

Jennifer R. Borland
Curriculum vitae

Department of Art, Graphic Design, and Art History
108 Bartlett Center for the Visual Arts
Oklahoma State University
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Education

- Ph.D. 2006 Stanford University, Department of Art and Art History
“Unstable Women: Transgression and Corporeal Experience in Twelfth-Century Visual Culture” (Advisor: Suzanne Lewis)
- M.A. 2001 Stanford University, Art History
- B.A. 1996 University of Pennsylvania (*magna cum laude*), History of Art (with honors)

Teaching and Professional Experience

Oklahoma State University

- 2020 – present Professor of Art History, Department of Art, Graphic Design, and Art History
- 2023 – present Director, OSU Center for the Humanities
- 2022 – 2023 Interim Director, OSU Center for the Humanities
- 2016 – 2022 Director, Humanities Initiative (formerly Digital Humanities Initiative)
- 2018 (Fall) Interim Department Head, Department of Art, Graphic Design, and Art History
- 2013 – 2020 Associate Professor of Art History, Department of Art, Graphic Design, and Art History
- 2007 – 2013 Assistant Professor of Art History, Department of Art, Graphic Design, and Art History

Select courses: Early Medieval Art: Saints, Martyrs, Pagans, Prophets
Court and Cloister: Medieval Art 1050-1400
Science and Medicine in Medieval Visual Culture (graduate; honors)
Cambridge in the Middle Ages (study abroad course)
Gender in Medieval Visual Culture (undergraduate and graduate)
The Visual Culture of the Islamic World (undergraduate and graduate)
Theory and Methods (for undergraduate majors)
Gender and Visual Culture (undergraduate and graduate)
Methodologies of the Archive: Working with Manuscripts (graduate)
Introduction to Art
Art History Survey II (in person and online)

2014 – 2015 **Rice University**
Lynette Autrey Visiting Scholar, Humanities Research Center

Course: Science and Medicine in Medieval Visual Culture
(for graduate students and advanced undergraduates)

2009 – 2010 **University of Pennsylvania**
Mellon Postdoctoral Fellow, Penn Humanities Forum

Course: Space and Experience in Medieval and Early Modern Visual Culture
(for graduate students and advanced undergraduates)

2006 – 2007 **California State University, Fresno**
Lecturer, Department of Art and Design

Courses: Women in Medieval Art and Culture: Understanding Images
Art and Architecture of the Middle Ages
The Making of Medieval Art: Materials and Methods
Islamic Art and Architecture
The Modern World (survey, fourteenth century to the present)

2000 – 2005 **Stanford University**
Fundamentals of Cinematic Analysis (teaching assistant), Spring 2005
Utopia and Reality in Modern Urban Planning (writing tutor), Spring 2003
Department TA Mentor/Center for Teaching and Learning Liaison, 2002-03
Introduction to the History of Architecture (teaching assistant), Winter 2002
Renaissance Painting (teaching assistant), Winter 2001
Introduction to the Visual Arts (teaching assistant), Fall 2000 and Fall 2001

Leadership Development

HERS Institute, Wellesley, MA, 2018-2019 (<https://www.hersnetwork.org/programs/hers-institute/>)
Academic Leadership Academy, Oklahoma State University, 2018-2019
Faculty Fellow for Community Engagement, Arts and Sciences Dean's Office, OSU, 2015-2016

Editorial Positions

Managing Editor (with Nancy Thompson), *Different Visions: New Perspectives on Medieval Art*, 2019 – present; <https://differentvisions.org/>

Book

Visualizing Household Health: Medieval Women, Art, and Knowledge in the Régime du corps (Pennsylvania State University Press, 2022).

Edited Collections

With Virginia Blanton, Karen Overbey, Ben Tilghman, and Nancy Thompson, “Visualizing Gender and Sexuality in the Middle Ages,” *Different Visions*, Issue 8 (Winter 2022). 17 essays in total, celebrating the work of Rachel Dressler.

