

## Education

- PhD **The Courtauld Institute of Art, University of London**  
History of Art Supervised by Joanna Cannon and Scott Nethersole  
2024 Dissertation title: "Lorenzo Monaco and the Missal of Cardinal Acciaiuoli: Patronage, Production and the Painter-Illuminators of Early Renaissance Florence" (anticipated completion, April 2024)
- MA **The Courtauld Institute of Art, University of London**  
History of Art Focus topic: Painting in Assisi and Siena in the Thirteenth and Fourteenth Centuries  
2013
- MA and CAS **Buffalo State College, State University of New York**  
Art Conservation Major subject: Conservation of Paintings  
2003
- PG Certificate **Università degli Studi di Firenze (University of Florence)**  
1997 Subject area: Materials analysis for the conservation of cultural heritage
- PG Diploma **Studio Art Centers International, Florence**  
1996 Subject area: Art Conservation and Restoration
- BA Fine Arts **San Francisco Art Institute**  
1992 Major subject: Printmaking

## Professional Appointments

- 2021-present **Lecturer and Area Specialist, Technical Art History**  
College of Creative Arts, West Virginia University (remote)
- 2022, 2023 **Lead Instructor of Pre-College Program, Art Conservation**  
Sotheby's Summer Institute, New York
- 2019 **Assistant Lecturer, History of Art**  
The Courtauld Institute of Art, University of London
- 2008-2014 **Adjunct Professor, Art History**  
Department of Arts and Humanities, American University Rome
- 2006-2007 **Samuel H. Kress Conservation Fellow, Medieval and Renaissance Galleries**  
Victoria & Albert Museum, London
- 2005-2006 **Academic Coordinator and Lecturer, Art Conservation**  
Lorenzo de' Medici Institute, Tuscania
- 2003-2004 **Adjunct Professor, Art Conservation**  
Studio Art Centers International, Florence

## Related Professional Experience

2017-2018	<b>Print Room Curatorial Assistant</b> (Old Master drawings), The Courtauld Gallery, London
2005-2015	<b>Tour Guide</b> , Art History and Museum Collections, Context Travel, Rome and London
2010-2011	<b>Contract Paintings Conservator</b> (16 <sup>th</sup> and 17 <sup>th</sup> century Flemish and German paintings), Katherine Ara Limited, London
2005, 2006, 2002, 2004, 1999-2000	<b>Associate Paintings Conservator</b> (19 <sup>th</sup> and 20 <sup>th</sup> century paintings), Steven Prins and Company, Santa Fe
2004-2005	<b>Contract Paintings Conservator</b> (large-format and Baroque paintings), Matteo Rossi-Doria, Studio Barbabianca, Rome
2004-2005	<b>Collections Docent</b> , Sir Harold Acton Collection, Villa La Pietra, New York University, Florence
2003	<b>Collections Research</b> , Special Collections and Archives, Utah State University (conducted in Italy)
2002-2003	<b>Graduate Intern in Paintings Conservation</b> (16 <sup>th</sup> and 17 <sup>th</sup> century Dutch and Italian paintings), North Carolina Museum of Art, Raleigh
2001 Summer	<b>Conservation Intern</b> (17 <sup>th</sup> century European paintings), Appelbaum and Himmelstein, New York
1998-1999	<b>Conservation Intern</b> (17 <sup>th</sup> century English paintings), Victoria & Albert Museum, London

## Publications

### Refereed Book Chapters and Essays

*Late Medieval Italian Art and its Contexts: Essays in Honour of Professor Joanna Cannon*, contributing author with Imogen Tedbury, edited by D. Cooper and B. Williamson. Woodbridge: Boydell and Brewer, 2022

“Making the Cardinal’s Missal: Looking anew at the Circle of Lorenzo Monaco and the Illuminators of Fitzwilliam MS 30”, in *Manuscripts in the Making: Art and Science*, Vol. 1 edited by S. Panayotova and P. Ricciardi. Turnhout: Brepols, 2017

“Gold, Glass and Light: The Franciscan vision in representations of the stigmata”, in *Colour and Light in Ancient and Medieval Art*, edited by C. Duckworth and A. Sassin. Farnham: Ashgate, 2017

“Concepts of authenticity as related to a 15<sup>th</sup> century Florentine Cassone panel in the V&A”, in *Art, Conservation and Authenticities: Material, Concept, Context*, edited by E. Hermens and T. Fisk. London: Archetype Publications, 2009

