

# TIANNA HELENA UCHACZ

Curriculum vitae, March 2022

Texas A&M University | [thu@tamu.edu](mailto:thu@tamu.edu)

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## EDUCATION

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Ph.D., Art History, University of Toronto Dissertation: The Sensual Body and Artistic Prowess in Netherlandish Painting ca. 1540–1570 (Advisor: Ethan Matt Kavaler)	June 2016
M.A., Art History, University of Toronto	June 2006
B.A. with High Distinction, Art History and Philosophy, University of Toronto	June 2005

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## PROFESSIONAL APPOINTMENTS

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Assistant Professor, Department of Visualization, Texas A&M University	2020–Present
Postdoctoral Scholar, Making and Knowing Project, Center for Science and Society, Columbia University, (Supervisor: Pamela H. Smith)	2016–2020
Lecturer in Discipline, Department of History, Columbia University	2017–2020
Columbia-SHI Scholar, Science History Institute, Philadelphia	2016–2017

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## EXTERNAL GRANTS

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Arts and Humanities Research Council UK, “Cultural Heritage 360,” £118,600. Co-Investigator, along with 5 additional Co-Is and over 120 international participants (PI: Stephen Taylor, Durham University)	2020–2021
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## SELECT FELLOWSHIPS AND AWARDS

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Honorary Fellow Institute for Medieval and Early Modern Studies, Durham University, UK	2021–2024
Glasscock Faculty Research Fellowship, \$5,000 Melbern G. Glasscock Center for Humanities Research, Texas A&M University	2021–2022
Association of College and University Educators Fellow, \$1,000 Center for Teaching Excellence, Texas A&M University	2021–2022
Faculty Fellow Center for Applied Creativity, Texas A&M University	2021–2022
Columbia-CHF Making and Knowing Scholar Science History Institute (formerly Chemical Heritage Foundation), Philadelphia	2016–2017

James Loeb Fellowship for the Classical Tradition in Art and Architecture (3 months) Zentralinstitut für Kunstgeschichte, Munich; Sponsored by the James Loeb Society and the Harvard Club of Munich	2016
Robson Graduate Fellowship Centre for Reformation and Renaissance Studies, University of Toronto	2014–2016
Dissertation Completion Award Department of Art, University of Toronto	2015
Warkentin Travel Award Centre for Reformation and Renaissance Studies, University of Toronto	2015
Peter H. Brieger Award Department of Art, University of Toronto	2014
Research Fellowship (3 months) Utrecht University, under supervision of Dr. Karolien de Clippel	2011
Guest Researcher Vrije Universiteit Amsterdam, under supervision of Dr. Ingrid Vermeulen	2009–2011
Canada Graduate Scholarship, Doctoral (3 years), \$105,000 CAD Social Sciences and Humanities Research Council of Canada	2006–2009
Canada Graduate Scholarship, Masters, \$35,000 CAD Social Sciences and Humanities Research Council of Canada	2005
Full Scholarship for one year of study at Università degli Studi di Siena International Student Exchange Office, University of Toronto	2003

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## BOOKS

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Colin Murray, Sophie Pitman, and **Tianna Helena Uchacz**, eds., *Spaces of Making and Thinking: Environments of Creative Labor in the Early Modern Period*, Cultural Histories of the Material World (New York: Bard Graduate Center), forthcoming.

**Tianna Helena Uchacz**, Sophie Pitman, and Pamela H. Smith, *Making and Knowing: Historical Reconstruction as Method* (New York, Columbia University Press), proposal in preparation.

**Tianna Helena Uchacz**, *Body Type: The Netherlandish Nude as Articulate Form*. Monograph in preparation.

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## DIGITAL PROJECTS

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### Senior Editor, Researcher, and Graduate Seminar Instructor:

Making and Knowing Project, Pamela H. Smith, Naomi Rosenkranz, Tianna Helena Uchacz, Tillmann Taape, Clément Godbarge, Sophie Pitman, Jenny Boulboulé, Joel Klein, Donna Bilak, Marc Smith, and Terry Catapano, eds, *Secrets of Craft and Nature in Renaissance France. A Digital Critical*

*Edition and English Translation of BnF Ms. Fr. 640* (New York: Making and Knowing Project, 2020), [edition640.makingandknowing.org](http://edition640.makingandknowing.org).

