

SHEILA BARKER

Updated March 8, 2023

Executive Director, Studio Incamminati, School for Contemporary Realist Art

Honorary Appointments:

Senior Scholar and ex-officio Trustee, The Medici Archive Project

Adjunct Associate Professor, History of Art Dept., University of Pennsylvania

Special Member, Graduate Faculty, Art History and Archaeology, University of Maryland

RESEARCH INTERESTS AND TEACHING AREAS

15th–18th-Century Southern European Painting and Sculpture

Plagues and Art

Italian women artists before 1800

Early American Artists and the European Tradition

Renaissance Medicine and Pharmacy

Italian Manuscript Studies

EDUCATION

- 2002 Columbia University, M.A., M.Phil, Ph.D., Department of Art History and Archaeology.
Fields: Southern Baroque, Southern Renaissance
Dissertation: “Art in a Time of Danger: Urban VIII’s Rome and the Plague of 1629-1634.” Co-Advisors: David Freedberg and David Rosand
- 1993 Amherst College, B.A. Magna cum laude, Art History and Spanish Literature, Phi Beta Kappa
- 1992 Universitat de Barcelona, semester abroad, Spanish Literature and Art History

PROFESSIONAL EXPERIENCE

- 2022– Executive Director, Studio Incamminati, School for Contemporary Realist Art
- 2005–2022 The Medici Archive Project, Florence, Italy:
Executive Director, Friends of the Medici Archive Project (2020–22)
Founding Director, The Jane Fortune Research Program on Women Artists (2010–22)
Educational Programming Director (2009–10)
Samuel H. Kress Fellow (2005–8)
- 2021–22 Adjunct Faculty, History Department, Queens University, Ontario
- 2021–26 Special Member of the Graduate Faculty of Art History and Archaeology, University of Maryland
- 2021–24 Adjunct Associate Professor, History of Art Dept., University of Pennsylvania
- 2019 Visiting Professor, Art History Dept., American University, Washington, DC
- 2011–15 Adjunct Professor, Art History, Accent Florence/University of California EAP

- 2008–09 Assistant Professor, Renaissance and Baroque Art, The American University of Rome
- 2003–06 Indianapolis Museum of Art
Guest Exhibition Curator (2004–6)
Curatorial Fellow (2003–2004)
- 2001–03 Gallery Director and Researcher, Robert Simon Fine Art, New York, NY
- 1999–01 Adjunct Professor of Art History, The College of Saint Rose, Albany, NY,
- 1998–99 Teaching Assistant, Barnard College, New York, NY
- 1995–97 Assistant Curator of Iconography and Maps, The Hispanic Society of America
New York, NY

HONORS

- 2022 Oak Spring Garden Foundation Fellowship: Pioneers of Natural History
- 2019 First alternate, CASVA Senior Fellowship
- 2014 Society for the Study of Early Modern Women Prize: “Best digital scholarship”
- 2005–08 Samuel H. Kress Post-Doc Curatorial Fellowship (at the Medici Archive Project)
- 2005 Smithsonian American Art Museum, Post-Doctoral Fellowship
- 2005 College Art Association, Arthur Kingsley Porter Prize for “Poussin, Plague, and Early Modern Medicine”
- 2004 Copeland Post-Doctoral Fellowship, Amherst College (declined)
- 2003 Allen Whitehill Clowes Curatorial Fellowship, Indianapolis Museum of Art
- 1998 Whiting Travel Scholarship (Doctoral Research Grant), Columbia University
- 1993 Phi Beta Kappa

GRANTS

2022

Colgan Foundation, \$10,000 for the use of HTR software in the Digital Bronzini Project

Berg Foundation, \$40,000 to support the exhibition “The Medici and the Ghetto of Florence”

2021

Ministerio de Ciencia e Innovación, 2-year Project Grant of €150,000 for “Art, Women, Power.”
Grant co-written with PM Vanessa de Cruz Medina and Sheila ffollitt.

National Endowment of the Humanities 2-year Project Grant of \$350,000 for
“AVVISO: The News That Made Us Modern.” Grant co-written with PM Alessio Assonitis.

2020

Advancing Women Artists Foundation Grant of \$20,000 for *The Immensity of the Universe in the Art of Giovanna Garzoni*, the English edition of the exhibition catalog ‘La grandezza dell’universo’ nell’arte di Giovanna Garzoni

2010-20

Multiple grants totaling over \$550,000 from the Jane Fortune Foundation to support salaries and programming for “The Jane Fortune Research Program on Women Artists”

2018

Samuel H. Kress Conference Grant of \$7,500 for “The Colors of Paradise. Painting Miniatures in Italian Convents, 1300-1750”

2012

Samuel H. Kress Conference Grant of \$7,000 for “Women Artists of Early Modern Italy”

CURATION OF EXHIBITIONS

“The Immensity of the Universe in the Art of Giovanna Garzoni / La grandezza dell’universo nell’arte di Giovanna Garzoni,” 28 May – 28 June 2020, Palazzo Pitti, Gallerie degli Uffizi, Florence, Italy.

