

PAUL DURO

Department of Art and Art History | University of Rochester | 514 Morey Hall | Rochester
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EDUCATION

- PhD University of Essex, UK, 1984. Dissertation: *The Copy in Nineteenth-Century French Painting*.
M.A. University of Essex, UK, 1980. Dissertation: *The Political Application of State Patronage in Second-Empire France*.
B.A. (Hons) University of Essex, UK, History and Theory of Art, 1978.

RESEARCH INTERESTS

Parergon–Fragment–Detail; Imitation Studies; Frame Theory; History Painting; Cultural Contact; Rococo Ornamentation.

PROFESSIONAL EXPERIENCE

University of Rochester, NY: Professor of Art and Art History/Visual and Cultural Studies, 2000 – (Chair of Department, 2000-06; Interim Director, Visual and Cultural Studies, fall 2012; Interim Chair, spring 2013; Interim Chair, fall 2017). Professor Emeritus 2021.

Australian National University, Canberra, Australia: Reader in Art History, 1998-1999; Head of Department, 1997-98; Senior Lecturer in Art History, 1995-97; Lecturer in Art History, 1989-95.

University of Northumbria at Newcastle (formerly Newcastle Polytechnic), UK: Associate Senior Lecturer in Art History, 1984-88.

BOOKS

Theorizing Imitation in the Visual Arts: Global Contexts. Edited with an introduction. pp. 238, Wiley-Blackwell, 2015.

The Academy and the Limits of Painting in Seventeenth-Century France. Cambridge Studies in New Art History and Criticism. pp. 300 + 80 illustrations, Cambridge University Press, 1997.

The Rhetoric of the Frame: Essays on the Boundaries of the Artwork. Edited with an introduction and contributing essay, Cambridge Studies in New Art History and Criticism. pp. 322 + 68 illustrations. Cambridge University Press, hardback and soft cover, 1996.

Essential Art History (co-author). pp. 311. Bloomsbury, London, hardcover 1992, paperback 1993, new format paperback, 1994. Japanese translation *Bijutsu-shi no Jiten*, pp. 419, trans. Yoshimune Nakamori and Tadashi Shimizu, Toshindo, Tokyo, 1998.

JOURNAL ARTICLES AND BOOK CHAPTERS

- ‘Frame: Border, Boundary, Limit,’ in Geraldine A. Johnson (ed.), *A Companion to the Theories and Methods of Art History* (Wiley-Blackwell), forthcoming.
- ‘From Nature? The Critical Landscapes of Poussin and Cézanne,’ in Jonathan Bordo and Blake Fitzpatrick (eds), *Critical Topographies* (Montreal University Press), in press.
- ‘What is a Parergon?’ *Journal of Aesthetics and Art Criticism*, 77:1 (Winter 2019), 23-33.
- ‘Diderot and the Destination of Art,’ *Word and Image*, 33:2 (2017), 158-69.
- ‘Transculturality and the Framing of Contemporary Art,’ trans. Weiping Tang, *Meiyu Xuekan* (Journal of Aesthetic Education, China), 6:6 (2015), 11-18.
- Theorizing Imitation in a Global Context*. Edited with introduction. *Art History* special issue, 37:4 (2014), 597-825; editor’s introduction 607-27.
- ‘The Return to the Origin: Heidegger’s Journey to Greece’ (revised), trans. Yang Zhan, *Meiyu Xuekan* (Journal of Aesthetic Education, China), 5:1 (2014), 23-34.
- ‘Observations on the Burkean Sublime,’ *Word and Image*, 29:1 (January-March, 2013), 40-58.
- ‘A Disturbance of Memory: Travel, Recollection, and the Experience of Place,’ Anne Teresa Demo and Brad Vivian (eds.), *Rhetoric, Remembrance, and Visual Form: Sighting Memory* (Routledge, 2012), 49-66.
- ‘Great and Noble Ideas of the Moral Kind: Joseph Wright of Derby and the Scientific Sublime,’ *Art History*, 33:4 (2010), 660-679.
- ‘The Surest Measure of Perfection: Approaches to Imitation in C17 Art and Theory,’ *Word and Image*, 25:4 (2009), 363-83.
- ‘The Return to the Origin: Heidegger’s Journey to Greece’ *Art Journal*, 66:3 (2007), 88-101.
- ‘Imitation and Authority: The Creation of the Academic Canon in French Art, 1648-1870,’ in Anna Brzyski (ed.), *Partisan Canons* (Duke University Press, 2007), 95-113.
- ‘Giving Up On History: The Hierarchy of Genres in Early Nineteenth-Century French Painting,’ in *About Stephen Bann* (London: Blackwell, 2006), 117-39.
- Interview published in Margaret Dikovitskaya, *Visual Culture: the Study of the Visual After the Cultural Turn* (Cambridge, Mass.: MIT Press, 2005), 147-53.
- ‘Giving Up On History: The Hierarchy of Genres in Early Nineteenth-Century French Painting,’ *Art History*, 28:5 (2005), 689-711.