### Articles and Conference Proceedings

“Accounting for Taste: Retaining an Historic Restoration from a Sieneese Accounts Book”, *American Institute for Conservation, Paintings Group*, conference proceedings. Washington DC: AIC, 2009

“Renaissance Painted *Cassoni*”, *V&A Conservation Journal*, No. 56, (Spring 2008)

“The Not So Secret Formulas of Jacques Maroger: An Investigation of the Manufacture and Use of Maroger Mediums”, *Association of North American Graduate Programs in Conservation*, conference proceedings. Cambridge: Harvard University Press, 2004

### Book Reviews

Review of “Divine Love: The Art of the Nativity” by Sarah Drummond, 2021, in *Maria: A Journal of Marian Studies*, Vol 3 Issue 1 (May 2023)

### In Preparation

*Santa Maria Nuova’s Medieval Pharmacy and the Supply of Artists’ Materials* (journal article)

*Dyes and Colours: Negotiating Artists’ Materials with Ottoman Tunisia* (journal article)

### Awards, Grants, Fellowships

2023	Excellence in Teaching Award for Adjunct Faculty, College of Creative Arts, West Virginia University
2021	Opportunities Fund Grant for microscope purchase, International Institute for Conservation
2018	Departmental Travel and Research Grant for “The Colors of Paradise: Painting Miniatures at Italian Convents, ca. 1300-1700”, the Medici Archive Project and the Museo Nazionale di San Marco
2016-2017	Friends of the Courtauld Scholarship, The Courtauld Institute of Art
2015	Departmental Travel and Research Grant for Palaeography and Archival Studies, The Medici Archives Project
2014-2015	Edmond J. Safra Philanthropic Foundation Scholarship for Doctoral Research, The Courtauld Institute of Art
2014-2015	The Guilford Foundation Scholarship, The Courtauld Institute of Art
2012-2013	The Eli and Edyth Broad Foundation Scholarship for Postgraduate Study, The Courtauld Institute of Art
2012-2013	Friends of the Courtauld Scholarship, The Courtauld Institute of Art
2006-2007	Samuel H. Kress Conservation Fellowship, Victoria & Albert Museum
2000-2002	Andrew W. Mellon Foundation Departmental Scholarship, Buffalo State College
2000-2002	State University of New York Research Foundation Scholarship, Buffalo State College
1995-1996	Jules Maidoff Scholarship, Studio Art Centers International

### Selected Scholarly Papers and Sessions Convened

2022	“Reevaluating manuscript production and the role of the <i>cartolai</i> in early fifteenth-century Florence”, The Society for Historical Studies, May 12 (rescheduled)
2020	“The <i>cartolai</i> connection: assessing the artistic networks of Florentine manuscript production at the turn of the fifteenth century’, Postgraduate Symposium, The Courtauld Institute of Art, October 8-9

- 2019 “Networks and Allegiances: a brief look at the painter-illuminators of Sant'Egidio c. 1420” at *Giotto's Circle*, The Courtauld Institute of Art, June 3
- 2019 Conference Co-convenor, “Workshops and Artistic Methods” at *Conversing and Connecting Over Time*, The Courtauld Institute of Art, May 16
- 2019 “A brief study of the painter-illuminators at Sant'Egidio c.1420” at *New Dialogues in Art History*, The Warburg Institute, February 27 (invited)
- 2018 Conference Co-convenor, *The Colors of Paradise: Painting Miniatures at Italian Convents, ca. 1300-1700*, 5<sup>th</sup> Annual Jane Fortune Conference, organized by the Medici Archive Project and the Museo Nazionale di San Marco, Biblioteca di San Marco, October 11-12 (invited)
- 2017 “Santa Maria degli Angeli or not? Considering Florentine artistic networks and the painter-illuminators of Fitzwilliam MS 30” at *Medieval Collaborations*, The Courtauld Institute of Art, February 4
- 2016 “Making the Cardinal’s Missal: Looking anew at the Circle of Lorenzo Monaco and the Illuminators of Fitzwilliam MS 30” at *MANUSCRIPTS in the MAKING: Art and Science*, The Fitzwilliam Museum and Departments of Chemistry and History of Art, University of Cambridge, December 8-10 (invited)
- 2015 “Lorenzo Monaco and the Missal of Cardinal Acciaiuoli: Patronage, Production and the Painter-Illuminators of Early Renaissance Florence. A work in progress.” at *Leuven-Lille-London Manuscripts Study Group Conference*, The Courtauld Institute of Art, April 1
- 2015 Session Convenor, *Movement in Medieval Art and Architecture*, 20<sup>th</sup> Annual Medieval Postgraduate Colloquium, The Courtauld Institute of Art, February 7
- 2014 “Gold, Glass and Light: The Franciscan vision in representations of the stigmata” at the *Association of Art Historians 40<sup>th</sup> Annual Conference*, Royal College of Art, April 10-12
- 2008 “Accounting for Taste: Retaining an Historic Restoration from a Sieneese Accounts Book” at the *American Institute for Conservation of Historic and Artistic Works, 36<sup>th</sup> Annual Meeting*, Denver, April 21-24
- 2003 Committee Chair, *American Institute for Conservation of Historic and Artistic Works 31<sup>st</sup> Annual Meeting*, Arlington, June 5-10
- 2002 “The Not So Secret Formulas of Jacques Maroger: An Investigation of the Manufacture and Use of Maroger Mediums” at the *Association of North American Graduate Programs in Conservation*, Straus Center for Conservation, Harvard University Art Museums, April 18-20

