

TANYA J. TIFFANY

Associate Professor
Director of Graduate Studies and Associate Chair
Department of Art History
University of Wisconsin-Milwaukee
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EDUCATION

Ph.D. 2004 Johns Hopkins University, Department of the History of Art
M.A. 1997 Johns Hopkins University, Department of the History of Art
B.A. 1995 University of Wisconsin-Madison, graduated with Honors and Distinction
Majors: Art History and Spanish
1993-1994 Universidad Complutense, Madrid
Universidades Reunidas, year-long program through UW-Madison

ACADEMIC AND MUSEUM POSITIONS

2010-present Associate Professor of Renaissance and Baroque Art
University of Wisconsin-Milwaukee
2004-2010 Assistant Professor of Renaissance and Baroque Art
University of Wisconsin-Milwaukee
2002-2004 Haakon Fellow in Art History, Southern Methodist University
Nationally competitive fellowship awarded to one candidate every two years
2001-2002 Carol Bates Curatorial Fellow, The Walters Art Museum
Department of Renaissance and Baroque Art
2001 Dean's Teaching Fellow, Johns Hopkins University

PUBLICATIONS

Book:

Diego Velázquez's Early Paintings and the Culture of Seventeenth-Century Seville (University Park: Pennsylvania State University Press, 2012).

Awarded: publication subvention from the Program for Cultural Cooperation Between Spain's Ministry of Culture and U.S. Universities

Honorable mention: Eleanor Tufts Book Award for an outstanding English-language publication in the area of Spanish or Portuguese art history

Reviewed in: *Bulletin of Spanish Studies*, *Burlington Magazine*, *caa.reviews*, *Choice*, *Renaissance Quarterly*, *Archivo español de arte*, *arthistoricum.net*, *Kunstchronik*, *Revue de l'art*

Edited volume:

Velázquez Re-Examined: Theory, History, Poetry, and Theatre [with Giles Knox] (Brussels: Brepols Publishers, 2017). Includes my translation (from Spanish) of “Heresy, Judaism, and Paganism in the Hall of Realms,” by Javier Portús.

Articles and Essays:

“The Infant Christ at the Spanish Court: Polychrome Sculptures in the Devotional Practice of Sor Margarita de la Cruz (1567-1633),” *Sixteenth Century Journal*, in press. [Peer-reviewed]

“Intellect, Piety, and Religious Experience: Recent Perspectives on El Greco’s Sacred Art in Post-Tridentine Spain,” in *Research Companion to El Greco*, ed. Jeffrey Schrader (London: Taylor and Francis, forthcoming). [Invited essay]

“‘Little Idols’: Royal Children and the Infant Jesus in the Devotional Practice of Sor Margarita de la Cruz (1567-1633),” in *The Early Modern Child in Art and History*, ed. Matthew Averett (London: Pickering and Chatto, 2015), 35-48. [Invited essay]

“El Retrato de la Madre Jerónima de la Fuente de Velázquez y el Monasterio de Santa Clara de Sevilla” / “The Portrait of Madre Jerónima de la Fuente and the Convent of Santa Clara in Seville,” trans. Ari Zigelboim, in *El joven Velázquez: A propósito de la “Educación de la Virgen” de Yale / The Young Velázquez: Studies on “The Education of the Virgin” at Yale*, ed. Benito Navarrete Prieto (Seville: ICAS, 2015), 292-311. [Invited essay]

“El Greco” [with Laura R. Bass], in Oxford Bibliographies Online: Renaissance and Reformation, <http://www.oxfordbibliographies.com/view/document/obo-9780195399301/obo-9780195399301-0199.xml> (2014). [Peer-reviewed]

“Light, Darkness, and African Salvation: Velázquez’s *Supper at Emmaus*,” *Art History* 31, no. 1 (2008): 33-56. [Peer-reviewed]

“Velázquez’s *Bodegones* and the Art of Emulation,” *Anuario del Departamento de Historia y Teoría del Arte* 18 (2006): 79-95. [Peer-reviewed]

“Visualizing Devotion in Early Modern Seville: Velázquez’s *Christ in the House of Martha and Mary*,” *Sixteenth Century Journal* 32, no. 2 (2005): 433-53. [Peer-reviewed]

Shorter Pieces:

“Diego Velázquez: *Madre Jerónima de la Fuente*,” in *Sacred Spain: Art and Belief in the Spanish World*, ed. Ronda Kasl (exh. cat., Indianapolis Museum of Art, distributed by Yale University Press, 2009), 292.