- ‘Academic Theory 1550-1800,’ in Paul Smith and Caroline Wilde (eds.), *A Companion to Art Theory* (London: Blackwell, 2002), 88-103.
- ‘The Lure of Rome: the Academic Copy and the Académie de France à Rome,’ in Rafael Cardosa Denis and Colin Trodd, eds., *Art and the Academy in the Nineteenth Century* (Manchester University Press, 2000), 133-49.
- ‘History Painting,’ ‘Picturesque,’ ‘Royal Academy of the Arts,’ ‘Sister Arts,’ ‘J.M.W. Turner,’ ‘Wright of Derby,’ in Iain McCalman (ed.), *The Age of Romanticism and Revolution: An Oxford Companion to British Culture* (Oxford University Press, 1999).
- ‘Picturing Eden,’ *artonview*, 13 (Autumn, 1998), National Gallery of Australia, 10-15.
- ‘Inscribing Authority: The Constitution of the Academic Discourse on Painting in Seventeenth-Century France,’ *Australian Journal of Art*, 13 (1996), 37-55.
- ‘Académie royale de peinture et de sculpture,’ ‘Académie des beaux-arts,’ ‘Morceau de réception,’ ‘Copy,’ and ‘Art Education in France,’ in the *Grove Dictionary of Art* (London: Macmillan, 1996).
- ‘Art Institutions: Academies, Exhibitions, Art Training and Museums,’ in Shearer West (ed.), *Bloomsbury Guide to Art* (London: Bloomsbury, 1996), 84-95.
- 137 entries (co-authored) in Shearer West (ed.), *Bloomsbury Guide to Art* (London: Bloomsbury, 1996).
- Fine art entries, approx. 30,000 words (co-authored with Michael Greenhalgh) in Kenneth McLeish (ed.), *Bloomsbury Guide to Human Thought* (London: Bloomsbury, 1993).
- ‘Une impulsion vigoureuse aux travaux d’art: la création du musée des Copies,’ *Les Collections: Fables et Programmes, Amphion 5* (Paris; Champ Vallon, 1993), 283-8.
- Perspectives on Academic Art*, edited with introduction and contributing essay, ‘Collected Papers of the Art Association of Australia,’ vol. 3 (Canberra, 1991), 71pp.
- ‘Painting in Plato’s Cave: Postmodernism and Imitation,’ *Art Monthly Australia*, 34 (1990), 13-15.
- ‘Marat, Charlotte Corday and the Assassination of History,’ *Australian Journal of Art*, 8 (1989-90), 123-32.
- ‘Copyists in the Louvre in the Middle Decades of the Nineteenth Century,’ *Gazette des Beaux Arts*, 111 (1988), 249-54.
- ‘Un Livre Ouvert à l’Instruction: Study Museums in Nineteenth Century Paris,’ *Oxford Art Journal*, 10:1 (1987), 44-58.
- ‘Le Musée des Copies de Charles Blanc à l’aube de la III^e République: Catalogue,’ *Bulletin de la Société, de l’histoire de l’art français*, année 1985, (1987), 283-313.
- ‘The “Demoiselles à Copier” in the Second Empire,’ *Woman’s Art Journal*, 7:1 (1986), 1-7.
- ‘Les Elèves de Delacroix au Musée du Louvre,’ *Archives de l’Art français*, 26 (1984), 259-65.
- Translation with introduction, Michel Thévoz, ‘Painting and Ideology: A Commentary on a Painting by Charles Gleyre,’ *Block 6* (1982), 22-36.

