

## KRISTEL SMENTEK

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Cambridge, MA 02139

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### CURRENT POSITION

Director, History, Theory, and Criticism Group, Department of Architecture, MIT, July 2018 to present.

Associate Professor of Art History, Department of Architecture, MIT, July 2013 to present.

Previously at MIT: Class of 1958 Career Development Assistant Professor, 2010–13;  
Assistant Professor of Art History, 2008–2010.

### PREVIOUS POSITIONS

Invited Professor, Labex TransferS/Institut d'histoire moderne et contemporaine, École normale supérieure, Paris, January 2019.

Lecturer, Cooper-Hewitt/Parsons MA Program in the History of Decorative Arts and Design, New York, spring 2008.

Andrew W. Mellon Curatorial Fellow, The Frick Collection, New York, 2005–2007.

Lecturer, Department of Art, Hobart and William Smith Colleges, Geneva, NY, September 2003–December 2004.

Jane and Morgan Whitney Fellow, Department of Drawings and Prints, Metropolitan Museum of Art, New York, 2001–2002.

David E. Finley Doctoral Fellow, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, D.C., 1998–2001.

### EDUCATION

Ph.D., Art History, University of Delaware, 2008.

M.A., Art History, University of Delaware, 1996.

B.A., *First Class Honors*, Art History, McGill University, 1991.

### PUBLICATIONS

#### BOOKS

*Mariette and the Science of the Connoisseur in Eighteenth-Century Europe*. Studies in Art Historiography. Farnham, Surrey and Burlington VT: Ashgate, 2014; paperback edition, Routledge, 2017.

Reviewed in *Apollo*, *The Art Newspaper*, *Burlington Magazine*, *French Studies*, H-France, *Journal of the History of Collections*, *Zeitschrift für Kunstgeschichte*, *Journal of Art Historiography*, *Print Quarterly*, *History of Humanities*.

*Objects of Encounter: China in Eighteenth-Century France*, in progress.

## EXHIBITION CATALOGUES

*Rococo Exotic: French Mounted Porcelains and the Allure of the East*, The Frick Collection, 2007.

## ARTICLES

“Des chinoiseries pour la Chine,” in *Une des provinces du rococo: la Chine revêue de François Boucher*, ed. Yohan Rimaud and Alastair Laing, Besançon: Musée des Beaux-Arts et d’Archéologie and Paris: In Fine Éditions d’Art, 2019.

“A Prospect of China in Eighteenth-Century France: The Pagoda at Chanteloup,” in *Thresholds 47: Repeat*, ed. Sarah Rifky and Walker Downey, Cambridge: MIT Press, 2019.

“Other Antiquities: Ancients, Moderns, and the Challenge of China in Eighteenth-Century France,” in *Eighteenth-Century Art Worlds: Local and Global Geographies of Art*, ed. Stacey Sloboda and Michael Yonan. New York: Bloomsbury Academic, 2019.

“Étienne-Jean Delécluze, “Art from China, and Nineteenth-Century French Painting,” in *Beyond Chinoiserie*, ed. Petra ten-Doesschate Chu and Jennifer Milam. Leiden and Boston: Brill, 2018.

“Der Briefwechsel zwischen Carl Heinrich von Heineken und Pierre-Jean Mariette,” in *Carl Heinrich von Heineken (1707–1791) in Dresden and auf Schloss Altdöbern*, ed. Martin Schuster and Thomas Ketelsen. Dresden: Sandstein Verlag, 2018.

“Pierre-Jean Mariette’s Vasari: The Collector as Historian,” in *A Demand for Drawings: Five Centuries of Collectors and Collecting Drawings*, ed. John Marciari. New York: Drawing Institute, The Morgan Library and Museum, 2018.

“Tapestries for the Emperor: Taking the *Tenture Chinoise* to Beijing,” in *Imagining Qianlong: Louis XV’s Chinese Emperor Tapestries and Battle Scene Prints at the Imperial Court in Beijing*. Hong Kong: University Art Museum and Gallery, University of Hong Kong, 2017.

“China and Greco-Roman Antiquity: Overture to a Study of the Vase in Eighteenth-Century France,” *Journal18*, no. 1 (Spring 2016): <http://www.journal18.org/497>

“Chinoiseries for the Qing: A French Gift of Tapestries to the Qianlong Emperor,” *Journal of Early Modern History*, 20, no. 1 (2016). Special issue, “The Art of Embassy: Objects and Images of Early Modern Diplomacy.”