Reviews:

Ingrid Anna Greenfield, *The Burlington Magazine* (September 2020)

Christopher Baker, *Apollo Magazine* (May 2020) <https://www.apollo-magazine.com/still-lifes-giovanna-garzoni-pitti-palace/>

Karen Chernick, *Hyperallergic* (June 2, 2020) <https://hyperallergic.com/544545/the-art-of-giovanna-garzoni-pitti-palace/>

Sara Matthews-Grieco, *Artherstory* (July 10, 2020) <https://artherstory.net/giovanna-garzoni-uffizi-exhibition-review-june2020/>

“Poetic Landscapes: The Claudian Tradition in American Art, 1776-1880,” for Newfields (cancelled after loan letters were sent out due to a change in museum directorship)

EDITORIAL POSITIONS AND CURATORIAL BOARDS

Current positions:

Editorial Board, *Women in the Arts. Past, Present, and Future*, Brill

Advisory Board, *Early Modern Women: An Interdisciplinary Journal*

Editorial Board, *Illuminating Women Artists Series*, Lund Humphries Publishers

Curatorial Board, *Artemisia: A Virtual Museum for Women Artists*.

Former positions:

Editorial Board of *Medicina & Storia* (2011-12)

General Editor for the *Medici Archive Project Book Series* (2017–19)

CURRENT BOOK PROJECTS

Gian Lorenzo Bernini in the News: A Celebrity Artist during the Dawning of Journalism

Feminist Friendships, Collaborations, and Networks in the Arts (edited volume, co-edited with Jennifer Griffiths and Andrea Pearson)

MONOGRAPHS

Artemisia Gentileschi, Illuminating Women Artists Series (London: Lund Humphries and Los Angeles: Getty Publications, 2022), 144 pp.

Jacket endorsements from Keith Christiansen, John T. Spike, and Judith Mann

Reviews: Ann Landi, *Wall Street Journal*, April 29, 2022 (online), April 30, 2022 (print);

Olivia McEwan, *Hyperallergic*, March 3, 2022 (online); Yanzhang Cui, *Comitatus: A Journal of Medieval and Renaissance Studies*, vol. 53, 2022 (print); Mary Garrard, *Burlington Magazine*

Lives of Artemisia Gentileschi (London: Pallas Athena and Los Angeles: Getty Publications, 2021), 192 pp. (Published in the UK under the title *Lives and Letters of Artemisia Gentileschi*)

EXHIBITION CATALOGS

Bridging Poetry and Vision: The Art of Patrick Connors, 1958 - 2022 (Philadelphia: Studio Incamminati, 2022), 53 pp.

The Immensity of the Universe in the Art of Giovanna Garzoni (Florence: Sillabe, 2020), 263 pp.

Also published in an Italian edition:

La grandezza dell'universo nell'arte di Giovanna Garzoni (Florence: Sillabe, 2020), 263 pp.

EDITED BOOKS

Artemisia Gentileschi in a Changing Light (London: Harvey Miller, 2017), 247 pp. (Edited Volume)

Reviews: Richard Spear, *The Burlington Magazine* (September 2018);

Joyce de Vries, *Woman's Art Journal* 39.2 (Fall/Winter 2018);

Marjorie Och, *Early Modern Women* 14.1 (Fall 2019);

Jacqueline Marie Musacchio, *Renaissance Quarterly* (Winter 2019).

Women Artists in Early Modern Italy. Careers, Fame, and Collectors (London: Harvey Miller, 2016), 181 pp. (Edited Volume)

Reviews: Jesse Locker, *Renaissance Quarterly* 71.1 (Spring 2018), 248–250;

Natalie Tomas, *Parergon*, 30.2 (2018);

Fredrika Jacobs, *Early Modern Women* 12.2 (Spring 2018)

Artiste nel chiostro. Produzione artistica nei monasteri femminili in età moderna (Florence: Nerbini, 2015), 331 pp. (Special issue, co-edited with Luciano Cinelli, of *Memorie Domenicane*, vol. 46)

ARTICLES, CATALOG ESSAYS, AND CHAPTERS (***) = peer-reviewed)

Forthcoming

“The Anatomy Lesson in Titian's Perseus and Andromeda: Motion, Emotion, and the Living Body” in *Titian's Late Mythologies*, ed. by Thomas Dalla Costa and Matthias Wivel, National Gallery, London

“‘Upon His Visit to See My Paintings’: Artemisia Gentileschi and Pietro della Valle’s Exchange of Sonnets,” with co-author Eric Bianchi. 7,700 words

“Giovanna Garzoni and Venetian Witchcraft: Still Lives as Natural Enchantments” in *Women Artists of Venice*, ed. By Tracy E. Cooper, Amsterdam University Press. 7,600 words

“Women and Realist Painting,” *Rising Voices* 3, exhibition catalog, Muskegon, MI: Muskegon Museum of Art, 2023. 1500 words

“Le centinaia di donne copiste nella Galleria degli Uffizi, 1769–1859,” in *La Fabbrica delle Copie*, ed. Cristiano Giometti and Cinzia Sica, Rome: Carocci editori, 2023, pp. 211–215.

2022

“I suicidi femminili di Artemisia Gentileschi: fra tragedia privata e dissenso politico,” in *Artemisia Gentileschi a Napoli*, exh. cat., ed. Giuseppe Porzio and Antonio Ernesto Denunzio, Milan: Skira, pp. 81–87.

Entries on Plautilla Nelli, Fede Galizia, Giovanna Garzoni, Sofonisba Anguissola, and Marietta Robusti in *Great Women Painters*, ed. R. Morrill, London: Phaidon Press, pp. 31, 114, 116, 220, 251.

“Claude Lorrain’s Flight into Egypt,” in *The Clowes Collection at the Indianapolis Museum of Art*, ed. A. Schlagenhauff. Indianapolis: Indianapolis Museum of Art. 3,600 words

“Giovanna Garzoni’s ‘Portraits’ of Fruits,” *On Portraiture. Theory, Practice and Fiction from Francisco de Holanda to Susan Sontag*, ed. Annemarie Jordan Gschwend, University of Portugal, online publication

2021

“Art as Women’s Work: The Professionalization of Women Artists in Italy, 1350-1800,” in *By Her Hand: Artemisia Gentileschi and Women Artists in Italy, 1500-1600*, exh. cat., ed. E. Straussman-Pflanzer and O. Tostmann. Hartford and Detroit: Wadsworth Atheneum and the Detroit Institute of Arts, Sept 2021-May 2022, pp. 43–51.

