

Curriculum vitae of

Amy R. Bloch

(current as of July 2023)

Department of Art and Art History
216 Fine Arts
University at Albany, State University of New York (SUNY)
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Albany, New York 12222, USA
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Education:

- PhD 2004, Rutgers University, Art History
Dissertation: “The Sculpture of Lorenzo Ghiberti and Ritual Performance in Renaissance Florence”
- MA 2000, Rutgers University, Art History
MA thesis: “*Intorno all’antiche e moderne pitture: Filippo Baldinucci, the Querelle, and Seventeenth-Century Art Criticism*”
- BA 1997, Cornell University, Art History and Biology, Graduated magna cum laude

Teaching Experience (since 2007):

- 2015 – present Associate Professor of Art History, University at Albany, State University of New York (SUNY)
- 2007 – 2015 Assistant Professor of Art History, University at Albany, State University of New York (SUNY)

Fellowships/Awards/Honors:

- 2023, 2022, 2015, 2008 Individual Development Award, NY State/United University Professions Professional Development Committee, University at Albany
- 2021 College of Arts and Sciences Dean’s Award for Outstanding Achievement in Teaching, University at Albany
- 2018 Faculty Research Award (FRAP-B), University at Albany (to support publication of *The Art of Sculpture in Fifteenth-Century Italy*)
- 2015 Faculty Research Award (FRAP-B), University at Albany (to support publication of *Lorenzo Ghiberti’s Gates of Paradise: Humanism, History, and Artistic Philosophy in the Italian Renaissance*)

- 2015 The Renaissance Society of America Kress Publication Grant (to support publication of *Lorenzo Ghiberti's Gates of Paradise: Humanism, History, and Artistic Philosophy in the Italian Renaissance*)
- 2015 Lila Wallace-Reader's Digest Publications Subsidy Grant, Villa I Tatti, The Harvard University Center for Italian Renaissance Studies, Florence (to support image program of *Lorenzo Ghiberti's Gates of Paradise: Humanism, History, and Artistic Philosophy in the Italian Renaissance*)
- 2014 Meiss/Mellon Author's Book Award, College Art Association (to support image program of *Lorenzo Ghiberti's Gates of Paradise: Humanism, History, and Artistic Philosophy in the Italian Renaissance*); and Millard Meiss Publication Fund Grant, College Art Association (awarded to Cambridge University Press to support costs of publication)
- 2013 College of Arts and Sciences Conference Travel Funds Award, University at Albany
- 2010 The Renaissance Society of America Samuel H. Kress Foundation Fellowship in Renaissance Art History (for one month of research in Florence)
- 2009 – 2010 I Tatti Fellowship (Committee to Rescue Italian Art Fellow), Villa I Tatti, The Harvard University Center for Italian Renaissance Studies, Florence
- 2009 – 2010 Jane and Morgan Whitney Fellowship, Metropolitan Museum of Art, New York City (declined so I could hold the I Tatti Fellowship)
- 2007 Summer Scholars Research Grant, California State University, Chico, for research/writing (declined because I moved to the University at Albany)
- 2004 Rutgers University Graduate School Dean's Research Award (prize for dissertation research in humanities)
- 2003 Nominated for Eisenhart Outstanding Teaching Award, Rochester Institute of Technology (all instructors are eligible for nomination, but the award is given only to tenure-track/tenured faculty members)
- 2003 Rutgers University Special Studies Opportunity Grant for Independent Research
- 2001 – 2002 Fulbright Fellowship for Dissertation Research in Italy
- 2000 Princeton-Pettoranello Sister City Foundation Postbaccalaureate Grant
- 1998 Rutgers University Special Studies Opportunity Grant for Summer Study
- 1998 Olga Berendsen Prize for Baroque Research Paper, title of paper: "*Intorno all' antiche e moderne pitture: Filippo Baldinucci, the Querelle, and Seventeenth-Century Art Criticism,*" Rutgers University
- 1997 – 2001 Rutgers University Graduate School Fellowship in Art History
- 1997 Frances Sampson Fine Arts Prize, Cornell University

Publications:

Book:

Lorenzo Ghiberti's Gates of Paradise: Humanism, History, and Artistic Philosophy in the Italian Renaissance (Cambridge: Cambridge University Press, 2016).

