

MEREDITH J. GAMER

Curriculum Vitae

(March 2026)

Associate Professor
Eighteenth- and Nineteenth-Century Art
Department of Art History and Archaeology
Columbia University

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1190 Amsterdam Avenue
New York, NY 10027
mg3704@columbia.edu
212.854.4230

EDUCATION

- 2015 Yale University, New Haven, CT
 Ph.D., History of Art
 “The Sheriff’s Picture Frame: Art and Execution in Eighteenth-Century Britain.”
 Advisor: Tim Barringer; Committee: Sally Promey; Christopher Wood
- 2005 Courtauld Institute of Art, London, UK
 M.A., History of Art, with distinction
- 2004 University of Pennsylvania, Philadelphia, PA
 B.A., History; History of Art, Phi Beta Kappa and *summa cum laude*
- 2000 Cours de Civilisation Française de la Sorbonne, Paris, France
 Diplôme de Langue et Civilisation Françaises

ACADEMIC APPOINTMENTS

- 2025– Columbia University, New York, NY
 Associate Professor, Department of Art History and Archaeology
- 2016–25 Columbia University, New York, NY
 Assistant Professor, Department of Art History and Archaeology
- 2015–16 Yale University, New Haven, CT
 Institute of Sacred Music, Postdoctoral Fellow

PUBLICATIONS

Books

[*City of the Gallows: Art and Execution in Eighteenth-Century London*, forthcoming with The Paul Mellon Centre / Yale University Press. Expected publication, June 2026.](#)

Book in preparation:

Taken From Life: William Hunter's Anatomy and the Art of Reproduction.

Articles, Essays, and Book Chapters

Peer-Reviewed:

["Britain, Empire, and Execution in the Long Eighteenth Century," *Journal 18*, Issue 12 *The 'Long' 18th Century?*, co-edited by Sarah Betzer and Dipti Khera \(Fall 2021\).](#)

["The *Smuggerius*, re-viewed." *Sculpture Journal* 28, no. 3 \(2019\): 331-344.](#)

["1772," "1781," and "1784." In *The Royal Academy of Arts Summer Exhibition: A Chronicle, 1769–2018*, edited by Mark Hallett, Sarah Victoria Turner and Jessica Feather. London: Paul Mellon Centre for Studies in British Art, 2018.](#)

"Criminal and Martyr: The Case of James Legg's *Anatomical Crucifixion*." In *Sensational Religion: Sensory Cultures in Material Practice*, edited by Sally Promey, 495-513. New Haven: Yale University Press, 2014.

"George Morland's *Slave Trade and African Hospitality*: Slavery, Sentiment and the Limits of the Abolitionist Image." In *The Slave in European Art: From Renaissance Trophy to Abolitionist Emblem*, edited by Jean Michel Massing and Elizabeth McGrath, 297-319. London and Turin: Warburg Institute, 2012.

Invited:

"Sexuality and Seduction." In *Hogarth & Europe*, edited by Alice Insley and Martin Myrone, 172-175. London: Tate Britain, 2021.

"Scalpel to Burin: A Material History of William Hunter's *Anatomy of the Human Gravid Uterus*." In *William Hunter and the Anatomy of the Modern Museum*, edited by Mungo Campbell and Nathan Flis, 108-125. New Haven: Yale University Press, 2018.

Articles in preparation:

"Thinking Through the Women: Objects and Subjects in William Hunter's *Anatomy of the Human Gravid Uterus*." Manuscript in preparation.

"Straw, Wind, Wood, and Stone: The Early Modern Ballad Picture." Manuscript in preparation.

Exhibition Catalogues and Entries

[*Figures of Empire: Slavery and Portraiture in Eighteenth-Century Atlantic Britain \(47pp\)*, co-authored with Esther Chadwick and Cyra Levenson. New Haven: Yale Center for British Art, 2014.](#)

[“Vignette Watercolours c.1826–1842,” August 2006, revised by Matthew Imms, September 2016. In *J.M.W. Turner: Sketchbooks, Drawings and Watercolours*, edited by David Blayney Brown. Tate Research Publication, December 2012.](#)

Book and Exhibition Reviews

[“Animal, Vegetable, Mineral: William Hunter’s Interconnected Worlds,” *Journal18* \(July 2019\).](#)