“Cosimo I de’ Medici and the Renaissance Sciences: To Measure and to See,” in *Brill’s Companion to Cosimo I de’ Medici*, ed. A. Assonitis and H. Th. van Veen. Brill Publishers, 2021, pp. 520-578.***

“Painting the Plague in Europe, 1250-1630,” in *Plague Image and Imagination from Medieval to Modern Times*, ed. Christos Lynteris. Springer, 2021, pp. 37–67.***

“Andromeda Unchained: Women and Erotic Mythology in Renaissance Art, 1500-1650,” in *Mythological Passions: Titian Veronese Allori Rubens Ribera Poussin Van Dyck Velázquez*, exh. cat., ed. M. Falomir Faus and A. Vergara. Madrid: Museo del Prado, 2021, pp. 57-81.

Also published in a Spanish edition:

“Andromeda desatada: Mujeres y mitología erótica en el arte del Renacimiento, 1500-1650,” in *Passiones Mitológicas: Titian Veronese Allori Rubens Ribera Poussin Van Dyck Velázquez*, exh. cat., ed. M. Falomir Faus and A. Vergara. Madrid: Museo del Prado, 2021, pp. 57-81.

2020

“Artistic Production as a Conduit for Nuns’ Networks. The Case of Suor Teresa Berenice Vitelli at Sant’Apollonia in Florence,” co-authored with Julie James, in *Convent Networks in Early Modern Italy*, ed. M. Dunn and S. Weddle. Turnhout: Brepols Publishers, pp. 303–330.***

“The Universe of Giovanna Garzoni. Art, Mobility, and the Global Turn in the Geographical Imaginary,” in *The Immensity of the Universe in the Art of Giovanna Garzoni*, ed. S. Barker. Florence: Gallerie degli Uffizi / Sillabe, pp. 16-29.

“Art in the Service of Botany: Giovanna Garzoni’s Herbal at Dumbarton Oaks,” co-authored with Anatole Tchikine, in *The Immensity of the Universe in the Art of Giovanna Garzoni*, exh. cat, ed. S. Barker. Florence: Gallerie degli Uffizi / Sillabe, pp. 36-45.

“The Muse of History: Artemisia Gentileschi’s First Four Centuries of Immortal Fame,” in *Artemisia*, exh. cat., ed. Letizia Treves. London: National Gallery, pp. 62–73.
Included in the New York Times’s List of Best Art Books of 2020

“Household Medicine for a Renaissance Court: Caterina Sforza’s Ricettario Reconsidered,” co-authored with Sharon Strocchia, in *Gender, Health, Healing, 1250-1550*, ed. S. Ritchey and S. Strocchia. Amsterdam: Amsterdam University Press, pp. 139-165.***
Co-awarded the 2020 Collaborative Project Award by the Society for the Study of Early Modern Women and Gender

2019

“The First Biography of Artemisia Gentileschi: Self-Fashioning and Proto-Feminist Art History in Cristofano Bronzini’s Notes on Women Artists,” *Mitteilungen des Kunsthistorischen Institutes*, 60.3, pp. 404–435.***

“‘Che altri che lui non lo fa’: Making Ultramarine Blue in Grand Ducal Florence,” in *Trading Paintings and Painters’ Materials 1550-1800*, ed. A. Haack Christensen and A. Jager, London: Archetype Publications, pp. 130–135.***

2018

“‘Marvellously Gifted’: Giovanna Garzoni’s First Visit to the Medici Court,” *The Burlington Magazine*, 160, pp. 654–659.***

“Miraculous Images and the Plagues of Italy, ca. 590-1656,” in *Saints, Miracles and the Image: Healing Saints and Miraculous Images in the Renaissance*, ed. S. Cardarelli and L. Fenelli. Turnhout: Brepols, pp. 29–52.***

2017

“Artemisia’s Money. The Entrepreneurship of a Woman Artist in Seventeenth-Century Florence,” in *Artemisia Gentileschi in a Changing Light*, ed. S. Barker. Turnhout: Harvey Miller, pp. 59–88.

“Introduction: What Is True About Artemisia?” in *Artemisia Gentileschi in a Changing Light*, ed. S. Barker. Turnhout: Harvey Miller, pp. 5–10.

“Poisons and the Prince. Toxicology and Statecraft at the Medici Grand Ducal Court,” in *Toxicology in the Middle Ages and Renaissance*, ed. P. Wexler. London: Elsevier, pp. 71–81.***