1999 “Research into tear repair methods for large theatrical front cloths” at *Canvas Paintings: Their Mechanical Behavior and Treatment*, National Gallery London, April 16 (invited)

### Courses Taught

2021-2023 **West Virginia University** (Instructor of Record, 3<sup>rd</sup> and 4<sup>th</sup> year BA and MA)  
 Introduction to Conservation Practices: Digital Documentation, Treatment, and Condition Assessment  
 Collections Care and Preservation of Material Objects  
 Material Objects Investigation I (2-D)  
 Material Objects Investigation II (3-D)  
 Studio Art for Art Historians (Guest Lecturer)

2019 **The Courtauld Institute of Art** (AL/Graduate Teaching Assistant, BA1 and PGDip)  
 Classical and Byzantine Art  
 The Middle Ages  
 Renaissance Art  
 Early Modern China  
 Early Modern European Architecture

2008-2014 **The American University of Rome** (Instructor of Record, 2<sup>nd</sup> and 3<sup>rd</sup> year BA)  
 Conservation and Restoration: Ethics and Principles  
 The Art of Rome Survey, Classical through Modern  
 Arts of Renaissance and Baroque  
 Medieval Saints and Sinners  
 The Arts of Antiquity  
 First Year Seminar  
 Art History Capstone Thesis

2005-2006 **Lorenzo de’ Medici Institute** (Lecturer, 2<sup>nd</sup> and 3<sup>rd</sup> year BA)  
 Conservation: Theory and Techniques  
 Historic Paintings Techniques  
 Italian Renaissance Culture

2003-2004 **Studio Art Centers International** (Lecturer, PGDip)  
 Postgraduate Thesis for Conservation and Restoration  
 Art History Survey: Antiquity to Early Renaissance  
 Art History Survey: High Renaissance to the Present  
 Italian Renaissance Art

### Courses Prepared to Teach

Techniques of Conservation  
 Physical Histories of Works of Art  
 Art Making for Art Historians  
 A History of Artists’ Materials

Ways of Seeing  
 Optics and Color in Renaissance Art  
 Altarpieces and Objects of Devotion  
 Making and Illuminating Manuscripts  
 Painting in the Golden Age

### Professional Development

Material Witness workshop: Making Iron Gall Ink, taught by Sara Charles, CHASE Doctoral Training Partnership, February 2021  
 Palaeography and Archival Studies, The Medici Archives Project, May-June 2015  
 Material Witness workshop: Book History, Canterbury Cathedral Library, CHASE Doctoral Training Partnership, London, March 2015  
 Palaeography and Diplomatic, taught by Jenny Stratford, Institute of Historical Research, 2014-2015  
 Renaissance Latin course, The Warburg Institute, 2014-2015  
 Workshop assistant, New Methods of Cleaning Painted Surfaces: polychrome surfaces, taught by Paolo Cremonesi, Studio Barbabianca, May 2005  
 New Methods of Cleaning Painted Surfaces workshop, taught by Richard Wolbers, Guildhall Art Gallery, June 2003  
 General and Organic Chemistry courses, University of New Mexico, Los Alamos, 1998-1999

### Professional Affiliations

International Council of Museums (ICOM)  
 International Institute for Conservation (IIC)  
 American Institute for Conservation (AIC)  
 Renaissance Society of America (RSA)  
 International Center of Medieval Art (ICMA)

### Research Languages

Italian  
 Latin