“Global Circulations, Local Transformations: Objects and Cultural Encounter in the Eighteenth Century,” in *Qing Encounters: Artistic Exchanges between China and the West*, ed. Petra ten-Doesschate Chu and Ding Ning. Los Angeles: Getty Research Institute, 2015.

“Paradoxes de la gravure. Originalité, authenticité et arts graphiques au XVIIIe siècle,” in *De l’authenticité. Une histoire des valeurs de l’art (XVIe-XXe siècle)*, ed. Charlotte Guichard. Paris: Publications de la Sorbonne, 2014.

“Les transformations du rococo,” in *Ornements: XV<sup>e</sup> - XIX<sup>e</sup> siècles. Chefs-d’œuvre de la Bibliothèque de l’INHA, collections Jacques Doucet*, ed. Lucie Fléjou and Michaël Decrossas. Paris: Mare & Martin / INHA, 2014.

“Objects of Encounter: Mounting Asian Porcelain in Eighteenth-Century France,” in *The Challenge of the Object / Die Herausforderung des Objekts*, ed. G. Ulrich Grossmann and Petra Krutisch. Nuremberg: Verlag des Germanischen Nationalmuseums, 2014.

“Buildings and Objects: The Rococo and After (Introduction),” *Journal of Art Historiography* 9 (December 2013).

“Looking East: Jean-Étienne Liotard, the Turkish Painter,” *Ars Orientalis* 39 (2010). Special issue, “Globalizing Cultures: Art and Mobility in the Eighteenth Century.”

“Entrepreneurial Art History: Pierre-Jean Mariette and the *recueil d’estampes* in Eighteenth-Century Europe,” in *À l’origine de livre d’art—Les recueils d’estampes comme entreprise éditoriale en Europe, du XVIIe au XVIIIe siècle*, ed. Cordélia Hattori, Estelle Leutrat, and Véronique Meyer. Milan: Silvana, 2010.

“Pierre II Mariette, or the Mariette Dynasty Revisited,” in *L’Estampe au grand siècle: études offertes à Maxime Préaud*, ed. Peter Fuhring et al. Paris: École nationale des chartes and Bibliothèque nationale de France, 2010.

“The Collector’s Cut: Why Pierre-Jean Mariette Tore Up His Drawings and Put Them Back Together Again,” *Master Drawings*, Spring 2008.

“Pierre-Jean Mariette, le connaisseur d’estampes,” in *L’Estampe, un art multiple à la portée de tous?* ed. Sophie Raux and Nicolas Surlapierre. Lille: Presses Universitaires du Septentrion, 2008.

“Sex, Sentiment, and Speculation: The Market for Genre Prints on the Eve of the French Revolution,” in *French Genre Painting in the Eighteenth Century*, ed. Philip Conisbee, Studies in the History of Art. Washington, D.C.: National Gallery of Art, 2007.

“New Perspectives on Drawing in the Long Eighteenth Century,” review essay, *Eighteenth-Century Studies*, Winter 2005.

“An Exact Imitation Acquired at Little Expense: Marketing Color Prints in Eighteenth-Century France,” in *Colorful Impressions: The Printmaking Revolution in Eighteenth-Century France*. Washington, D.C.: National Gallery of Art, 2003.

#### GUEST EDITOR

“Buildings and Objects: The Rococo and After,” *Journal of Art Historiography* 9 (December 2013).

#### FORTHCOMING PUBLICATIONS

“From Europe to Persia and Back Again: Border-Crossing Prints and the Asymmetries of Early Modern Cultural Encounter,” for *Prints as Agents of Cross-Cultural Exchange*, ed. Heather Madar. Amsterdam: University of Amsterdam Press.

“French Classicism and Chinese Art, c. 1800,” *Proceedings of the 34<sup>th</sup> World Congress of the History of Art, Beijing*.

“Jean-Étienne Liotard, ‘A Frankish Woman and Her Servant, c. 1750,’” in *The Collections of the Nelson-Atkins Museum of Art, French Paintings, 1600-1945*. Kansas City: The Nelson-Atkins Museum of Art.

#### OTHER PUBLISHED WORK

With Wendy Bellion, “Talking about Things,” in “Reflections on HECAA at 25: A Roundtable Discussion,” *Journal18*, no. 9 (Spring 2020) <http://www.journal18.org/4933>

Review of Richard Taws, *The Politics of the Provisional: Art and Ephemera in Revolutionary France* (2013), *Print Quarterly*, June 2017.