2016

- “House Left, House Right: A Florentine Account of Maria de’ Medici’s 1615 *Ballet de Madame*,” *The Court Historian*, 20.2, pp. 137–165.***
- “Introduction,” in *Women Artists of Early Modern Italy. Careers, Fame, and Collectors*, ed. S. Barker. Turnhout: Harvey Miller, pp. 5–14.
- “Lucrezia Quistelli (1541-1594), a Woman Artist in Vasari’s Florence,” in *Women Artists of Early Modern Italy. Careers, Fame, and Collectors*, ed. S. Barker. Turnhout: Harvey Miller, pp. 47–80.
- “The Contributions of Medici Women to Medicine in Grand Ducal Tuscany and Beyond,” in *The Medici and Their Archive. Power and Representation in Early Modern Tuscany*, ed. A. Assonitis and B. Sandberg. Turnhout: Harvey Miller, pp. 101–116.
- “‘Secret and Uncertain’: A History of Avvisi at the Court of the Medici Grand Dukes,” in *News Networks in Early Modern Europe*, ed. J. Raymond and N. Moxham. Leiden: Brill, pp. 716–38.***
- “Early American Artists in Florence’s Galleria degli Uffizi, 1763-1860,” in *Percorsi di arte e letteratura tra Toscana e le Americhe*, ed. Nicoletta Lepri. Raleigh: Aonia, pp. 131–148.
- “Painting and Humanism in Early Modern Florentine Convents,” in *Artiste nel chiostro. Produzione artistica nei monasteri femminili in età moderna*, ed. S. Barker and L. Cinelli, *Memorie Domenicane* 46, pp. 103–137.
- “Forward: Women Artists in the Cloister,” in *Artiste nel Chiostro. Produzione artistica nei monasteri femminili in età moderna*, ed. S. Barker and L. Cinelli, *Memorie Domenicane* 46, pp. 13–15.
- “Christine de Lorraine and Medicine at the Medici Court,” in *Medici Women: The Making of a Dynasty in Grand Ducal Tuscany*, ed. J. C. Brown and G. Benadusi. Toronto: The Centre for Reformation and Renaissance Studies, pp. 155–181.

2014

- “The Drowning Man in Michelangelo’s Battle of Cascina,” in *Renaissance Now*, ed. B. Dooley. Bern: Peter Lang, pp. 19–37.
- “A New Document Concerning Artemisia Gentileschi’s Marriage,” *The Burlington Magazine*, 156, pp. 803–804.***
- “The Public Figure of the Woman Artist in Florence, 1770-1859,” in *Women, Femininity, and Public Space in European Visual Culture, 1789-1914*, ed. T. Balducci and H. B. Jensen. Aldershot: Ashgate, pp. 65–79.***

2011

- “Irene Parenti Duclos’s Copy of the Madonna del Sacco: Politics and Perfect Painting,” in S. Barker, et al., *Irene Parenti Duclos. A Work Restored, an Artist Revealed*. Florence: The Florentine Press, pp. 26–41.

2010

“Malaria and the Search for Its Cure in Grand Ducal Tuscany,” *Medicea. Rivista interdisciplinare di studi medicei* 5, pp. 54–59.

“News about Bernini at the Medici Court: An Avviso Account of the Four Rivers Fountain,” *Medicea. Rivista interdisciplinare di studi medicei* 7, pp. 6–15.

“Pasquinades and Propaganda: The Reception of Urban VIII,” in *The Papacy since 1500*, ed. T. Worcester and J. Corkery. Cambridge, MA: Cambridge University Press, pp. 69–89.***

2007

“The Making of a Plague Saint: Saint Sebastian’s Iconography and Cult Before the Counter Reformation,” in *Piety and Plague: From Byzantium to the Baroque*, ed. F. Mormando and T. Worcester. Kirksville, MO: Truman State University Press, pp. 90–131.***

2006

“Art, Architecture, and the Roman Plague of 1656,” in *La Peste a Roma 1656-1657*, ed. I. Fosi, Roma moderna e contemporanea, 14, pp. 243–262.

2005

“Plague Art in Early Modern Rome: Divine Directives and Human Remedies,” in *Hope and Healing: Painting in Italy in a Time of Plague, 1500-1800*, exh. cat., ed. G. A. Bailey, et al. Worcester, MA: The Worcester Art Museum, pp. 45–64.

2004

“Poussin, Plague, and Early Modern Medicine,” *The Art Bulletin*, 86.4, pp. 655–689. ***
Awarded the CAA’s Arthur Kingsley Porter Prize.

MUSEUM CATALOG ENTRIES

2020

16 catalog entries in *The Immensity of the Universe in the Art of Giovanna Garzoni*, ed. S. Barker. Florence: Gallerie degli Uffizi / Sillabe, pp. 120–127, 134–137, 142–145, 152–159, 172–173, 178–181, 188–189, 196–211.

2017

2 catalog entries in *Suor Plautilla Nelli. Arte e devozione sulle orme di Savonarola*, Galleria degli Uffizi, exh. cat., ed. F. Navarro. Livorno: Sillabe, pp. 70–73.

2005

4 catalog entries (“Valentin de Boulogne’s Portrait of a Man,” “Claude Lorrain’s Flight to Egypt,” Carlo Maratti’s Rebecca and Eliezer at the Well,” and “Watteau’s Country Dance”) in *Indianapolis Museum of Art. Highlights of the Collection*, ed. E. W. Lee, Indianapolis: Indianapolis Museum of Art, pp. 105–108.

REVIEWS OF EXHIBITIONS AND BOOKS

2021

Exhibition review: How to Frame Female Old Masters: “Le Signore dell’Arte. Storie di donne tra ‘500 e ‘600,” Palazzo Reale, Milan, Mar. 2–July 27, 2021, *Italian Art Society Newsletter*, forthcoming Fall 2021

2020

Exhibition review: “A Tale of Two Women Painters: Sofonisba Anguissola and Lavinia Fontana,” Museo del Prado, Oct. 22, 2019–Feb 2, 2020, *The Burlington Magazine* 162.1402, pp. 59-61.