Winner of the **2021 Digital Innovation Award** from the Renaissance Society of America.

Winner of the **2019 Eugene S. Ferguson Prize** from the Society for the History of Technology, with particular distinction for methodological novelty and rigor.

**Project Director:**

*The Afterlives Project: Historical Artworks in Modern Abbey Life*. A digital repository and exhibition of oral histories and historical devotional works of the Benedictine Sisters of Saint Godelieve, Bruges. In collaboration with Katrien Steelandt (Musea Brugge), Ingrid Leye (Brugge Foundation), Sabien Bousson (Benedictine Sisters of Saint Godelieve) (in preparation).

**Contributing Editor:**

Making and Knowing Project, *Research and Teaching Companion*. An Open-Access Compendium of Principles and Resources for Scaling Collaborative, Interdisciplinary, and Distributed Project Design for New Research and Classroom Contexts (in preparation for Summer 2021).

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**PEER REVIEWED PUBLICATIONS**

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**Tianna Helena Uchacz**, “Within the Workshop Walls and Beyond: The Spaces of Artisanal Experiment and Inquiry,” in *Secrets of Craft and Nature in Renaissance France. A Digital Critical Edition and English Translation of BnF Ms. Fr. 640*, eds. Making and Knowing Project, Pamela H. Smith, Naomi Rosenkranz, Tianna Helena Uchacz, Tillmann Taape, Clément Godbarge, Sophie Pitman, Jenny Boulboulle, Joel Klein, Donna Bilak, Marc Smith, and Terry Catapano (New York: Making and Knowing Project, 2020), forthcoming.

**Tianna Helena Uchacz**, “Hubris and Humility: Workspaces, Environmental Conditions, and the Early Modern Artisan,” in Colin Murray, Sophie Pitman, and Tianna Helena Uchacz eds., *Spaces of Making and Thinking: Environments of Creative Labor in the Early Modern Period*, Cultural Histories of the Material World (New York: Bard Graduate Center), forthcoming.

**Tianna Helena Uchacz**, Naomi Rosenkranz, Terry Catapano, “Digital competencies, collaborations, and cultures of work: A case study in extending the research-driven pedagogy of The Making and Knowing Project,” in *Digital Pedagogy in Early Modern Studies*, edited by Andrea Silva and Scott Schofield (Toronto; Tempe: Iter and ACMRS), forthcoming.

**Tianna Helena Uchacz**, “Antiquity, Authority, and Artistic Identity: Experimental Grotesque Design and its Contexts,” in *Antiquity in the Early Modern Netherlands. 1500–1700*, Art DiFuria ed. (Amsterdam: AUP). Under review.

**Tianna Helena Uchacz**, “Reconstructing Artisanal Epistemologies and an ‘Undisciplined’ Mode of Inquiry,” *Isis: A Journal of the History of Science* 111, no. 3 (2020): 606–13.

Tillmann Taape, Pamela H. Smith, **Tianna Helena Uchacz**, “Schooling the Eye and Hand: Performative Methods of Research and Pedagogy in the Making and Knowing Project,” in *Rethinking Performative Methods in the History of Science*, special issue of *Berichte zur Wissenschaftsgeschichte* 43, no. 3 (2020) 323–40.

Pamela H. Smith, **Tianna Helena Uchacz**, Naomi Rosenkranz, and Claire Sabel, “The Making of Empirical Knowledge: A Case Study,” in *Reassembling Scholarly Communications: Histories, Infrastructures, and Global Politics of Open Access*, Martin Eve and Jonathan Gray eds. (Cambridge: MIT Press, 2020), 125–44.

Pamela H. Smith, **Tianna Helena Uchacz**, Sophie Pitman, Tillmann Taape, Colin Debuiche, “The Matter of Ephemeral Art: Craft, Spectacle, and Power in Early Modern Europe,” *Renaissance Quarterly* 70, no. 1 (2020), 78–131.

