

CHRISTIAN KRAEMER KLEINBUB

Department of History of Art, The Ohio State University
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 Columbus, OH 43210
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EMPLOYMENT:

The Ohio State University, Columbus, Ohio
 Professor, 2019-present
 Associate Professor, 2012-2019
 Assistant Professor, 2006-2012

New Foundation for Art History, New York, New York
 Co-director, 2019-present

EDUCATION:

Columbia University, New York, New York
 Ph.D., with distinction, Italian Renaissance Art History, 2006
Dissertation: "Vision and the Visionary in Raphael"
 M.Phil., Italian Renaissance Art History, 2002
 M.A., Italian Renaissance Art History, 2000
Master's Thesis: "Masaccio's *Sagra* in Context"

Yale University, New Haven, Connecticut
 B.A., History of Art, 1999
Honors: Magna Cum Laude, Phi Beta Kappa,
 A. Conger Goodyear Award for Thesis

AWARDS AND FELLOWSHIPS:

Rodica C. Botoman Award for Distinguished Undergraduate Teaching and Mentoring,
 Ohio State University (winner, 2017-2018)
 Villa I Tatti, Harvard University, Florence (Robert Lehman Fellow, 2015-16)
 Distinguished Undergraduate Research Mentor Award, Ohio State University (nominated
 2015-16)
 Gustave O. Arlt Award in the Humanities, Council of Graduate Schools (2013)
 George and Tina Skestos Research Fellowship, Ohio State University (2012-13)
 The Ohio State University College of Arts and Humanities Publication
 Subvention Grant (2009-2010)
 The Ohio State University Faculty Research Grant (Spring 2008)
 The Ohio State University Faculty Research Grant (Fall 2006)
 Whiting Foundation Dissertation Fellowship (2005-2006)
 Mellon Fellowship, Vatican Film Archive, St. Louis (Summer 2005)
 Fondazione Lemmermann Fellowship, Rome (Winter 2005)
 Rudolf Wittkower Fellowship, Columbia University (2004-2005)
 Columbia Graduate School of Art and Sciences Summer Fellowship (2004)

Turza Family Endowment Fund Fellowship, Columbia University (2003-2004)
 Art Humanities Teaching Fellowship, Columbia University (2002-2003)

PUBLICATIONS & RESEARCH PROJECTS:

BOOKS:

Michelangelo's Inner Anatomies. University Park, PA: Pennsylvania State University Press, 2020.

Reviews and Press:

Allison Leigh, interview podcast about the book, *New Books Network*, July 7, 2020. <https://newbooksnetwork.com/christian-kleinbub-michelangelos-inner-anatomies-penn-state-up-2020/>

V. Coonin, *caa.reviews*, April 2, 2020

Vision and the Visionary in Raphael. University Park, PA: Pennsylvania State University Press, 2011.

Awards and Reviews:

Gustave O. Arlt Award in the Humanities, Council of Graduate Schools (2013) awarded to scholar-teacher in the humanities who has produced “a book of scholarly importance”

S. E. Reiss, *Visual Resources*, 2013 (vol. 29, no. 3)

Jonathan W. Unglaub, *caa.reviews*, December 27, 2012

Linda A. Koch, *The Sixteenth Century Journal*, Fall, 2012 (vol. 43, no.3)

Cathleen Hoeniger, *Renaissance Quarterly*, Winter, 2011 (vol. 64, no. 4)

Reviewed by David Packwood on his blog, *Art History Today*, Sept. 10, 2011: http://artintheblood.typepad.com/art_history_today/2011/08/seen-and-not-seen-raphael-book-review.html

Named one of the best art books of 2011 by *Bearded Roman: A Blog about the Classical Tradition*: <http://beardedroman.com/?p=849>

D. H. Cibelli, *Choice*, November, 2011

ARTICLES AND BOOK CHAPTERS:

“The Challenges of Raphael’s So-Called *Self-Portrait with His Fencing Master*,” article under revision, *I Tatti Studies*.

“What Michelangelo Learned from Raphael’s *Stanze*” in *Raphael’s Stanze Revisited*, eds. Kim Butler and Tracy Cosgriff (Brepols/Harvey Miller, forthcoming 2020)

“Drawing the Supernatural: Raphael’s Graphic Approaches to the Unseen,” *Raphael and the Eloquence of Drawing*, eds. Catherine Whistler and Benjamin Thomas (Urbino: Accademia Raffaello: forthcoming 2020)

“On the Significance of St. Paul’s Sword in Raphael’s *St. Cecilia Altarpiece*,” *Source: Notes in the History of Art* (forthcoming, summer 2020)

“Leonardo, Raphael, and the Theory of Painting” in *Leonardo in Dialogue: The Artist Amid His Contemporaries*, eds. Francesca Borgo, Rodolfo Maffei, Alessandro Nova

(Florence: Marsilio/Kunsthistorisches Institut in Florenz/Max Planck Institut, 2019), 287-305, 447-452.