- 2017 Prose Award Honorable Mention, Art History and Criticism, Association of American Publishers
- Reviews: Luca Palozzi, *The Burlington Magazine* 160, n. 1388 (November 2018): 979-980 (reviewed together with *Il Paradiso ritrovato. Il restauro della Porta del Ghiberti*, ed. A. Giusti); Joost Joustra, *Oxford Art Journal* (July 2018): 1-6 (reviewed together with J. Paoletti's *Michelangelo's David: Florentine History and Civic Identity*); Ellen Handler Spitz, *Los Angeles Review of Books* (online at lareviewofbooks.org; 1 May 2018); Andrew Butterfield, *Times Literary Supplement* (15 December 2017): 32 (reviewed together with *Il Paradiso ritrovato. Il restauro della Porta del Ghiberti*, ed. A. Giusti); Meghan Callahan, *Renaissance Quarterly* 70, n. 4 (2017): 1497-1498; Christina Neilson, *College Art Association reviews* (caareviews.org; posted November 21, 2017); Francis Ames-Lewis, *Sculpture Journal* 26 (2017): 121-122

Edited books:

The Art of Sculpture in Fifteenth-Century Italy, eds. Amy R. Bloch and Daniel M. Zolli (Cambridge: Cambridge University Press, 2020).

- Finalist (one of three), 2021 Prose Award in category of Art History and Criticism, Association of American Publishers
- 2021 Choice Outstanding Academic Title
- Reviews: David G. Wilkins, *Renaissance Quarterly* 75.1 (2022): 219-220; Gary Radke, *College Art Association reviews* (caareviews.org; posted March 7, 2022); William Wallace, *Choice Reviews*, 58.7 (March 2021): 668

The Art and Language of Power in Renaissance Florence: Essays for Alison Brown, eds. Amy R. Bloch, Carolyn James, and Camilla Russell (Toronto: Centre for Reformation and Renaissance Studies, 2019).

- Reviews: Thomas Kuehn, *Renaissance Quarterly* 73.4 (2020): 1391-1392; Paula C. Clarke, *Renaissance and Reformation* 43.2 (2020): 351-354

Articles, book chapters, catalog/encyclopedia entries, and exhibition reviews published:

“Donatello’s Origins: Sculpture and Goldsmithing,” in *Donatello: Sculpting the Renaissance*, ed. Peta Motture, exhibition catalogue for Donatello exhibition at Victoria and Albert Museum, London (London: Victoria and Albert Museum, 2023), pp. 20-33.

Eight exhibition catalogue entries on: drawing by (or after) Jacopo della Quercia for the Fonte Gaia, Siena; Catasto (tax) declaration (*portata*) of Donatello, 1427; Catasto (tax) declaration (*portata*) of Michelozzo, dated 1427; Two of Donatello and Michelozzo’s Prato pulpit panels (double entry); Donatello and Michelozzo’s bronze capital for the Prato pulpit; Maso di Bartolomeo’s Casket of the Holy Girdle; Donatello’s *Attis-Amorino*; Florentine column (workshop of Antonio Rossellino or Benedetto da Maiano?) for *Attis-Amorino*; all in *Donatello: Sculpting the Renaissance*, ed. Peta Motture, exhibition catalogue for Donatello exhibition at Victoria and Albert Museum, London (London: Victoria and Albert Museum, 2023), pp. 124 (cat. 1.17), 132 (cat. 1.25), 133 (cat. 1.26), 134-5 (cat. 1.27), 136 (cat. 1.28), 137 (cat. 1.29), 190-91 (cat. 3.7), and 192 (cat. 3.8).

Review of Donatello exhibition (*Donatello. Il Rinascimento*) at the Palazzo Strozzi and Museo Nazionale del Bargello, Florence (exhibition held in 2022); *Renaissance Studies* 37, n. 1 (2023): 133-43; published online December 2022

“Sculpture, Donatello, and the Goldsmith’s Art in Fifteenth-Century Florence,” *The Art Bulletin* 104, n. 1 (2022): 48-77.