REVIEWS

- Objects in Frames: Displaying Modern Collectibles in Early Modern China and Europe*, by Anna Grasskamp, *Art History*, 44/4 (2021),
- Frame Work: Honour and Ornament in Italian Renaissance Art*, by Alison Wright, *Art History*, vol. 43/1 (February 2020), 221-25.
- Becoming Property: Art, Theory and Law in Early Modern France* by Katie Scott, *Journal 18* (September 2019), <http://www.journal18.org/4128>.
- Modern Painters, Old Masters. The Art of Imitation from the Pre-Raphaelites to the First World War* by Elizabeth Prettejohn, *Art History*, vol. 41, (September 2018), 780-83.
- The Sovereign Artist: Charles Le Brun and the Image of Louis XIV*, by Wolf Burchard, *Journal 18*, (November 2017), <http://www.journal18.org/2323>.
- The Culture of the Copy: Striking Likenesses, Unreasonable Facsimiles*, by Hillel Schwartz, *Visual Resources*, 33:3-4 (2017), 423-30.
- Sacred Shock: Framing Visual Experience in Byzantium*, by Glenn Peers, *caa.reviews* (2012).
- Conflicting Visions: War and Visual Culture in Britain and France 1700-1830*, edited by John Bonehill and Geoff Quilley; and *Joan of Arc in French Art and Culture (1700-1855). From Satire to Sanctity*, by Nora M. Heimann, *Eighteenth-Century Current Bibliography*, 31/32 (2009).
- Titian and Tragic Painting*, by Thomas Puttfarcken, *Art Bulletin*, 88:4, (2006), 777-9.
- Pictorial Composition from Medieval to Modern Art*, edited by Paul Taylor and François Quiviger; and *The Discovery of Pictorial Composition*, by Thomas Puttfarcken, *Oxford Art Journal*, 2003, 26:1, 153-6.
- Modernism Relocated*, by John C. Welchman, *Art Monthly Australia* (1995), 26-7.
- Derrida: A Critical Reader*, by David Wood [ed.], *Philosophy and Literature*, 1994, 18:1, 145-6.
- Painting from Bologna 1550-1750*, ex. cat., *Art Monthly Australia* (1993), 27-8.
- Monet: The Colour of Time*, by Virginia Spate, *Art Monthly Australia* (1992), 25.
- Interpreting Contemporary Art*, edited by Stephen Bann and William Allen, *Art Monthly Australia* (1991), 24.
- Retaining the Original* (National Gallery of Art, Washington), *Art History*, 1991, 14:2, 294-300.
- Past and Present in Art and Taste*, by Francis Haskell, *Art History*, 1988, 11:4, 577-81.

CONFERENCE PAPERS, CONVENINGS, VISITING LECTURES (SELECTED)

- “History Painting and the Academies of London and Paris”: *Art Academies: Europe and the Americas, c. 1600 – 1900*, Peter Lukehart, Ulrich Pfisterer, Oscar E. Vázquez, Seminar Leaders; Zentralinstitut für Kunstgeschichte, München and CASVA, National Gallery of Art, Washington, DC, 2022.
- ‘Framing the Spaces of Art: Some Anglo-American Examples’ (Keynote Address), *Cadres et espaces dans le monde anglophone: Strategies d’appropriation et d’affranchissement* conference, Strasbourg, France, Oct 15-16, 2021.
- ‘Detail, Attribute, Parergon,’ Lecture, Daemen College, Buffalo, NY, Nov 1, 2018.
- ‘On the Margins of the Rococo,’ Work-in Progress Seminar, Humanities Center, University of Rochester, NY, January 26, 2017.
- ‘Diderot and the Destination of Art,’ Visiting Fellow Public Lecture, Trent University, March 10, 2016.
- ‘Parergonality and the Limits of Contemporary Art,’ Visiting Fellow Seminar, Trent University, November 19, 2015.
- ‘The Critical Landscapes of Poussin and Cézanne,’ Critical Topography Conference, Trent and Ryerson Universities, May 20-22, 2015.
- ‘Masterpeices from the Ecole des Beaux-Arts, Paris,’ Baker Museum, Artis–Naples, FL, April 2, 2015.
- (Keynote), ‘Think Globally, Frame Locally? Situating the Artwork in a Global Context,’ *Transcultural Framing(s): Materials and Metaphors* conference; Universität Heidelberg, Germany, Oct 31-Nov 2, 2014.
- ‘Painting Gods and Heroes: Making Painters 1648-1914. Oklahoma City Museum of Art. July 17, 2014.
- ‘Rhetoric of the Frame,’ Nanjing University, Nanjing, China. May 2013.
- ‘Border/Boundary/Frame,’ Hangzhou Normal University, Hangzhou, China. May 2013.
- ‘Diderot and the Paradox of History Painting,’ Association of Art Historians Annual Conference, Reading, UK. April 2013.
- (Co-organizer and Panel Chair), *Mimesis Now*, April 5-7, 2012. University of Rochester, NY.
- ‘Patterns of Attention: Looking for Meaning in the Visual Arts’ (keynote), Art History Association, SUNY Geneseo, NY. April, 2011.
- (Session co-convener), ‘Imitation, Copy, Reproduction, Replication, Repetition, and Appropriation,’ College Art Association Annual Conference, New York, NY. 2011.
- ‘Repetition, Emulation, and Innovation,’ University of California at Riverside/California Institute of Technology. January 21-22, 2011.
- ‘Framing Painting: some instances of visual/verbal relations in C16 and C17 art and theory,’ College Art Association Annual Conference. Chicago, 2010.
- ‘Icons, Imitation, and the Internet,’ Phelps Colloquium Lecture, University of Rochester, NY. March 2010.
- ‘Mastering the Model: Emulation and Authenticity in the Age of Le Brun,’ College Art Association Annual Conference. Dallas, 2010.
- ‘Response to Stephen Bann,’ *Between History and Narrative: Colloquium in Honor of Hayden White*, University of Rochester. April 2009.
- (Co-organizer and Speaker), *The Authority of the Image* Symposium, Memorial Art Gallery, University of Rochester. Nov 15, 2008.