Review of *Un cabinet particulier: les estampes de la Collection Frits Lugt*, ed. Hans Buijs, 2010, *The Burlington Magazine*, March 2012.

Review of Charlotte Guichard, *Les amateurs d'art à Paris au XVIIIe siècle*, 2008, *H-France Reviews* 9 (2009), no. 108: [www.h-france.net/vol9reviews/vol9no108smentek.pdf](http://www.h-france.net/vol9reviews/vol9no108smentek.pdf)

“Georges de La Tour, *Saint Peter Repentant*,” in *Masterpieces from the Cleveland Museum of Art*, ed. Margaret Iacono, exhibition catalogue, The Frick Collection, 2006.

“Jean-Étienne Liotard (1702-1789): Swiss Master,” *The Frick Collection Members' Magazine*, Spring 2006.

“Césarine Davin-Mirvault's *Antonio Bartolomeo Bruni*,” *The Frick Collection Members' Magazine*, Winter 2006.

“Bruce Price, 1845-1903,” *American National Biography*, Oxford University Press, New York, 1999.

#### EDUCATIONAL MEDIA

“China in Eighteenth-Century European Art,” *Transmission/Transformation: Sounding China in Enlightenment Europe* (2013). <http://hcs.fas.harvard.edu/soundingchina/>

“Mind and Hand Illustrated in Diderot's *Encyclopédie*.” MIT Tech TV (2010). <http://techtv.mit.edu/videos/5141-mind-and-hand-mens-et-manus-illustrated-in-diderots-encyclopdie>

#### EXHIBITIONS CURATED

“Technology and Enlightenment: The Mechanical Arts in Diderot's *Encyclopédie*,” Maihaugen Gallery, MIT Libraries, Spring 2010. Co-curated with Jeffrey Ravel, Professor of History, MIT.

“Rococo Exotic: French Mounted Porcelains and the Allure of the East,” The Frick Collection, March 6–June 10, 2007; extended to September 9, 2007.

“Jean-Étienne Liotard (1702–789): Swiss Master,” The Frick Collection, June 13 - September 17, 2006. In collaboration with Colin B. Bailey, Chief Curator.

“Art Speaks: Voices from the HWS Collection,” Houghton House Gallery, Hobart and William Smith Colleges, Geneva, NY, January 28–February 28, 2005. Co-curated with students from my seminar “The Art Museum.”

#### FELLOWSHIPS AND AWARDS

American Council of Learned Societies (ACLS) Fellowship, 2016–17.

Humanities, Arts and Social Sciences Fund Research Award, MIT, 2014, 2017.

Susan and Donald Newhouse Center for the Humanities, Wellesley College, Wellesley, MA, External Faculty Fellow, fall 2012.

Council of Graduate Schools /UMI Distinguished Dissertation Award in the Humanities and Fine Arts, 2009.

Andrew W. Mellon Curatorial Fellowship, The Frick Collection, New York, 2005–2007.

Maison des sciences de l'homme, Paris: Residential fellowship, spring, 2003.

Francis Haskell Memorial Fund Award: Travel award, 2002–2003.

Jane and Morgan Whitney Fellowship in Art History: Department of Drawings and Prints, Metropolitan Museum of Art, New York, 2001–2002.

Samuel H. Kress Foundation Curatorial Fellowship: Departments of French Painting and Prints and Drawings, National Gallery of Art, Washington, D.C., 2001–2002. (Declined)

David E. Finley Doctoral Fellowship: Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, D.C., 1998–2001.

Samuel H. Kress Foundation Travel Fellowship in the History of Art: 1998–1999.  
Social Sciences and Humanities Research Council of Canada Doctoral Fellowship: 1996–1998.

German Academic Exchange Service (D.A.A.D.) Summer Study Fellowship: Herder Institute, University of Leipzig, 1996.

Smithsonian Graduate Fellowship: Department of Drawings and Prints, Cooper-Hewitt National Museum of Design, New York, summer 1994.

#### INVITED LECTURES

“China in the Studio in Eighteenth-Century France,” Arpeggio Speaker Series, Duke University, November 2019.

“A Prospect of China in Eighteenth-Century France: The Pagoda at Chanteloup.” Street Hall Lecture, Yale University, April 2019.

“Les objets de la rencontre: la Chine dans la France du XVIIIe siècle.” Lecture series, Institut d'histoire moderne et contemporaine, École Normale Supérieure, Paris, January 2019:

“China in the Studio in Eighteenth-Century France”

“Fabriquer la Chine dans la France du XVIIIe siècle: La pagode de Chanteloup”

“Imagining China in 18th-Century France: Object Lessons from an Age of Ambivalence”

“Other Antiquities: Ancients, Moderns, and the Challenge of China in Eighteenth-Century France.” Interdisciplinary Eighteenth-Century Seminar, University of New Hampshire, Durham, December 2017.