2017

Book review: Frances Gage, *Painting as Medicine in Early Modern Rome. Giulio Mancini and the Efficacy of Art*, *CAA Online Book Reviews*, DOI: 10.3202/caa.reviews.2017.130

2019

Book review: Giovanni Piccardi, *La farmacia granducale di Firenze*, *Ambix*, DOI: 10.1080/00026980.2019.1611018

2018

Book review: Francesca De Luca and Gianni Papi, *Davanti al naturale. Contributi sul movimento caravaggesco a Napoli*, *Renaissance Quarterly* (2018), 71.3, pp. 1065–66.

Exhibition review: “Artemisia Gentileschi e il suo tempo,” Palazzo Braschi, Rome. *Early Modern Women*, 12.2, pp. 163–171.

2016

Book review: Sandra Cavallo and Tessa Story, *Healthy Living in Late-Renaissance Italy*, *CAA Online Book Reviews*, DOI: 10.3202/caa.reviews.2015.51

2011

Book review: Mary Lindemann, *Medicine and Society in Early Modern Europe*, *Medicina & Storia* 11.21, pp. 292–94.

2010

Book v: Pamela Jones, *Altarpieces and Their Viewers in the Churches of Rome from Caravaggio to Guido Reni*, *The Catholic Historical Review* (2010), 96.3, pp. 580–81.

2007

Book: Timothy Dale Walker, *Doctors, Folk Medicine and the Inquisition. The Repression of Magical Healing in Portugal during the Enlightenment*, *The Sixteenth Century Journal*, 38.2, pp. 487–88.

INVITED ACADEMIC LECTURES

2023

“Feminism, Censorship, and Power in the Age of Galileo,” invited speaker, Rubin Forum, Tel Aviv University, Tel Aviv, Israel, January 17, 2023

“Giovanna Garzoni: La magia del vero,” invited speaker, Giornate di Studi, Artemisia Gentileschi a Napoli, Gallerie d’Italia-Napoli, Naples, Italy, March 2-3

“Starting the Conversation with Pictures: How Art Collecting Gave Women a Voice,” invited speaker, Protagonistas Femeninas, Museo del Prado, Madrid, March 6-7

“La dignità e la nobiltà delle donne: My Life with Women Artists,” Lunch lecture, The Acorn Club, Philadelphia, March 31, 2022

“The Posthumous Lavinia: Lavinia Fontana’s Legacy for the Baroque Era and Beyond,” Symposium, *Lavinia Fontana, Trailblazer, Rule Breaker*, The National Gallery of Ireland, Dublin, Ireland, May 27, 2023

“Giovanni Battista Ferrari's "Flora, overo Cultura dei fiori" (1638),” Conference, The Power of Flowers, The University of Ghent, Ghent, Belgium, June 14-15, 2023

2022

“Giovanna Garzoni and Venice,” Save Venice Special Lecture Series, May 4,
<https://youtu.be/l1xqIMMIHgw>

“Early Modern Women Artists of Italy,” invited lecture, March 23, Department of Art History, Amherst College

“Art in a Time of Plague & Pandemic: Religion, Medicine and the Artistic Imagination,” invited lecture, Winter Speaker Series, March 5, Newport Art Museum

“Women Artists and the Medici Grand Dukes,” invited lecture, Florence in the Forgotten Centuries, Roundtable in Honor of Eric Cochrane, 25 February, Newberry Library, Chicago

“Women and Renaissance Art,” guest lecture, ARTH 101 under Prof. David Kim and Prof. Sonal Kumar, University of Pennsylvania, 16 February

“Plague Imagery and the Emotions: Raphael to Poussin,” invited speaker, *Der rote Tod. Pandemische Krankheiten in Kunst und Wissenschaft der Neuzeit und Moderne*, 2 February, Universität Trier

“Giovanna Garzoni’s ‘Portraits’ of Fruits,” invited conference keynote lecture, *On Portraiture/ O Retrato. Teoria, prática e ficção, De Francisco de Holanda a Susan Sontag*, 17–19 January, University of Lisbon

2021

Roundtable, New Perspectives on Artemisia Gentileschi, 13 November, Getty Museum, Los Angeles, CA

Scholars’ Day, Roundtable on Artemisia Gentileschi, 29 October, Wadsworth Atheneum, Hartford, CT

“Artemisia Gentileschi and the Art of Dissent,” University Lecture Series, 14 October, Syracuse University

“Donne copisti agli Uffizi: il breve racconto di una vittoria di Pirro / Women Copyists at the Uffizi: The Brief Account of a Pyrrhic Victory,” 1 October, invited lecture for the conference *La fabbrica della copia a Firenze e a Napoli tra Sette e Ottocento*, Sala Vasari, The Uffizi Museum, Florence

“Artemisia Gentileschi and Biography,” guest lecture, 14 April, ARTH 350-301 under Prof. David Kim, University of Pennsylvania

“Giovanna Garzoni: Still Lives and Scientific Illustration,” guest lecture, 13 May, ARTH 325 under Prof. Jacqueline Musacchio, Wellesley College

“Women and Erotic Mythology in Renaissance Art,” guest lecture, 8 April, University Lecture Series (through Prof. Sally J. Cornelison), Syracuse University

“Plague, Art, and Empathy in an Age of Individualism: Raphael’s ‘Pathosformel,’” invited lecture, 16 March, Edinburgh Early Modern Network

“Cristofano Bronzini on Women’s Dignity and Nobility: A Monument of 17th-Century Feminism,” invited lecture, 12 January, The Grolier Club, New York

2020

“Exhibiting Garzoni,” guest lecture, Museum Studies, EDAR 283, University of Vermont

“Plague, Healthcare, and Art in the Renaissance,” Art, History, Life, and Death: Epidemics in Early Modern Europe, ARTHIST 235, Wellesley College