- ‘Memory and the Experience of Place: Rome 1750-1900,’ *Visible Memories Conference*, Syracuse University. Oct. 2-4, 2008.
- ‘Decoding Repetition: Series, Multiples, Variations, Copies,’ *Déjà Vu? Revealing Repetition in French Masterpieces*, Symposium, Baltimore. Oct. 21-22, 2007.
- ‘Auratic Objects, or Close Encounters of the Disappointing Kind,’ College Art Association Annual Conference. Boston, 2006.
- ‘From Le Style Troubadour to the Painting of Modern Life,’ University of Minnesota, Minneapolis/St Paul. March, 2006.
- ‘History in Painting,’ Memorial Art Gallery, University of Rochester, NY. 2006.
- ‘Homer’s Heroes,’ Public Program Lecture, Dahesh Museum of Art, New York. 2005. (Session convener), ‘Pre-eminent or Moribund? The History of History Painting in Nineteenth-Century France,’ College Art Association Annual Conference. Atlanta, 2005.
- ‘Liberal or Mechanical? Optical Aids in Renaissance Art,’ Optical Society of America Annual Conference, Rochester, NY. 2004.
- ‘Artistic Relations: Reference and Referentiality in Nineteenth-Century French Art Criticism’ *(Re)-Discovering Aesthetics Conference*, University College, Cork. 2004.
- (Panel Chair), ‘Material Uncertainty’ Panel, *Casting Doubt*, Interdisciplinary Graduate Student Conference, University of Rochester. 2003.
- ‘The Order of Imitation: The Pedagogical Copy in Nineteenth-Century France,’ College Art Association Annual Conference. Philadelphia, 2002.
- ‘When the Historical Sense Reigns without Restraint: Nietzsche, the Academic Copy, and the Académie de France à Rome,’ College Art Association Annual Conference. Los Angeles, 1999.
- ‘The Academy, Imitation, and the Avant-Garde: An Incommensurate Paradigm,’ *Cultural Studies and the Millennium* conference, Trent University, Peterborough, Ontario, Canada. 1997.
- ‘Framing Painting: Text and Image in Two Paintings by Poussin,’ Art Association of Australia Annual Conference, Sydney, Australia. 1996.
- ‘Defining the Canon: An Aspect of the Constitution of the Academic Discourse on Painting in Seventeenth-Century France,’ College Art Association Annual Conference. Boston, 1996.
- ‘Framing and the Inscription of Authority,’ *The Site of Theory Symposium*, Trent University, Peterborough, Ontario, Canada. 1996.
- ‘The Ceiling Paintings of Versailles,’ Centre for Modern Cultural Studies, University of Kent, UK. 1996.
- ‘Reading, Rhetoric, Painting: Le Brun and La Tour,’ University of Northumbria at Newcastle, UK. 1996.
- (Convener and Speaker), ‘The Rhetoric of the Frame: A Symposium,’ Humanities Research Centre, ANU, Canberra, Australia. 1994.
- ‘The Constitution of an Academic Discourse on Painting in Seventeenth-Century France,’ Art Association of Australia Annual Conference, Melbourne, Australia. 1994.
- Interview: Daily Telegraph Mirror, Sydney, Australia (on Renoir exhibition at AGNSW, Sydney), October 22, 1994

