**ALINA A. PAYNE**

Alexander P. Misheff Professor of History of Art and Architecture

Paul E. Geier Director, Villa I Tatti

Address Villa I Tatti

 The Harvard University Center for Italian Renaissance Studies

 Via di Vincigliata 26, Florence 50135

 Italy

**APPOINTMENT HISTORY**

2018 Fellow, Max Planck Institute for Science, Berlin

2018 Visiting Professor, Universita di Roma II

2017- Fellow of the American Academy of Arts and Sciences

2016 The Louvre Chair (Chaire du Louvre), Paris

2015- Director, Villa I Tatti, Florence (The Harvard University Center for Italian Renaissance Studies)

2014 Visiting Professor, Universita di Palermo

2013- Alexander P. Misheff Professor of History of Art and Architecture, Harvard

2012-13 Robert Lehman Harvard Visiting Professor, Villa I Tatti

2013 Visiting Professor, Universita di Palermo

2012 Visiting Professor, Universita di Roma III, Tor Vergata

2010 Max Planck Visiting Professor, KHI/Max Planck Institute, Florence

2008-09 Max Planck Visiting Professor, Max Planck Institute/Bibliotheca Hertziana, Rome

2008 Visiting Professor, Ecole Pratique des Hautes Etudes, Paris

2007 Max Planck Visiting Professor, Max Planck Institute, Florence

2004-05 Robert Lehman Harvard Visiting Professor, Villa I Tatti, Florence

2003- Professor of History of Art and Architecture, Harvard University

2000-03 Professor, Department of Fine Art, University of Toronto

1998-03 *Journal of the Society of Architectural Historians* Book Review Editorship, University of Toronto Faculty of Arts and Sciences Funding

1999-00 Visiting Professor, Graduate School of Design, Harvard University

1999-02 Associate Chair and Director of Graduate Studies, Department of Fine Art

1997-00 Associate Professor, Department of Fine Art, University of Toronto (tenured)

1995-97 Assistant Professor, Department of Fine Art, University of Toronto

1991-94 Assistant Professor, Cross-appointment Department of Fine Art and School of Architecture, University of Toronto

1990-91 Visiting Instructor in Art, Oberlin College

**EDUCATION**

1992 Ph.D., University of Toronto: "Between *giudizio* and *auctoritas*: Vitruvius' *decor* and its Progeny in Sixteenth-century Italian Architectural Theory".

1986 M.A, University of Toronto

1977 Bachelor of Architecture, McGill University

**PRIZES**

2006-12 Max Planck Research Prize for the Humanities, Max Planck Society and Alexander von Humboldt Foundation (1,100,000 $US)

2000 Alice Davis Hitchcock Award from the Society of Architectural Historians for *The Architectural Treatise in the Renaissance* (CUP 1999)

1995 Founder's Award and Ann van Zanten Medal from the Society of Architectural Historians for "Rudolf Wittkower and Architectural Principles in the Age of Modernism", *Journal of the Society of Architectural Historians* September, 1994.

**FELLOWSHIPS, AWARDS, GRANTS**

2013-21 Getty Foundation Grant for “From Riverbed to Seashore: Art on the Move in

Eastern Europe and the Mediterranean in the Early Modern Period” (360,000$US)

2011 DeBosis, Humanities and Aga Khan Foundation funding for the conference

 “Ornament as Portable Culture”, Harvard, April 2012 (w Gulru Necipoglu).

2008 Provostial Award for conference “Historiography of Art and Literature” in Cortona

 (Scuola Normale Superiore di Pisa), Italy

2007-08 Radcliffe Institute of Advanced Study, Advanced seminar grant

2007-09 Cooke Clark Fellowship, Harvard University

2004-06 Cooke Clark Fellowship, Harvard University

2006 British Academy, conference travel grant

2000-03 Social Sciences and Humanities Research Council of Canada (SSHRC), Research Grant (30,000$)

1998-99 Graham Foundation Fellowship (10,000$)

1995-98 SSHRC Research Grant (30,000$)

1995-96 Getty Postdoctoral Fellowship

1994 Samuel H. Kress Grant; SSHRC Conference Grant; and various institutions; for conference "Antiquity and Antiquity Transumed" with A. Kuttner and R. Smick

1992-93 Connaught Research Grant, University of Toronto

**PUBLICATIONS**

### Books

*The Architectural Treatise in the Renaissance. Architectural Invention, Ornament and Literary Culture*. Cambridge University Press, 1999; Paperback edition, 2011; Alice Davis Hitchcock Prize from the Society of Architectural Historians (2000)

*Rudolf Wittkower.* Turin: Bollati Boringhieri, 2011; trans. F. Peri.

