

CURRICULUM VITAE

(December 2024)

EMPLOYMENT

Associate Professor, History of Art and Design, Pratt Institute, 2019 - ongoing

Assistant Professor, History of Art and Design, Pratt Institute, 2013 - 2019

Assistant Professor, Art and Design History, Shippensburg University, 2012 – 2013

EDUCATION

Ph.D. Art History Department, University of Southern California, 2012

- History and Theory of Collecting and Display Graduate Certificate, University of Southern California, 2012
- Visual Culture Studies Graduate Certificate, University of Southern California, 2012

M.A. Art History Department, University of Southern California, 2006

B.A. in History and Theory of Art and Literature, Jacobs University Bremen, Germany, 2004

PUBLICATIONS: BOOKS (single-author, peer reviewed)

Interior Decorating in Nineteenth-Century France: The Visual Culture of a New Profession, single-authored monograph (Manchester: Manchester University Press, Studies in Design and Material Culture Series, 2018; paperback 2021).

- Reviewed in: *Journal of Design History* (Catherine Girard, Eastern Washington University, Cheney, WA, USA), *H-France* (Emily Davis Winthrop, Virginia Commonwealth University, and Heidi Brevik-Zender, University of California Riverside), *Nineteenth-Century French Studies* (Stefan Muthesius, The University of East Anglia, Norwich), *Design and Culture* (Alexandra Fraser, independent scholar, Michigan, USA)

PUBLICATIONS: EDITED VOLUMES (peer reviewed)

Revisiting the Past in Museums and at Historic Sites, co-edited with Andrew McClellan and Anne Söll (London and New York: Routledge, 2022; paperback 2023).

History of Art and Design, Pratt Institute, 200 Willoughby Avenue, Brooklyn, NY 11205

Appropriate(d) Interiors, co-edited with Deborah Schneiderman and Karin Tehve (London and New York: Routledge, 2022).

Interior Provocations: History, Theory and Practice of Autonomous Interiors, co-edited with Deborah Schneiderman, Keena Suh, Karin Tehve, Alexa Griffith Winton, and Karyn Zieve (London and New York: Routledge, 2021).

Architectures of Display: Department Stores and Modern Retail, co-edited with Patricia Lara-Betancourt and Margaret Maile Petty (London and New York: Routledge, 2018; paperback 2020).

Visualizing the Nineteenth-Century Home: Modern Art and the Decorative Impulse, edited volume (London and New York: Routledge, 2016; paperback 2018).

Designing the French Interior: The Modern Home and Mass Media, co-edited with Georgina Downey and Mark Taylor (London, New Delhi, New York and Sydney: Bloomsbury Academic, 2015; paperback 2017).

PUBLICATIONS: ARTICLES (peer reviewed)

“The Traveling Sidewalk: The Mobile Architecture of American Shop Windows at the Turn of the Twentieth Century,” *Journal of Design History* 31, no. 1 (February 2018): 24-45.

“A Museum of Souvenirs: Adolphe Thiers, Collector of the Nineteenth Century,” *Journal of the History of Collections* 28, no. 1 (March 2016): 57-71.

“Interior Decorating in the Age of Historicism: Popular Advice Manuals and the Pattern Books of Édouard Bajot,” *Journal of Design History* 26, no. 1 (February 2013): 1-24.

“*Le Juste Milieu*: Alexandre Sandier, Theming, and Eclecticism in French Interiors of the Nineteenth Century,” *Interiors: Design, Architecture, Culture* 2, no. 3 (November 2011): 277-306.

PUBLICATIONS: BOOK CHAPTERS (peer reviewed)

“The *Dry Goods Economist* and the Role of Mass Media in the Creation of a Global Window Design Aesthetic at the End of the Nineteenth Century,” Chapter 10 in John Potvin and Marie-Ève Marchand, eds., *Design and Agency: Critical Perspectives on Identities, Histories, and Practices* (London, New Delhi, New York and Sydney: Bloomsbury Academic, 2020).