“La luz cristiana y la salvación africana: El *Cristo en Emaús* de Velázquez,” trans. Ari

Zighelboim, in *En torno a Santa Rufina: Velázquez de lo íntimo a lo cortesano*, ed. Benito Navarrete Prieto (Seville: Fundación Focus-Abengoa, 2008), 88-93 (English translation, pp. 314-17).

“Jusepe de Ribera, 1591-1652: *Saint Paul the Hermit*, ca. 1638,” in *Masterpieces of Italian Painting: The Walters Art Museum*, ed. Morten Steen Hansen and Joneath A. Spicer (Baltimore: The Walters Art Museum, 2005), 146.

“El Cristo en casa de Marta y María de Velázquez: Una nueva lectura,” trans. Laura Gutiérrez, in *Symposium Internacional Velázquez: Actas*, ed. Alfredo J. Morales (Seville: Junta de Andalucía, 2004), 95-108.

Book Reviews:

Baroque Seville: Sacred Art in a Century of Crisis, by Amanda Wunder, *Renaissance Quarterly*, 71, no. 2 (2018): 691-93.

The Young Velázquez: “The Education of the Virgin” Restored, by John Marciari, Carmen Albendea, Ian McClure, Anikó Bezur, Jens Stenger, and Benito Navarrete Prieto, *caa.reviews*, 9 June 2016, <http://www.caareviews.org/reviews/2723>.

Nueva Roma: Mitología y humanismo en el Renacimiento sevillano, by Vicente Lleó Cañal, *caa.reviews*, 9 October 2013, <http://www.caareviews.org/reviews/1951>.

The Religious Patronage of the Duke of Lerma, 1598-1621, by Lisa A. Banner, *Calíope: Journal of the Society for Renaissance and Baroque Hispanic Poetry* 15, no. 1 (2009): 122-25.

Juan van der Hamen y León and the Court of Madrid, by William B. Jordan, *caa.reviews*, 13 April 2007, <http://www.caareviews.org/reviews/966>.

Velázquez’s “*Las Meninas*,” ed. Suzanne L. Stratton-Pruitt, *Seventeenth-Century News* 61, nos. 3-4 (2003): 342-45.

The Cambridge Companion to Velázquez, ed. Suzanne L. Stratton-Pruitt, *Seventeenth-Century News* 61, nos. 1-2 (2003): 118-20.

Works in Progress:

The Autobiography of a Painter and Nun, by Estefanía de la Encarnación. Editor and translator of a bilingual critical edition of Biblioteca Nacional, Madrid, MS 7459. [Accepted for inclusion in the title list of “The Other Voice in Early Modern Europe: The Toronto Series,” co-published by Iter Press and the Arizona Center for Medieval and Renaissance Studies.]

“Painting as Sacrament: The Artist and Nun Estefanía de la Encarnación,” in “*Quid est sacramentum?*”: *On the Visual Representation of Sacred Mysteries in Early Modern*

Europe and the Americas, 1400-1700, ed. Walter S. Melion and Lee Palmer Wandel (Leiden: Brill), forthcoming in 2019. [Invited essay]

“Material Religion: Lima’s Nazarenas and the Earthquake of 1746,” journal article.

Visual Culture and Nuns’ Devotion in the Spanish World (1550-1750), book manuscript.