“On the Annunciations of Michelangelo and the Bodily Mechanics of the Visionary” in *Voir l’au-delà: L’expérience visionnaire et sa représentation dans l’art italien de la Renaissance*, eds. Cyril Gebron, Andreas Beyer, Alessandro Nova, and Philippe Morel (Turnhout, Belgium: Brepols, 2017), 95-109.

“Jacopo Bellini and the Drawing of Idolatry,” *Venetian Painting Matters, 1450-1750*, ed. Jodi Cranston. (Turnhout, Belgium: Brepols, 2015), 21-34.

“To Sow the Heart: Touch, Spiritual Anatomy, and Image Theory in Michelangelo’s *Noli me tangere*,” *Renaissance Quarterly* 66, no.1 (March 2013), 81-129.

“Raphael’s *Quos Ego*: Forgotten Document of the Renaissance *Paragone*,” *Word and Image* 28, no. 3 (November 2012), 287-301.

“At the Boundaries of Sight: The Italian Renaissance Cloud Putto” in *Renaissance Theories of Vision*, eds. John Hendrix and Charles Carman (Burlington, VT: Ashgate, 2010), 117-133.

“Bramante’s *Ruined Temple* and the Dialectics of the Image,” *Renaissance Quarterly* 63, no.2, (Summer 2010), 412-458.

“Raphael’s *Transfiguration* as Visio-Devotional Program,” *The Art Bulletin* 90, no. 3, (September 2008), 367-393.

REVIEWS:

Review of Robert Williams, *Raphael and the Redefinition of Art in Renaissance Italy*, Cambridge, UK, Cambridge University Press, 2017, in *caa.reviews*, May 17, 2018.

Review of David Young Kim, *The Traveling Artist in the Italian Renaissance: Geography, Mobility and Style*, New Haven, Yale University Press, 2014, in *caa.reviews*, February 25, 2016.

Review of Rudolf Preimesberger, *Paragons and Paragone: Van Eyck, Raphael, Michelangelo, Caravaggio, Bernini*, translated by Sabine Eiche and Fiona Elliott, Los Angeles, Getty Research Institute, 2011, in *Renaissance Quarterly* 65, no. 1, (Spring 2012), 209-11.

Review of Nicole Dacos, *The Loggia of Raphael: A Vatican Art Treasure*, translated by Josephine Bacon, New York, Abbeville, 2008, in *The Burlington Magazine* 152, no. 1282, (January 2010), 42.

OTHER PUBLICATIONS:

Interview with Martin J. Kemp about Leonardo da Vinci, *The River Rail*, forthcoming 2020.

Review of the reinstallation of the British Galleries (Metropolitan Museum of Art, New York, opened March 2, 2020), *The Brooklyn Rail*, July-August 2020.

Review of the exhibition, *Leonardo da Vinci* (Louvre, Paris, October 24, 2019 and February 24, 2020), *The Brooklyn Rail*, December-January 2019-2020.

Review of the exhibition, *Andrea del Verrocchio: Sculptor and Painter of Renaissance Florence* (National Gallery of Art, Washington, September 15, 2019-January 12, 2020), *The Brooklyn Rail*, November 2019.

LECTURES/PRESENTATIONS/PANELS (INVITED):

Talk on Italian Renaissance Painting, title TBA, invited talk to be presented at the San Diego Museum of Art (San Diego, California, March 2021)

“Conversations around Italian Renaissance Art,” inaugural lecture given to mark promotion to full professor at Ohio State University (Columbus, Ohio, February 2020)

“Michelangelo’s Sacred Bodies,” invited talk presented at the University of San Diego (San Diego, California, October 2019)

Chair of panel, “Visions and the Reliability of Sight, 1500-1700,” organized by Marsha Libina and Alexandra Letvin, at the annual conference of the Renaissance Society of America (New Orleans, Louisiana, March 2018)

“Vision and Doubt: On the Extreme Difficulties of Representing the Resurrection in Early Modern Italy,” presented at the symposium-seminar, “Early Modern Vision: The Imagination and the Religious Image,” Lichtenberg-Kollege Institute for Advanced Study, Georg-August-Universität Göttingen (Göttingen, Germany, November 2017)