*The Telescope and the Compass. Teofilo Gallaccini and the Dialogue Between Science and Architecture in the Age of Galileo.* Florence: Leo Olschki, 2012.

*From Ornament to Object. Genealogies of Architectural Modernism.* New York: Yale

 University Press, 2012.Digital publication, 2021.

*L’architecture parmi les arts. Materiaux, transfers et travail artistique à la renaissance.* Paris: Hazan, 2016.

**Edited volumes**

(co-editor) *Antiquity and Its Interpreters*. Cambridge University Press, 2000; edited by A. Payne,

 A. Kuttner and R. Smick; Paperback edition, 2012.

(editor) *Displacements. Architecture and the Other Side of the Known.* Guest editor of *AI.*

 *Architecture and Ideas. Canadian Journal of Architecture*, special issue, vol. IV (2000).

(editor) *Teofilo Gallaccini. Writings and Library*. Florence: Olschki, 2012.

(editor) *Portable Archaeology and the Mediterranean: Dalmatia and the Poetics of Influence.*

Leiden: Brill, 2014.

(editor) *Vision and Its Instruments*. *Art, Science and Technology in Early Modern Europe.*

University Park, PA: Penn State Press, February 2015.

(co-editor) *Ornament: Between Global and Local* (with G. Necipoglu) Princeton, NJ: Princeton

 University Press, 2016.

(editor) *The Companion to Renaissance and Baroque Architecture.* New York: Wiley/Blackwell,

 2017.

(co-editor) *The Italian Renaissance in the 19th century. Revision, Revival and Return.* (with Lina

 Bolzoni). Officina Libraria and Harvard University Press, 2018.

(editor) *The Land Between Two Seas: Art on the Move in Eastern Europe and the Mediterranean*

 *in the Early Modern Period*. Leyden and Boston: Brill, 2022.

**Journal Articles and Book Chapters**

“Style and the Aesthetic of Surface from Alberti to Michelangelo” in *The Aesthetics of Marble*, eds. D. Gamboni, G. Wolf and j. Richardson. Munich: Hirmer Verlag 2021, pp. 114-131.

“Gottfried Semper and the Global Turn”, in Architectural History and Globalized Knowledge. Gottfried semper in London, eds. M. Gnehm and Sonja Hildebrand. Zurich: GTA, 2021, pp. 193-211.

“The Agency of Objects: From Semper to the Bauhaus and Beyond”, in *Dust & Data: Traces of the Bauhaus Across 100 Years,* ed. I. Weizman, Leipzig: Spector Books, 2020, pp. 24-41.

“The Architect’s Hand: Making Tropes and Their Afterlife”, in *Founding Myths*, *GTA Papers 3,* 2019, pp. 28-40.

“Between Aesthetics and Medieval Crafts: The Vexed Genesis of Modernist Architecture”, in Lina Bolzoni and Alina Payne eds., *The Italian Renaissance in the 19th Century, Revision, Revival and Return*. Florence and Cambridge, MA: Officina Libraria and Harvard University Press, 2018, pp. 511-36.

“The Portability of Art. A Prolegomena to Art and Architecture on the Move”, in Diana Sorensen and Homi Bhabba eds., *Remapping Geographic Imaginaries.* Duke University Press, 2018, pp. 92-109.

“Burckhardt’s Eyes. Renaissance Architecture, Sculpture and Early Photography”, in S. Hamill and M. Luke eds, *Photography and Sculpture: The Art Object in Reproduction.* Los Angeles: The J. Paul Getty Trust, 2017.

"Wrapped in Fabric. Florentine Facades, Mediterranean Textiles and A-Tectonic Ornament in the Renaissance", in *Ornament: Between Local and Global*, eds. Gulru Necipoglu and Alina Payne. Princeton, NJ: Princeton University Press, forthcoming 2016, 274-89.

“Materiality, Ornament and Media Overlaps: Architecture Between Art and Science”, in *The Renaissance and Baroque Companion to Architecture*, New York: Blackwell/Wiley, 2017.