“Decorating with a View: The Nineteenth-Century Escapist Window,” Chapter 23 in Penny Sparke, Pat Brown, Patricia Lara-Betancourt, Gini Lee and Mark Taylor, eds., *FLOW: Interior*,

Landscape and Architecture in the Era of Liquid Modernity (London, New Delhi, New York and Sydney: Bloomsbury Academic 2018), 241-251.

“Paris, 1900: The *Musée Centennial du Mobilier et de la Décoration* and the Formulation of a Nineteenth-Century National Design Identity,” Chapter 6 in David Raizman and Ethan Robey, eds., *Expanding Nationalisms at World Fairs: Identity, Diversity and Exchange, 1851-1915* (London and New York: Routledge, 2018), 109-129.

“Architectures of Display: An Introduction,” co-authored with Patricia Lara-Betancourt and Margaret Maile Petty, in Anca I. Lasc, Patricia Lara-Betancourt, and Margaret Maile Petty, eds., *Architectures of Display: Department Stores and Modern Retail* (London and New York: Routledge, 2018), 1-14.

“At Home, in the Nineteenth Century: Modern Art and the Decorative Impulse,” in Anca I. Lasc, ed., *Visualizing the Nineteenth-Century Home: Modern Art and the Decorative Impulse* (London and New York: Routledge, 2016), xvi-xxvii.

“Soft Spaces: From the Textile-Clad Interior to Modern Interior Design,” in Deborah Schneiderman and Alexa Griffith Winton, eds., *Textile Technology and Design: From Interior Space to Outer Space* (London, New Delhi, New York and Sydney: Bloomsbury Academic, 2016), 17-30.

“French Connections: The Modern Interior and Mass Media,” co-authored with Georgina Downey and Mark Taylor, in Anca I. Lasc, Georgina Downey, and Mark Taylor, eds., *Designing the French Interior: The Modern Home and Mass Media* (London, New Delhi, New York and Sydney: Bloomsbury Academic, 2015), 1-9.

“Angels and Rebels: The Obsessions and Transgressions of the Modern Interior,” in Anca I. Lasc, Georgina Downey, and Mark Taylor, eds., *Designing the French Interior: The Modern Home and Mass Media* (London, New Delhi, New York and Sydney: Bloomsbury Academic, 2015), 47-58.

PUBLICATIONS: BOOK REVIEWS

Diana Davis, *The Tastemakers: British Dealers and the Anglo-Gallic Interior, 1785–1865* (Getty Research Institute, 2020) for *Journal of Design History* 33, no. 4 (December 2020): 361-362.

WORK IN PROGRESS

Toward a Unified Aesthetic of Window Design - The Art, Science, and Business Venture of Window Dressing at the turn of the Twentieth Century, single-authored monograph (in preparation).

History of Art and Design, Pratt Institute, 200 Willoughby Avenue, Brooklyn, NY 11205

Exhibition Culture: Displaying Design in Nineteenth-Century France, single-authored monograph (research phase).

PUBLICATIONS: OTHER

“Interior Decorating in Nineteenth-Century France,” *Home Subjects* (May 7, 2019):
<https://www.homesubjects.org/2019/05/07/interior-decorating-in-nineteenth-century-france/>

FELLOWSHIPS, GRANTS, AWARDS: RESEARCH

Faculty Research and Travel Grant, Pratt Institute, 2020

Faculty Development Grant for “Interior Provocations: Radical Domesticities” Symposium (with Deborah Schneiderman, Alexa Griffith Winton, and Karyn Zieve), Pratt Institute, 2016

Mellon Grant for Travel and Research, Pratt Institute, Summer 2015

National Endowment for the Humanities (NEH) Grant for the Summer Institute at the Bard Graduate Center on *American Material Culture: 19th Century New York*, Summer 2013

Council of Trustees Presidential Faculty Development Grant, Shippensburg University, Spring 2013

Center for Faculty Excellence in Scholarship and Teaching (CFEST) Travel Grant, Shippensburg University, 2012-2013