Discussant at the scholars’ day for the exhibition, “Raphael: The Drawings” held at the Ashmolean Museum (Oxford, UK, June, 2017)

“Michelangelo and Raphael: Rebalancing Accounts,” invited talk presented at the international symposium complementing the show “Michelangelo and Sebastiano” at the National Gallery, London (London, UK, June 2017)

“Michelangelo and the Catholic Reformers,” invited talk and conversation for the seminar “Shakespeare’s Italy” led by Diego Pirillo at the University of California, Berkeley (Berkeley, California, February 2017)

“Inside Out: Internal Anatomy in Michelangelo’s Art,” invited Terry K. Simmons Annual Lecture in the Newcomb Art Department at Tulane University (New Orleans, Louisiana, October, 2016)

Discussant and respondent at the international symposium “Raphael: The Intelligent Hand and the Persuasive Language of Drawings” held at St. John’s College and the Ashmolean Museum (Oxford, UK, June, 2016)

“Anatomical Metaphor and Michelangelo’s Sculptural Process,” presentation at Villa I Tatti, Harvard University (Florence, Italy, June 2016)

“Michelangelo’s Poetics of the Body: The Architectural Perspective,” invited seminar presentation at Palazzo Griffoni at the Kunsthistorisches Institut in Florenz—Max-Planck-Institut (Florence, Italy, January 20, 2016)

“Poetics and Anatomy in Michelangelo,” invited lecture presented at the Annual Conference, Palazzo Pesaro-Papafava, University of Warwick (Venice, Italy, December 2015)

“Michelangelo’s Inner Anatomies,” invited lecture presented at Villa I Tatti, Harvard University (Florence, Italy, September 2015)

“Leonardo, Raphael, and the Theory of Painting,” invited lecture presented at the symposium “Leonardo & gli altri - Leonardo in Dialogue,” Kunsthistorisches Institut, Florence (Florence, Italy, September 2015)

“Michelangelo’s Inner Anatomies: On the Scientific Trials of an Early Modern Poetics of the Body,” invited lecture presented in the Center for Medieval and Renaissance Studies Faculty Colloquia Series (Columbus, Ohio, April 2014)

“Vision and the Visionary in Raphael,” lecture given at awards presentation ceremony for Arlt Award at the Council of Graduate Studies Annual Conference (San Diego, California, December 2013)

Invited lecture, “The Annunciations of Michelangelo and the Physical Mechanics of the Visionary,” presented at an international symposium, for which I served as a member of the scientific committee (with Philippe Morel, Victor Stoichita, Klaus Krüger, and Patricia Rubin), entitled “Voir l’au-delà: apparition miraculeuse, vision céleste et contemplation intérieure dans l’art italien de la renaissance.” Sponsored by Le Centre Allemand d’Histoire de l’Art de Paris, le Kunsthistorisches Institut in Florenz et l’Université Paris I Panthéon-Sorbonne (Centre d’Histoire de l’Art de la Renaissance) (Paris, France, June 2013)

“Painting as Sacred Guarantor: How a New Covenant Is Established in Raphael’s *Expulsion of Heliodorus*,” invited lecture presented at conference “Religion, Ritual, and Performance,” held at Oberlin College (Oberlin, Ohio, April 2013)

“Fra Bartolommeo and the Invention of Renaissance Visionary Imagery,” invited lecture presented at an international symposium entitled “Echoes in Art: Florence 1500 and Italian Painting.” Sponsored by the University of Lausanne (Lausanne, Switzerland, November 2012)

“Michelangelo and the Indwelling Image,” invited lecture presented in celebration of the career of Marcia B. Hall at the Renaissance Society of America (RSA) Conference (Washington, D.C., March 2012)

“Sowing the Heart: The Michelangelo-Pontormo *Noli me tangere*,” invited Harold E. Dickson Lecture presented at Pennsylvania State University (University Park, Pennsylvania, October 2011).

“Michelangelo’s Spiritual Anatomies: The Case of the *Noli me tangere*,” invited lecture presented as part of Department of History of Art series at Ohio State University (Columbus, Ohio, May 2011)

“Michelangelo’s Spiritual Anatomies: The Case of the *Noli me tangere*,” invited lecture presented at Indiana University-Purdue University Fort Wayne (Fort Wayne, Indiana, April 2011).

