

KRISTEL SMEN TEK
Department of Architecture, MIT

CURRENT POSITION

Professor of Art History, July 2026–

Previously at MIT: Associate Professor (with tenure), 2016–2026; Associate Professor (without tenure), 2013–2016; Class of 1958 Career Development Assistant Professor, 2010–2013; Assistant Professor of Art History, 2008–2013.

OTHER 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.

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

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.

BOOKS

Disorient: Arts from China in Eighteenth-Century France, in progress.

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*, *History of Humanities*, *Journal of Art Historiography*, *Journal of the History of Collections*, *Print Quarterly*, *Zeitschrift für Kunstgeschichte*.

EXHIBITION CATALOGUES

Dare to Know: Prints and Drawings in the Age of Enlightenment, contributor and co-editor with Elizabeth Rudy and Edouard Kopp. Cambridge MA: Harvard Art Museums and New Haven: Yale University Press, 2022.

[*Named a New York Times Best Art Book of 2022.](#)

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

EDITED VOLUMES + JOURNAL ISSUES

"Revolutions." Special issue of *Journal 18* (Spring 2026). Co-edited with Wendy Bellion.

[*Networks and Practices of Connoisseurship in the Global Eighteenth Century*](#). Co-edited with Valérie Kobi and Chonja Lee. Berlin: Walter de Gruyter, 2024, open access.

Material Cultures of the Global Eighteenth Century: Art, Mobility and Change. Co-edited with Wendy Bellion. New York: Bloomsbury Academic, 2023.

["Buildings and Objects: The Rococo and After."](#) *Journal of Art Historiography* 9 (December 2013).

ARTICLES AND BOOK CHAPTERS

"In the Chinese Taste: Choiseul, Bertin, and the Politics of the Garden in Late Eighteenth-Century France," in *Placing China at the Courts of Europe, 1700–1800*, ed. Lukas Nickel and Anette Froesch, Böhlau Verlag, 2026.

"Eighteenth-Century Libraries: The View from Europe," foreword to Yavuz Sezer, *The Architecture of Bibliophilia: Eighteenth-Century Ottoman Libraries*, Edinburgh University Press, 2026.

"Oysters, Sauerkraut, and Pagods: Sibylla Augusta's Chinese Banquet in 1729," co-authored with Christian Katschmanowski, *Metropolitan Museum Journal* 59 (2024).

"Connoisseurship in the Networked Eighteenth Century," co-authored with Valérie Kobi, in *Networks and Practices of Connoisseurship in the Global Eighteenth Century*, ed. Valérie Kobi, Kristel Smentek, and Chonja Lee. Berlin: Walter de Gruyter, 2024.

"Things Change," co-authored with Wendy Bellion, in *Material Cultures of the Global Eighteenth Century: Art, Mobility and Change*, ed. Wendy Bellion and Kristel Smentek. New York: Bloomsbury Academic, 2023.

"Antiquities," "Believe," "Knowledge," "Skin," "Venus," "Spotlight 11: Baptism," in *Dare to Know: Prints and Drawings in the Age of Enlightenment*, ed. Kristel Smentek, Elizabeth Rudy, and Edouard Kopp. Harvard Art Museums, 2022.

"Introduction," co-authored with Elizabeth Rudy and Edouard Kopp, in *Dare to Know: Prints and Drawings in the Age of Enlightenment*, ed. Kristel Smentek, Elizabeth Rudy, and Edouard Kopp. Harvard Art Museums, 2022.

"From Europe to Persia and Back Again: Border-Crossing Prints and the Asymmetries of Early Modern Cultural Encounter," in *Prints as Agents of Cross-Cultural Exchange*, ed. Heather Madar. Amsterdam: University of Amsterdam Press, 2021.

"French Classicism and Chinese Art, c. 1800," *Proceedings of the 34th World Congress of the History of Art, Beijing*, ed. Shao Dazhen, Fan Di'an and LaoZhu. Shanghai: Commercial Press, 2020.

"Des chinoiserries 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.

*Chinese translation forthcoming, Nanjing University Press.

["China and Greco-Roman Antiquity: Overture to a Study of the Vase in Eighteenth-Century France," *Journal 18*, no. 1 \(Spring 2016\).](#)

"Chinoiserie for the Qing: A French Gift of Tapestries to the Qianlong Emperor," *Journal of Early Modern History*, 20, no. 1 (2016).

"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: XVe - XIXe 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).

"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 XVIe 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: National Gallery of Art, 2003.