Graduate School Dissertation Completion Fellowship, University of Southern California, 2011-2012

Winterthur Museum, Garden & Library Short-Term Research Fellowship, Summer 2011

Alma Mae Cook Award, University of Southern California, Spring 2011

Smithsonian Institution Pre-doctoral Research Fellowship at the Cooper-Hewitt, National Design Museum, Fall 2010

International Summer Field Research Award, USC College, Summer 2010

Art History Department Fellowship, University of Southern California, 2009-2010

Borchard Foundation Fellowship for Overseas Research, 2008-2009

History of Art and Design, Pratt Institute, 200 Willoughby Avenue, Brooklyn, NY 11205

Visual Studies Graduate Certificate Program Research Award, University of Southern California, Summer 2007

Getty Memorial Scholarship for Summer Research Abroad, University of Southern California, Summer 2006

USC College Award, University of Southern California, 2004-2008

FELLOWSHIPS, GRANTS & AWARDS: TEACHING

General Education College Grant, Shippensburg University, Spring 2013

University Outstanding Teaching Assistant Award, University of Southern California College of Letters, Arts, and Sciences, 2008

CONFERENCES, CONFERENCE SESSIONS & ACADEMIC PROGRAMS ORGANIZED

“(Un)making,” Interior Provocations Symposium, Pratt Institute, co-organizer with Erica Morawski, Deborah Schneiderman, Keena Suh, Karin Tehve, and Karyn Zieve, April 2024.

“Lost Interiors: Interpreting the Ephemeral,” Historic Interiors Affiliate Group of the Society of Architectural Historians (HIG) sponsored session, Society of Architectural Historians annual conference, Albuquerque, New Mexico, chair, April 2024.

“On Edge,” Interior Provocations Symposium, Pratt Institute, co-organizer with Erica Morawski, Deborah Schneiderman, Keena Suh, Karin Tehve, and Karyn Zieve, April 2022.

“Memory,” Interior Provocations Symposium, Ryerson School of Design and Pratt Institute, co-organizer with Lois Weinthal, Deborah Schneiderman, Linda Zhang, and Karyn Zieve, February 2021.

“Design, Business as Usual: Practices and Networks in History,” Design Studies Forum (DSF) Affiliated Society Sponsored Session, 109th Annual Conference of the College Art Association (CAA), New York City, co-chair and panel co-organizer with Erica Morawski, February 2021.

“What *Is* a Historic Interior?,” The Historic Interiors Group, Society of Architectural Historians, co-organizer and co-chair with Paula Lupkin, October 2020.

“Appropriate(d) Interiors,” Interior Provocations Symposium, Pratt Institute, co-organizer with Erica Morawski, Deborah Schneiderman, Keena Suh, Karin Tehve, Alexa Griffith Winton and Karyn Zieve, February 2019.

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“Paris Spectacle,” 44th Annual Nineteenth-Century French Studies Conference (NCFS), Los Angeles, CA, chair, October 2018.

“Interiors without Architecture,” Interior Provocations Symposium, Pratt Institute, co-organizer with Deborah Schneiderman, Keena Suh, Karin Tehve, Alexa Griffith Winton and Karyn Zieve, February 2018.

“Radical Domesticities,” Interior Provocations Symposium, Pratt Institute, co-organizer with Deborah Schneiderman, Alexa Griffith Winton and Karyn Zieve, February 2017.

“Design on Display: Staging Objects in the Museum and Beyond,” Design Studies Forum (DSF) Affiliated Society Sponsored Session, 104th Annual Conference of the College Art Association (CAA), Washington, DC, co-chair and panel co-organizer with Paula Lupkin (University of North Texas), February 2016.

“Display Architecture: Department Stores and Modern Retail,” 67th Annual Conference of the Society of Architectural Historians (SAH), Austin, chair and panel co-organizer with Florence Brachet Champsaur (EHESS and Galeries Lafayette), April 2014.

“Nature, Technology, and the Essential Structures of Everyday Life,” 59th Annual Meeting of The Society for French Historical Studies (SFHS), Cambridge, Massachusetts, chair, April 2013.