“Lorenzo Ghiberti,” in *Oxford Bibliographies in Renaissance and Reformation*, ed. Margaret King (New York: Oxford University Press, 28 April 2021). URL <https://www.oxfordbibliographies.com/view/document/obo-9780195399301/obo-9780195399301-0464.xml>

“Donatello,” in *Oxford Bibliographies in Renaissance and Reformation*, ed. Margaret King (New York: Oxford University Press, 22 April 2020). URL <https://www.oxfordbibliographies.com/view/document/obo-9780195399301/obo-9780195399301-0436.xml>

“Jacopo della Quercia’s Fonte Gaia: Water, History, and Poetry,” in *The Art of Sculpture in Fifteenth-Century Italy*, eds. Amy R. Bloch and Daniel M. Zolli (Cambridge: Cambridge University Press, 2020), pp. 369-387.

“Introduction: Making and Unmaking Sculpture in Fifteenth-Century Italy” (co-authored with Daniel M. Zolli), in *The Art of Sculpture in Fifteenth-Century Italy*, eds. Amy R. Bloch and Daniel M. Zolli (Cambridge: Cambridge University Press, 2020), pp. 1-38.

“Ghiberti and Donatello: History, Christianity, and Sculpture,” in *Ghiberti Teorico. Natura, arte e coscienza storica nel Quattrocento*, eds. Fabian Jonietz, Wolf-Dietrich Löhr, and Alessandro Nova (Milan: Officina Libraria, 2020), pp. 61-77.

“Donatello, Musical Sculpture, and the Shock of Sound,” *The Burlington Magazine* 161, n. 1400 (November 2019): 904-915.

“A Note on the Movement of Michelangelo’s *David*,” in *The Art and Language of Power in Renaissance Florence: Essays for Alison Brown*, eds. A. R. Bloch, C. James, and C. Russell (Toronto: Centre for Reformation and Renaissance Studies, 2019), pp. 205-219.

Review of Fra Angelico exhibition (*Fra Angelico: Heaven on Earth*) at the Isabella Stewart Gardner Museum, *Renaissance Studies* 33, n. 2 (2019): 307-320; published online November 2018

“Michelangelo’s *Atlas Slave* and the Movement of Stone,” in *Making and Moving Sculpture in Early Modern Italy*, ed. K. Helmstutler Di Dio (Farnham, U.K. and Burlington, VT: Ashgate, 2015), pp. 59-85.

“Lorenzo Ghiberti,” in *Encyclopedia of the Bible and Its Reception*, eds. D. C. Allison, Jr., C. Helmer, et al., vol. 10 (Berlin: De Gruyter, 2015), p. 184.

“Lorenzo Ghiberti: From the Early Workshop to the *Gates of Paradise*,” in *Sculpture in the Age of Donatello: Renaissance Masterpieces from Florence Cathedral* (exh. cat.), eds. T. Verdon and D. Zolli (London: D Giles, 2015), pp. 74-99 (this exhibition catalog was a finalist for the Alfred H. Barr Jr. Award for Smaller Museums, Librarians, Collections, and Exhibitions from the College Art Association).

Four exhibition catalogue entries on: “Nanni di Banco/Donatello?: *Hercules* (at the Porta della Mandorla)”; “Nanni di Banco: *St. Luke the Evangelist*”; “Donatello: *St. John the Evangelist*”; and “Donatello and Nanni di Bartolo: *Abraham and Isaac/The Sacrifice of Isaac*,” in *Sculpture in the Age of Donatello: Renaissance Masterpieces from Florence Cathedral* (exh. cat.), eds. T. Verdon and D. Zolli (London: D Giles, 2015), pp. 128-131, 140-143, 144-147, and 148-151 (this exhibition catalog was a finalist for the Alfred H. Barr Jr. Award for Smaller Museums, Librarians, Collections, and Exhibitions from the College Art Association).

“Ghiberti’s Dogs,” in *Renaissance Studies in Honor of Joseph Connors*, eds. M. Israëls and L. Waldman, 2 vols. (Cambridge: Harvard University Press; Milan: Officina Libraria; and in conjunction with Villa I Tatti, 2013), vol. 1, pp. 101-106 and 791-792.

“The Two Fonts of the Florence Baptistery and the Evolution of the Baptismal Rite in Florence, ca. 1200-1500,” in *The Visual Culture of Baptism in the Middle Ages: Essays on Medieval Fonts, Settings and Beliefs*, eds. H. M. Sonne de Torrens and M. A. Torrens (Farnham, U.K. and Burlington, VT: Ashgate, 2013), pp. 77-103.