FELLOWSHIPS, GRANTS, AND AWARDS

External:

- 2018 Mother Theodore Guerin Research Travel Grant, University of Notre Dame
2016 Franklin Research Grant, American Philosophical Society
2014-2015 John Carter Brown Library/National Endowment for the Humanities Long-Term Fellowship
2002-2004 Haakon Fellowship in Art History, Southern Methodist University
2001-2002 Carol Bates Curatorial Fellowship, The Walters Art Museum
2001 Walter Read Hovey Fellowship, Pittsburgh Foundation
1999-2000 Theodore Rousseau Fellowship, Metropolitan Museum of Art
1998-1999 Fulbright Fellowship. Awarded for research in Spain, extension granted summer 2000
1998 Fellowship from the Program for Cultural Cooperation Between Spain’s Ministry of Culture and U.S. Universities

Internal:

- 2019 Sabbatical leave (approved for spring 2019), UWM
2018 Open Textbook and Open Educational Resource Adoption Project, project lead for the Department of Art History, UWM
2016-2017 Center for 21st Century Studies Fellowship, UWM
2016 Research and Creative Activities Support, UWM
2014 Center for International Education Faculty Travel Grant, UWM
2013-2014 Research Growth Initiative Grant, externally reviewed fellowship awarded by UWM
2013 UWM Research in the Humanities Award (co-recipient), for *Diego Velázquez’s Early Paintings and the Culture of Seventeenth-Century Seville*
Online Course Development Support, UWM, summer funding
UW-Libraries Research Fellowship (non-stipendiary)
2010 Sabbatical leave, UWM
Online Course Development Support, UWM
2008-2010 Travel Grant, College of Letters and Science, UWM
2008-2009 Graduate School Research Committee Award, UWM

- 2008 Institute for Research in the Humanities Fellowship, UW-Madison
- 2007-2008 Institute on Race and Ethnicity Research Support Grant, UW-System
- 2007 Nomination for a National Endowment for the Humanities Summer Stipend, UWM
- 2006-2007 Center for 21st Century Studies Fellowship, UWM (2-course reduction)
- 2006 Center for International Education Faculty Travel Grant, UWM
Arts and Humanities Faculty Travel Grant, UWM
- 2002 Roth Travel Fellowship, Department of the History of Art, Johns Hopkins
- 2001 Dean's Teaching Fellowship, Johns Hopkins
JHU-BMA Gallery Lecture Fellowship, Baltimore Museum of Art
- 1998 Charles S. Singleton Fellowship, Johns Hopkins

EXHIBITION CURATED

“Women of the Page: Convent Culture in the Early Modern Spanish World,” John Carter Brown Library at Brown University (Providence; February 2-April 15, 2017)

PRESENTATIONS

Invited Presentations:

- 2017 “Painting as Sacrament: The Artist and Nun Estefanía de la Encarnación,” *Quid est sacramentum?: On the Visual Representation of Sacred Mysteries in Early Modern Europe and the Americas, 1400-1700*, 2017 Lovis Corinth Colloquium, Emory University (Atlanta)
- “Sacred Images and Sacred Spaces: Sculptures of the Christ Child in a Royal Madrid Convent,” *Women of the Page: Convent Culture in the Early Modern Spanish World*, John Carter Brown Library at Brown University (Providence)
- 2015 “Making the Master: Diego Velázquez’s Early Paintings and the Context of the *Old Woman Cooking Eggs*,” Kimbell Art Museum (Fort Worth) [A version also presented at the Milwaukee Art Museum in 2015]
- “Cross-Dressing as Christ: Women and Material Culture in Colonial Lima,” John Carter Brown Library Long-Term Fellows Presentation, Brown University (Providence)
- 2014 “El Retrato de la Madre Jerónima de la Fuente de Velázquez y el Convento de Santa Clara de Sevilla,” Simposio internacional sobre el joven Velázquez (Seville)