“Introduction”, *The Renaissance and Baroque Companion to Architecture*, New York: Blackwell/Wiley, 2017, pp. xxv-xlvi.

“Beyond the Eye: Observing the Unseen in Mathematics and Architecture”, in A. Payne ed., *Vision and Its Instruments*, University Park, PA: Penn State Press, 2014, pp. 99-121.

“Michelangelo versus Palladio”, in exh. catalogue *Michelangelo nel Novecento*, Casa Buonarroti,

Florence, June 2014, pp. 113-29.

“Architect/Sculptor Drawings”, in *Donatello, Michelangelo, Cellini. Sculptors’ Drawings from Renaissance Italy*, exh. catalogue Isabella Gardner Museum, 2014, pp. 57-73.

“Architecture as Object”, Section 20 in *Die Herausforderung des Objekts*, *CIHA 2012* (w. G. Satzinger; Nuremberg: Germanisches Nationalmuseum, 2014).

“The Thin White Line: Dalmatian Ruins, White Cities and the Adriatic Imagination”, in A. Payne ed., *Dalmatia and the Mediterranean Portable Archaeology and the Poetics of Influence.* Leiden: Brill, 2014, pp. 145-182.

“Living Stones, Crying Walls: The Dangers of Enlivenment in Architecture from Renaissance *putti* to Warburg’s *Nachleben*”, in *Art and Agency. The Secret Lives of Artworks*, ed. Caroline van Eck et al. Leiden: Leiden University Press, 2013, pp. 301-32.

“Progetto di storia/Progetto di architettura: Rudolf Wittkower, e la scrittura della storia nel presente”, in *AID Monuments. Atti del congresso Perugia 2012*, eds. Vittorio Gusella and Claudia Conforti. Perugia, 2013, pp. 19-30.

“Renaissance *sgraffito* Facades and the Circulation of Objects in the Mediterranean”, in *Synergies: Creating Art in Joined Cultures*, eds. M. DeGiorgi, A. Hoffmann, N. Suthor. Berlin: Fink Verlag, 2013, pp. 229-41.

“Teofilo Gallaccini, Reader of John Dee”, in *Renaissance Studies in Honor of Joseph Connors*, eds. Machtelt Israels and Louis A. Waldman, 3 vols., Florence: Villa I Tatti and Harvard University Press, 2013, pp. 519-29 and 902-6.

“Architecture, Objects and Ornament: Wölfflin and the Problem of *Stilwandlung*”, *Journal of Art*

*Historiography*, 7 (December 2012), pp. 1-20.

“Anthropomorphism”, *Art Bulletin*, March 2012, pp. 29-31.

“On Sculptural Relief: *malerisch*, the Autonomy of Artistic Media and the Beginnings of Baroque Studies”, in *Reframing the Baroque*, ed. H. Hills, London: Ashgate Press, 2011, pp. 39-64.

“Architecture: Image, Icon or *Kunst der Zerstreuung?*”, in *Das Auge der Architektur*, eds. A. Beyer et al, Berlin: Fink Verlag, 2011, pp. 3-39.

“L’Ornament architectural: du langage classique des temps modernes à l’aube du XXe siècle”,

*Perspective. Revue de l’INHA*, 2010, 1, pp. 77-96.

“Beyond *Kunstwollen*: Alois Riegl and the Theoretization the Baroque”, Introductory essay in *Alois Riegl,* *The Beginnings of the Baroque in Rome*, ed. and trans. A. Hopkins and A. Witte, Sta. Monica: Getty Institute, 2010, pp. 1-33.

"Materiality, Crafting and Scale in Renaissance Architecture", *Oxford Art Journal*, December 2009, 365-86.

“Bauhaus Endgame: Ambiguity, Anxiety and Discomfort”, in *Bauhaus Construct. Fashioning Identity Discourse and Modernism*, ed. R. Schuldenfrei and J. Saletnik, London: Routledge, 2009, pp. 247-66.

“Rudolf Wittkower”, in *Klassiker der Kunstgeschichte*, ed. Ulrich Pfisterer, Munich: C.H. Beck, 2008, pp.107-23.