“Jacopo Bellini and the Drawing of Idolatry,” invited lecture for session celebrating David Rosand’s contributions to Venetian art, Renaissance Society of America Conference (RSA) Conference (Venice, Italy, April 2010).

“To be ‘Touched’ by a Painting: The Theory of the Image in Michelangelo’s *Noli me tangere*,” invited lecture at the Courtauld Institute of Art, University of London (London, UK, March 2010).

“On the Boundaries between the Natural and Supernatural in Italian Renaissance Painting,” faculty colloquium series, Center for Medieval and Renaissance Studies Colloquium, Ohio State University (Columbus, Ohio, March 2010).

“The Visionary Dimensions of Raphael’s *Transfiguration*,” Julius Fund Endowment Lecture in Renaissance Art, Cleveland Museum of Art (Cleveland, Ohio, April 2009).

“The Supernatural in Italian Renaissance Art,” invited lecture presented at the San Diego Museum of Art (San Diego, California, April 2008).

“The Association of Prophecy and Artistic Imagination in High Renaissance Art,” invited lecture presented at the international symposium “Art/Text/Imagination: The Unrepresentable in Early Modern Culture” at Northwestern University (Evanston, Illinois, November 2007).

“Raphael’s Perspective and the Heritage of Urbino,” invited lecture presented at the international scholarly symposium “La Biblioteca Montefeltro e il Rinascimento di Urbino: Piero della Francesca, Raffaello e Castiglione” (The Montefeltro Library and the Renaissance in Urbino: Piero della Francesca, Raphael, and Castiglione), the Morgan Library and Museum (New York, New York, June 2007).

“Illusion, Imagination, and Prophecy in Raphael’s Later Works,” invited lecture at Stanford University (Palo Alto, California, March 2007).

“Making the Invisible Visible: Raphael and the Development of Early Modern Visionary Imagery,” invited lecture at Ohio State University (Columbus, Ohio, March 2006).

LECTURES/PRESENTATIONS/PANELS (REFEREED):

“Friendship in Raphael’s *Self-Portrait with His Fencing Master*,” presented at the Renaissance Society of America (RSA) annual conference (Toronto, Canada, 2019).

“Michelangelo’s Sculptural Process and Human Physiology,” presented at the

Renaissance Society of America (RSA) annual conference. Presented on one of two panel sessions, “*Una linea sola e non stentata: Papers in Memory of David Rosand I and II*,” co-organized by myself and Renzo Baldasso. (Chicago, Illinois, 2017)

“Michelangelo and the Poetics of the Body,” presented at the Renaissance Society of America (RSA) annual conference (Berlin, Germany, 2015)

“Renaissance Naturalism,” session organizer and chair, Renaissance Society of America (RSA) annual conference (New York, New York, 2014)

“Heart Images in Michelangelo’s *Venus and Cupid*,” presented at the Renaissance Society of America (RSA) Conference (San Diego, California, April 2013).

“Michelangelo’s Brain,” presented at the Sixteenth Century Society Conference (Cincinnati, Ohio, October 2012).

“Tactility and Spirituality in Michelangelo’s *Noli me tangere*,” presented at the Renaissance Society of America (RSA) Conference (Montreal, Canada, 2011).

“The Senses in Early Modern Art and Visual Culture,” session co-organizer and co-chair, College Art Association (CAA) annual conference (Chicago, Illinois, February 2010).

“Raphael’s *Quos Ego* and Its Humanist Audiences,” presented at the Renaissance Society of America (RSA) Conference (Los Angeles, California, March 2009).

“Centro/Periferia?: Provincialism in Italian Renaissance Art,” respondent for panel, Renaissance Society of America (RSA) Conference (Los Angeles, California, March 2009).

“Raphael’s *Transfiguration* as Visio-Devotional Program,” presented at the Renaissance Society of America (RSA) Conference (Chicago, Illinois, March 2008).

“Bramante’s *Ruined Temple*: Resistance to Iconicity in the Renaissance,” lecture presented at the symposium, “Beholding Violence: A Conference on Medieval and Early Modern Representation and Culture,” at Bowling Green State University, (Bowling Green, Ohio, February 2008).

“The Divorce of Optics and Perspective in High Renaissance Painting,” presented at the Renaissance Society of America (RSA) Conference (Miami, Florida, March 2007).

“Raphael’s Reform of the Devotional Image: The Case of the *Transfiguration*,” presented at the Renaissance Society of Southern California Conference at the Huntington Library (San Marino, California, March 2007).