“Imagining China in Eighteenth-Century France.” Mahindra Humanities Center Seminar on Visual Representation, Materiality, and the Medium, Harvard University, April 2016.

“Constructing the History of Art One Sheet at a Time: P.-J. Mariette and the Graphic Arts.” ETH Zurich, November 2015.

“Chinoiserie for Beijing: An Eighteenth-Century French Gift to the Emperor of China.” The Frick Collection, New York, October 2015.

“Chinoiserie for the Qing: Objects and Informal Diplomacy in the Eighteenth Century.” Texas Tech University, Lubbock, Texas, April 2015.

“Between Paris and Beijing: Sino-European Exchange and Eighteenth-Century French Art.” Comini Lecture, Southern Methodist University, Dallas, February 2015.

“Rethinking the Rococo: French Encounters with China in the Eighteenth Century.” Blakemore-Godwin Lecture, Department of Art History and Archaeology, University of Missouri, Columbia, October 2014.

“Encountering Asia in Eighteenth-Century France.” Françoise and Georges Selz Endowed Lecture in Eighteenth- and Nineteenth-Century French Decorative Arts, Design, and Culture, Bard Graduate Center, New York, February 2012.

“Encountering Asia in Eighteenth-Century France.” Mahindra Humanities Center Seminar on Eighteenth-Century Literature and Culture, Harvard University, November 2010.

“Ottoman Encounters / Enlightenment Theories: Art, Architecture and Intercultural Communication in the Eighteenth Century.” Graduate School of Design, Harvard University, October 2010.

“Picturing Work in Diderot’s *Encyclopédie*.” Maihaugen Gallery, MIT, May 2010.

“Looking East: Jean-Étienne Liotard, the Turkish Painter.” Boston French History Group, February 2010.

“Selling Color Prints in Eighteenth-Century Paris.” Yale University Art Gallery, New Haven, February 2008.

“The Collector’s Cut, or Why Pierre-Jean Mariette Tore Up his Raphael and Put It Back Together Again.” The Frick Collection, New York, June 2007.

“Liotard, the Turkish Painter.” The Frick Collection, New York, June 2006.

“Drawings from the Collection of Pierre-Jean Mariette in the Metropolitan Museum of Art.” Metropolitan Museum of Art, New York, March 2002.

“Collectionisme, ‘connoisseurship’ et les débuts de l’histoire de l’art: le cas de Pierre-Jean Mariette.” Centre Allemand d’Histoire de l’Art, Paris, December 2001.

“Collecting and Connoisseurship in the Eighteenth Century: The Example of Pierre-Jean Mariette.” Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, D.C., December 2000.

#### CONFERENCE PAPERS

“Pictures from China in Eighteenth-Century France.” Presented in “Vor dem Blick. Materiale, mediale und diskursive Zurichtungen des Bildersehens,” Zentrum für interdisziplinäre Forschung/Center for Interdisciplinary Research, Universität Bielefeld, Germany, May 2019.

“Bouchardon, P.-J. Mariette, and the ‘Pure Taste’ of the Antique.” Presented in “Bouchardon and his Contemporaries,” The Getty Center, Los Angeles, April 2017.

“Picturing Chinese Knowledge in Eighteenth-Century France: Henri-Léonard Bertin’s *Mémoires concernant des Chinois* (1776-1791).” Presented in “The Materiality of Scientific Knowledge: Image – Text – Book,” University of Pennsylvania, Philadelphia, October 2016.

“European Classicism and Chinese Art.” Presented in “Connecting Art Histories and World Art,” CIHA World Congress of Art History, Beijing, September 2016.

“Petrified Wood, Porcelain, and the Play of Resemblance in Early Modern France.” Presented in “Allusion, Indirection, Enigma: Flirting with Early Modern Uncertainty,” Renaissance Society of America (RSA), Boston, March 2016.

“Pierre-Jean Mariette: The Collector as Historian.” Presented in “The History of Collecting Old Master Drawings,” The Morgan Drawing Institute and the Frick Center for the History of Collecting, New York, March 2016.

“Versailles, Beijing, and the Eighteenth-Century Global Imaginary.” Presented in “Versailles and the World,” New York University, January 2016.