(Session Chair and Speaker), 'Ideological Structures: The Shape of Art Institutions,' Art Association of Australia Annual Conference, Canberra, Australia. 1991.
Interview: 'Romanticism,' Australian Broadcasting Company (ABC), FM-Stereo, 1990.
(Session Convener), 'Perspectives on Academic Art,' Art Association of Australia Annual Conference, Sydney, Australia, 1990.
'The French Academy of Painting and Sculpture,' Humanities Research Centre, ANU, Canberra, Australia. 1989.
(Session co-convener), 'Academies,' Association of Art Historians Annual Conference, Sheffield Hallam University, Sheffield, UK. 1988.
'Study Museums in Paris in the Nineteenth Century,' Association of Art Historians Annual Conference, Victoria and Albert Museum, London. 1987.
'State Patronage of Artists as Copyists in the Second Empire,' Association of Art Historians Annual Conference, University of Sussex, Brighton, UK. 1986.
'Salon Painting and the Development of Naturalism,' Association of Art Historians Annual Conference, City University, London. 1985.
'The Painters of Modern Life,' Laing Art Gallery, Newcastle upon Tyne, U.K. 1985.
'Le Musée des copies à l'aube de la Troisième République,' Société de l'histoire de l'art français, Musée du Louvre, Paris. 1984.

ACADEMIC AWARDS AND DISTINCTIONS

University of Rochester, Researcher Mobility Travel Grant (USD 5000.00) spring 2017.
Catherine Parr Traill College Visiting Fellow, Trent University, Canada, 2015-2016.
Bridging Fellow, Department of English, University of Rochester, NY, fall 2008.
Summer Fellow, Clark Art Institute, Williamstown, Mass, 2002.
Nomination to Fellowship of the Australian Academy of the Humanities, 1999.
Fellow, Humanities Research Centre, Australian National University, 1998-99.
Getty Summer Institute, University of Rochester, 1998.
Nomination for Vice-Chancellor's Award for Excellence in Teaching, Australian National University, 1996 and 1997.
Faculty Research Grant Scheme, Australian National University, 1996-99.
Publication Subsidy, Australian National University, 1995.
Australian Academy of the Humanities Publication Grant. 1995.
Australian Research Council Research Grant, 1992-95.
Faculties Research Fund, Australian National University, (1989-92)
British Academy Research Grant in the Humanities, 1986.
French Government Research Studentship, 1983.
British Institute in Paris, Nathan Fund, 1980.
Department of Education and Science, U.K. Major State Studentship, 1979-82.
Department of Education and Science, U.K. State Studentship, 1978-79.

PROFESSIONAL ASSOCIATIONS

Association of Art Historians (UK)
College Art Association (USA)

SERVICE TO THE PROFESSION AND UNIVERSITY (SELECTED)