**Tianna Helena Uchacz**, “Outside-In: The Intrusion of Ornament into Sacred Narrative,” in *Ornament and Monstrosity: Visual Paradoxes in Sixteenth-Century Art*, Maria Fabricius Hansen and Chris Askholt Hammeken eds. (Amsterdam: AUP, 2019), 95–132.

**Tianna Helena Uchacz**, “Mars, Venus, and Vulcan: Equivocal Erotics and Art in Sixteenth-Century Antwerp Painting,” in *Netherlandish Culture of the Sixteenth Century*, Ethan Matt Kavaler and Anne-Laure Van Bruaene eds. (Turnhout: Brepols, 2018), 245–67.

**Tianna Helena Uchacz**, “Touch will give your hand belief: Adultery, Idolatry, and Touching Statuary in Netherlandish Culture,” *Nederlands Kunsthistorisch Jaarboek* 67 (2017): 367–404.

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## ADDITIONAL PUBLICATIONS

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“The Nude in the North,” in *Routledge Encyclopedia of the Renaissance World*. Commissioned and in preparation for spring 2021.

“The Elephant in the Loom: Mental Barriers to Learning,” blog post, [www.weavingknowledge.org](http://www.weavingknowledge.org)

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## REVIEWS

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Thomas Balfe, Joanna Woodall, and Claus Zittel, eds., *Ad vivum? Visual Materials and the Vocabulary of Life-Likeness in Europe before 1800*. Leiden: Brill, 2019, in *Renaissance Quarterly* 74, no. 3, 933–934, doi:10.1017/rqx.2021.113.

Early Modern Letters Online (EMLO), in *Isis: A Journal of the History of Science* 110, no. 3 (2019): 567–69.

Peter M. Daly, *The Emblem in Early Modern Europe: Contributions to the Theory of the Emblem*. Farnham, Surrey; Burlington, VT: Ashgate, 2014. In *Studies in Iconography* 39 (2018), 264–66.

Craig Harbison, *Jan van Eyck: The Play of Realism*, 2<sup>nd</sup> Ed. Chicago: University of Chicago Press, 2011. In *Comitatus* 43 (2012): 204–205.

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## TEACHING

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### TEXAS A&M UNIVERSITY, COLLEGE STATION

Graduate, Department of Visualization  
MFA theory and practice: Contemporary Art Studio Seminar

Fall 2020

Undergraduate, Department of Visualization  
Global Art History II: Renaissance to Modern

Since Fall 2020

### **COLUMBIA UNIVERSITY, NEW YORK**

Graduate Co-Instructor, Department of History

Lab seminar: Craft & Science: Making Objects in the Early Modern World

2016–2018

Digital Humanities (DH) seminar: What is a Book for the 21<sup>st</sup> Century?

Spring 2017

Working with Historical Texts in a Digital Environment

DH seminar: Transforming Texts: Analysis, Data Modeling, Visualization

Spring 2019

Undergraduate Instructor, Columbia College

Core Curriculum 'great books' of philosophy sophomore seminar: Intro to  
Contemporary Civilization in the West I & II

2017–2019

Undergraduate Co-Instructor, Department of History / Vassar College

Lab seminar: Making and Knowing in Early Modern Europe

Spring 2020

### **UNIVERSITY OF TORONTO, TORONTO**

Undergraduate Instructor, Department of Art

2012–2013

Second-year survey: Renaissance Art and Architecture

Fourth-year seminar: Topics in Renaissance Art: Narrative Painting

Undergraduate Tutorial Designer & Teaching Assistant, Department of Art

2012–2016

First-year survey: The Practice of Art History

First-year survey: Introduction to Art History

2011–2015

Undergraduate Teaching Assistant, Department of Art

Rivalry, Imitation & Envy in Italian Renaissance Art

Renaissance Art and Architecture

Architecture in the Age of Historicism, ca. 1750–1900

Landscape Architecture 1850 to Present

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### **INVITED TALKS AND LECTURES**

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“Seeing Renaissance Art: Innovation, Transformation, Collaboration, and Rivalry,” Guest Lecture, Conway-Fitzhugh International Honors Leadership Seminar, Memorial Students Center, Texas A&M University, February 25, 2022.