“Étienne-Jean Delécluze, Chinese Painting, and Nineteenth-Century French Art.” Presented in “Beyond Chinoiserie: Artistic Encounters between China and the West during the Late Qing Dynasty (c. 1795-1912),” Seton Hall University, South Orange, NJ, October 2015.

“Drawing Between Beijing and Paris, c. 1770.” Presented in “Transference: New Approaches to Early Modern Drawing,” Clark Art Institute, Williamstown, MA, March 2015.

“Moving Across Media: The Mobile Image and Eighteenth-Century Sino-French Encounter.” Presented in “Pilgrim Arts of the 18<sup>th</sup> Century,” American Society for Eighteenth-Century Studies (ASECS), Los Angeles, March 2015.

“Encyclopedism.” Presented in panel on the *Encyclopedia of Aesthetics*, College Art Association (CAA), New York, February 2015.

“Thinking Europe Through China: Henri-Léonard Bertin’s Chinese ‘Antiquities.’” Presented in “Antiquités dépayées,” Institut d’histoire moderne et contemporaine, École nationale supérieure/CNRS, Paris, December 2014.

“Sino-European Cultural Transfer in the Eighteenth Century: Gao Ren and Yang Zhide Between China and France.” Presented in “Cultural Mediators in Europe, 1750–1950,” Leuven, Belgium, June 2014.

“From Europe to Persia and Back Again: The Early Modern Travels of Aldegrever’s *Parable of the Good Samaritan*.” Presented in “Prints as Agents of Cross-Cultural Exchange,” RSA, New York, March 2014.

“Chinoiseries for the Qing.” Presented in “The Art of the Gift: Theorizing Objects in Early Modern Cross-Cultural Exchange,” CAA, New York, February 2013.

“Global Circulations, Local Transformations: Objects and Cultural Encounter in the Eighteenth Century.” Presented in “Qing Encounters: Artistic Exchanges between China and the West,” Peking University, Beijing, China, October 2012.

“Curious Objects, Curious Land: The Sites of Asian-European Encounter.” Presented in “Trade in/of China,” Canadian Society for Eighteenth-Century Studies, Edmonton, October 2012.

“Objects of Encounter: Collecting Across Cultures in Eighteenth-Century France.” Presented in “Questioning the Object of Art History,” CIHA: The Challenge of the Object, Nuremberg, July 2012.

“Drawings and the Eighteenth-Century Science of the Connoisseur.” Presented in “Lines of Attention: Collecting Drawings in Europe, 1500-1800: Practices and Protagonists,” Willamette University, Salem, Oregon, September 2011.

“Paradoxes of Print: Art Historical Knowledge and the Graphic Arts in the Eighteenth Century.” Interacting with Print Research Group, McGill University, Montreal, March 2011.

“Vasari in the Age of Empiricism.” Presented in “Vasari at the 500-Year Mark III: Constructing the Artist,” RSA, Montreal, March 2011.

“Asian Porcelain and the Rococo Sensorium.” Presented in “Picturing the Sensorium from Antiquity to 1800,” Association of Art Historians, Glasgow, April 2010.

“Improvising Art History: Three Eighteenth-Century Albums of Prints.” Presented in “The Materiality of Early Modern Prints,” CAA, Chicago, February 2010.

“*La France chinoise*: Collecting and Cultural Difference in the Eighteenth Century.” Presented in “Reevaluating Collecting Practices,” Universities Art Association of Canada (UAAC), Edmonton, October 2009.

“Making Mounted Porcelain: Global Circulations and French Self-Fashioning in the Eighteenth Century.” American Ceramic Circle Symposium, Walters Art Museum, Baltimore, October 2008.

“Jean-Étienne Liotard, The Turkish Painter.” Presented in “Consuming Images, Constructing Selves: Europe and the Orient in the Eighteenth Century,” CAA, New York, February 2007.

“Pierre-Jean Mariette as a Print Collector.” Presented in “L’Estampe: un art multiple à la portée de tous?” Lille, January 2007.

“Entrepreneurial Art History: Pierre-Jean Mariette and the *recueil d’estampes* in Eighteenth-Century Europe.” Presented in “À l’origine de livre d’art: les recueils d’estampes comme entreprise éditoriale en Europe,” Paris, October 2006.

“A Printseller and his Clients in Pre-Revolutionary Paris.” Presented in “Print Culture in Eighteenth-Century Paris: Democratization of the Economics of Taste and the Commodification of Art,” ASECS, Montreal, April 2006.