“Portable Ruins : The Pergamon Altar, Heinrich Wölfflin and German Art History at the *fin de siècle.*” *RES. Journal of Aesthetics and Anthropology*, 54/55, (spring/autumn 2008), pp. 168-189.

**“**Rudolf Wittkower,” *Architettura e storia dell arte—un dialogo difficile*. Eds. Sabine Frommel and Bruno Toscano, (Romne: Licro Co. Italia, 2007).

“Alberti and the Origins of the *paragone* Between Architecture and the Figural Arts.” *Alberti teorico delli arti.* Eds. A. Calzona, F.P. Fiore and C. Vasoli. Florence: L. Olschki, 2007, pp. 347-68.

“Venice, Architecture.” In *Europe, 1450 to 1789: An Encyclopedia of the Early Modern World*. New York: Charles Scribner’s Sons, 2004.

“Architecture and Objects: The Power of Pevsner.” *Harvard Design Magazine* (spring 2002): 66-70.

"Vasari, Architecture and the Origins of Historicizing Art." RES. Journal of Aesthetics and Anthropology, (fall/winter 2001), pp. 51-76.

"Reclining Bodies: Figural Ornament in Renaissance Architecture." Body and Building. Eds. R. Tavernor and G. Dodds. MIT Press, 2001, pp. 94-113 and 375-8.

"Architecture, Ornament and Pictorialism: Notes on the History of an Idea from Wölfflin to Le Corbusier." *Architecture and Painting*. Ed. Karen Koehler. London: Ashgate Press, 2001, pp. 54-72.

"Von *ornatus* zu *figura*: Das figürliche Ornament in der italienischen Architektur des 16. Jahrhunderts." *Die Rhetorik des Ornaments*. Eds. I. Frank and F. Hartung. Berlin: Fink Verlag, 2001, pp. 205-239.

"Architects and Academies: Architectural Theories of *imitatio* and the Debates on Language and Style." *Architecture and Language*. Eds. G. Clarke and P. Crossley. Cambridge University Press, 2000, pp. 118-133 and 195-202.

"*Ut poesis architectura*: Tectonics and Poetics in Architectural Criticism c.1570." *Antiquity and Its*

*Interpreters*. Eds. A. Payne, A. Kuttner, R. Smick. Cambridge University Press, 2000, pp. 143-156.

"Introduction" (with A. Kuttner and R. Smick) *Antiquity and Its Interpreters*. Eds. A. Payne, A. Kuttner, R. Smick. Cambridge University Press, 2000, pp. 1-5.

"Architectural History and the History of Art: A Suspended Dialogue." *Journal of the Society of*

*Architectural Historians*, Special Millennium Issue, 59/60 (September/December 1999): 292-9.

"Architectural Criticism, Science and Visual Eloquence: Teofilo Gallaccini in Seventeenth-Century Siena." *Journal of the Society of Architectural Historians*, 58 (June 1999), pp. 146-169.

"Architectural Creativity and *bricolage* in Renaissance Architectural Literature." *RES. Journal of*

*Aesthetics and Anthropology* (fall 1998): 20-38.

"Mescolare, composti and Monsters in Italian Architectural Theory of the Renaissance." *Disarmonia, brutezza e bizzarria nel Rinascimento*. Istituto di Studi Umanistici Francesco Petrarca. Ed. Luisa Secchi Tarugi. Florence: Franco Cesati, 1998, pp. 271-89.

"Rudolf Wittkower and Architectural Principles in the Age of Modernism." *Journal of the Society of Architectural Historians* 53 (September 1994): 322-42.

**CONFERENCES, PANELS**

*The Land Between Two Seas. Art on the Move in the Mediterranean and the Black Sea 1300-1700*, Villa I Tatti, December 2021.

*Materiality and Modernism*, co-chair, session at the Society of Architectural Historians annual meeting, Chicago, April 2015 (w. Robin Schuldenfrei, Courtauld Institute).

*From Riverbed to Seashore: Art on the Move in Eastern Europe and the Mediterranean in the Early Modern Period*. Three international seminars (Split/Croatia; Harvard; Bucharest/Romania), Connecting Art Histories, Getty Foundation. 2013-15.

*Revision, Revival and Return. The Italian Renaissance in the 19th century*. International two-day conference, co-organizer with Lina Bolzoni, SNS Pisa. Villa I Tatti, June 2013.