“The Making and Knowing Project as a Source for Technical Art History,” Guest Lecturer in “Technical Art History,” Undergraduate Seminar, University of Toronto, October 4, 2021.

“見て分かんものは聞いても分かん\_A Picture is Worth a Thousand Words,” Invited Co-Host of artist talk with Mayuko Ono Gray,” [https://youtu.be/B8gKcGAlk\\_0](https://youtu.be/B8gKcGAlk_0), Wright Gallery, Texas A&M University, September 16, 2021.

Exhibition among Glasstire’s top 5 exhibitions of the week, October 14, 2021.

“Translating Ornament Design Across Media: Reconstructing the Artist's Brief,” Invited Seminar Presentation at Material Culture Hub, Cambridge University, May 17, 2021.

“Call and Response: Collaborative Research among Art Historians and Technologists,” Invited Talk at Technological Revolutions and Art History, Symposium organized by The Frick Collection and MoMA, October 15, 2020.

“Masterclass VI: Remaking,” Co-led masterclass on historical recipe reconstruction at Microscopic Records: The New Interdisciplinarity of Early Modern Studies, ca. 1400–1800, University of Manchester, September 29–October 1, 2020.

“From Manuscript to Laboratory Reconstruction to Digital Critical Edition,” Columbia University Seminar in Material Texts, New York, April 14, 2020. *Cancelled due to COVID-19 outbreak.*

“Historical Reconstruction as Research and Pedagogical Practice,” Invited Talk, Center for Religion and the Human, Indiana University, Bloomington, March 11, 2020.

“Oral History and the Afterlives of Devotional Objects in the Abbey of Saint Godelieve, Bruges,” Invited Talk sponsored by the Flemish Research Centre for the Arts in the Burgundian Netherlands at the Sint-Godelieveabdij, Bruges, June 18, 2019.

“Stuff in the Workshop, Stuff in the Lab: The Evidence of Material Transformation and Knowledge Making,” Invited Talk at “Stuff: Aspirations and Anxieties of the Material World,” Wolf Humanities Center, University of Pennsylvania, Philadelphia, February 8, 2019.

“Collections and Museums as Instruments of Knowing,” Guest Lecture in “Library and Laboratory: Trans-Atlantic Histories of Early Modern Science,” Undergraduate seminar, Gallatin School of Individualized Study, New York University, October 12, 2018.

“Reconstruire l’histoire du savoir-faire au laboratoire: résultats matériels et conceptuels de la formation « Craft and Science »,” Invited Talk, International Colloquium “Du manuscrit au livre: l’écriture des savoir-faire à la renaissance,” Toulouse, March 16, 2018.

“Reconstruction as a methodology,” Guest Lecturer in “Histories of Science and Technology in East Asia,” Graduate and Undergraduate seminar, East Asian Languages and Cultures, Columbia University, February 2, 2018.

“The Making and Knowing Project,” Invited Talk co-presented with Pamela H. Smith, Centre Alexandre-Koyré, Paris, June 8, 2017.

“Erotic Heroic: Masculinity, the Male Nude, and the Clash of Conventions in Netherlandish Art around 1550,” Invited Talk at “Whose Nudes? Painting, Collecting, Displaying the Body in Early Modern Europe,” Clark Art Institute, September 23, 2016 [lecture on youtube].

“Johan Huizinga and Cultural History,” Guest Lecture in “The Idea of The Renaissance,” Renaissance Studies Program, University of Toronto, February 4, 2016.

“Religious Art in Renaissance Europe: Controversies and Iconoclasm,” Guest Lecture in “Introduction to Religion in the Literary, Visual, and Performing Arts,” History of Religions Program, University of Toronto at Mississauga, October 5, 2015.

“New Spins on Old Stories: The Old Testament Apocrypha in Sixteenth-Century Netherlandish Art,” Invited Talk, Textual Afterlives and Reception Reading Group, Sponsored by the Centre for Jewish Studies and the Institute of Islamic Studies, University of Toronto, March 26, 2014.