“Sold Out: How Reproductive Prints Became Commodities and Stopped Being Art.” Symposium on “Paper Museums: The Reproductive Print in Europe, 1500-1800,” Smart Museum of Art and Art Institute of Chicago, April 2005.

“Sex and Sensibility: The Market for Genre Prints on the Eve of the Revolution.” Presented in “French Genre Painting in the Eighteenth Century,” Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, D.C., December 2003.

“The Collector’s Cut: Mounting Drawings in the Eighteenth Century.” Presented in Historians of Eighteenth-Century Art and Architecture affiliate session, CAA, Philadelphia, February 2002.

“Historicizing Connoisseurship: Pierre-Jean Mariette and the Practice of Collecting in the Eighteenth Century.” Presented in “Beyond Connoisseurship: New Approaches to the Study of Drawings,” UAAC, Winnipeg, November 2000.



“Gem Connoisseurship and Early Art History: Pierre-Jean Mariette’s *Traité des pierres gravées*.” Presented in “Alternatives to the Vasarian Tradition,” CAA, New York, February 2000.

“The *femme fatale* Stereotype Updated for the 1990s: Feminist Film Theory in an Era of Post-Feminism.” Geis Student Conference on Women, University of Delaware, April 1995.

“Cézanne’s Utopian Vision: The Smokestacks at L’Estaque.” CAA, New York, February 1994.

#### CONFERENCE PANELS AND SYMPOSIA ORGANIZED

“Networks and Practices of Connoisseurship in the Global Eighteenth Century,” American Society for Eighteenth-Century Studies (ASECS), Toronto, April 2021. Co-organized with Valérie Kobi, Universität Hamburg.

“Eco-Deco: Art and Environment in the Long Eighteenth Century,” College Art Association (CAA), New York, February 2021. Co-organized with Wendy Bellion, University of Delaware.

“Things Change: Art and Architecture in the Long Eighteenth Century,” HECAA at 25, Southern Methodist University, Dallas, November 2018. Co-organized with Wendy Bellion, University of Delaware.

“The Materiality of Art and Experience in the Eighteenth Century,” CAA, New York, February 2015. Co-organized with Michael Yonan, University of Missouri, Columbia.

“New Scholars Open Session: The Eighteenth Century, Global and Local,” CAA, Chicago, February 2014.

“Asian Encounters in the Eighteenth Century,” ASECS, Cleveland, April 2013.

“Buildings and Objects: Baroque, Rococo and Beyond,” Society of Architectural Historians, Detroit, April 2012.

“The Global Eighteenth Century,” CAA, New York, February 2011. Co-organized with Meredith Martin, Wellesley College.

The Frick Collection / IFA Symposium in the History of Art, co-organizer, 2006, 2007.

#### OTHER CONFERENCE PARTICIPATION

“Presidential Session: Pressing Questions for ASECS at 50: The Digital Humanities and the Global Eighteenth Century,” ASECS, Denver, 2019. Panelist.

“European Encounters with Eighteenth-Century World Cultures,” Kandersteg Seminar, Remarque Institute, NYU, Kandersteg, Switzerland, April 2018. Invited participant.

“Translating Destruction: Contemporary Art and War in the Middle East,” Aga Khan Program for Islamic Architecture, MIT, April 2018. Panel chair.

“Bridging the Gap: The Meeting of Eastern and Western Art.” Boston Athenaeum, January 2016. Moderator.

“The Centrality of the Object in Artistic Relations between China and the West,” in “Beyond Chinoiserie: Artistic Encounters between China and the West during the Late Qing Dynasty (c. 1795–1912),” Seton Hall University, South Orange, NJ, October 2015. Panelist.

“Private Collections and Public Museums: Collecting, Hoarding, and Decorating in Nineteenth-Century France,” Nineteenth-Century Studies Association, Boston, March 2015. Moderator.

HTC Forum, MIT: Jeffrey Schnapp, “Recycled Architectures,” November 2011. Respondent.

HTC Forum, MIT: Richard Wittman, “Sacred Space and/or Informational Projection: San Paolo fuori le mura and the Catholic Church in the 1820s,” March 2011. Respondent.

“Research in Progress: What Site?” HTC Graduate Student Conference, MIT, April 2009. Respondent.