“Perspective and Narrative in the Jacob and Esau Panel of Lorenzo Ghiberti’s *Gates of Paradise*,” in *A Scarlet Renaissance: Essays in Honor of Sarah Blake McHam*, ed. V. Coonin (New York: Italica Press, 2013), pp. 1-34.

“Baptism, Movement, and Imagery at the Baptistery of San Giovanni in Florence,” in *Meaning in Motion: The Semantics of Movement in Medieval Art*, eds. N. Zchomelidse and G. Freni (Princeton: The Department of Art and Archaeology of Princeton University in association with Princeton University Press, 2011), pp. 131-160.

“Lorenzo Ghiberti,” in *New Catholic Encyclopedia Supplement 2011 (Literature, Music, and the Arts)*, ed. R. Fastigi, 2 vols. (Detroit: Gale/Cengage Learning, 2011), vol. 1, pp. 277-279.

“Donatello’s *Chellini Madonna*, Light, and Vision,” in *Renaissance Theories of Vision*, eds. J. S. Hendrix and C.H. Carman (Farnham, U.K. and Burlington, VT: Ashgate, 2010), pp. 63-87.

“Baptism and the Frame of the South Door of the Baptistery, Florence,” *Sculpture Journal* 18, n. 1 (Spring 2009): 24-37.

“Lorenzo Ghiberti, the Arte di Calimala, and Fifteenth-Century Florentine Corporate Patronage,” in *Florence and Beyond: Culture, Society, and Politics in Renaissance Italy*, eds. D.S. Peterson and D.E. Bornstein (Toronto: Centre for Reformation and Renaissance Studies, 2008), pp. 135-151.

“The Evolution of Lorenzo Ghiberti’s Approach to the Narrative Relief,” in *Depth of Field: Relief Sculpture in Renaissance Italy*, eds. D. Cooper and M. Leino (Oxford: Peter Lang, 2007), pp. 125-148.

Book reviews published:

Stefanie Solum, *Women, Patronage, and Salvation in Renaissance Florence: Lucrezia Tornabuoni and the Chapel of the Medici Palace* (Burlington, VT: Ashgate, 2015); College Art Association (CAA) online book review, available at the following website: <http://www.caareviews.org/> (posted 9/16/16).

Florence (in series *Artistic Centers of the Italian Renaissance*), ed. Francis Ames-Lewis (Cambridge: Cambridge University Press, 2012); College Art Association (CAA) online book review, available at the following website: <http://www.caareviews.org/> (posted 2/8/13).

Anne Derbes and Mark Sandona, *The Usurer’s Heart: Giotto, Enrico Scrovegni, and the Arena Chapel in Padua* (University Park, PA: The Pennsylvania State University Press, 2008); College Art Association (CAA) online book review, available at the following website: <http://www.caareviews.org/> (posted 4/22/09).

L’architettura del battistero: storia e progetto, ed. Andrea Longhi (Milan: Skira, 2003); College Art Association (CAA) online book review, available at the following website: <http://www.caareviews.org/> (posted 5/25/05).

Santa Maria del Fiore: The Cathedral and Its Sculpture, ed. Margaret Haines (Florence: Cadmo, 2001);
College Art Association (CAA) online book review, available at the following website:
<http://www.caareviews.org/> (posted 8/14/02).

Current book project:

A Culture of Experimentalism: Early Renaissance Italy and the Goldsmith's Art

Lectures and conference activities:

- Spring 2023 "From Simone Martini (briefly) to Donatello: Recreating the Objects of the Goldsmith's Art,"
Lecture in Renaissance Research Seminar Series, Courtauld Institute of Art, University of
London (invited lecture)
- Spring 2023 Chair of, and participant in, concluding Round Table discussion, in Conference "Donatello:
Workshops, Patronage, Revival," in connection with exhibition *Donatello: Sculpting the
Renaissance*, Victoria and Albert Museum, London
- Fall 2020 "Ghiberti, Art, and History," Vassar College (invited lecture)
- Spring 2020 "The Senses and the Surface: Evaluating Goldsmithery in Fifteenth-Century Tuscany,"
Renaissance Society of America Annual Meeting, Philadelphia (paper accepted, but conference
canceled due to COVID-19)
- Fall 2019 "Fifteenth-Century Florentine Sculpture and the Goldsmith's Art," Queen's University, Ontario
(invited lecture)
- Spring 2019 Invited participant at study day (theme: Italian Renaissance Sculpture at The Morgan Library
and Museum), The Morgan Library and Museum, New York City
- Spring 2019 Invited participant at study day connected to Botticelli exhibit (*Botticelli: Heroines + Heroes*)
at the Isabella Stewart Gardner Museum, Boston
- Spring 2018 Invited participant and speaker (on Fra Angelico's *Dormition and Assumption of the Virgin*,
Isabella Stewart Gardner Museum) at study day connected to Fra Angelico exhibit (*Heaven on
Earth*) at the Isabella Stewart Gardner Museum, Boston
- Spring 2018 Session chair for "The Problem of Style in Fifteenth-Century Italian Art I," Renaissance Society
of America Annual Meeting, New Orleans
- Spring 2018 "Donatello's *non-finito*," Renaissance Society of America Annual Meeting, New Orleans
- Fall 2017 "Ghiberti and History," in conference *Ghiberti teorico. Natura, arte e coscienza storica nel
Quattrocento*, Kunsthistorisches Institut in Florenz – Max-Planck-Institut, Florence (invited
lecture)
- Fall 2017 "Goldsmithery, Sculpture, and the Regulation of Gilded Bronze in the Quattrocento," Eighth
Quadrennial Italian Renaissance Sculpture Conference, National Gallery of Art, Washington
D.C.
- Spring 2017 "Donatello's *Cantoria*: Music and Materiality," Renaissance Society of America Annual
Meeting, Chicago

- Spring 2017 “Lorenzo Ghiberti’s *Gates of Paradise*: Humanism, History, and Artistic Philosophy in the Italian Renaissance,” Marist College, Poughkeepsie, NY (invited lecture)
- Fall 2016 “The Practice of Goldsmithery and Fifteenth-Century Florentine Sculpture,” New England Renaissance Conference at MIT (invited lecture; conference theme: “Purity and Contamination”)
- Fall 2015 “Art and Humanism in Early Fifteenth-Century Florence,” lecture in conference honoring Alison Brown, Monash University Prato Centre, Prato (Italy)
- Spring 2015 “Viewing and Touching Sculpture in Early Renaissance Florence,” public lecture given in connection with exhibit “Sculpture in the Age of Donatello: Renaissance Masterpieces from Florence Cathedral,” Museum of Biblical Art, NYC (invited lecture)
- Spring 2015 “Jacopo della Quercia: From the Baptistery Competition to the Fonte Gaia,” lecture in symposium (“Material/Immaterial: A Symposium on Fifteenth-Century Sculpture”) held in connection with exhibit “Sculpture in the Age of Donatello: Renaissance Masterpieces from Florence Cathedral,” Museum of Biblical Art, NYC
- Fall 2014 “Lorenzo Ghiberti’s *Joseph*: The Urban Context of a Biblical Drama,” for the Annual Bible Conference at the New York Theological Seminary (Conference Theme: “The City in the Bible: Biblical Reflections on Urbanization, Globalization, and Mission”), NYC (invited lecture)
- Spring 2014 “Lorenzo Ghiberti’s Abraham and Isaac Reliefs, from the Competition Panel to the *Gates of Paradise*,” Renaissance Society of America Annual Meeting, New York City
- Fall 2013 “Ghiberti, Materials, and an Image of Transport,” Lecture in the conference titled “Italian Renaissance and Baroque Sculpture: Material, Manufacture, Meaning, and Movement,” University of Vermont (invited lecture)
- Spring 2013 “Ghiberti’s *Moses*,” Rutgers University, New Brunswick, NJ
- Spring 2013 “Lorenzo Ghiberti’s Iconographic Inventions in the *Gates of Paradise*,” Renaissance Society of America Annual Meeting, San Diego
- Fall 2012 “Natural History and the History of the Arts in Ghiberti’s *Gates of Paradise*,” Provo-Athens Italian Renaissance Sculpture Conference at the University of Kansas, Lawrence, KS
- Spring 2012 Session chairperson for “Tombs and Burials,” Renaissance Society of America Annual Meeting, Washington D.C.
- Spring 2011 “Ghiberti’s *Gates of Paradise* and the History of the World,” Cornell University Renaissance Colloquium, Ithaca, NY (invited lecture)
- Spring 2011 “Ghiberti, Donatello, and Vision,” College of St. Rose, Albany, NY (invited lecture)
- Spring 2010 “Ghiberti’s *Cain and Abel*,” Lecture in the Robert H. Smith Renaissance Sculpture Programme, Victoria and Albert Museum, London (invited lecture)
- Spring 2010 “Bronze Casting in Early Renaissance Italy: Lorenzo Ghiberti’s *Gates of Paradise* and Donatello’s *Chellini Madonna*,” Workshop in the Robert H. Smith Renaissance Sculpture Programme, Victoria and Albert Museum, London (invited lecture)