“The Representation of an Invisible Evil: Plague in Art, 125—1650,” guest lecture, ARHA-385, EUST-385, SWAG-310-2021F, Witches, Vampires, and Other Monsters Seminar, Amherst College

“Artemisia Gentileschi and the Female Nude in Art,” guest lecture, ArH 47 Artemisia Gentileschi Seminar, Portland State University

“Visibilizar el arte femenino: treinta años de exposiciones sobre mujeres artistas,” invited lecture for the Scholars’ Day Conference “Historia de dos pintoras: Sofonisba y Lavinia,” Museo del Prado, Madrid

2019

“Becoming Artemisia: The Career Strategies of a Woman Painter in Baroque Italy,” Visiting Scholar Lecture at the Department of Art, Art History, and Design of the University of Washington, Seattle

“Art in the Service of Botany: Giovanna Garzoni’s *Piante Varie* at Dumbarton Oaks,” Annual Meeting of the Sixteenth Century Society & Conference, St. Louis

“Praise for Women Artists in Bronzini’s *Della dignità et della nobiltà delle donne*,” Renaissance Society of America Annual Conference, Toronto

“American Women Artists in Florence: Transformative Travels in the 19th Century,” invited lecture organized by the U.S. Consulate General of Florence, Medici Archive Project, Florence

2018

“Artemisia Gentileschi in Florence, 1613-1620,” invited paper for the Lecture Series of the British Institute of Florence, Florence, Italy

“Women Artists in Early Modern Italy,” invited lecture for the CEA Study Center Series, Florence, Italy

“The Trade in Ultramarine Blue at the Florentine Court of the Medici Grand Dukes,” for the conference “Trading Paintings and Painters’ Materials, 1550–1800,” Centre for Art Technological Studies and Conservation, Copenhagen, Denmark

“Painting the Plague in 17th-Century Italy,” invited paper for a conference organized for the ERC-supported project “Visual Representations of the Third Plague Pandemic” at the University of St Andrews, Scotland

“Looking at Women in Artemisia Gentileschi’s David and Bathsheba,” for the “Feminist Art History Conference,” American University, Washington DC

“Spaces for the Imagination. Making Miniatures in Florentine Convents, 1450-1750,” for “The Colors of Paradise. Miniatures and Illuminated Book in Italian Convents,” The Museum of San Marco, Florence

2017

“Suor Teresa Vitelli’s Natural History Paintings: Women Artists and the Scientific Culture of the Early Enlightenment,” international conference: “A Legacy of Ladies: Women Artists and Patrons at the Late Medici Court Conference,” The Medici Archive Project, Florence.

“Lapis Lazuli, the Galleria della Officina, and Artemisia Gentileschi,” Renaissance Society of America Annual Conference, Chicago.

“Invisible Infirmities and Unseen Symptoms in Visual Art: Artistic Devices for Representing Internal Symptoms and Infirmities without Outward Symptoms,” invited paper for the international conference, “Representing Infirmary: Diseased Bodies in Renaissance and Early Modern Italy,” Monash University Centre for Medieval and Renaissance Studies, Prato, Italy

“The Renaissance Through the Medici Looking Glass,” invited lecture, Harvard Club of New York City

2016

“Digital Humanities per donne,” invited lecture, "American Corner – YouLab," U.S. Embassy Pilot Project in Pistoia, Italy

“Artemisia Gentileschi in England. Painting, Politics, and Poetry,” invited lecture, Early Modern Studies Round Table Meeting, Washington, DC

“The Many Ways of Knowing in a Sixteenth-Century Florentine Surgeon’s Casebook,” Annual Meeting of the Sixteenth Century Society & Conference, Bruges

“A Brush Mightier than the Sword. Pitture Infamanti to Shame the Medici,” conference:
“Against the Medici: Art and Dissent in Early Modern Italy,” The Medici Archive
Project and the Archivio di Stato di Firenze, Florence

2015

“Art in a Time of Plague: Themes in Art and Architecture Since the Middle Ages,” invited
lecture, Michigan State University study abroad program in Florence

“The Grand Duke’s Medicinal Secrets: Pharmacy at the Medici Court, 1600-1630,” Renaissance
Society of America Annual Conference, Berlin

Panel participant, “Women Artists and Religious Reform,” Renaissance Society of America
Annual Conference, Berlin

“Women Artists in Early Modern Italy,” invited lecture, Israeli Historical Society and the Morris
E. Curiel Institute of Tel Aviv University, Ma'aleh Hachamisha, Israel.

2014

“Public Successes and Private Failures. Artemisia Gentileschi in Florence, 1616-1620,” Feminist
Art History Conference, The American University, Washington, DC.

“Artisti e copisti americani a Firenze (1760-1860),” invited paper for conference: “Percorsi di
arte e letteratura tra la Toscana e le Americhe,” Biblioteca Nazionale Centrale, Florence

“By the Light of the Furnace: Reading and Writing Artisanal Recipes in Grand Ducal Florence,”
invited paper for the international workshop: “Reading How-To: The Uses and Users of
Artisanal Recipes,” Max-Planck-Institut für Wissenschaftsgeschichte, Berlin

2013

“On Her Own: Artemisia Gentileschi in Florence, 1612-1617,” Feminist Art History Conference,
The American University, Washington, DC

“Michelangelo’s Battle of Cascina as Pittura Infamante,” conference: “Identity and Conflict in
Tuscany,” University College Cork, Ireland

“Pills, Poison, and Power: The Role of Medicine at the Court of the Medici Grand Dukes,”
invited lecture, The Italian Cultural Institute, Washington, DC

“Avviso Production in Early c-17 Rome,” invited paper for international workshop: “News
Networks in Early Modern Europe,” Università Ca’ Foscari, Venice

“Lucrezia Quistelli: A Gentlewoman and Artist in Sixteenth-Century Florence,” Annual Meeting
of the Sixteenth Century Society & Conference, San Juan, PR

2012

“The Medici and Science,” invited lecture, The Houston Museum of Natural Science, Houston,
TX

“Flowers of Health: Phytopharmacy at the Medici Court,” Renaissance Society of America
Annual Conference, Washington, DC.