[*Colouring the Caribbean: Race and the Art of Agostino Brunias* by Mia Bagneris, *caa.reviews* \(A Publication of the College Art Association\) \(March 2019\).](#)

FELLOWSHIPS, GRANTS, AND HONORS

- 2025–26 Visiting Research Fellowship
Archives & Special Collections, University of Glasgow, UK
- 2024–25 Mid-Career Fellowship
Paul Mellon Centre for Studies in British Art, London, UK
- 2024–25 Visiting Fellowship
Lewis Walpole Library, Farmington, CT
- 2024–25 Short-Term Fellowship
Henry E. Huntington Library, San Marino, CA
(declined)
- 2020–21 Junior Faculty Fellowship
Heyman Center for the Humanities, Columbia University
- 2018–19 Faculty Mentoring Award
Arts & Sciences, Columbia University
- 2019 Lenfest Junior Faculty Development Grant, Fall (for conference travel)
Arts & Sciences, Columbia University
- 2019 Lenfest Junior Faculty Development Grant, Spring (for research travel)
Arts & Sciences, Columbia University
- 2018 Lenfest Junior Faculty Development Grant, Fall (for conference travel)
Arts & Sciences, Columbia University

- 2015 Frances Blanshard Prize for most distinguished dissertation in History of Art Yale University
- 2013–14 Newcombe Doctoral Dissertation Fellowship
Woodrow Wilson Foundation
- Mellon/ACLS Completion Fellowship
(declined)
- Research Support Grant
Paul Mellon Centre for Studies in British Art, London, UK
- 2010–13 Paul Mellon Fellowship
Center for Advanced Study in the Visual Arts (CASVA), National Gallery of Art, Washington, D.C.
- 2010–11 Robert R. Wark Fellowship
Henry E. Huntington Library, San Marino, CA
- Paula Backscheider Archival Fellowship
American Society for Eighteenth-Century Studies
- Graduate Student Summer Fellowship
Lewis Walpole Library, Farmington, CT
- Research Support Grant
Paul Mellon Centre for Studies in British Art, London, UK
- 2009 Summer Traveling Grant
Paul Mellon Centre for Studies in British Art, London, UK
- 2005–6 Kress Curatorial Fellowship
Tate Britain Gallery, London, UK
- 2004–5 Thouron Award
University of Pennsylvania
- 2004 David M. Robb Prize in History of Art
University of Pennsylvania

EXHIBITIONS CURATED

- 2014 [Co-curator, with Esther Chadwick and Cyra Levenson. *Figures of Empire: Slavery and Portraiture in Eighteenth-Century Atlantic Britain*, Yale Center for British Art, New Haven, CT, October 2–December 14.](#)

CONFERENCES ORGANIZED AND SESSIONS CHAIRED

- 2020 Co-Organizer and Chair, with Esther Chadwick, “Past & Present: Britain and the Social History of Art,” College Art Association Annual Meeting, Chicago, IL, 13 February.
- 2019 Co-Organizer, with Eleonora Pistis. *Picture, Structure, Land: New Directions in British Art and Architecture, 1550-1850*, Department of Art History and Archaeology, Columbia University, New York, NY, 3 May.
- Speakers: Christy Anderson, Douglas Fordham, Sylvia Houghteling, Matthew Hunter, Emily Mann, Romita Ray, Matthew Reeve, Christine Stevenson

PRESENTATIONS

Invited Talks and Keynotes

- 2026 “City of the Gallows: Art and Execution in Eighteenth-Century London,” British Studies Colloquium, Yale University, September 24. (Scheduled)
- 2026 “Uncertain Signs: William Hunter and the Origins of Forensic Medicine,” Meeting of the Grand Rounds Series, the New York City Office of Chief Medical Examiner, April 30. (Scheduled)
- 2026 “Thinking Through the Women: Objects and Subjects in William Hunter’s *Anatomy of the Human Gravid Uterus*,” Visual Culture Colloquium, Bryn Mawr College, April 22. (Scheduled)
- 2025 “William Hunter’s *Anatomy of the Human Gravid Uterus*,” Meeting of the Grand Rounds Series, the New York City Office of Chief Medical Examiner, January 30.
- 2023 “Joseph Wright’s Dying Bird,” New Directions in Art History Lecture, Harvard University, Department of History of Art and Architecture, April 13.
- 2023 “William Hogarth’s *Industry and Idleness*: Plate 6 (1747),” A Symposium to celebrate Mark Hallett’s Directorship of the Paul Mellon Centre for Studies in British Art (2012-2023), Paul Mellon Centre for Studies in British Art, London, March 14.
- 2022 “Bodies of Instruction,” Respondent: Mary Fissell, Objects, Images and Spaces of Health Working Group, Consortium for History of Science, Technology and Medicine, December 9.
- 2021 Keynote, Itinerant Image: Printmaking Between Art and Science in Enlightenment Britain, School of Art History, University of St Andrews, St Andrews, Scotland, August 12-13 (withdrew due to COVID-19).
- 2020 “The Image of Punishment in Eighteenth-Century Britain,” Respondent: Christopher Leslie Brown, University Seminar on British History, Columbia University, New York, NY, October 6.