- 2012 “Before Velázquez Came to Court: The *Waterseller of Seville* and the Artist’s Early Career,” Diego Velázquez: The Early Court Portraits, Meadows Museum, Southern Methodist University (Dallas) [A version also presented at Northwestern University, Art History Department (Evanston) in 2013]
- 2011 “Light, Shade, and (Skin) Color: Diego Velázquez’s *Supper at Emmaus*,” Eighty-Fifth Anniversary Art History Department Alumni Symposium, Chazen Museum of Art, University of Wisconsin-Madison (Madison)
- 2010 “Picturing the Christ Child: Visual Culture and Conventual Devotion in Baroque Spain,” The Republic of Letters and the Empire of the Two Worlds: Culture and Society in Baroque Spain, The Hispanic Society of America (New York)
- “Devotion and Desire: Diego Velázquez’s *Virgin of the Immaculate Conception* and *Vision of Saint John the Evangelist*,” Image and Devotion in the Early Modern Spanish World, Huntington Library (San Marino)
- 2009 “‘True Portraits’ and Sacred Memory: Diego Velázquez’s *Madre Jerónima de la Fuente*,” Plenary Lecture, Sacred and Profane in the Early Modern Hispanic World, Indiana University and Indianapolis Museum of Art (Bloomington and Indianapolis)
- 2008 “Velázquez’s Portraits and the Power of the Gaze: *Madre Jerónima de la Fuente*,” Kagan’s Kaleidoscope: Celebrating Richard L. Kagan’s 65th Birthday, Johns Hopkins University (Baltimore)
- “La luz cristiana y la salvación africana: El *Cristo en Emaús* de Velázquez,” En torno a Santa Rufina: Velázquez de lo íntimo a lo cortesano, inaugural symposium of the Centro Velázquez, Fundación Focus-Abengoa (Seville)
- 2007 “Light, Darkness, and African Salvation in Seventeenth-Century Spain: Velázquez’s *Supper at Emmaus*,” Tulane Medieval and Early Modern Studies Group (New Orleans)
- 2006 “Velázquez’s *Supper at Emmaus* and African Slavery in Seventeenth-Century Seville,” The National Gallery 1600-1800 Research Seminar (London) [Paper also presented to the Early Modern Group (UWM) in 2006]
- 2004 “Velázquez’s *Bodegones* and the Art of Emulation,” Art History Lecture Series, Meadows Museum (Dallas)
- 2003 “Velázquez in Seville: Religious Paintings and Theological Discourse,” Department of Art History (UWM)
- “Ribera’s ‘Horrible Things,’” Spanish Master Drawings from Dutch Collections Symposium, Meadows Museum (Dallas)

Organized/Chaired Panels at Professional Meetings:

- 2019 “Women’s Devotion and Visual Culture at the Convent of the Descalzas Reales,” Co-organizer/Chair of session at the College Art Association Annual Conference. Session selected for sponsorship by the Society for the Study of Early Modern Women (New York; scheduled for February 13-16, 2019).
- 2018 “Female Sexuality Between the Sacred and the Profane,” Co-organizer of workshop session at the Attending to Early Modern Women Conference (Milwaukee; scheduled for June 16, 2018)
- 2017 “Dialogues of Material Knowledge: Visual Culture and Religious Women in Colonial Peru,” Co-organizer of panel at the Latin American Studies Association International Congress (Lima)
- 2016 “Visual and Material Culture in Early Modern Spain,” Co-organizer of panel at the Association for Spanish and Portuguese Historical Studies Annual Meeting (San Diego)
- 2015 “Periodization and Visual Culture in the Early Modern Convent,” Co-organizer of workshop session at the Attending to Early Modern Women Conference (Milwaukee)
- 2011 “Baroque Madrid: The Secular and Sacred City,” Co-organizer of session at the Renaissance Society of America Conference (Montreal)
- “Artistic Nobility and Noble Artists in Early Modern Spain,” Chair of session at the Renaissance Society of America Conference (Montreal)
- 2010 “The Portrait in Golden-Age Spain: Expanding the Frame,” Co-organizer/Chair of session at the College Art Association Annual Conference. Session selected for sponsorship by the American Society of Hispanic Art Historical Studies (Chicago)
- 2008 “New Approaches to Velázquez,” Co-organizer of session at the Renaissance Society of America Conference (Chicago)
- 2006 “New Approaches to Caravaggism,” Co-organizer of session at the Renaissance Society of America Conference (San Francisco)

Conference/Academic Presentations:

- 2019 “Conventual and Courtly Devotion in the Descalzas Reales: Polychrome Sculptures of the Child Christ,” College Art Association Annual Conference (New York; scheduled for February 13-19, 2019)
- 2018 Roundtable presentation for “Artisanal Practice and Embodied History in Early Modern Spain: In Honor of James Amelang,” Renaissance Society of America Conference (New Orleans)