“The Modern Interior as Space and Image” (double-session), 101st Annual Conference of the College Art Association (CAA), New York, co-chair and panel co-organizer with Hollis Clayson (Northwestern University), February 2013.

“Inventing the French Interior in the Age of Mechanical Reproduction, 1750-1870,” 58th Annual Meeting of The Society for French Historical Studies (SFHS), Los Angeles, chair and panel organizer, March 2012.

“Mass Media and the Commercialization of the Modern French Interior, 1870-1945,” 58th Annual Meeting of The Society for French Historical Studies (SFHS), Los Angeles, panel organizer, March 2012.

“Space: Exploration Within and Beyond the Image,” USC Art History Graduate Student Symposium, committee member, March 2006.

CONFERENCE PAPERS, ROUNDTABLES & INVITED TALKS

“Window Dressing, Worlds’ Fairs, and French Department Stores at the End of the Nineteenth Century,” Invited Presentation, Thematic Options, “Exhibiting Culture: World’s Fairs, Colonial Expositions, and the Lure of Modernity,” October 2024.

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“Revisiting the Past in Museums and at Historic Sites,” Invited Guest, Visual Studies Research Institute, University of Southern California, October 2024.

“Enchanted Views for Store Windows: The Visual and Material Culture of Prop Making in Turn-of-the-Century US,” *Veiled Cities* Conference, Maison Française d’Oxford, September 2024.

“Teaching Interior Design History,” Historic Interiors Affiliate Group (HIG) of the Society of Architectural Historians (SAH), Pedagogy Panel, December 2022.

“The Domestic Interior as Period Room,” Workshop on the History of the Period Room, Kunstgeschichtliches Institut, Ruhr-Universität Bochum, April 2022.

“Designed in Wax: Creating and Selling the Modern Woman,” Session: *Women in a World Designed by Men*, 108th Annual Conference of the College Art Association (CAA), Chicago, Illinois, February 2020.

“Interiors History: The State of the Field,” Roundtable at 108th Annual Conference of the College Art Association (CAA), Chicago, Illinois, February 2020.

“Designing the Design History Curriculum,” Roundtable with Erica Morawski, Bess Williamson, and Victoria Pass at 108th Annual Conference of the College Art Association (CAA), Chicago, Illinois, February 2020.

“The Power of Windows: Artistic Interventions in the Commercial World,” *Commercial Pictures and the Arts and Technics of Visual Persuasion*, Hagley Center’s Fall Conference, Wilmington, DE, November 2019.

“The State of Interiors: Important Publishing Directions,” Roundtable with Paula Lupkin, Monica Penick, Mark Hinchman, and Publishers, 72nd Annual International Conference of the Society of Architectural Historians (SAH), Providence, RI, April 2019.

“Chicago, Center of the Window Design World,” *Chicago Design: Histories and Narratives, Questions and Methods*, Symposium co-organized by the School of the Art Institute of Chicago and the University of Illinois at Chicago as part of Art Design Chicago, an initiative of the Terra Foundation for American Art, Chicago, November 2018.

“Designed to Sell: Wechsler Bros. and the Formulation of a Global Window Design Aesthetic,” 106th Annual Conference of the College Art Association (CAA), Los Angeles, California, February 2018.

“The *Musée Centennal du Mobilier et de la Décoration* and Themed Entertainment in *Fin-de-Siècle* Paris,” 47th Annual Conference of the Popular Culture Association – American Culture Association (PCA-ACA), Worlds’ Fairs and Expositions Area, San Diego, California, April 2017.

“Imagined Interiors: Nineteenth-Century Model Rooms and the Rise of a New Profession,” *Towards a Cultural History of the Decorator (18th - 20th Century)*, Symposium organized by the Institut national d'histoire de l'art, INHA, Paris, France, October 2016.