- 2019 Keynote, “Meat and Bones: Topographies of Violence in Hogarth’s *Four Stages of Cruelty*,” *Hogarth’s Moral Geography*, Sir John Soane’s Museum and the Paul Mellon Centre, London, UK, November 5.
- 2019 “Hogarth: Cruelty and Crime,” The Morgan Library & Museum, New York, NY, September 12.
- 2018 “Making Moral Subjects: The Image and Spectacle of Punishment in Hogarth’s ‘Popular’ Prints,” Center for the Humanities, Boston University, Boston, MA, December 6.
- 2018 “Educating the Vulgar Eye: Classed Vision and Criminal Punishment in Hogarth’s Art,” University Seminar on Eighteenth-Century European Culture, Columbia University, New York, NY, March 29.
- 2017 “On Not Belonging in the Eighteenth Century,” *Belonging in the Nineteenth Century*, Nineteenth-Century Studies Group, Department of English/Rutgers British Studies Center, Rutgers University, New Brunswick, NJ, November 17.
- 2016 “Seeing Death Properly: Exhibitions and Executions in Eighteenth-Century London,” Rewald Seminar, The Graduate Center, City University of New York, New York, NY, November 29.
- 2013 “Hanged, Quartered, and Drawn: Visual Cultures of the Criminal Body from Tyburn to the Academy,” Early Modern Seminar, Courtauld Institute of Art, London, UK, November 25.
- 2012 “Criminal and Martyr: The Case of Thomas Banks’s *Anatomical Crucifixion*,” Shoptalk 183, Center for Advanced Study in the Visual Arts, Washington, D.C., December 6.
- 2009 “Class, Criminality, and the ‘Image of Death’ in Hogarth’s *Four Stages of Cruelty*,” Cultural History Workshop, Cambridge University, Cambridge, UK, May 13.

Filmed Public Lectures

- 2021 [“Pleasure and Violence: Hogarth’s *Four Stages of Cruelty*” \(30 min\).
Artist in Focus, Paul Mellon Centre, London, UK, April 29.](#)
- 2021 [“London Lives: Hogarth’s *Industry and Idleness*” \(30 min\).
Artist in Focus, Paul Mellon Centre, London, UK, April 22.](#)

Conferences, Symposia, and Roundtables

- 2026 “Thinking Through the Women: Objects and Subjects in William Hunter’s *Anatomy of the Human Gravid Uterus*,” American Society for Eighteenth-Century Studies Annual Meeting, Philadelphia, PA, April 9.
- 2026 “Taken from Life: Hunter, Rymsdyck, and the Anatomical Portrait,” College Art Association Annual Meeting, Chicago, IL, February 19.

