Stato di Roma,” held at the Bard Graduate Center, New York, May 2010.

Participant, “Digital Projects in the Humanities,” CASVA Workshop held at the National Gallery of Art, Washington, January 2010.

Invited Speaker, A program on history career opportunities, Department of History, Catholic University, Washington, November 2009.

Invited Speaker, “The Budapest Horse: A Leonardo da Vinci Puzzle,” Series of public gallery lectures, National Gallery of Art, Washington, DC, August 2009.

Author, “Vincenzo Foppa, *Virgin and Child Before a Landscape*, c. 1490”; “Andrea Solario, *Christ Bound and Crowned with Thorns*, c. 1509”; and “Bergognone, *Saint Mary Magdalene*, c. 1515,” Didactic wall panels on permanent display in public galleries, Philadelphia Museum of Art, Philadelphia, PA, February 2008.

PROFESSIONAL AFFILIATIONS

College Arts Association
Renaissance Society of America
Sixteenth-Century Society
Italian Art Society
Leonardo da Vinci Society

LANGUAGES

English (Native speaker); Italian (Fluent); Spanish, German, French (Reading Proficiency)