## COURSES TAUGHT

### GRADUATE SEMINARS AT MIT

- Enlightenments*.
- 19<sup>th</sup>-Century Art: Painting in the Age of Steam*
- On Drawing: Thinking and Making in Architecture and Art* (co-taught with David Friedman and Jordan Kauffman)
- Collect, Classify, Consume: Art and Money*.
- Collect, Classify, Consume: Objects and Others*.
- Ornament: The Rococo and After*.
- Collecting Cultures*.
- Theory and Method in the Study of Architecture and Art*.
- The Art Museum: History, Theory, Controversy*: <http://ocw.mit.edu/courses/architecture/4-609-the-art-museum-history-theory-controversy-spring-2014/index.htm>

### GRADUATE SEMINARS ELSEWHERE

*Looking East: Asia and Eighteenth-Century European Decorative Arts*, Cooper-Hewitt/Parsons Master’s Program in the History of Decorative Arts and Design, spring 2008.

### GRADUATE INDEPENDENT STUDIES AT MIT

- The History of Curating*, spring 2016.
- The Crisis of Art Criticism*, spring 2015.
- The Production of the Architect: Discourse and Print Culture after the Renaissance*, spring 2011.
- Pedagogies and Institutionalisms in the Modern Era*, fall 2009.
- Ingres, Delacroix, Courbet*, fall 2008.

### UNDERGRADUATE COURSES AT MIT

- Design: The History of Making Things*.
- 19<sup>th</sup>-Century Art: Painting in the Age of Steam*.
- Introduction to Art History*: <https://ocw.mit.edu/courses/architecture/4-601-introduction-to-art-history-fall-2018/>
- Modern Art and Mass Culture*.
- The Art Museum: History, Theory, Controversy*: <http://ocw.mit.edu/courses/architecture/4-609-the-art-museum-history-theory-controversy-spring-2014/index.htm>

### UNDERGRADUATE COURSES AT HOBART AND WILLIAM SMITH COLLEGES

- The Art Museum*.
- Renaissance to Modern Art*.
- Visual Culture*.

-*European Painting in the Nineteenth Century*.  
 -*Rococo to Revolution: Painting in France, 1760–1800*.

## THESES AND DISSERTATIONS

## M.A. ARCHITECTURAL STUDIES THESES, Director

Zachary Angles, “Narrative Tactics for Making Other Worlds Possible.” Co-supervised with Liam O’Brien, 2018.

## S.M. ARCHITECTURAL STUDIES THESES, Director

Rodanthi Vardouli, “Performative Autobiography as Design Attitude: The Merz-World of Kurt Schwitters.” Co-supervised with Mark Goulthorpe, 2014.

## S.M. ARCHITECTURAL STUDIES THESES, Reader

Laura Lee Schmidt, “How to Look at the Book of Secrets in the Absence of Wonder,” 2010.

Adam Johnson, “American Archaeology and the Conceptualization of Preservation: Edgar Lee Hewett and the Crafting of the 1906 Antiquities Act,” 2011.

Jennifer Chuong, “Art is a Hardy Plant: Benjamin Henry Latrobe and the Cultivation of a Transitional Aesthetics,” 2012.

Chelsea Behle, “Art is Love is God: Wallace Berman and the Transmission of *Aleph*, 1956–66,” 2012.

Irina Chernyakova, “Picturing Environments: From Systems to Sustainability,” 2013.

Caroline Murphy, “Fact and Sanctity: Authenticating Laudianism in the English *Monasticon Anglicanum*’s Architectural Prints (1655),” 2016.

Emily Watlington, “Pretty Gross: Aestheticized Abjection in the Video Art of Pipilotti Rist, Marilyn Minter, and Mika Rottenberg,” 2018.

## S.M. VISUAL STUDIES THESES, Reader

Haseeb Waqar Ahmed, “The Replicator: On the Social Destruction of Fact through Replication as Art,” 2010.

## DOCTORAL DISSERTATIONS, Director

Kelly Presutti, “*Terroir* after the Terror: Landscape and Representation in Nineteenth-Century France,” 2017.

Jesse Feiman, “History, Politics, and Taxonomy in Habsburg Vienna: Adam von Bartsch (1757–1821) and the Natural History of Art,” in progress.

Elizabeth Saari Browne, “Modeling the Eighteenth Century: Clodion in the *Ancien Régime* and After,” in progress.

## DOCTORAL DISSERTATIONS, Reader

Jenny Ferng, “Nature’s Objects: Geology, Aesthetics, and the Understanding of Materiality in Eighteenth-Century Britain and France,” MIT, 2012.

Iris Moon, “Ornament after the Orders: Percier, Fontaine, and the Rise of the Architectural Interior in Post-Revolutionary France,” MIT, 2012.

Christa Aube, “Michel de Marolles and the Rise of Printmaking in the Grand Siècle,” University of Delaware, 2013.