- 2023 Moderator, “Nursing and Nationhood,” Feminist Art History Conference, American University, Washington, DC, 30 September.
- 2023 “Manners of Viewing: Paint, Print, and the Spectacle of Death,” Paintings, Peepshows, and Porcupines: Exhibitions in London, 1775-1851, Huntington Library, San Marino, CA, September 22.
- 2021 “Artist in Focus: William Hogarth,” Zoom webinar, co-led with Mark Hallett, John Law, and Elizabeth Robles, Paul Mellon Centre, London, UK, May 20.
- 2021 “‘An Affair Not Accounted For and Probably Never Will:’ William Hunter’s ‘theory’ of generation,” Beauty, Sexuality, Selection, Clark Art Institute, Williamstown, MA, May 14-15 (withdrew due to COVID-19).
- 2021 “Britain, Empire, and Execution in the ‘Long’ 18th Century,” College Art Association Annual Meeting, Chicago, IL. February 12.
- 2021 “William Hunter’s Bedside Manner,” Seventh Feminist Art History Conference, American University, Washington, D.C., September 24-26 (withdrew due to COVID-19).
- 2019 Panelist, Opening conversation for the exhibition *William Hunter and the Anatomy of the Modern Museum*, Yale Center for British Art, New Haven, CT, February 20.
- 2018 “Of Sitters and Subjects: William Hunter and the Anatomical Portrait,” Portraiture and Biography, National Portrait Gallery, London, UK, November 29.
- 2018 Panelist, “The History of Studying Eighteenth-Century Art,” HECAA (Historians of Eighteenth-Century Art and Architecture) at 25, Southern Methodist University, Dallas, TX, November 1.
- 2018 Panelist, Roundtable in honor of Mary D. Sheriff, Southeastern American Society for Eighteenth-Century Studies, Orlando, FL, March 24.
- 2018 “Street Theater: ‘Vulgar’ Visualities from Tyburn Tree to the Newgate Drop,” American Society for Eighteenth-Century Studies Annual Meeting, Orlando, FL, March 23.
- 2016 “‘To Effect the Most Stony Heart:’ Art and Execution in Hogarth’s London,” Making Britain Modern, Courtauld Institute of Art, London, UK, July 2.
- 2016 “The Sheriff’s Picture Frame: Art and Execution in Eighteenth-Century Britain,” American Society for Eighteenth-Century Studies Annual Meeting, Pittsburgh, PA, March 31.
- 2014 Co-presented with Esther Chadwick, “Figures of Empire: Portraiture and Slavery at the Yale Center for British Art,” Understanding British Portraits, National Portrait Gallery, London, UK, November 26.

- 2014 “Scalpel to Burin: A Brief Material History of William Hunter's *Anatomy of the Human Gravid Uterus*,” The Visual Culture of Medicine and Its Objects, Georgetown University, Washington, D.C., September 23.
- 2014 “‘A Necessary Inhumanity:’ William Hunter’s Criminal Écorchés,” The Sculpture of the Écorché, Henry Moore Institute, Leeds, UK, June 7.
- 2014 “Tyburn’s Docile Bodies: Criminal Anatomies in Eighteenth-Century London,” American Society for Eighteenth-Century Studies Annual Meeting, Williamsburg, VA, March 22.
- 2014 “Objects of Terror: The Image and Spectacle of Punishment in Hogarth’s London,” College Art Association Annual Meeting, Chicago, IL, February 15.
- 2010 “Bringing India to the British: The Making and Marketing of British India, 1770-1800,” College Art Association Annual Meeting, Chicago, IL, February 13.
- 2007 “Abolition into Art? Reconsidering George Morland’s *Slave Trade* and *African Hospitality*,” The Iconography of Slavery in Europe, 1500-1800, The Warburg Institute, London, UK, November 24.

Graduate Seminars

- 2024 Co-leader, with Stacey Sloboda, of one-day graduate seminar, “Drawing in Eighteenth-Century London: Academies and Entrepreneurs,” at the Morgan Library, New York, April 19.
- 2020 Co-leader, with Amelia Rauser, Laura Engel, and Carolyn Day, of one-day graduate seminar in connection with the exhibition *Artful Nature: Fashion and Theatricality, 1770-1830* at the Lewis Walpole Library, Farmington, CT, February 7.

Organized Events and Other Presentations

- 2026 Featured Lecture for Days on Campus (DOC), “An Introduction to 19th-Century Art,” Columbia University, April 19.
- 2026 Respondent, Douglas Fordham, “Joseph Wright of Derby and the Metaphysical Image,” Eighteenth-Century Seminar, Newberry Library, Chicago, IL, February 20.
- 2024 Chair, Book Launch for Emily Bloom, *I Cannot Control Everything Forever: A Memoir of Motherhood, Science and Art* (Panelists: Rachel Adams, Sayantani DasGupta, Randi Epstein), The Heyman Center, Columbia University, October 1.
- 2024 Respondent, Stephanie O’Rourke, “How to Scale a Volcano,” Extractive Media Working Group, Center for Comparative Media, Columbia University, April 24.
- 2024 Panelist, Core Faculty Roundtable on Academic Integrity in the Classroom, Center for the Core Curriculum, Columbia University, February 29.
- 2023 Family Days, Columbia College Lecture, “The Core Curriculum: Art Humanities,” Columbia University, October 13.