- Spring 2010 “Lorenzo Ghiberti’s *Gates of Paradise*: Technique and Meaning,” On-site Lecture for Villa I Tatti, The Harvard University Center for Italian Renaissance Studies, Florence
- Spring 2010 “Quattrocento Sculpture in Bologna: Jacopo della Quercia, Niccolò dell’Arca, and the Young Michelangelo,” On-site Lecture for Villa I Tatti, The Harvard University Center for Italian Renaissance Studies, Bologna (invited lecture)
- Fall 2009 “Lorenzo Ghiberti’s *Gates of Paradise* and the Renaissance Biblical Imaginary,” Shoptalk, Villa I Tatti, The Harvard University Center for Italian Renaissance Studies, Florence
- Spring 2009 “Ghiberti’s *Creation* and the Question of Angelic Intervention,” University at Albany (invited lecture)
- Spring 2009 “Ghiberti’s *Creation* and the Question of Angelic Intervention,” Center for Medieval and Renaissance Studies (CEMERS), Binghamton University, State University of New York (SUNY) (invited lecture)
- Fall 2008 “Donatello’s *Chellini Madonna* in Wax, Bronze, and Glass,” Provo-Athens Italian Renaissance Sculpture Conference at Rhodes College, Memphis
- Spring 2008 “How to See and How to View: Optical Theory and Fifteenth-Century Modes of Looking,” Renaissance Society of America Annual Meeting, Chicago
- Spring 2008 Session chairperson for “Piety in Public: Sacred Patronage in Medieval Italy,” New College Conference on Medieval and Renaissance Studies, Sarasota
- Fall 2007 “Ghiberti, Perspective, and Vision,” Metropolitan Museum of Art, New York City (invited lecture)
- Spring 2007 “The Experience of Baptism and the Role of Imagery at the Baptistery of Florence,” 42nd International Congress on Medieval Studies, Kalamazoo
- Fall 2006 “Ritual, Imagery, and Space at the Baptistery of Florence,” California State University, Chico (invited lecture)
- Spring 2006 “Terracotta and Stucco Images of the Virgin and Child in Fifteenth-Century Florence: Humanistic Art in the Domestic Sphere,” Renaissance Society of America Annual Meeting, San Francisco
- Spring 2006 Participant and speaker (lecture: “Ghiberti’s Consideration of Placement”) at the International Mellon Foundation symposium/workshop associated with the completion of the restoration of Lorenzo Ghiberti’s *Gates of Paradise*, organized by the Opificio delle Pietre Dure and the Museo dell’Opera del Duomo, Florence (invited participation and lecture)
- Spring 2005 Session co-organizer for “Urban Images, Civic Identities: Visualizing the Medieval City,” 40th International Congress on Medieval Studies, Kalamazoo
- Spring 2005 “The Evolution of Lorenzo Ghiberti’s Approach to the Narrative Relief,” at the conference on “Making, Selling, Seeing: The Production and Experience of Relief in the Renaissance,” held at the Henry Moore Institute in association with the exhibition *Depth of Field: The Place of Relief in the Time of Donatello* (also at the Henry Moore Institute), Leeds