“Blindness and Enlightenment in Raphael’s Sistine Tapestries,” presented at the Renaissance Society of America (RSA) Conference (San Francisco, California, March 2006)

“Raphael’s Visual Universe: Metaphors of Vision in the Stanza d’Eliodoro,”

presented at the Renaissance Conference of Southern California—South Central Renaissance Conference at the Huntington Library (San Marino, California, March 2005)

“Vision and Incarnation in Leonardo and Raphael,” presented at the Columbia Seminar of Renaissance and Baroque Studies (New York, New York, November 2004)

“Raphael’s *Transfiguration* and the Visionary Altarpiece,” presented at the Frick Symposium (New York, New York, April 2004)

TEACHING:

The Ohio State University (Graduate and Undergraduate Courses):

Graduate

“Medium and Materiality: Concepts and Case Studies,” graduate seminar, Fall 2017.

“The Body in Early Modern Art,” graduate seminar, Fall 2016

“The Arts of Renaissance Rome,” graduate lecture, Fall 2014

“The Arts of Renaissance Florence,” graduate lecture, Fall 2013

“Text and Image in Medieval and Early Modern Art,” graduate seminar, Winter 2012.

“The Arts of Renaissance Venice,” graduate lecture, Fall 2011.

“Renaissance Theories of Art: Texts and Interpretation,” graduate seminar, Winter 2011.

“The Sacred Image in the Italian Renaissance,” graduate lecture, Fall 2010, Fall 2017.

“Arts of the Age of Exploration,” graduate seminar, Winter 2010.

“Conceptual and Historical Bases of Art History,” graduate proseminar, Fall 2009.

“The Significance of Prints and Printed Media in Early Modern Art,” graduate seminar, Winter 2009.

“The Theory and Practice of Perspective in Early Modern Europe,” graduate seminar, Winter 2008.

“Artistic Identity and Self-Fashioning in the Renaissance,” graduate seminar, Spring 2007.

Undergraduate

“Methods and Theories of Art History,” undergraduate seminar, Spring 2014

“Introduction to Western Art II: Renaissance to Post-Modern, ca. 1400-2000,” undergraduate survey lecture, Fall 2008, Fall 2009, Winter 2011, Fall 2011, Spring 2014, Spring 2015, Spring 2017, Spring 2018.

“Princes and Painters: An Introduction of the Art of the Italian Renaissance,” undergraduate lecture, Spring 2007, Winter 2008, Fall 2008, Winter 2010, Fall 2010, Winter 2012, Fall 2013, Fall 2014, Fall 2016.

“The Early Italian Renaissance: Problems in Fifteenth-Century Italian Renaissance Painting and Sculpture,” advanced undergraduate and graduate lecture, Fall 2007.

“Mysterious/Anomalous Images of the Renaissance: A Writing Seminar for Undergraduate Art Historians,” undergraduate seminar for art history majors, Fall 2007.

“Art of the Medieval and Renaissance Worlds,” undergraduate survey lecture, Winter 2007.

“High Renaissance and Mannerist Art: Problems in Sixteenth-Century Italian Renaissance Painting and Sculpture,” advanced undergraduate and graduate lecture, Winter 2007.

The Ohio State University (Selected Independent Reading Courses):

Designed and led graduate level independent reading, “The Arts of Renaissance Rome,” Summer 2012.

Designed and led graduate level independent reading, “The Arts of Renaissance Florence,” Spring 2012.

Designed and led graduate level independent reading, “Italian Manuscript Illumination,” Winter 2010.

Designed and led graduate level independent reading, “The Early Renaissance: Humanism and Painting,” Winter 2009.

The Ohio State University (Guest Lectures and Seminars):

Guest lecturer on “Art of the Italian Renaissance” for undergraduate course taught by Philipp Rehm, “Introduction to Western Europe” (Political Science 3350), Department of Political Science, Spring 2015

Guest lecturer on “Art in Renaissance Rome” for undergraduate course taught by Sean O’Sullivan, “Literary Locations: Rome” (English 595), Department of English, Spring 2011.

Guest lecturer on “Painting in Renaissance Venice” for undergraduate course taught by Alan Frammer, “Literary Locations: Venice” (English 595), Department of English, Spring 2010.

Guest lecturer and seminar leader for graduate seminar led by Marcia Kupfer, “Vision and Viewers in/of Medieval Art,” Department of History of Art, Spring 2009.

Guest lecturer and seminar leader on “Illuminated Manuscripts: History and Techniques,” for seminar taught by Richard Green and Eric Johnson, “Manuscript Studies,” Center for Medieval and Renaissance Studies, Spring 2009.