2011

“Early Modern Italy’s Other Women Artists,” Feminist Art History Conference, The American University, Washington, DC

“La copia della Madonna del Sacco di Irene Parenti Duclos,” invited paper for conference: “Irene Parenti Duclos,” Galleria dell’Accademia, Florence, Italy

2010

“Pearls, Prunes, and Malaria: Behind the Scenes of Bronzino’s Double Portrait of Eleonora de Toledo and Giovanni de’ Medici,” invited lecture, Metropolitan Museum of Art (Bonnie J. Sacerdote Lecture Hall), <https://www.youtube.com/watch?v=KN32FYkBX5o>

PUBLIC HISTORY PUBLICATIONS

2021 “Giovanna Garzoni’s Still Life with Quinces,” Audio guide commentary commissioned by the Wadsworth Atheneum for the exhibition *By Her Hand*.

2021 “Giovanna Garzoni,” Biographical entry for the digital exhibition of www.artemisia.com

2020 Blog Post for Artherstory.net: “The Politics of Exhibiting Female Old Masters,” <https://artherstory.net/the-politics-of-exhibiting-female-old-masters/>

2008 “The Powder of Persuasion. An English Gentleman Alchemist in Tuscany,” *The Florentine*

2008 “The Art of Poison,” *The Florentine*

2008 “An Age of Wonders. Hermaphrodites in the Art and Literature of the Renaissance,” *The Florentine*

2008 “Canvas is for Commoners, Princesses Paint on Amber,” *The Florentine*

2007 “Read All About It. Bernini in the News,” *The Florentine*

PRESS INTERVIEWS

2023

Interviewed by Jessa Glassman for a print article in 34th Street Magazine: <https://www.34st.com/article/2023/02/artemisia-gentileschi-italian-artist-sheila-barker-attrIBUTION>

Interviewed by Noelia Garcia Perez for a video documentary of the Museo Nacional del Prado

Gave the March 8, 2023 lecture for an Instagram Reel of the Museo Nacional del Prado; the reel was viewed over 4,000 times in the first month: <https://www.instagram.com/p/CpieCI1DiQQ/?hl=en>

2022

Interview by Alisa Siegel for *Ideas*, CBC Radio: <https://www.cbc.ca/radio/ideas/art-was-a-battlefield-for-italian-painter-artemisia-gentileschi-a-feminist-before-the-word-was-invented-1.6461150>

Interview by Jim Cuno, President of the Getty Foundation, for the Getty Podcast series: <https://blogs.getty.edu/iris/podcast-the-extraordinary-career-of-artemisia-gentileschi/>

Interview by Erin Migdol for Getty News: <https://www.getty.edu/news/how-artemisia-gentileschi-broke-the-dark-ceiling-for-women-artists/>

Mention in the Los Angeles Times: <https://www.latimes.com/entertainment-arts/story/2022-02-23/artemisia-gentileschi-painter-gets-her-due-getty>

2021

Interview by Hrag Vartian for *Hyperallergic*: <https://hyperallergic.com/652364/consensus-grows-about-sursock-palace-artemisia-gentileschi-paintings-and-gregory-buchakjian-research-after-beirut-explosion/>

Interview by Marie-Stéphanie Servos for *Femmes d'art*: <https://femmes-dart.com/a-propos/>

Interview by Consuelo Lollobrigida for *Il Manifesto*: <https://ilmanifesto.it/pittrici-cosmopolite-in-un-mondo-maschile/>

2020

Interview by John Hooper for the *Wall Street Journal*: <https://www.wsj.com/articles/a-nonprofit-that-uncovered-hundreds-of-lost-works-by-female-artists-to-close-11607435749>

Interviewed by Emily Kasriel for BBC Culture, <https://www.bbc.com/culture/article/20200514-how-art-has-depicted-plagues>

Interviewed by Keri Phillips of ABC radio in Australia for a Rearvision podcast feature on plague aired 22 March 2020: <https://www.abc.net.au/radionational/programs/rearvision/the-black-death---the-plague-thats-still-with-us-today/12059914>

Filmed Interview for the documentary *Artemisia Gentileschi*, commissioned by the National Gallery, London

Interviewed by Karen Chernick for a *Hyperallergic* feature article on the Giovanna Garzoni exhibition: <https://hyperallergic.com/544545/the-art-of-giovanna-garzoni-pitti-palace/>

2017

Interviewed by Mario Christodoulou, “Mystery Artwork Based on a Lost Roman Painting,” *The Sydney Morning Herald* (12 July 2017). <https://www.smh.com.au/national/nsw/mystery-artwork-could-be-based-on-lost-roman-painting-20170711-gx8u4a.html>

Interviewed by Tamar Herzig and Sefy Hendler, “A Female Renaissance,” *Haaretz Weekend Supplement* (9 June 2017), pp. 48-49 <https://www.haaretz.co.il/magazine/the-edge/.premium-1.4158933>

Interviewed by Giuseppe Di Natale, “Lei in clausura, tra i colori,” *Corriere Fiorentino* (4 March 2017).