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## CONFERENCE PRESENTATIONS

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“Reconstructing Early Modern Artisanal Epistemologies and an “Undisciplined” Mode of Inquiry,” International Congress of History of Science and Technology, Virtual Conference, July 25–31, 2021.

“Project Design Insights for Collaborative, Iterative, and Pedagogy-Driven Research,” Annual Meeting of the Renaissance Society of America, Virtual Conference, April 13–15 & 20–22, 2021.

“Second Skin: The Male Nude Between Drapery and Undress Maerten van Heemskerck’s Prints,” Masculinities in the Premodern World: Continuities, Change, and Contradictions, Toronto Renaissance & Reformation Colloquium, Toronto, November 13–15, 2020.

“Recipes for Failure: Experimenting, Repairing, and Quitting in Renaissance Toulouse,” Failure: Understanding Art as Process: 1150-1750, Florence, Kunsthistorisches Institut, Max-Planck-Institut, November 5–7, 2020.

“Collaborative Digital Humanities Teaching as a Research Method: A Case Study toward a Research and Teaching Companion,” ADHO DH2020 Carrefours / Intersections, Ottawa, July 22–24, 2020. *Cancelled due to COVID-19 outbreak.*

“Insights from the Making and Knowing Project’s Pedagogy-Driven Research,” Annual Meeting of the American Historical Association, New York, January 3–6, 2020.

“Beyond the Workshop Walls: Spaces of Artisanal Inquiry,” Annual Meeting of the Renaissance Society of America, New Orleans, March 22–24, 2018

“Puzzling Nudes: Narratives of Calamity and the Floris Brand,” Annual Meeting of the Renaissance Society of America, Chicago, March 30–April 1, 2017

“Still Life: Tensions between the Representation of Statuary and Narrative Figures in Painting and Print,” Dead or Alive! Tracing the Animation of Matter in Art and Visual Culture, Copenhagen, November 10–11, 2016

“Local Frames of Reference: Grotesque Framing Devices in Mid Sixteenth-Century Bruges Art,” Sixteenth Century Society Conference, Bruges, August 18–20, 2016

“Outside-In: The Monstrous Intrusion of Ornament into Sacred Narrative,” Annual Meeting of the Renaissance Society of America, Boston, March 31–April 2, 2016

“Sensation in the Garden: Desire, Touch, and Psychological Intimacy as Narrative Devices in Netherlandish Paintings of Adam and Eve,” Annual Meeting of the Renaissance Society of America, Berlin, March 26–28, 2015

“Vacant Minds and Seductive Surfaces: Anxieties about Sculpture in Other Media,” Netherlandish Sculpture of the Sixteenth Century: An Interdisciplinary Conference, Toronto, March 20–21, 2015

“Men at Work: The Netherlandish Male Nude ca. 1560,” Rethinking Early Modernity: Methodological and Critical Innovation since the Ritual Turn, Centre for Reformation and Renaissance Studies, Toronto, June 26–27, 2014

“From Simultaneous Narratives to Anachronistic Conflations: Scenes from the Book of Tobit in Sixteenth-Century Antwerp Painting,” Annual Meeting of the Renaissance Society of America, San Diego, April 4–6, 2013

“Painting as Discourse: Mars and Venus Surprised by Vulcan,” Netherlandish Culture of the Sixteenth Century: An Interdisciplinary Conference, Centre for Reformation and Renaissance Studies, Toronto, October 19–20, 2012

“Frans Floris and the Multi-View Figure,” Annual Meeting of the Renaissance Society of America, Washington DC, March 22–24, 2012

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## CONFERENCES AND PANELS ORGANIZED

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Workshop Organizer: “Cultural Assets and Digital Presentation,” Cultural Heritage 360, Institute for Medieval and Renaissance Studies, Durham University, Online, June 24–25, 2021.

Workshop Co-Organizer: “Arts and Science – Technology,” Cultural Heritage 360, Institute for Medieval and Renaissance Studies, Durham University, Online, April 29–30, 2021.