- Spring 2005 “Audience, Style, and Ghiberti’s Development of Narrative,” College Art Association Annual Conference, Atlanta
- Fall 2004 “Corporate Patronage *and* Courtly Privilege?: Lorenzo Ghiberti and His Patrons in the 1430s,” Provo-Athens Italian Renaissance Sculpture Conference at the University of Georgia, Athens
- Spring 2004 “Lorenzo Ghiberti and the Arte di Calimala, Florence,” 39th International Congress on Medieval Studies, Kalamazoo
- Spring 2004 Session co-organizer for session on “The Baptistery of Florence” and speaker in session (talk: “Baptismal Ritual and the Frame for the South Portal of the Baptistery of Florence”), Renaissance Society of America Annual Meeting, New York City
- Fall 2003 Session chairperson, organizer, and discussant for “Baptistry Decoration in Late Medieval and Renaissance Italy,” Southeastern College Art Conference (SECAC), Raleigh
- Spring 2003 Selected participant in “Unstable Strategies IV,” Annual Dissertation Workshop at the Getty Research Institute, Los Angeles
- Spring 2003 “Projects for the Tomb and Altar of St. Zenobius in the Florentine Duomo,” Renaissance Society of America Annual Meeting, Toronto
- Fall 2002 “Ritual, Space, and the Bronze Doors of the Florentine Baptistery,” Early Italian Renaissance Art Conference at the University of Georgia, Athens
- Fall 2000 “Lorenzo Ghiberti’s Shrine of Saint Zenobius: A Contextual Examination,” Provo-Athens Italian Renaissance Sculpture Conference at the University of Georgia, Athens
- Spring 2000 “Bernardo Rossellino’s Tomb of Leonardo Bruni and Its Curious Connection to Ancient Roman Traditions,” Rutgers University Graduate Student Symposium
- Spring 1999 “Lorenzo Ghiberti’s Shrine of Saint Zenobius and the Renewal of Zenobius’ Cult in Quattrocento Florence,” Frick Symposium in the History of Art, New York City

Conference organization:

- Fall 2021 Co-organizer (with Kelley Helmstutler Di Dio) of 9th Quadrennial Italian Renaissance Sculpture Conference, University of Vermont
- Spring 2015 Co-organizer (with Daniel M. Zolli and Timothy Verdon) for symposium titled “Material/Immaterial: A Symposium on Fifteenth-Century Sculpture,” held at the Museum of Biblical Art in NYC, in conjunction with exhibit “Sculpture in the Age of Donatello: Renaissance Masterpieces from Florence Cathedral”

University Service (since 2007):

- 2019 – present Honors College Program Director for Art History
- 2020 – 2022 Representative for Department of Art and Art History, Faculty Senate; member of Undergraduate Academic Council (UAC); Chairperson, General Education Committee of UAC, University at Albany

2019 – 2020	Member, Search Committee for Position in Sculpture, Department of Art and Art History, University at Albany
2017	Member, Academic Programs Subcommittee, College of Arts and Sciences, University at Albany
2015 – 2017	Member, College of Arts and Sciences Faculty Council, University at Albany
2015 – 2017	Member, Academic Planning Subcommittee, College of Arts and Sciences, University at Albany
2015	Member, Committee to Evaluate Applications for College of Arts and Sciences Teaching Award
2014 – 2015	Chairperson, Search Committee for Full-Time Lecturer in Film Studies, Department of Art and Art History, University at Albany
2007 – 2015	Member, Visiting Artist/Art Historian Committee, Department of Art and Art History, University at Albany
2012 – 2013	Member, Search Committee, SUNY Faculty Diversity Program, Department of Art and Art History, University at Albany
2012 – 2013	Member, College of Arts and Sciences Faculty Council, University at Albany
2011 – 2013	Member, College of Arts and Sciences Academic Planning Committee, University at Albany
2009	Member, College of Arts and Sciences Faculty Council, University at Albany
2009	Member, Academic Planning Committee, College of Arts and Sciences, University at Albany
2008 – 2009	Member, Promotion Review Committee (for department colleague), Department of Art and Art History, University at Albany
2007 – 2009	Member, UDID Image Database Project Committee, University at Albany

Extramural Service:

Peer reviewer for journals and publishers: *Renaissance Quarterly*, *The Art Bulletin*, *The Burlington Magazine*, Laurence King Publishing, Cambridge University Press, Oxford University Press, Thames and Hudson, Routledge, *Sculpture Journal*, *Church History and Religious Culture*, *Viator*

Dissertation committee member (outside member) for PhD candidates at the University of Sydney (Australia) (2019), Queen's University (Canada) (2020), Rutgers University (2020)

Tenure/promotion reviewer for several universities

Community Service

2021, Member, Advisory Committee, IN FOCUS Forum: Protest and Reform in Rensselaer County, Hart Cluett Museum, Troy, NY

Professional Memberships:

College Art Association

Renaissance Society of America

Languages:

Italian (reading, speaking, and writing)

French, German, and Latin (reading)