2015

Interviewed by Alessandra Masu, “Tre americane a Firenze,” *La Repubblica* Sunday magazine insert, 20 n. 961 (24 Oct. 2015), p. 62.

Filmed Interview by Michael Palin for the BBC4 Documentary *Michael Palin’s Quest for Artemisia*, produced by Mhairi McNeill and directed by Eleanor Yule (first aired 28 Dec. 2015).

Interviewed by Chloe S. Angyal, Ph.D., for the Australian magazine *Womankind*

2013

Filmed Interview by Amanda Vickery for the BBC2 Documentary, *The Story of Women and Art*.

ORGANIZATION OF PANELS AND CONFERENCES

2020 –

Tuesday Ten Talks Webinar Series for Friends of the Medici Archive Project: one live-broadcast guest lecture every Tuesday of the week since September 22, 2020. For the complete roster of lectures (and some publicly available recordings), go to:
<https://www.medici.org/the-ten-a-webinar-series-for-friends-of-map/>

2021

International Conference, “Medicine in Early Modern Italy. Between Theory & Practice, 1500-1700,” The Medici Archive Project, 19 November (co-organizers John Henderson and Rose Byfleet)

2018

International Conference, “The Colors of Paradise: Painting Miniatures in Italian Convents, 1400–1700,” Museum of San Marco, Florence, 11-12 October (co-organizer: Marilena Tamassia, Director of the Museo Nazionale di San Marco)

2017

International Workshop, “John Finch (1626–1682): The Anatomy of a Universal Connoisseur.” Kunsthistorisches Institut in Florenz, 3 March (co-organizers: Fabian Jonietz and Karin Leonhard)

Panel, “Minor Artists in Early Modern Italy.” Annual Meeting (Chicago), Renaissance Society of America, 1 April

International Conference, “A Legacy of Ladies. Women Artists and Patrons at the Late Medici Court,” the Medici Archive Project, Florence, 21 April. Conference review:
<http://www.theflorentine.net/art-culture/2017/05/early-modern-women-artists-take-center-stage/>

2016

Panel, “Medical Casebooks in Early Modern Europe.” Annual Meeting (Bruges), the Sixteenth Century Society & Conference, 18 August

2015

International Conference, “Artemisia Gentileschi: Interpreting New Evidence, Assessing New Attributions.” Sala Bianca, Palazzo Pitti, Florence, and the British Institute of Florence, Florence, 6-7 May. Segments of the conference were included in the BBC4 documentary “Michael Palin’s Quest for Artemisia”

Panel, “Apothecaries, Pharmacy, and Prince-Practitioning at the Medici Court.” Annual Meeting (Berlin), the Renaissance Society of America, 27 March

2013

International Conference, “Artiste nel Chiostro. Women Artists in the Cloister.” Convento di Frati Servi di Santa Maria, Florence, 4–5 October (co-organizer: Luciano Cinelli, O. P.)

2012

International Conference, “Women Artists of Early Modern Italy,” Archivio di Stato di Firenze, Florence, 2 March

LANGUAGES

Italian (fluency), Spanish (advanced), French (reading and basic conversation), German (reading knowledge and basic conversation), Latin (reading knowledge)

CONSULTANCIES

Prize Committee, Society for the Study of Early Modern Women and Gender (2021)

Advisory Committee, Advancing Women Artists (2013-2021)

Comitato scientifico, Associazione culturale ‘Artemisia Gentileschi’

Comitato scientifico of the exhibition ‘Artemisia Gentileschi a Napoli’ opening Dec. 2022 in Naples

PEER-REVIEW READER

Harvard University Press, Oxford University Press, The Burlington Magazine, Routledge, Louisiana State University Press, Art History,

TEACHING

Upper level and lecture courses:

Women Artists: Protagonists of the Italian Renaissance, 1450-1700 (University of Pennsylvania, ARTH 505 640 2021C)

Art, Plague, and the Renaissance Imagination (University of Pennsylvania, ARTH 505 640 2022A)

Michelangelo (The American University of Rome) (UCEAP)

Roman Baroque Sculpture (The American University of Rome)

Women Artists and Mobility: The Feminine Geographic Imagination (American University, DC)

Telling Stories in Art: Visual Narrative in Renaissance Painting (UCEAP)

Survey courses:

Italian Renaissance Art 1350-1600 (UCEAP)

The Arts of Rome (The American University of Rome)

The Arts of Antiquity (The American University of Rome)

Short units:

Early Modern Collections and the Origins of Museums (Medici Archive Project)

People and Things in Florentine Archives (Medici Archive Project)
Italian Paleography (Medici Archive Project)
Artemisia Gentileschi (The Barnes Foundation)
Images of Hell (The Barnes Foundation)

GRADUATE ADVISING AND DISSERTATION COMMITTEES

Nicole Escobedo, Marist College / Istituto Lorenzo de' Medici, Museum Studies, M.A. thesis advisor (2015)

Elena Romanelli, Università di Firenze, Dipartimento di Storia Archeologia Geografia Arte Spettacolo (Florence), Tesi Magistrale (M.A.) examiner (2017)

Caroline Paganussi, Department of Art History and Archaeology, University of Maryland, College Park, Ph.D. Diss. Committee (2021)

Mallory Haselberger, Department of Art History and Archaeology, University of Maryland, College Park, Ph.D. Qualifying Exam Committee (2021)

Claire Litt, Department of History, Queens University, Kingston, Ph.D. Advisor (2021)

Mallory Haselberger, Department of Art History and Archaeology, University of Maryland, College Park, PhD Dissertation Proposal Committee (2022)