Conference Co-Organizer: “Printmaking, Inscriptions, Impressions,” Annual Working Group Meeting of the Making and Knowing Project, New York, May 14–16, 2019

Workshop Co-Organizer: “Visualizing Netherlandish Art and Art History in the Digital Era,” Historians of Netherlandish Art Conference, May 24–26, 2018

Conference Co-Organizer: “Ephemeral Art,” Annual Working Group Meeting of the Making and Knowing Project, New York, May 22–24, 2018

5-Panel Session Co-Organizer: “Spaces of Making and Thinking,” Annual Meeting of the Renaissance Society of America, New Orleans, March 22–24, 2018

Conference Co-Organizer: “Practical Knowledge,” Annual Working Group Meeting of the Making and Knowing Project, New York, May 23–25, 2017

Panel Organizer: “Questions of the Flesh: New Approaches to the Nude in Sixteenth-Century Netherlandish Art,” Annual Meeting of the Renaissance Society of America, Chicago, March 30–April 1, 2017

Panel Organizer & Chair: “The Art of Renaissance Bruges and its Mediterranean Resonance,” session sponsored by the Historians of Netherlandish Art at the Sixteenth Century Society Conference, Bruges, August 18–20, 2016

Panel Organizer: “Forms of Distinction: Antique Ornament in Flemish Panel Painting and Illumination 1480–1580,” Sixteenth Century Society Conference, Bruges, August 18–20, 2016



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## HANDS-ON SKILLS-BASED WORKSHOPS LED

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“Masterclass VI: Remaking,” Co-led masterclass on historical recipe reconstruction at *Microscopic Records: The New Interdisciplinarity of Early Modern Studies, ca. 1400–1800*, University of Manchester, September 29–October 1, 2020.

“Usability Testing,” Hands-on Workshop, Day of Digital Learning, Renaissance Society of America, Philadelphia, April 5, 2020. *Cancelled due to COVID-19 outbreak.*

“Historical Reconstruction as Research and Pedagogical Practice,” Center for Religion and the Human, Indiana University, Bloomington, March 12, 2020.

“Painting with Natural Pigments,” Hands-on Workshop at “The Science and Colors of Human Expression,” Sato Sakura Gallery, New York, June 8, 2019.

“Laques rouges de cochenille,” a 4-day, French language, hands-on workshop in historical pigment making, École secondaire catholique Notre-Dame, Woodstock, Ontario, May 2–5, 2017.

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## WORKSHOP & ROUNDTABLE PRESENTATIONS

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“Reading Between the Lines: Ornament Prints and the Tacit Know-How of Material Translation,” CHSTM Early Modern Science Working Group, Online, April 13, 2022.

“Transmuting Design and (Re)Mediating Knowledge-How: Recipes for Ornament Then and Now,” Turba, Online, March 18, 2022.

“Critical Making as a Method for Historical Inquiry,” Institute for Applied Creativity, Texas A&M University, March 1, 2022.

“Maerten van Heemskerck’s Male Nudes and the Monochrome of Print,” Early Modern Studies Working Group, Texas A&M University, February 24, 2022.

“Ornament : Design : Translation,” Workshop Presentation, Melbern G. Glasscock Center for Humanities Research, Texas A&M University, November 2, 2021.

“Usability Testing: Best Practices,” Roundtable Presentation in “Introduction to the Digital Humanities and to the Day of Digital Learning,” Annual Meeting of the Renaissance Society of America, Philadelphia, April 2–4, 2020. *Cancelled due to COVID-19 outbreak.*

“Pedagogy, Postdocs, and Professionalization,” Workshop Presentation, Religious Studies Graduate Student Group, Indiana University, Bloomington, March 12, 2020.

“The Making and Knowing Project’s Digital Critical Edition,” Roundtable Presentation in “New Media: Then and Now,” Annual Meeting of the Renaissance Society of America, Toronto, March 17–19, 2019.