- 2019 “Portraiture at the Margins,” Evening at Avery: British Portraiture, Avery Architectural and Fine Arts Library, Columbia University, New York, NY, April 4.
- 2019 Panelist, “Pedagogy Lounge: Inclusive Teaching,” Art History and Archaeology Graduate Association, Columbia University, New York, NY, March 13.
- 2018 “Of Sitters and Subjects: William Hunter and the Anatomical Portrait,” Faculty Presentation, Graduate Student Colloquium, Columbia University, New York, NY, May 10.
- 2018 Speaker, Study Day in connection with the exhibition “Captive Bodies: British Prisons, 1750-1900,” Yale Center for British Art, New Haven, CT, September 21.
- 2018 “Of Sitters and Subjects: British Portraiture of the 18th Century,” AHISGR8028: Changing Faces: Portraiture in Africa, Asia, the Near East, and Beyond (Prof. Robert Harrist), Columbia University, November 9.
- 2018 Panelist, A Symposium on Art and Justice, Phi Beta Kappa, Middle Atlantic District, Fordham University, Lincoln Center Campus, New York, NY, October 17.
- 2017 “From Ideas to Projection: Course Design in Art History,” Department of Art History and Archaeology and Center for Teaching and Learning, Columbia University, New York, NY, April 19.
- 2014 Breakout Session Leader, Visualizing Slavery and British Culture in the Eighteenth Century, Yale University, New Haven, CT, November 7-8.

WORKING GROUPS

Childbirth Technologies Working Group

Project Directors: Jessica Dandona; Devon Golaszewski
Member since Fall 2023.

Objects, Images and Spaces of Health Working Group

Sponsor: Consortium for History of Science, Technology and Medicine
Project Directors: Jack Hartnell, Elaine Leong
Member since Spring 2022.

Motherhood and Technology Working Group

Sponsor: Center for the Study of Social Difference, Columbia University
Project Directors: Rishi Goyal, Arden Hegele
Member since Fall 2020.

COURSES TAUGHT

Columbia University, New York, NY (2016–)

Core Curriculum

HUMA UN1121 Art Humanities

Undergraduate Lectures

AHIS UN2400 19th-Century Art in Europe

AHIS UN2412 18th-Century Art in Europe [with Frédérique Baumgartner]

AHIS UN2420 Art in Britain: Holbein to Shonibare

Undergraduate Seminars

AHIS UN3000 Major's Colloquium

Graduate Seminars

AHIS GR8434 Art and the British Empire

AHIS GR8436 The Global Print, 1600-1900

AHIS GR8479 Problems in British Art

AHIS GR8496 Art History and the Archive

Yale University, New Haven, CT (2015–2016)

HSAR701A Art and Punishment

Cheshire Correctional Institution, Cheshire, CT (2007–2008)

Introduction to the History of Art (Volunteer Instructor)

ADVISING / SUPERVISION

All at Columbia University unless otherwise indicated.

Doctoral Dissertation Sponsor, Primary Advisor

Rachel Himes, “Black Luxuries: Race, Slavery, and Abolition in French Decorative Art, 1794-1848.” (In progress)

Zoë Dostal, “Rope, Linen, Thread: Gender, Labor, and the Textile Industry in Eighteenth-Century British Art,” March 2024. Committee: Jonathan Crary (Chair); Adam Eaker; Sylvia Houghteling, Elizabeth Hutchinson.

Doctoral Dissertation Chair

Heather Woolley, “‘Marvelous Economy’: The Veil of Veronica and the Reproduction of the Faith in Nineteenth-Century France.” December 2025. Advisor: Jonathan Crary.

Kalyani Ramachandran, “The Buddhist Art of Phanigiri: Innovation and Ideology in the Riverine Deccan, ca. 1st–4th centuries CE.” May 2025. Advisor: Vidya Deheija.

Katherine Fein, “The Garb of Nature: Art, Nudity, and Ecology in the Nineteenth-Century United States.” April 2024. Advisor: Elizabeth Hutchinson.

Tara Kuruvilla, “‘Disjecta Membra:’ The Fragmentation of the India Museum and the Colonial Construction of Knowledge over the Long Nineteenth Century,” September 2023. Advisor: Vidya Dehejia.