FORTHCOMING PUBLICATIONS

"China and Court Culture in Early 18th-Century Europe: Sibylla Augusta's Festivity at Ettlingen Palace in 1729," in *Schloss Favorite–Ausstattung und Sammlungen*, ed. Sandra Eberle, Staatliche Schlösser und Gärten Baden-Württemberg, forthcoming, 2026.

OTHER PUBLISHED WORK

Review of Iris Moon, *Monstrous Beauty: A Feminist Revision of Chinoiserie*, exhibition and catalog, The Metropolitan Museum of Art, New York, March 25–August 17, 2025, *West 86th: A Journal of Decorative Arts, Design History, and Material Culture* 32, no. 2 (2026).

"[Jean Etienne Liotard, A Lady in Turkish Dress and Her Servant, ca. 1750](#)," in *French Paintings and Pastels, 1600–1945: The Collections of The Nelson-Atkins Museum of Art*, ed. Aimee Marcereau DeGalan, Kansas City: The Nelson-Atkins Museum of Art, 2023.

Review of *Curieux d'estampes. Collections et collectionneurs de gravures en Europe (1500–1815)*, ed. Marianne Grivel et al., 2022, *Print Quarterly* 40, no. 2 (2023).

[With Wendy Bellion, "Talking about Things."](#) in "Reflections on HECAA at 25: A Roundtable Discussion," *Journal18*, no. 9 (Spring 2020).

Review of Richard Taws, *The Politics of the Provisional: Art and Ephemera in Revolutionary France*, 2013, *Print Quarterly* 34, no. 2 (2017).

Review of *Un cabinet particulier: les estampes de la Collection Frits Lugt*, ed. Hans Buijs, 2010, *The Burlington Magazine* 154 (March 2012).

[Review of Charlotte Guichard, *Les amateurs d'art à Paris au XVIIIe siècle*, 2008](#), *H-France Reviews* 9 (2009), no. 108.

"Georges de La Tour, *Saint Peter Repentant*," in *Masterpieces from the Cleveland Museum of Art*, ed. Margaret Iacono, New York: 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*, New York: Oxford University Press, 1999.

EDUCATIONAL MEDIA

["What was the Enlightenment? An Introduction."](#) With Elizabeth Rudy. Harvard Art Museums (2022).

["Dare to Know: Opening Dimensions."](#) With Adam Baker. Harvard Art Museums (2022).

["China in Eighteenth-Century European Art."](#) Transmission/Transformation: Sounding China in Enlightenment Europe, Harvard University (2013).

["Mind and Hand in Diderot's Encyclopédie,"](#) MIT Tech TV (2010).

EXHIBITIONS CURATED

Dare to Know: Prints and Drawings in the Age of Enlightenment, Harvard Art Museums, Cambridge, MA, September 16, 2022 – January 15, 2023. Co-curated with Elizabeth Rudy, Carl A. Weyerhaeuser Curator of Prints, Harvard Art Museums.

"Technology and Enlightenment: The Mechanical Arts in Diderot's *Encyclopédie*," Maihaugen Gallery, MIT Libraries, Cambridge, MA, 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, New York, 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

National Endowment for the Humanities Fellowship, 2023-24.

Clark Art Institute Fellowship, 2024. (Declined)

Getty Research Institute, Library Research Grant, 2023.

Humanities, Arts, and Social Sciences Research Award, MIT, 2014, 2017, 2021.

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

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.

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

Francis Haskell Memorial Fund 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

"Framed: Pictures from Asia in Eighteenth-Century Europe." Mahindra Humanities Center Seminar on Visual Representation, Materiality, and the Medium, Harvard University, November 2026.

"Disorienting China: Negotiating the Foreign in Eighteenth-Century France." Françoise and Georges Selz Lecture in Eighteenth- and Nineteenth-Century French Decorative Arts and Culture, Bard Graduate Center, New York, April 2023.

"Disorienting Objects: Staging China in Eighteenth-Century European Interiors." Seminar Atelier Objet: Intérieur et mise en scène des objets, École Normale Supérieure, Paris, May 2022.

"Sybilla Augusta's Chinese Banquet in 1729," Global Interchange: A Virtual Forum, April 2022.

"Disorient: Art from China in Eighteenth-Century France." Keynote for "The (After)Lives of Objects: Transposition in the Material World," University of Virginia, March 2021.

"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"

"Pierre-Jean Mariette, Print Connoisseur." Thaw Colloquium on Connoisseurship, National Gallery of Art, Washington, D.C., November 2018.

"The Cultural Work of Ceramics: Displaying Asian Porcelain in Eighteenth-Century France." Ceramics Study Day, Walters Art Museum, Baltimore, November 2018.

"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 – DFK, Paris, December 2001.