“The Collector as Décorateur: The Amateur Museum in Nineteenth-Century France,” Nineteenth Century Studies Association (NCSA) Conference, Session: *Private Collections and Public Museums: Collecting, Hoarding, and Decorating in Nineteenth-Century France*, Boston, Massachusetts, March 2015.

“Draping the Post-Haussmann Interior: Escaping through History,” 40th Annual Nineteenth-Century French Studies Association (NCFS) Colloquium, Session: *Interiority as a Mode of Escape*, Puerto Rico, October 2014.

“Italy, from Home: Adolphe Thiers and the Nineteenth-Century Private Collection,” 60th Annual Meeting of the Society for French Historical Studies (SFHS), Session: *Nostalgic Décor: Design and the Making of Memory in the Nineteenth Century*, Montréal, Canada, 2014.

“Fictive Vistas: Frank Carr’s Turn-of-the-Century Window Dressing,” 66th Annual Meeting of the Society of Architectural Historians (SAH), Session: *Framed Views*, Buffalo, New York, April 2013.

“(Re-)Producing the Modern Interior: Marketing Techniques and Department Stores in Late Nineteenth-Century Paris,” 58th Annual Meeting of The Society for French Historical Studies (SFHS), Session: *Mass Media and the Commercialization of the Modern French Interior, 1870-1945*, Los Angeles, California, March 2012.

“The Mannequin in Print: Private Interiors, Industrial Design, and Commercial Displays in Late Nineteenth-Century France and America,” 100th Annual Conference of the College Art Association (CAA), Session: *The Man in Mannequin: Humankind on Display*, Los Angeles, California, February 2012.

“The View Beyond One’s Window: Framing Landscape as Space and Time in Modern Interiors,” *FLOW 1: A Conference in Two Parts*, The Modern Interiors Research Centre (MIRC), Kingston University, London, UK, May 2011.

“Redefining Eclecticism: Orchestrating the Private Interior in Nineteenth-Century France, 1870-1914,” 64th Annual Meeting of the Society of Architectural Historians (SAH), Session: *Explorations of the Domestic*, New Orleans, Louisiana, April 2011.

“Selling Interior Decoration Designs: Upholster-Decorators and the French Art World, 1870-1914,” 32nd Annual Nineteenth Century Studies Association (NCSA) Conference: “Money/Myths,” Session: *Prosperity and Debt*, Albuquerque, New Mexico, March 2011.

“Popularizing the French Interior: Mass-Produced Interior Decoration Designs, 1852-1914,” Southeastern College Art Conference (SECAC)/Mid-America College Art Association

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(MACAA) Conference, Session: *Popular Culture and Nineteenth-Century Art*, Richmond, Virginia, October 2010.

“Consuming Private Spaces: The Circulation and Display of Imaginary French Interiors in the Second Half of the Nineteenth Century,” Invited talk at the History of Decorative Arts and Design Masters Program at Parsons, the New School for Design and Cooper-Hewitt, the National Design Museum, New York, NY, October 2010.

“Describing the Parlor in Post-Haussmann France,” Conference: *Against the Grain: California Scholars Look at Impressionism*, The Fine Arts Museums of San Francisco, in conjunction with the exhibition “Birth of Impressionism: Masterpieces from the Musée d’Orsay,” San Francisco, California, May 2010.

“*Le Style Moderne* or the Exception to the Rule,” joint symposium of Interior Design Educators Council (IDEC), U.S.A & Modern Interiors Research Centre (MIRC), Kingston University, London, Session: *Looking into the Modern Interior: History, Theory and Discipline in Education and Practice*, Atlanta, Georgia, March 2010.

“*Adoptez donc une époque et restez-y complètement fidèle: Theatricality and Performance in French Nineteenth-Century Interior Decoration*,” 31st Annual Nineteenth Century Studies Association (NCSA) Conference: *Theatricality and the Performative in the Long 19th Century*, Tampa, Florida, March 2010.

“‘Why care about the Revolution?’ - Representing Louis-Philippe’s Historical Museum at Versailles,” Johns Hopkins French Graduate Conference: *Re-Presentation*, Johns Hopkins, Baltimore, Maryland, October 2008.