- 2017 “Sacred Space at the Spanish Court: Margarita de la Cruz and Images of the Child Christ in the Descalzas Reales,” Sixteenth Century Society and Conference (Milwaukee)
- “Material Religion: Lima’s Nazarenas and the Earthquake of 1746,” Latin American Studies Association International Congress (Lima)
- “Divine Consecration or Demonic Possession: Estefanía de la Encarnación and Miraculous Images in Seventeenth-Century Spain,” Renaissance Society of America Conference (Chicago)
- “Nuns, Naysaying, and Sacred Images in Imperial Spain, 1563-1709,” Fellows Presentations, Center for 21st Century Studies (UWM)
- “Cloistered Images: Reconstructing the Life of a Seventeenth-Century Spanish Painter and Nun,” Women’s and Gender Studies Brown Bag Event (UWM)
- 2016 “Between Convent and Court: Sor Margarita de la Cruz’s Images of the Infant Christ in the Descalzas Reales,” Congreso internacional: Despliegue, acceso y contemplación de colecciones en la Corte de los Austrias, 1516-1700, Museo del Prado (Madrid)
- “Garments of the Passion: Nuns’ Habits and Sacred Authority in Colonial Lima,” College Art Association Annual Conference (Washington, D.C.)
- “Public Acclaim and Holy Vows: The Painter-Nun Estefanía de la Encarnación,” Association for Spanish and Portuguese Historical Studies Annual Meeting (San Diego)
- 2014 “‘Little Idols’ and the Infant Jesus: The Sacred Rituals of a Royal Spanish Nun,” College Art Association Annual Conference (Chicago)
- “Artistic Fame and Religious Devotion in the Writings of a Spanish Painter and Nun,” Renaissance Society of America Conference (New York)
- 2013 “Sacred Marriage: Margarita de la Cruz and the Rituals of a Royal Bride of Christ,” Renaissance Society of America Conference (San Diego)
- 2011 “Images of the Christ Child and Feminine Devotion in Early Modern Madrid,” Renaissance Society of America Conference (Montreal)
- 2008 “Velázquez and the ‘Virile’ Woman: *Mother Jerónima de la Fuente*,” Renaissance Society of America Conference (Chicago)
- “Feminine Sanctity in Imperial Spain: Diego Velázquez’s *Portrait of Mother Jerónima de la Fuente*,” Institute for Research in the Humanities (UW-Madison)

- 2007 “Velázquez’s *Immaculate Conception* and the ‘Spotless Mirror,’” Sixteenth Century Society and Conference (Minneapolis)
- “Velázquez’s First Portrait of Philip IV and the Sources of Courtly Success,” College Art Association Annual Conference (New York)
- “Gender and Ethnicity in Seventeenth-Century Seville,” Fellows Presentations, Center for 21st Century Studies (UWM)
- 2006 “Imitating Nature and Destroying Painting: Debates on Caravaggio in Seventeenth-Century Spain,” Renaissance Society of America Conference (San Francisco)
- 2005 “Velázquez’s *Bodegones* and the Art of Emulation” (revised version, in preparation for publication), Early Modern Group (UWM)
- “Servitude and Salvation in Velázquez’s *Supper at Emmaus*,” Congress of the Society for Spanish and Portuguese Historical Studies (Charleston)
- 2004 “Velázquez, Caravaggio, and Artistic Competition,” Sixteenth Century Society and Conference (Toronto)
- “Gender and Holiness in Velázquez’s *Mother Jerónima de la Fuente*,” Congress of the Society for Spanish and Portuguese Historical Studies (Los Angeles)
- 2003 “Beauty and Devotion in Diego Velázquez’s *Virgin of the Immaculate Conception*,” Renaissance Society of America Conference (Toronto)
- “Diego Velázquez and Carmelite Spirituality in Seville,” Congress of the Society for Spanish and Portuguese Historical Studies (Madrid)
- 2002 “Jusepe de Ribera and the Art of Invention,” Curatorial Colloquium, The Walters Art Museum (Baltimore)
- 1999 “El *Cristo en casa de Marta y María* de Velázquez: Una nueva lectura,” Symposium Internacional Velázquez (Seville)
- 1998 “Francisco Pacheco’s ‘*Cárcel dorada del arte*’: Italian Art Theory in Golden-Age Seville,” Charles S. Singleton Center at the Villa Spelman, Johns Hopkins (Florence)