Rozemarijn Landsman, “The Subtlety of Jan van der Heyden’s Bricks: Art, Technology, and the City,” March 2023. Advisor: David Freedberg.

Doctoral Dissertation Committee Member

Ashley Williams, “Unfree Artists on the Borders of U.S. Empire, 1850-1930,” March 2026. Advisor: Elizabeth Hutchinson.

Oluremi Onabanjo, “Seeing Bahia: On the Limits of Photographic Representation in Black Brazil, 1835–1977,” February 2025. Advisor: Zoë Strother.

Sophia Merkin, “Co-collecting Tapa: Redefining Robert Louis Stevenson’s Collection of Barkcloth in Samoa and Beyond, 1888-1894,” March 2024. Advisor: Zoë Strother.

Susanna Blair, “Constantin Guys and the Modern Newspaper, 1840-1870,” September 2022. Advisor: Jonathan Crary.

Brigid von Preussen, “Manufacturing Classicism: Reproduction and Authorship in Late Georgian Britain,” September 2020. Advisor: Anne Higonnet.

Charles Kang, “Before the Reality Effect: Wax Representations in Eighteenth-Century France,” April 2020. Advisor: Anne Higonnet.

Margot Bernstein, “Carmontelle’s Profile Pictures and the Things that Made Them Modern,” January 2020. Advisor: Anne Higonnet.

Caitlin Meehye Beach, “Sculpture, Slavery, and Commerce in the Nineteenth-Century Atlantic World,” February 2018. Advisor: Elizabeth Hutchinson.

Siddhartha Shah, “Ornamenting the Raj: Opulence and Spectacle in Victorian India,” December 2018. Advisors: Vidya Dehejia and Anne Higonnet.

Alexandra Helprin, “The Sheremetevs and the Argunovs: Art, Serfdom, and Enlightenment in Eighteenth-Century Russia,” February 2017. Advisor: Anne Higonnet.

Doctoral Dissertation Proposal Committee Member

Julia Carabatsos, “Album Logic: Accumulating and Arranging America in Late Nineteenth-Century Art,” September 2025. Advisor: Elizabeth Hutchinson.

Heather Nickels, “Living and Working in a Place Without Race: African American Artists in Europe, ca. 1800-1950,” September 2025. Advisor: Kellie Jones.

Jennifer Harley, “Earth Matter: Black Artists, Landscape, and Social Ecology,” September 2025. Advisor: Kellie Jones.

Brandon Agosto, "Peripatetic Surfaces: Mural Painting and Transformative Practices at El Tajín, Veracruz," October 2024. Advisor: Lisa Trever.

Alyse Muller, "Between Land and Sea: French Maritime Imagery in the Long Eighteenth Century," October 2021. Advisor: Anne Higonnet.

Natalie McCann, "Renaissance and Baroque Paintings of Women Writers," March 2020. Advisor: Diane Bodart.

Kathryn Brenna Kremnitzer. "Manet's Watercolors: Transition and Translation in the 1860s," September 2017. Advisor: Anne Higonnet.

Alexander Niedbala. "Penal Aesthetics in the United States, 1950-1985," March 2017. Advisor: Barry Bergdoll.

Oral Examiner

Rhea Stark, Field: "Orientalisms: Britain, France, and the Ottoman Empire in the Long Nineteenth Century," Spring 2026. (Scheduled)

Julia Carabatsos, Field: "British Art, 1700-1900," Spring 2025.

Heather Nickels, Field: "Representations of Race and Blackness in European Art, 1700-1900," Spring 2025.

Brandon Agosto, Field: "Archaeology, Archives, and Colonialisms," Spring 2024.

Rachel Himes, Field: "Nineteenth-Century British and French Art," Spring 2023.

Ashley Williams, Field: "Nineteenth-Century British and French Art," Spring 2022.

Alyse Muller, Field: "European Visual Culture and Empire in the Eighteenth Century," Spring 2021.

Kalyani Ramachandran, Field: "British Art, 1700-1900," Spring 2021.

Oluremi Onabanjo, Field: "Nineteenth-Century Art and Visual Culture," Spring 2021.

Zoë Dostal, Field: "Eighteenth-Century British Art," Spring 2020.

Mateusz Mayer, Field: "British Art, 1600-1800," Spring 2020.

Katherine Fein, Field: "Eighteenth-Century British Art," Spring 2020.