“Re-Imagining the National Past: Trajan's Trophy Monument at Adamklissi, from Defeat to Victory,” UCLA 42nd Annual Art History Graduate Student Symposium: *CO-Collaboration and Collectivity in Art*, Hammer Museum, Los Angeles, California, October 2007.

“Surviving, Forgetting, Displacement, and Destruction: *Charlemagne* - A Sculpture in the Public Sphere,” Association of Historians of Nineteenth-Century Art (AHNCA), 4th Annual Graduate Student Symposium in Nineteenth-Century Art, Dahesh Museum, New York, NY, March 2007.

PEER-REVIEW FOR PUBLICATIONS & GRANTS

2023 - *Nineteenth-Century Art Worldwide*

2021 - Manchester University Press

2020 - *Journal of Design History* (declined)
- Routledge

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- 2019 - Routledge
- Bloomsbury Publishing (declined)
- *Journal of Design History*
- *Journal of Modern Jewish Studies*
- National Science Center Poland (NCN) grant application (declined)
- 2018 - Manchester University Press (declined)
- Bloomsbury Publishing (declined)
- 2017 - *Journal of Design History*
- Palgrave Communications
- Bloomsbury Press
- 2015 - *Nineteenth Century Studies*
- Ashgate Press
- FNRS (“Chercheur qualifié”) application, University of Liège, Belgium
- 2014 - *Material Culture Review/Revue de la culture matérielle*
- 2013 - *Interiors: Design, Architecture, Culture*

SERVICE TO THE PROFESSION

SAH Historic Interiors Affiliate Group (HIG), Co-President with Patricia Lara-Betancourt, 2023-2025

SAH Historic Interiors Affiliate Group (HIG), Advisory Board Member, 2022-2023

SAH Historic Interiors Affiliate Group (HIG), Secretary, 2020-2022

SAH Historic Interiors Affiliate Group (HIG), Co-founder with Paula Lupkin and Mark Hinchman, 2019

CAA Committee on Design, Member, 2019-2022

CAA Council of Readers, Member, 2019-2020

caa.reviews, Field Editor, New York City Exhibitions, 2018-2021

Nineteenth Century Studies Association (NCSA), Chair, Emerging Scholars Award Committee, 2018

Nineteenth Century Studies Association (NCSA), Emerging Scholars Award Committee Member, 2015-2017

SERVICE TO THE DEPARTMENT AND INSTITUTION

Pratt Institute:

History of Art and Design Museum Studies Coordinator, Spring 2023-ongoing

History of Art and Design Department Peer Review Committee, Chair, 2024-ongoing

Assistant/Associate Professor of Asian Art and Design History Search Committee, Member, 2024-ongoing

Assistant Professor of Digital Humanities, Diversity Cluster Hire Search Committee, Member, 2023-2024

Pratt in Paris (Study Abroad Program), Program Director, 2021-ongoing

History of Art and Design Department Peer Review Committee, Member (elected), 2019-2023

Assistant/Associate Professor of New Media Search Committee, Chair, 2022-2023

History of Art and Design Department Curriculum Committee, Member (elected), 2020-2022

History of Art and Design Department Curriculum Committee, Chair, 2018-2019 and 2016-2017

History of Art and Design Department Curriculum Committee, Member, 2017-2018 and 2014-2016

Assistant Professor of Design History Search Committee, Chair, 2017-2018

HAD Liaison to Museum and Gallery Practice Minor (with Karyn Zieve), 2016-2019

School of Liberal Arts and Sciences Curriculum Committee Member, 2016-2017

HAD Liaison for Interior Design Department Undergraduate Accreditation Review, 2015

Assistant Professor of Ancient Eastern Mediterranean Art Search Committee, Member, 2015-2016

Qualifying Reviews Jury, Interior Design, Taste, Invited Guest, 2015

History of Art and Design Department Peer Review Committee, Member (elected), 2013-2018