CONFERENCE PAPERS

"A Persian *Muraqqa* and Pierre-Jean Mariette's Mounted Drawings." Presented in "Framing the Drawing – Drawing the Frame," Bibliotheca Hertziana, Rome, May 2026.

"The Language of Flowers between China and France." Presented in "Untold Art Histories," American Society for Eighteenth-Century Studies (ASECS), Philadelphia, April 2026.

"Mixed Messages: Images of China and Court Politics in Late Eighteenth-Century France." Presented in "Placing China at the Courts of Europe, 1700–1800," Oranienbaum-Wörlitz, Germany, September 2024.

"*China-Mode* and Court Culture in Early 18th-Century Europe—Sibylla Augusta's Chinese Banquet in Ettlingen in 1729." Presented in "Schloss Favorite: Ausstattung und Sammlungen," Rastatt, Germany, September 2023.

"Asia at Home: Madame de Pompadour's Mounted Chinese Porcelain." Presented in "Everyday Rococo: Madame de Pompadour and the Arts," Victoria & Albert Museum, London, July 2022.

"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," 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 18th Century," 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 dépayssées," 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 Aldegrevier'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, Germany, 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.

SYMPOSIA AND CONFERENCE PANELS ORGANIZED

"HECAA@30: Environments, Materials and Futures in the Eighteenth Century," 30th anniversary conference of the Historians of Eighteenth-Century Art and Architecture, held at MIT and other locations in Cambridge and Boston, MA, and Providence RI, October 12-14, 2023. Member of organizing committee.

"Networks and Practices of Connoisseurship in the Global Eighteenth Century, II," Warburg Haus, Hamburg, Germany, June 2022. Co-organized with Valérie Kobi, Universität Hamburg.

"Networks and Practices of Connoisseurship in the Global Eighteenth Century, I," 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 + PANEL PARTICIPATION

"Pre-and Post-Doctoral Fellowships, Q&A," for HECAA: Historians of Eighteenth-Century and Architecture," August 2024. Panelist.

"Presidential Session: Pressing Questions for ASECS at 50: The Digital Humanities and the Global Eighteenth Century," ASECS, Denver, March 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. Moderator.

"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

Dutch Art in the World - in the Seventeenth Century and Now

Material Histories of Art and Design

Enlightenments

19th-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

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

Material Histories of Art and Design

19th-Century Art: Painting in the Age of Steam

Introduction to Art History
Modern Art and Mass Culture
The Art Museum: History, Theory, Controversy

THESES AND DISSERTATIONS

DOCTORAL DISSERTATIONS, MIT, Director

Hampton Smith, "Making against Slavery: A Material History of Abolition in the Early United States," in progress.

Delanie Linden, "Other Colors: Chroma, Chemistry, and the Orient in Nineteenth-Century French Painting," 2025.

Roxanne Goldberg, "Persian Lessons: Islamic Art in America, circa 1876–1925," 2025.

Jesse Feiman, "Adam von Bartsch (1757–1821) and the Invention of the Original Printmaker," 2021.

Elizabeth Saari Browne, "Modeling the Eighteenth Century: Clodion in the *Ancien Régime* and After," 2021.

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

DOCTORAL DISSERTATIONS, Reader

Imogen King, "La Femme Amateur and the Uses of Print in Eighteenth-Century France," University of Sydney, in progress.

Hana Nikčević, "Plastic Abstraction: From Cellulosics to Synthetics in Modern Art, c. 1920-1975," MIT, in progress.

Diane Ahn, "'Alien Trends' in American Art: *Issei* Artists, Cultural Performance, and National Identity (1885-1942)," MIT, in progress.

Krista Mileva-Frank, "Rockwork: Fabricating Urban Nature in Paris, Buenos Aires, and Mexico City, 1855-1910," MIT, in progress.

Jordan Hallmark, "Becoming a Craftswoman in the Age of Absolutism: Women Artisans and Builders in the Royal Administration of Louis XIV of France, 1661-1715," Harvard University, in progress.

Yasemin Altun, "The Second Hand: Rethinking Women Artists and Collaboration in France, 1650–1800," Duke University, 2026.

Gabriel Batalla-Lagleyre, "Histoire culturelle des pratiques du dessin en amateur dans la France moderne, ca. 1590-1820," Université de Bourgogne, 2022.

Christina An, "Johannes Vermeer, Asian Porcelain, and the Primacy of Painting in Seventeenth-Century Holland," Boston University, 2022.

Alexandra Courcoula, "The Benaki Museum in Interwar Greece: Constructing Greek Art and the Greek Nation After the Fall of the Ottoman Empire," MIT, 2022.