Public Talks and Guest Classroom Lectures:

- 2018 Lecture on the circulation of prints in the early modern world, UWM (course: “Introduction to Prints and Printmaking: History and Techniques,” Prof. Sarah Schaefer)
- 2017 Lecture on Diego Velázquez’s *Mother Jerónima de la Fuente*, Alverno College (course: “Gender and the Early Modern World,” Prof. Jodi Eastberg)
- 2016 “Zurbarán’s *Saint Francis of Assisi in His Tomb*,” Salon Series, Milwaukee Art Museum

- “Hieronymus Wierix’s *Adoration of the Magi* (after Marten de Vos),” Art Exposé Series, Art History Gallery, UWM
- 2015 Lecture on Velázquez, Brown University (course: “El Greco and Velázquez,” Prof. Laura Bass)
Lecture on visual culture in viceregal Peru, Brown University (course: “History of the Andes,” Prof. Jeremy R. Mumford)
- 2012 “Rembrandt: The Artist,” Art History Gallery, UWM
- 2011 Smithsonian speaker, Celebrity Cruises (Italy, Greece, and Turkey)
- 2007 Lecture on Velázquez, UWM (course: “Sexing the Renaissance,” Prof. Michelle Bolduc)
- 2005 Lecture on *The Draughtsman’s Contract*, Film Series, Milwaukee Art Museum
- 2004 “Velázquez’s Early Works,” Art in Context Lecture Series, Meadows Museum (Dallas)
“Spanish Paintings in the Meadows Museum,” Meadows Museum (Dallas)
- 2002 “El Greco’s *Saint Francis* and Jusepe de Ribera’s *Saint Paul the Hermit*,” The Walters Art Museum (Baltimore)
- 2001 “Jusepe de Ribera’s Etching of the *Drunken Silenus* (1628),” Baltimore Museum of Art
“Anthony van Dyck’s *Frederik Hendrik, Prince of Orange* (1631/32),” Baltimore Museum of Art

TEACHING

University of Wisconsin-Milwaukee:

Courses taught (* denotes my additions to the curriculum):

- Renaissance to Modern Art and Architecture (undergraduate)
Introduction to Baroque Art (undergraduate)
Survey of Italian Renaissance Painting and Sculpture (undergraduate)*
High Renaissance Art in Italy (upper-level undergraduate/graduate)
Art and Civic Culture in Fifteenth-Century Florence (upper-level undergraduate/graduate)*
Art in Seventeenth-Century Spain (upper-level undergraduate/graduate)
Gender and Art in Italy, 1400-1700 (upper-level undergraduate/graduate)*
Art and Culture in Spain and Latin America (upper-level undergraduate/graduate)*
Proseminar in Art History (graduate)
Velázquez and the Art of Invention (graduate)*
Spirituality and Visual Culture in Golden-Age Spain (graduate)*
Gender and Art in the Spanish Empire, 1550-1750 (graduate)*
Sex in the (Early Modern) City: Gender and Urban Space in the Spanish World (graduate)*

Independent studies:

- Botticelli (undergraduate)
Caravaggio (undergraduate)

Fifteenth-Century Italian Painting (undergraduate)
El Greco (undergraduate)
Murillo (undergraduate)
Religious Painting in Golden-Age Spain (undergraduate)
Velázquez and Nineteenth-Century Art (undergraduate)
Velázquez's *Las Meninas* (undergraduate)
Vermeer (undergraduate)
Practice and Theory in Velázquez's Oeuvre (graduate)
The *Expulsion of the Moriscos* and Madrid's Alcázar (graduate)

Southern Methodist University:

Courses taught:

Spanish Painting from El Greco to Goya (undergraduate)
Velázquez (graduate)

Johns Hopkins University:

Course taught:

Painting and Society in Golden Age Spain (undergraduate)

Teaching Assistant:

Introduction to the History of Western Art
Baroque art

Graduate Thesis/Exam Committees (UWM Art History unless specified):

M.A. Advisor (in progress):

Savannah Hill (Topic: Sexualized images of Christ in the UWM Art Collection)
Cameron Quade (Topic: El Greco's *Plan and View of Toledo*)

M.A. Advisor (completed):

April Bina, 2018 (Topic: "An Enigmatic *Bodegón*: Discovering a Possible Identity of Murillo's *Two Women at a Window*")
Kelsey Rozema, 2018 (Topic: "Defining Class Through Fashion: The Costume Prints of Wenceslaus Hollar," exhibition curated by the student)
Kelsey Rozema, 2017 (Topic: "Displaying Legitimacy: *Monjas Coronadas* Portraits and the New Spanish Family")
Samantha Landre, 2015 (Topic: "The *Bel Composto* in Gian Lorenzo Bernini's Cornaro Chapel")
Matthew Rogan, 2015 (Topic: "Fashion and Identity in Georgian Britain: The Grand Tour Portraits of Pompeo Batoni")
Jordan Severson, 2015 (Topic: "El Greco's Portrait of Giulio Clovio as Creator: An Artistic Affinity and Assertion of Creative Identity")
Kate Rafferty, 2015 (Topic: "American Beauty: Nineteenth-Century Landscapes")
Juan López, 2014 (Topic: "Images of the Last Judgment in Seville: Pacheco, Herrera El Viejo,

- and the Phenomenological Experience of Fear and Evil”)
- Amy Endres, 2013 (Topic: “Painting Lucretia: Fear and Desire: A Feminist Discourse on Representations by Artemisia Gentileschi and Tintoretto”)
- Aisha Motlani, 2012 (Topic: “Political Discourse and Ethnic Differencing in Diego Velázquez’s *Philip III and the Expulsion of the Moriscos*”)
- Mikeda Cannon, 2012 (Topic: “The African Magus in Spanish Art”)
- Kate Negri, 2009 (Topic: “The Pen and the Sword: Changes in Teresian Imagery in Golden-Age Spain”)
- Melody Maxted, 2008 (Topic: “A Paradigm of Flattery: Velázquez’s Role at Court and the *Surrender of Breda*”)
- Melissa Hartley, 2007 (Topic: “The Barnett Painting: *The Fortune Teller*”)
- Lisa Leverett, 2005 (Topic: “A Tangled Web: Velázquez’s *Las Hilanderas*”)

Dissertation Reader (completed):

- Sahar Hosseini, 2017. Buildings-Landscapes-Cultures Program, UWM (Topic: “The Zayandehrud River Speaks: Writing Hydraulic Landscapes of Isfahan”)
- Kurt Hofer, 2014. Spanish and Portuguese Department, Tulane University (Topic: “The Family at Court: Literature and Art During the Reign of Philip IV”)

M.A. Reader (completed):