Heather Woolley, Field: "Nineteenth-Century Art," Spring 2019.

Natalie McCann, Field: "British Art, 1500-1700," Spring 2019.

Tara Kuruvilla, Field: "Art of Colonial South Asia," Spring 2018.

Kathryn Kremnitzer, Field: "Works on Paper, 1700-1900," Spring 2017.

M.A. Qualifying Papers (Second Reader)

Mitra Kazemi, “When Mihrabs Become Mobile: An Isfahani Prayer Niche in New York,” Fall 2024.

Rhea Stark, “From Neo-Moorish to Neo-Latin: America’s ‘Cathedral Synagogue’ and the Aesthetic Identifications of Reform Jewry,” Fall 2024.

Katherine Fein, “The Sense of Nearness in Harriet Hosmer’s *Clasped Hands*,” Fall 2018.

Natalie McCann, “Race, Portraiture, and Early Modern Prints: Frans Crabbe van Espleghem’s Depiction of a Black Man,” Fall 2018.

Sophia Merkin, “Colonialisms Past and Present: The Prints of Marian Maguire,” Spring 2018.

Olivia Clemens, “Christianity, Race, and British Anxiety in Persia: Caricature in James Morier’s *Journey through Persia*,” Spring 2017.

Eric Wong, “Kiyochika’s 93 *Famous Places of Tokyo* (1876-1881): Influences and Connections to the West,” Spring 2017.

M.A. Thesis Sponsor

Marlis Flinn, “Mildred Anne Butler: Politics and Gender in the Irish Countryside,” Spring 2023.

Yusang Shi, “Intertwined Aesthetics: Orientalism in Frederic Leighton’s Paintings,” Spring 2020.

M.A. Thesis Second Reader

Victoria Hazell, “Nicolas-Antoine Taunay’s Picturesque Brazilian Landscapes,” Spring 2025.

Undergraduate Thesis Sponsor

Ricardo Mercado Ruiz, “*Tierra Y Patria*: The Landscape Paintings of Jose Maria Velasco and Mexican Nation Building,” Spring 2022.

Octavia Young, “Re-Assembling the Collective in *The Adoration of the Magi* (1890) and *The Last Judgement* (1897),” Spring 2021.

Owen Monroe, “Gospel and Gossip: Francis Frith’s Photography Books of the Rhine and of Hastings,” Spring 2020.

Undergraduate Supervisor, Laidlaw Summer Research Project

Deborah Sofia Moreno Ornelas, “Decoloniality and Art? The Annenberg Collection at the Metropolitan Museum of Art as a Case Study,” Summer 2021.

SERVICE

Department of Art History and Archaeology, Columbia University

Departmental Committees

Art Hum Steering Committee (2018)
Bettman Lecture Series, Faculty Co-organizer (2018–2020)
Frick Selection Committee (2016–7; 2021–2022)
Media Center Committee (2017–2018; 2022–2024)
Mellon Postdoctoral Fellowship Selection Committee (2017–2018; 2019–2020)
PhD Admissions Committee (2021)
Space and Planning Committee (2025–present)

Search Committees

For Barbara Stoler Miller Assistant Professorship in Indian and South Asian Art (2022)
For Lisa and Bernard Selz Professorship in Pre-Columbian Art and Archaeology (2018)

Other

Art X Social Justice, Faculty Advisor (2019–2022)

Core Curriculum, Columbia University

Core Curriculum and AI Working Group, Member (Spring 2026)
Core Curriculum Summer Retreat, Sabancı University, Istanbul, Turkey (August 2024)
Art Humanities Briefing, “David, Kauffman, and Goya” (2019; 2020; 2021; 2023; 2024)
Art Humanities Briefing, “Goya” (2016; 2017)

Graduate School of Arts & Sciences, Columbia University

Junior Faculty Advisory Board, Member (2018–2020; 2024–)
PPC Childcare Committee, Member (2019–2020)

Italian Academy, Columbia University

Faculty Advisory Committee for the Fellowship Program, Member (2025–26)

Referee

Art History
British Art Studies
Journal18: A Journal of Eighteenth-Century Art and Culture

Professional Organizations

Historians of British Art, Treasurer and Membership Chair (2019–2021)

INSTITUTIONAL MEMBERSHIPS

American Society for Eighteenth-Century Studies
College Art Association
Historians of British Art
Historians of Eighteenth-Century Art and Architecture