Guest lecturer on “Rembrandt” for undergraduate lecture taught by Barbara Haeger, “Introduction to Western Art II: Renaissance to Post-Modern, ca. 1500-2000,” Department of History of Art, Fall 2007.

Columbia University (Undergraduate Courses):

“Masterpieces of Western Art,” undergraduate core humanities course, Fall 2002, Spring 2003, Fall 2003, and Spring 2004.

SERVICE:

International and National:

Chair, Awards Committee, Italian Arts Society (IAS), 2017-2020 (appointed)

Awards Committee Member, Italian Arts Society (IAS), 2016-2019 (elected)

University and Departmental:

Graduate Advisory Committee of the Dean, College of Arts and Sciences, The Ohio State University, 2016-2017, 2017-2018.

Graduate Advisory Search Committee for Assistant Dean of Graduate Studies, College of Arts and Sciences, The Ohio State University, 2016- 2017.

Graduate Studies Committee, Department of History of Art, The Ohio State University, Committee Member 2006-2007, 2007-2008, 2008-2009, 2010-2011, 2011-2012, 2012-2013 (Acting Chair, Fall 2018; Chair 2014-15, 2016-2017, 2017-2018).

Promotion and Tenure Committee, Department of History of Art, The Ohio State University, 2016-2017 (Procedure’s Oversight Designee, Fall 2016).

Executive Advisory Committee of the Chair, Department of History of Art, The Ohio State University, Committee Member 2007-2008, 2012-2013, 2014-15, 2016-2017, 2017-2018.

Group for the Intellectual Life of the Department (GILD), Department of History of Art, The Ohio State University, Committee Member 2006-2007, 2008-2009, 2012-2013, Chair 2007-2008, 2012-2013, 2013-2014.

The Ohio State University Urban Arts Space, Exhibition and Programming Committee, College of the Arts, Committee Member 2007-2008, 2008-2009, 2009-2010, 2010-2011, 2011-2012, 2012-2013, 2013-2014, 2014-2015.

Undergraduate Studies Committee, Department of History of Art, The Ohio State University, Committee Member 2009-2010, 2010-2011, 2011-2012 (Honors Advisor).

Personnel Committee, Department of History of Art, The Ohio State University, Committee Member, 2009-2010, 2013-2014, 2014-2015, 2017-2018.

Department Faculty Search Committee, American Art History, 2017-2018.

Department Faculty Search Committee, Contemporary Film and Video Historian, 2014-2015.

Department Faculty Search Committee, Pre-Columbian and Colonial Latin American Art History, 2011-2012 (chair).

Department Faculty Search Committee, Medieval Art History, 2007-2008, 2009-2010.

University Curriculum Committee, Winter and Spring 2009.

Center for Medieval and Renaissance Studies Advisory Committee, Board Member, The Ohio State University, 2007-2008, 2008-2009, 2009-2010.

Faculty Advisor, History of Art Graduate Student Association (HAGS), 2014-2015, 2016-2017, 2017-2018.

Faculty Advisor, The Ohio State Art Studio Club, an extracurricular undergraduate organization, 2007-2008, 2008-2009.

Judge, Barbara Hanawalt Award for Best Graduate Research Paper in Medieval and Renaissance Studies, Center of Medieval and Renaissance Studies (CMRS), 2010.

OTHER EXTRAMURAL ACTIVITIES AND SERVICE

Peer book reviewer, Penn State University Press, 2020

Peer book reviewer, Cambridge University Press, 2020

Peer book reviewer, Brill, Summer 2019.

Peer book reviewer, Routledge, Spring 2019.

Peer reviewer, *Source: Notes in the History of Art*, Spring 2018, Summer 2018.

Peer reviewer, *Renaissance Quarterly*, Winter 2016, Spring 2017, Spring 2018.

Peer reviewer, *I Tatti Studies*, Spring 2017.

Peer grant reviewer, Research Foundation Flanders (Fonds Wetenschappelijk Onderzoek-Vlaanderen, FWO), Spring 2017.

Peer reviewer, *Renaissance Studies*, Fall 2016.

Peer reviewer, *Zeitschrift für Kunstgeschichte*, Summer 2016.

Peer reviewer, *California Italian Studies Journal*, Fall 2015.

Peer reviewer, *The Art Bulletin*, Spring 2009, Fall 2013, Fall 2014.

Peer grant reviewer, Institute of Mediterranean Studies, University of Cincinnati, 2009-2010, 2010-2011.