With Nancy Thompson, “Are We Post-Theoretical?” *Different Visions*, Issue 6 (Summer, 2020)

Published Journal Articles and Book Chapters

“Gendering Treatment: Cupping by Female Practitioners in Late Medieval Visual Culture,” in *Gender and the 'Natural' Environment in the Middle Ages: Bodies, Boundaries and Belief*, Patricia Skinner and Theresa L. Tyers, eds. (forthcoming from University of Wales Press).

With Virginia Blanton, Karen Overbey, Ben Tilghman, and Nancy Thompson, “Introduction: Visualizing Gender and Sexuality in the Middle Ages,” *Different Visions*, Issue 8 (Winter 2022): 1-9.

With Nancy Thompson, “Introduction: Relaunching *Different Visions*,” *Different Visions: New Perspectives on Medieval Art* 6 (2020): 1-3.

- “Female Networks and the Circulation of a Late Medieval Illustrated Health Guide,” in *Moving Women, Moving Objects (400-1500)*, eds. Tracy Chapman Hamilton and Mariah Proctor-Tiffany (Brill, 2019), 108-136.
- “A Medievalist in the Archives: Exploring Twentieth-Century Medievalism at Glencairn,” *Glencairn Museum News*, No. 1, 2019 (published 14 February 2019).
<https://glencairnmuseum.org/newsletter/2019/2/11/a-medievalist-in-the-archives-exploring-twentieth-century-medievalism-at-glencairn>
- “Moved by Medicine: The Multisensory Experience of Handling Folding Almanacs,” in *Sensory Reflections: Traces of Experience in Medieval Artifacts*, eds. Fiona Griffiths and Kathryn Starkey (Berlin and Boston: De Gruyter, 2018), 203-224, plates 280-282.
- With Louise Siddons, “Yay or Neigh? Frederic Remington’s *Bronco Buster*, Public Art, and Socially-Engaged Art History Pedagogy,” *Art History Pedagogy & Practice* 3.1 (2018).
<https://academicworks.cuny.edu/ahpp/vol3/iss1/5>
- With Martha Easton, “Integrated Pasts: Glencairn Museum and Hammond Castle,” *Gesta* 57.1 (April 2018): 95-118.
- With Karen Overbey, “Diagnostic Performance and Diagrammatic Manipulation in the Physician’s Folding Almanacs,” in *The Agency of Things in Medieval and Early Modern Art: Materials, Power and Manipulation*, eds. Grażyna Jurkowlaniec, Ika Matyjaszkiewicz, and Zuzanna Sarnecka (Routledge, 2018), 144-156.
- “Freeze Framed: Theorizing the Historiated Initials of the *Régime du corps*,” in *Word & Image: A Journal of Verbal/Visual Inquiry* 32.2 (April-June 2016): 235-250.
- With Louise Siddons, “From Hoarders to the Hoard: Giving Disciplinary Legitimacy to Undisciplined Collecting,” *postmedieval: a journal of medieval cultural studies* 7.3 (2016): 407-420.
- “Unruly Reading: The Consuming Role of Touch in the Experience of a Medieval Manuscript” in *Scraped, Stroked, and Bound: Materially Engaged Readings of Medieval Manuscripts*, edited by Jonathan Wilcox (Turnhout: Brepols, 2013), 97-114, plates 225-230.
- “Encountering the Inauthentic” in *Transparent Things: A Cabinet*, ed. Karen Eileen Overbey and Maggie M. Williams (New York: punctum books, 2013), 17-38.
- With Marian Bleeke, Rachel Dressler, Martha Easton, and Elizabeth L’Estrange, “Artistic Representation: Women and/in Medieval Visual Culture” in *A Cultural History of Women*, vol. 2 of 6 (In the Middle Ages), volume ed. Kim M. Phillips (London: Bloomsbury Academic, 2013), 179-213 (267-271).
- “Audience and Spatial Experience in the Nuns’ Church at Clonmacnoise,” in *Different Visions: A Journal of New Perspectives in Medieval Art* 3 (September 2011): 1-45.
- “Violence on Vellum: Saint Margaret’s Transgressive Body and Its Audience,” in *Representing Medieval Genders and Sexualities in Europe: Construction, Transformation, and Subversion, 600–1530*, eds. Elizabeth L’Estrange and Alison More (Ashgate, 2011), 67-88.
- “The Forested Frontier: Commentary in the Margins of the Alhambra Ceiling Paintings.” *Medieval Encounters* 14.3 (December 2008), 303-340.