*Architecture as Object*, CIHA (Congress of the International Committee of the History of Art), Nuremberg, July 2012; co-organizer with Georg Satzinger, University of Bonn.

*Ornament as Portable Culture: Between Globalism and Localism*, International three-day conference, Harvard, April 2012; co-organizer with Gulru Necipoglu.

*Urban Artefacts: Triumphal Arches and the* paragone *between the Arts. Part II*, Two week-long

international seminars, Cortona, May 16-18, 2010 and Rome, Max Planck Institute, November

2009).

*Historiography of Art and Literature*, Cortona May 2009, co-organizer with Maurizio Ghelardi (Scuola Normale Superiore Pisa), and Sabine Frommel (Ecole Pratique des Hautes Etudes, Paris). Review of conference *Frankfurter Allgemeine*, June 3rd, 2009, p. 4.

*Portable Archaeology and the Poetics of Influence: Croatia and the Mediterranean in the Early Modern Period*, Two week-long international seminars, Part I Split (Croatia), October 2008 and Part II, Max-Planck Institute, Florence, January 2009.

*Architecture and Knowledge*, Seminar co-chair with Michael Hays, Humanities Center, Harvard

University, 2007-on going.

*Vision and Its Instruments in Early Modern Europe*, Two international seminars, Part I, Max Planck Seminar, Kunsthistorisches/Max Planck Institute in Florence, June 2007 and Part II, Radcliffe Advanced Seminar, Harvard University, February 2008.

*L’idea di stile*, Cortona May 2007, co-organizer with Maurizio Ghelardi (Scuola Normale Pisa) and Sabine Frommel, (Ecole Pratique des Hautes Etudes, Paris).

*Seeing Science and the Science of Seeing: Art, Medicine and Technology in Early Modern Italy*,

Renaissance Society of America 2006 Conference, Co-organizer with Federica Favino (I Tatti)

*Architecture and Science in Early Modern Europe*, co-chair with C. Anderson, Society of Architectural Historians Conference, Miami, June 2000.

*Modernist Architecture and the Discourse on Ornament*, Session Chair and organizer College Art

Association, Toronto, February 1998.

*The Architect's Bookshelf: The Library as Laboratory in the Renaissance and the Baroque*, co-chair of CASVA Seminar, with Christy Anderson, National Gallery of Art, Washington DC, December 1997.

*Antiquity and Antiquity Transumed*. Co-chair of interdisciplinary conference with A. Kuttner and R. Smick, University of Toronto, March 1994.

**Review articles and book reviews**

Review article of Fabio Barry, *Painting in Stone* (YUP, 2020), for *The Art Bulletin* September 2022 (forthcoming).

Review article of Anthony Grafton, *Leon Battista Alberti: Master Builder of the Renaissance* for *The Art Bulletin* (June 2003).

Review of M. Carpo, *L’architettura dell’eta della stampa*, for *Architecture d’Aujourd’hui* (June 2003).

Review of H. Lochner and K. Forster, *Theorie und Praxis. Leon Battista Alberti*, in *Casabella* (June 2001).

Review of exhibition "Le macchine e gli dei/Machines and the Gods." ACEA Art Centre, Rome for *Journal of the Society of Architectural Historians,* 59. 3 (September 2000): 372-4.

Review of Joseph Rykwert, *The Dancing Column* in *The American Journal of Archaeology*, 103 (April 1999): 384-5.

Review of *The Renaissance from Brunelleschi to Michelangelo: The Representation of Architecture* Palazzo Grassi, Venice in *Journal of the Society of Architectural Historians*, 53/4 (December 1994): 461-65.

Review of Wm. Dendy and Wm. Kilbourn, *Toronto Observed: Its Architecture, Patrons and History* (1986) and The Bureau of Architecture and Urbanism, exhibition catalogue *Toronto Modern 1945-1965* (1987) for *University of Toronto Quarterly*, November 1988.

**RECENT PAPERS DELIVERED**

Craig Hugh Smyth lecture (IFA, April 2022); Lezzione Magistrale (Universita Ca’ Foscari, Venice, May 2022); Bross Lectures (University of Chicago, October 2022).

CIHA Florence (September 2019); Norwegian Academy in Rome (November 2019); Institute of Advanced Study Princeton (November 2019).

Hebrew University (2018); School of Architecture, Oslo University (2018); University of Rome, Tor Vergata (3 lectures, 2018).