Design History Co-Coordinator (with Katarina Posch), 2013-2015

History of Art and Design, Pratt Institute, 200 Willoughby Avenue, Brooklyn, NY 11205

Qualifying Reviews Jury, Interior Design Studio, Invited Guest, 2014 and 2013

Shippensburg University:

Art and Design Department Academic Appeals Committee, Member (nominated), 2012-2013

Art and Design Department Promotion and Appointment Committee, Member (nominated), 2012-2013

Art and Design Department Open House Coordinator, 2012

TEACHING

Graduate:

HAD 531, Design on Display: Art Deco and the Jazz Age

HAD 609, History of Interior Design I

HAD 610, History of Interior Design II

HAD 664, History of Interior Design

HAD 644, Design in the Age of Impressionism

HAD 648, Consuming Design, From Pleasure to Politics

HAD 660, Crafting Modern Craft - History, Theory, Politics

HAD 664, History of Interior Design

HAD 667, Gender and Sexuality in Fashion and Interior Design

HAD 668, Leisure in the Empire City: Modernity and the Interior Architecture of Entertainment

HAD 672, Curating Culture: A History of Museums, Collecting, and Display

HAD 675, Museums Seen: Curating Culture in NYC

HAD 695, Pratt in Paris: Design on Site

Undergraduate:*Pratt Institute*

HAD 116, Themes in Art and Culture II

HAD 361, History of Industrial Design

HAD 364, History of Interior Design

HAD 444, Design in the Age of Impressionism

HAD 448, Consuming Design, From Pleasure to Politics

HAD 460, Crafting Modern Craft - History, Theory, Politics

HAD 467, Gender and Sexuality in Fashion and Interior Design

HAD 468, Leisure in the Empire City: Modernity and the Interior Architecture of Entertainment

HAD 473, Curating Culture: A History of Museums, Collecting, and Display

HAD 475, Museums Seen: Curating Culture in NYC

HAD 495, Pratt in Paris: Design on Site

Shippensburg University

ART 101, Within and Beyond Museum Walls: The Boundaries of Art from the *Kunstammer* to the Concept (Art Appreciation)

ART 190, The Modern Eye: European Art and Visual Culture between Originality and Reproduction, 1789-1914

ART 231, Gods and Heroes: A History of Western Art from Prehistory to the Renaissance (Survey of Art History I)

ART 232, Renaissance, Reformation, Rococo, and Revolution: A History of Western Art from the Thirteenth through the Eighteenth Century (Survey of Art History II)

ART 233, Impression-Abstraction-Immateriality: A History of Modern Art from the Industrial Revolution to Today

ADVISING & MENTORING

Pratt Institute, MA Theses, Main Advisor:

Malika Desire, *Between Liberty and Empire: The Art of Conflicting Ideals in Turn of the Nineteenth-Century France* (working title, expected Spring 2025)

Sarah Bannan, *Nancy Baker Cahill: Imagining Virtual Realities* (working title, expected Spring 2025)

Dani Sondgeroth, *Techno-Transness: Queering Design within Brooklyn & Queens Nightlife* (working title, expected Spring 2025)

Micaela Robinson, *From the Canvas to the Catwalk: The House of Dior on the Seam of Fashion and Art* (Spring 2024)

Ever Sugarman, *Neon Mirage: Utopian Visions of Burning Man* (Spring 2024)

Maggie Portis, *Modeling Modernity in Cold War Propaganda: The Model Apartment at the 1959 American Exhibition in Moscow* (Spring 2022)

Evian Yiyun Pan, *Innovation, Collaboration, and Experimentation: The Proliferation of Zuan in Late-Meiji Kyoto through the Works of Furuya Kōrin* (Spring 2021)

Anna Flinchbaugh, *A Stitch in Time: Art Needlework as a Vehicle for Expanding Professional and Creative Opportunities for 19th-Century Women* (Spring 2021)

Kara Kovalev, *Mechanical Music and the Art of Collecting and Displaying Sound* (Spring 2019)