External Reviewer, Department of Art History, SUNY Geneseo, 2019.
Tenure case assessor, Louisiana State University. 2014; Temple University 2018,
University of Cincinnati, 2018.
Outstanding Dissertation Award Committee (Humanities), 2015, 2016, 2018.
Reader, *Art History*. 2010, 2011, 2012, 2013, 2014, 2015, 2017, 2018.
Ad Hoc Tenure Committee, University of Rochester, 2015, 2018.
Humanities Center Executive Committee, University of Rochester, 2015-ongoing.
Reader, *Renaissance Quarterly*, 2018.
Interim Chair, Department of Art and Art History, fall 2017.
Faculty Council, University of Rochester, 2015-16.
Assessor, Killam Fellowship, Canada, 2014.
Reader, *Word and Image*. 2014.
Interim Chair of Department, Art and Art History, University of Rochester. Spring 2013.
Interim Graduate Director, VCS, University of Rochester. Fall 2012.
Assessor, Dissertation Completion Fellowships, ACLS, 2011, 2012, 2013.
Editorial Board, *Art Bulletin*. 2007-11; chair 2010-11.
Assessor, SSHRC, Canada. 2002, 2011.
Assessor, Spruill Fellowship Nominations, University of Rochester, NY. 2011.
Assessor, Australian Research Council. 1995, 2001, 2002, 2004, 2011.
Standing Promotion Committee for the Arts and Humanities. 2008-2011.
Tenure case assessor, Rutgers. 2011.
Reader, Brill Publishers, Amsterdam. 2010.
Art Committee, Memorial Art Gallery, Rochester, NY. 2000-06.
Reader, *Art Journal*. 2008.
Chair, Humanities Project Executive Committee, University of Rochester. 2008-11.
Editorial Board, *(In)Visible Culture*, electronic journal. 2007-present.
Reader, Sage Publications, London. 2007.
Chair, Department of Art and Art History, University of Rochester, NY. 2000-06.
Board Member, Memorial Art Gallery, University of Rochester, NY. 2000-06.
Chair, Search Committee, University of Rochester, NY. 2003, 2004.
Assessor (grant application), University of British Columbia, Canada. 2004.
Reader, *Melbourne Art Journal*. 2002.
Chair, Tenure Committee, University of Rochester, NY. 2001.
Reader, Blackwell Publishers. 2001.
Outside Reviewer, Department of Art History and Theory, University of Otago, NZ.
1998.
Head of Department, Art History, ANU, Canberra, Australia. 1997-98.
Reader, Cambridge University Press. 1997.

Faculty Education Committee, ANU, Canberra, Australia. 1996-99.
Search Committee, Institute of the Arts, ANU, Canberra, Australia. 1991, 1996.
Graduate Adviser, ANU, Canberra, Australia. 1995.
Editorial Board Member, *Australian Journal of Art*. 1995.
Search Committee, ANU, Canberra, Australia. 1991.
Executive Board Member, Art Association of Australia. 1991-93.
External Examiner, Manchester Metropolitan University, UK. 1988-89.

PH.D SUPERVISION AND EXAMINATION COMMITTEES

University of Rochester: Ph.D Supervisions and Examination Committees 2000 :– Ruben Munoz Yepes (VCS, 2017), Abby Glogower (VCS, 2017); Cesare Wright (VCS, 2016); Paula Pinto (VCS, 2016); Justine Alexandra McGee (English, 2014); Rachel Lee (English 2013); Geoffrey Bender (English, 2012); Justin Hannum (English, 2011); Hossein Khosrowjah (VCS, 2010); Randy Innes (VCS, 2008); Stefan B. Forrester (Philosophy, 2008); Kari Michaele Kraus (English, 2006); Michael Williams (VCS, 2005); Lucy Curzon (VCS, 2005); Matt Brower (VCS, 2005); Reni Celeste (VCS, 2003); Tom Hottem (English, 2003); Cyril Reade (VCS, 2003); Hanneke Grootenboer (VCS 2001); Laura Quinn (VCS, 2001).

Australian National University: Ph.D Supervisions 1989-1999 :– Christine O’Hare (Art History); Margaret Bowman (Art History); Helen Topliss (Art History).

Ph.D External Examiner: 1989-present :– Ian Geraghty, University of New South Wales, 2008; Anthony Springford, University of New South Wales, 2004; Jacqueline Strecker, University of Sydney, 1993; Christopher Heathcote, University of Sydney, 1992.

COURSES TAUGHT

University of Rochester (2000 – 2021)

Detail, Fragment, Attribute, Parergon (graduate seminar); Cultural Contact: Artistic Encounters in a Global Context; Frameworks: Space and Place in the Work of Art; Art of the Eighteenth Century; Technologies of Art; Mimesis: Theory and Practice (graduate seminar); Art, Science, and Visual Representation; Rhetoric of the Frame (graduate seminar); Painters of Modern Life; Introduction to Art History; The Sublime (graduate seminar); Age of Baroque; Renaissance Art: Space Narrative, Form; Word and Image (graduate seminar); Pictorial Space: History and Analysis; Aesthetics and Ethics (co-taught graduate seminar); Justice and Equality (co-taught); Thinking Through the Copy.

Australian National University (1989 – 1999)

Age of Baroque; Anxiety of Influence; Art Institutions; Introduction to Art History; Introduction to Modern Art; Painters of Modern Life; Romanticism in European Art; Text and Image in Eighteenth-Century Art.

(Updated March 11, 2022)