Hertziana, Rome (2017); University of Genova (2017)

Boston, RSA (2016); 5 lectures, Louvre, Paris (September19 – October 9, 2016); Weimar Bauhaus (October 2016);

NYU, New York (April 2015); New York (April 2015, I Tatti Lecture); Zurich/Mendrisio (June 2015); Bucharest (June 2015);

Yale (February 2014); Wesleyan University (February 2014); RSA (New York, March 2014); Turin (keynote, June 2014); Clark Institute (September 2014); University of Munich (November 2014);

British School in Rome (February 2013); Leiden (2013); Villa Medici, Rome (March 2013); I Tatti, Florence (June 2013); School of Architecture, Bilgi University, Istanbul (September 2013); KHI Florence (November 2013);

Harvard, (April 2012); Harvard/Radcliffe (May 2012); MaxPlanck Florence, (June 2012); University of Rome (June 2012); Politechnico di Milano, (May 2012); Perugia, (May 2012); CIHA Nuremberg, (July 2012); Kayseri, Turkey (Sept. 2012); U of Arizona (November 2012);

Columbia University, (September 2011); Harvard (October, 2011);

**TEACHING**

**Harvard University (2003- )**

**Early Modern Art and Architecture**

Books, Sketchbooks, Reading, Drawing (grad seminar)

Leon Battista Alberti (grad seminar with F. Fehrenbach)

Early Modern Architecture in the Mediterranean (grad course w G. Necipoglu)

Order and Disorder in Renaissance Architecture (grad seminar)

Giorgio Vasari: Art, History and Criticism in the Renaissance (grad seminar)

Architecture of the Mediterranean, 1350-1650 (lecture course with G. Necipoglu)

Renaissance Architecture: The Global View (lecture course)

Renaissance Theatre Spaces (u/grad tutorial)

The Renaissance Villa (u/grad tutorial)

**Modern Art and Architecture**

Architecture and Literature (grad seminar w Neil Levine)

Architectural Methods (grad/ugrad seminar w Neil Levine)

Architecture, Display and Mass Culture (grad course)

Modernist Architecture and the Theory of Objects (grad course)

Renaissance and Modernity (conference course)

Landmarks of World Architecture (Gen Ed HAA11)

Architectural Ornament and the Discourse of Modernism (lecture course, GSD)

Le Corbusier and the Invention of Modernism (conference course)

Ornament (u/grad tutorial)

The Architecture of the Werkbund (u/grad tutorial)

19th century Religious Architecture (u/grad tutorial)

Decorative Arts and the Great Exhibitions (u/grad tutorial)

**PhD supervision (committees and primary supervision)**

PhD Supervision (primary): Elizabeth Kassler-Taub (HAA), Morgan Ng (GSD), David Kim (PhD 2009), Cara Rachele (HAA), Victoria Addona (HAA), David Sadighian (HAA), Mathilde Bonvalot (HAA). Michelangelo Sabatino (UofT).

Co-supervisor: Noam Andrews (History of Science, Harvard); Alexandra Enzensberger (Humboldt University, Berlin)

PhD committee: Cammie McAtee (HAA), Elysse Newman (Graduate School of Design, PhD 2011), Robin Schuldenfrei (GSD, PhD 2009), Aliki Economides (GSD), Marrika Trotter (GSD), Jason Nguyen (GSD), Daniel Zolli (HAA), Shawon Kinew (HAA), Francesca Borgo (HAA), Elizabeth Bacon (HAA).

Outside reader PhD: Valerie Négre (Habilitation Defence; 2013; Université Paris 4); Ariane Varela Braga (U of Neufchatel, Switzerland); Nele de Redt (Leiden)

Qualifying Paper committee: Chanchal Dadlani, Cole Roskam, Lanka Tattersall, Shawon Kinew

Qualifying Paper primary: Khadija Caroll, David Kim, Cara Rachele, Francesca Borgo, Elizabeth Kassler-Taub, Victoria Addona, David Sadighian.

U/Grad Thesis committees and supervision: Stefan Zebrowski-Rubin; Lee-Ann Custer; Elizabeth

Piligromova-Bronshteyn

**University of Toronto (1991-2003)**

Area coverage: Renaissance, Baroque and Modern/Contemporary architecture

Offered in: Department of Fine Art; School of Architecture; Programme Abroad (Siena, Italy for five years); Graduate Programme in Book and Print Culture (cross-humanities programme w Departments of English, French, Information Technology, History of Science, Centre for Medieval Studies).