Kristine Allegretti, *Seeing Double in the American West: The Use of Stereophotography in the Exploration of Western Territories* (Fall 2016)

Heather Whittaker, *A Long Time Ago, Somehow in the Future: A Study in Visual Futuristic Aesthetics* (Spring 2016)

Catarina Flaksman, *Displaying Architecture: A Modern Practice in the Museum World* (Spring 2016)

Natalia Torija, *George Nakashima, the Architect* (Fall 2015)

Pratt Institute, MA Theses, Second Reader:

Sophia Tarin, *Femme Maison: Vanessa Bell's Charleston* (expected Spring 2026)

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Olli Topetta, *Power of the People: Public Art, Memory, and Political Activism in Chile, 1970–1995* (Spring 2022)

Léon Ravastus, *Her “Hand-Grenade is a Rainbow:” Miriam Sharon's Alternative Museum* (Spring 2021)

Carly Schmidt, *A Message to the World: The Political and the Personal in the Art of Violet Oakley* (Fall 2020)

Marc Castellini, *Museums of the Arctic – “A Sense of Place”* (Spring 2019)

Kelsey Chung, *From the Streets: Spatial Realities of Graffiti and Breakdance* (Spring 2018)

Margaret Matz, *The Innovation of Venetian Scola Piccola Architectural Typology* (Fall 2015)

Ali Clark, *Vienna versus Berlin: Alternative Models for Secessionist Rebellion* (Fall 2014)

Pratt Institute, Independent Study Supervision, Masters Level:

Micaela Robinson, History of Art and Design, “Collecting and Displaying Parisian Haute Couture: History, Theory, and Museological Approaches” (Summer 2023)

Anna Flinchbaugh, History of Art and Design, “How It's Made: Design, Production and Labor” (Fall 2020)

Maggie Portis, History of Art and Design, “Cleanliness and Design” (Spring-Summer 2016)

Pratt Institute, BA Theses, Main Advisor:

Fiona Collins, *William Morris Reproductions in American Gilded Age Publishing* (Spring 2019)

Pratt Institute, BA Theses, Second Reader:

Yesenia Valle Mora, *Tiffany Lamps and the Industrialized Art Practice* (Spring 2020)

Rachel Kelleher, *Dante Gabriel Rossetti and Jane Morris’ Influential Celebration of New Ideals of Dress and Beauty in Victorian England* (Spring 2020)

Shippensburg University, Independent Study and Internship Supervision:

Ashly Sterner, Interdisciplinary Arts Major (Independent Study, Spring 2013)

History of Art and Design, Pratt Institute, 200 Willoughby Avenue, Brooklyn, NY 11205

Mercedes Healy, Art and Design Major (Independent Study, Spring 2013)

Michael D'Ambrosio, Art and Design and Interdisciplinary Arts Major (Internship, Spring 2013)

MUSEUM EXPERIENCE

The Getty Research Institute, Los Angeles, Research Assistant, Director's Office, Fall 2008

The Getty Research Institute, Los Angeles, Research Assistant, Prints and Drawings and Collections Development, 2006-2007

USC Fisher Gallery, Los Angeles, Curatorial Intern, Permanent Collections, 2005-2006

Henry Moore Museum, Leeds, United Kingdom, Research Assistant for Jon Wood, Research Coordinator, 2004

Brukenthal Museum, Sibiu, Romania, Curatorial Intern, Department of Prints and Drawings, 2003

Neues Museum Weserburg, Bremen, Germany, Curatorial Intern under Hanne Zech, Head Curator, 2003

RESEARCH LANGUAGES

Romanian (native speaker)

English and French (fluent)

German, Spanish and Italian (proficient reading)

PROFESSIONAL SOCIETY AFFILIATIONS

Association of Historians of Nineteenth-Century Art (AHNCA)

College Art Association (CAA)

Design History Society (DHS)

Design Studies Forum (DSF)

Nineteenth Century French Studies (NCFS)

Nineteenth Century Studies Association (NCSA)

Society of Architectural Historians (SAH)