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

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

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

Razan Francis, "Secrets of the Arts: Enlightenment Spain's Contested Islamic Craft Heritage," MIT, 2014.

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

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

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

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.

M.ARCH THESES, MIT, Director

Zachary Angles, "Narrative Tactics for Making Other Worlds Possible." Co-supervised with Liam O'Brien, 2018.

S.M. ARCHITECTURAL STUDIES THESES, MIT, Director

Stella Wu, "Visual Pidgins: Cross-Media Representations of India in Chinese Export Art, 1740–1842," 2026.

Aidan Flynn, "Surveilling Sin: Locating Sodomy in the Early Modern Florentine Bathhouse." Co-supervised with Jodi Cranston, Boston University, 2021.

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

S.M. ARCHITECTURAL STUDIES THESES, MIT, Reader

Muhammad Hasan Nisar, "An Experiment in Piety: The Three Domed Suhrawardy Tombs at Uchch Sharif," 2022.

Reza Daftarian, "Fractured and Dissolved, Architecture Ablaze: Toward an Understanding of *Ayeneh-Kari* in the Early Modern Palaces of Iran," 2021.

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

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

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

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

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

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

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

S.M. VISUAL STUDIES THESES, MIT, Reader

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

UNDERGRADUATE THESES, MIT, Director

Katherine Q. Caol Guo, "The Bengal School of Art and *Nihonga* (1902-1928): Art Toward a Modern Asian Identity," 2023.

UNDERGRADUATE THESES, MIT, Reader

Hadyn Long, "Fashion and the Family: 19th-Century Critiques of the Corset," Department of History, 2026.

INSTITUTE AND DEPARTMENTAL SERVICE

HISTORY, THEORY, AND CRITICISM OF ARCHITECTURE AND ART PROGRAM

Search Committee, Global Architectural History (1400-1800), 2022–2023.

Program Director, 2018–2021.

Minor and Concentration Advisor, 2009–2016, 2019–2023, 2024–

Transfer Credit Examiner, 2009–2016, 2019–2023, 2024–

Search Committee, Architectural Modernism, 2013–2014.

Graduate Admissions Committee, 2009–

DEPARTMENT OF ARCHITECTURE

Co-chair, Dean's Advisory Committee on Department Headship, 2025.

Faculty Mentor, 2022–

Teaching Development Fellow Faculty Advocate, 2022–2023.

Undergraduate Thesis Prize Committee, 2018.

Co-Chair, Undergraduate Program, 2016.

Design Minor Committee, 2015–2016.

Schlossman, Beha, and Rosenberg Travel Awards Committee, 2010, 2012–2013, 2018–2020.

Undergraduate Curriculum Committee, 2011–2023, 2024–

Undergraduate Advisor, 2010–2023, 2024–

SCHOOL OF ARCHITECTURE AND URBAN PLANNING

MET Exhibitions Advisory Committee, 2026–

Faculty Diversity Committee, 2017–2020, 2025–

Lawrence Anderson Award Selection Committee, 2015–2016.

Harold Horowitz Research Fund Award Committee, 2013, 2020.

INSTITUTE SERVICE

CUP: Subcommittee on the HASS (Humanities, Arts and Social Sciences) Requirement, 2026–

Harold E. Edgerton Faculty Achievement Award Selection Committee, 2025.

MIT Museum, Advisory Board, 2024–

Collections Committee, MIT Museum, 2017–2023 (member), 2024– (chair)

Committee on the Library System, 2020–2023.

SHASS-Sloan-SA+P Thunder Research Ramp Up Committee, 2020.

D'Arbeloff Funds Selection Committee, 2018.

Committee on the Undergraduate Program (CUP), 2017–2019.

CUP: Subcommittee on the Communications Requirement, 2015–2016.

MISTI Global Seed Funds Evaluation Committee, 2013–2015, 2025.

CUP: Subcommittee on the HASS Requirement, 2010–2013.

SERVICE TO THE PROFESSION

Peer review and proposal evaluation: *Archiv Orientalni*, *Art Bulletin*, *Art History*, *Eighteenth-Century Fiction*, *Eighteenth Century: History and Theory*, *Eighteenth-Century Studies*, *Intermédialités/Intermediality*, *Journal18*, *Journal of Art Historiography*, *Journal of the Society of Architectural Historians*, *Studies in Eighteenth-Century Culture*, *RIHA Journal*, *Thresholds*, *V&A Online Journal*, Bloomsbury Academic, Getty Research Institute 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: *Eighteenth-Century Studies*, 2019–2022; *The Material Culture of Art and Design*, Bloomsbury Academic book series, 2017–

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