- Abby Armstrong, 2017 (Topic: “Jeanne of Flanders and the Patronage of the Chapel of Saint Elizabeth of Hungary in Laon Cathedral”)
- Marianna Cecere, 2017 (Topic: “Newberry Library MS 53: Unlocking The Secrets of a Late Medieval Book of Hours”)
- Juan López, 2014 (Topic: “Impression and Projection: The Phantasmagoria in the Artistry of Goya, Robertson, and Méliès”)
- María Blas-Pérez, 2012 (Topic: “The Marquette Hours: Production and Devotion”)
- Steven Torzok, 2012 (Topic: “The Marginalia of a Fourteenth-Century Apocalypse Manuscript”)
- Christa Story, 2011 (Topic: “Henri-Gabriel Ibels: Beyond the Nabis”)
- Gabrielle Gold, 2011 (Topic: “The Redemption of the Bear in Medieval Art”)
- Nathan Gramse, 2011 (Topic: “The Expressionist Portrait: Pathos and Persona in German Art”)
- Daniela Martínez García, 2011 (Topic: “Picasso’s Owl: Picasso in the UWM Art Collection”)
- Erika Petterson, 2010 (Topic: “Analysis and Identification of Two Flemish Tapestries from the University of Wisconsin-Milwaukee Collection”)
- Diana Jaskierny, 2009 (Topic: “Entry into the Sacred: Russian and Ukranian Icons”)
- Talia Matury-Vaccaro, 2009 (Topic: “Variations on the Cityscape: Piranesi, Méryon and Their Contemporaries”)
- Kelly Hepp, 2008 (Topic: “The Art Historical and Cultural Context of Italo-Corinthian Pottery: Three Vases from the Milwaukee Public Museum”)
- Stephanie McBride, 2008 (Topic: “Religious Fanaticism and William Hogarth”)
- Alexis Carrozza, 2007 (Topic: “Ellsworth Kelly and His Critics”)
- Katherine Murrell, 2006 (Topic: “The Religious Paintings of Bouguereau 1876-1880”)
- Billie Jo Daniels, 2004. Art History Department, Southern Methodist University (Topic: “Velázquez in Italy, 1648-51: Retracing the Italian Provenance of the *Sibyl with Tabula Rasa*”)

M.A. Examiner:

Anne Kaminsky, 2008
 Kristi Helmkamp, 2007
 Elizabeth Frozena, 2005

PROFESSIONAL AND UNIVERSITY SERVICE**National Committee Work:**

2017-2018 Eleanor Tufts Book Award Committee, American Society for Hispanic Art
 Historical Studies
 2012-2015 Nominating Committee (elected post), Association for Spanish and Portuguese
 Historical Studies
 2010-present Planning Committee, Attending to Early Modern Women Conference

UWM Service:Departmental Leadership Roles:

2018 Acting Chair (summer 2018)
 2015-present Associate Chair
 2015-present Director of Graduate Studies
 2015-2016 Acting Chair (summer 2015, spring 2016)
 2015-present Chair, Admissions and Fellowships Committee
 2013-2014 Chair, Africanist Art Historian Search Committee

Departmental Committees and Service:

2018 Member, Emile H. Mathis Gallery Director Search Committee
 2015-present Member, Curriculum Committee
 2013-2014 Member, Americanist Art Historian Search Committee
 2013-2014 Member, Art History Gallery Committee
 2004-present Spanish Language Examiner
 2004-present Italian Language Examiner
 2009-2011 Co-coordinator, M.A. Thesis Workshop
 2008 Co-coordinator, Curriculum Vitae Workshop
 2008 Member, Medievalist Art Historian Search Committee
 2008 Member, Contemporary Art Historian Search Committee

University-Wide Service:

2018-present UWM representative, Center for Renaissance Studies Consortium,
 Newberry Library, Chicago
 2016-present Member, Latin American and Caribbean Studies Certificate Advisory
 Committee
 2017 Member, Academic Policy and Curriculum Committee, College of Letters
 and Science
 2014 Reviewer, NEH Summer Stipend nominations
 2013-present Member, Go Milwaukee Committee
 2013 Reviewer, Graduate School Research Committee Award

2009-2016	Member, Religious Studies Committee
2009	Member, Center for 21 st Century Studies Fellowship Committee
2007-2011	Member, Center for 21 st Century Studies Advisory Committee
2005-2009	Co-Coordinator, Early Modern Group, Center for 21 st Century Studies
2005	Advisor, McNair Postbaccalaureate Achievement Program Internship
2005	Participant, McNair Fellowship Mentoring Workshop
2005	Participant, Freshman Seminar Retreat

Professional Affiliations:

Fine Arts Society, Milwaukee Art Museum (elected post as board member); College Art Association; Renaissance Society of America; Society for Spanish and Portuguese Historical Studies; American Society for Hispanic Art Historical Studies; Sixteenth Century Society

LANGUAGE SKILLS

Spanish:	Fluent in speaking and reading; highly proficient in writing
Italian:	Proficient in reading; basic speaking ability
French:	Proficient in reading
German, Latin, and Portuguese:	Basic reading ability