Carrie Anderson, “Johan Maurits’s Brazilian Collection: The Role of Ethnographic Gifts in Colonial Discourse,” Boston University, 2013.

Christian Hedrick, “Modernism with Style: History, Culture and the Origins of Modern Architecture in Berlin, 1780–1870,” MIT, 2014.

Razan Francis, “Secrets of the Arts: Enlightenment Spain’s Contested Islamic Craft Heritage,” MIT, 2014.

Yavuz Sezer, “The Architecture of Bibliophilia: Eighteenth-Century Ottoman Libraries,” MIT, 2016.

Kathryn Desplanque, “Art, Commerce, and Caricature: Satirical Images of Artistic Life in Paris, 1750–1850,” Duke University, 2017.

Sara Berger, “*L’Horloge qui chante*: Technics, Aesthetics, and Telling Time in Late Nineteenth-Century France,” MIT, in progress.

Christina An, “Art Beyond Price or Place: Vermeer, Asia, and the Poetics of Painting in the Global Economy,” Boston University, in progress.

Alexandra Courcoula, “The Benaki Collection c. 1920–1940: Negotiating History, Heritage, and Identity in Interwar Greece,” MIT, in progress.

Isabelle Masse, “Médium du portrait, portrait du médium. Les spécificités historiques du pastel dans le long XVIIIe siècle,” McGill University, 2019.

#### EXTERNAL EXAMINER, Ph.D. QUALIFYING EXAMS

Kathryn Desplanque, History of Prints, 1600–1850, Duke University, December 2013.

Christina An, Asian-Dutch Exchange in the 17<sup>th</sup> Century, Boston University, March 2014.

Maggie Finnegan, History of Collecting, 15<sup>th</sup>–17<sup>th</sup> Centuries, Boston University, December 2014.

Joe Saravo, History of Collecting, 15<sup>th</sup>–17<sup>th</sup> Centuries, Boston University, spring 2015.

#### INSTITUTE AND DEPARTMENTAL SERVICE

##### *History, Theory, and Criticism of Architecture and Art Program*

- Graduate Admissions Committee, 2009 to present.
- Minor and Concentration Advisor, 2009–2016, 2019–2020.
- Transfer Credit Examiner, 2009–2016.
- Search Committee, Historian of Architectural Modernism, 2013–14.
- Director, 2018 to present.

*Department of Architecture*

- Undergraduate Advisor, fall 2010 to present.
- Undergraduate Curriculum Committee, 2011 to present.
- Schlossman, Beha, and Rosenberg Travel Awards Committee, 2010, 2012, 2013, 2018–2020.
- Design Minor Committee, 2015–16.
- Co-Chair, Undergraduate Program, 2016.
- Undergraduate Thesis Prize Committee, 2018.

*School of Architecture and Urban Planning*

- Harold Horowitz Research Fund Award Committee, 2013, 2020.
- Lawrence Anderson Award Selection Committee, 2015–16.
- Faculty Diversity Committee, 2017–2020.

*Institute Service*

- Committee on the Undergraduate Program (CUP): Subcommittee on the HASS Requirement, 2010–2013.
- MISTI Global Seed Funds Evaluation Committee, 2013–2015.
- CUP: Subcommittee on the Communications Requirement, 2015–16.
- CUP, 2017–2019.
- Collections Committee, MIT Museum, 2017–2023.
- D'Arbelloff Funds Selection Committee, 2018.
- SHASS-Sloan-SA+P Research Ramp Up Committee, 2020.
- Committee on the Library System, 2020–2023.

## SERVICE TO THE PROFESSION

Peer review and proposal evaluation: *Archiv Orientalni*, *Art Bulletin*, *Eighteenth-Century Fiction*, *Eighteenth-Century Studies*, *Intermedialités/ Intermediality*, *Journal18*, *Journal of Art Historiography*, *Journal of the Society of Architectural Historians*, *Studies in Eighteenth-Century Culture*, *Thresholds*, *V&A Online Journal*, Bloomsbury Academic, Getty Publications, University of Delaware Press, Morgan Drawing Institute, Netherlands Organisation for Scientific Research, School of Historical Studies at the Institute for Advanced Study, Princeton University.

Editorial and advisory board memberships: *The Material Culture of Art and Design*, Bloomsbury Academic book series, 2017 to present; *Eighteenth-Century Studies*, 2019 to present.

Travel awards committee, American Society for Eighteenth-Century Studies, 2018-2019 (member), 2019-2020 (chair).