“The Digital Side of The Making and Knowing Project,” Workshop Presentation, Non-Traditional uses of High-Performance Computing Workshop Series, Case Western Reserve U., Cleveland, October 11, 2017

“Of Pixels, Prints, and Publics: The Art of Describing Images in the CHF Collections,” Brown Bag Series, Chemical Heritage Foundation, Philadelphia, May 15, 2017

“Making ‘Making and Knowing’ Known,” Workshop Presentation, Intellectual and Material Histories of Ingenuity and Skill, Columbia University, September 27, 2016

“Erotic Heroic: Maerten van Heemskerck’s Experimental Mode of Masculinity,” Workshop Presentation, Zentralinstitut für Kunstgeschichte, Munich, June 30, 2016

“A Grotesque Intrusion: Ornament as Narrative Participant in Christ’s Passion,” Early Modern Interdisciplinary Graduate Forum, Centre for Reformation and Renaissance Studies, University of Toronto, February 25, 2016

“The Boundaries of Romanism: Pieter Aertsen as a Test Case,” Workshop on Reconsidering “Netherlandish Romanism,” International Interdisciplinary Conference of the Historians of Netherlandish Art and the Association of American Netherlandic Studies, Boston, June 5–7, 2014

“Selling Stories: The Revival of Netherlandish Narrative Painting in the 1550s,” Early Modern Interdisciplinary Graduate Forum, Centre for Reformation and Renaissance Studies, University of Toronto, September 20, 2012

“Paradigm of Painting-as-Discourse: Mars and Venus Surprised by Vulcan,” Ph.D. Promovendi/Postdoc-Bijeenkomst, Universiteit van Amsterdam, November 24, 2011

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## SERVICE

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### TEXAS A&M UNIVERSITY

Faculty Senate, Texas A&M University, March 2021–present  
*Special Appointment: Senate Parliamentarian, 2021–2022*  
*Senate Bylaws Committee, 2021–present*  
*Senate Planning Committee, 2021–present*

Research Activities Committee, Dept. of Visualization, Texas A&M University, 2021–present  
*Chair, 2021–2022*

Graduate Program Review Working Group, Dept. of Visualization, Texas A&M, 2021–2023

Graduate Committee, Dept. of Visualization, Texas A&M University, 2020–present

Art History Committee, Dept. of Visualization, Texas A&M University, 2020–present

### EXTERNAL

Reviewer for NEH Digital Humanities grants programs

Reviewer for *Preternature* and Brepols

Advisory Board, Technological Revolutions and Art History, Frick Museum & MoMA (2019–2020)

U7+ Working Group on Technology and Society, University of Ottawa (2020)

Invited Consultant: NEH-sponsored redesign of the Communication of Science and Technology Program, December 2020

Invited Participant: NEH and NHPRC convening on Next-Generation Historical and Scholarly Editions, Washington D.C., October–November, 2020.

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## GRADUATE ADVISING

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### M.F.A.

Emma McLaughlin, Visualization, M.F.A. committee co-chair, defense April 2022

Sarah Hornik, Visualization, M.F.A, committee co-chair

### M.S.

Jackelyn Cordova, Visualization, Non-thesis M.S., committee member (2021)

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## LANGUAGES AND SKILLS

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English	Native speaker
French	Fluent speaker and reader
Dutch	Fluent speaker and reader
Italian	Reading knowledge, basic speaking
German	Reading knowledge
Latin	Reading knowledge

Fluent Adobe Photoshop, Illustrator, and InDesign; FilemakerPro, Extensis Portfolio, Zotero; WordPress, Mailchimp; Blackboard, CourseWorks; MS Office, Google Suite

Functional QGIS, GitHub, Oxygen XML Editor, Mac Terminal, basic JupyterLab and Python

Graphic Design Certificate, George Brown College June 2013  
Capable of managing and delivering print projects from design through production

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## PROFESSIONAL AFFILIATIONS

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Historians of Netherlandish Art	2006–Present
Renaissance Society of America	2007–Present
College Art Association	2007–Present
Sixteenth Century Society	2012–Present
Computational Art History Working Group, New York	2017–Present
Alliance of Digital Humanities Organizations	2018–Present
Digital Art History Society	2019–Present