**Graduate Seminars**

History, Theory, Criticism and the Birth of the Modern Movement

Andrea Palladio: Theory and Practice

The Architectural Treatise in the Renaissance

Methodology and Historiography (part of teaching team)

**Undergraduate seminars**

Le Corbusier

The Werkbund

Architectural Practice in the Renaissance

Architecture as Syntax (School of Architecture)

**Undergraduate lecture courses**

Modern Architecture Since 1900

The Architecture of the Renaissance and Baroque in Europe

The Modern Movement in Architecture (for School of Architecture)

Renaissance Architecture in Italy

Renaissance Architecture in Tuscany (part of Study Abroad Program in Italy)

Consequences of Modernism: Architecture Since 1950

European Architecture and the Birth of the Modern Movement

**PhD supervision (committees and primary supervision) Toronto**

PhD Supervision (primary): Michelangelo Sabatino (Modern; PhD 2004), Colleen Humer (Modern), Peter Howe (Modern), Sandra Richards (Renaissance), Haley Waxberg (Renaissance)

PhD committees (second reader and co-supervision): Maria Loh (Baroque PhD 2001), Erin Campbell (Baroque PhD 2000), Julia Scalzo (Modern PhD 1999), Sharon Vattay (Modern PhD 1998)

**Oberlin College (1990-1991)**

### Undergraduate lecture courses and seminars

### Supervision of graduate independent studies

### Areas: ancient Greek and Roman architecture; Renaissance; modern; and methodology of art history.

**SERVICE TO THE FIELD**

 **Editorships, Boards, Juries, Peer Reviews**

**Editorial Boards and Scientific Committees**

Scientific committee, *Storia della Critica d’Arte* (2018-

Editorial Board, *Matica Srpska Journal for Fine Arts*, Belgrade (2021-

Editorial Board, *I Tatti Studies*, 2012-.

Scientific Committee, *Lexicon. Storie e architettura in Sicilia e nel Mediterraneo*, 2012-

Scientific Committee, *AID-Monuments. Materials Techniques Restoration*, Perugia, Italy, 2014-

Advisory Board, *Architectural Histories. Europe*. 2012-

Advisory Board, Harvey Miller editor, *Renovatio Artium: Studies in the Arts of the Renaissance*

Editorial Board, *Journal of Art Historiography*, 2009- on going

Contributing Editor, *RES. Journal of Aesthetics and Anthropology*, 2000- on going.

Book Review Editor, *Journal of the Society of Architectural Historians*, 1998-2003.

**Juries and International Committees**

Jury Member, Agence Nationale de la Recherche (French national research Agency), 2018-19.

Jury Member, Max Planck Institutes, 2015-16.

Jury Member, LabEx (Laboratoires d’Excellence), French National Research Agency, 2010-2.

Reviewer, New Faculty Fellows Program, ACLS, 2011.

Jury Member, Advanced Grants, European Research Council (ERC), Scientific Council, 2008-13.

Referee, Institute of Advanced Studies, Princeton, 2007- on going.

Referee, Radcliffe Institute for Advanced Study, Harvard, 2006- on going.

Executive Committee, Villa I Tatti, 2012-6.

Advisory Committee, Villa I Tatti, Harvard Centre for Renaissance Studies, Villa I Tatti, 2005-2012.

Jury, Getty Postdoctoral Fellowship Advisory Committee, 2005-08.

Referee, Getty Grant Postdoctoral Fellowships, 2001-05.

Jury, Rome Prize (Art History), American Academy in Rome, 2000-01.

Board of Directors, Society of Architectural Historians, 1998-2001.

Co-Chair, Society of Architectural Historians Annual Meeting, Toronto, 2001.

National Committee for Doctoral Fellowships in the Humanities, (SSHRCC), 2000-2001.

National Selection Committee for Doctoral Fellowships in the Humanities, SSHRCC, 2000/01.

Founder's Award Committee, Society of Architectural Historians, 1996.

**LANGUAGES**

Fluent: German, French, Italian, Romanian, English.

Speak: Russian

Read: Latin, Dutch, Spanish.