“The Immediacy of Objects: Reassessing the Contribution of Art History in Feminist Medieval Studies,” *Medieval Feminist Forum*, special issue on Feminist Approaches to Medieval Art and Visual Culture: Past, Present, Future (44.2, Dec. 2008), 53-73.

“Expanding the Archive: An Art Historical Perspective.” *Medieval Feminist Forum*, special issue on the Archive (vol. 40, Winter 2005-06), 68-78.

External Fellowships and Awards

Forsyth Lecture Grant, International Center for Medieval Art, 2022-23
Visiting Research Fellowship, Schoenberg Institute for Manuscript Studies, Univ. of Pennsylvania, 2022
ICMA-Kress Research and Publication Grant, International Center for Medieval Art, 2020
Oklahoma Humanities Council Scholars Research Grant, 2016
Rice University Humanities Research Center Lynette Autrey Visiting Associate Professorship, 2014-15
Rice University Humanities Research Center External Faculty Fellowship, 2011-2012 (declined)
Oklahoma Humanities Council Scholars Research Grant, 2011
Mellon Postdoctoral Fellowship, Penn Humanities Forum, University of Pennsylvania, 2009-2010
Scholar in Residence, The University of Iowa Obermann Center for Advanced Studies Research Seminar, 2008
Oklahoma Humanities Council Scholars Research Grant, 2008
Kress Travel Fellowship in the History of Art, 2003
Phi Beta Kappa, 1996

Internal Fellowships and Awards

Fall 2023 Travel Grant, College of Arts and Sciences, Oklahoma State University, 2022-2023
Outstanding Achievement and Mentorship of Women Award, OSU Women’s Faculty Council, 2021
Spring 2022 Travel Grant, College of Arts and Sciences, Oklahoma State University, 2021-2022
Humanities, Arts, and Design Program Grant, Office of VP for Research, OSU, 2021
College of Arts and Sciences Book Subvention Grant, Oklahoma State University, 2020
Community Engagement Grant (with Dr. Emily Graham), College of Arts and Sciences, OSU, 2020
Fall 2019 Travel Grant, College of Arts and Sciences, Oklahoma State University, 2019-2020
Spring 2018 Travel Grant, College of Arts and Sciences, Oklahoma State University, 2017-2018
Spring 2016 Travel Grant, College of Arts and Sciences, Oklahoma State University, 2016-2017
Fall 2012 Travel Grant, College of Arts and Sciences, Oklahoma State University, 2012-2013
Fall 2010 Travel Grant, College of Arts and Sciences, Oklahoma State University, 2010-2011
ASR + 1 Summer Research Grant, College of Arts and Sciences, Oklahoma State University, 2010-2011
Newberry Library Travel Grant, College of Arts and Sciences, Oklahoma State University, 2009-2010
Dean’s Incentive Grant, College of Arts and Sciences, Oklahoma State University, 2009-2010
Spring 2009 Travel Grant, College of Arts and Sciences, Oklahoma State University, 2008-2009
Fall 2008 Travel Grant, College of Arts and Sciences, Oklahoma State University, 2008-2009
Dean’s Incentive Grant, College of Arts and Sciences, Oklahoma State University, 2008-2009
Spring 2008 Travel Grant, College of Arts and Sciences, Oklahoma State University, 2007-2008
Newberry Library Travel Grant, College of Arts and Sciences, Oklahoma State University, 2007-2008

Mabelle McLeod Lewis Memorial Fund, dissertation-writing grant, 2005-2006
Graduate Dissertation Fellowship, Institute for Research on Women and Gender, Stanford, 2004-2005
Graduate Research Opportunity Grant, Stanford University, 2004
Stanford Department of Art and Art History travel grants, 2003-2004
Stanford Graduate Service Recognition Award, May 2002
Summer language grant, Department of Art and Art History, June 2001
Graduate Fellowship, Stanford University Department of Art and Art History, 1999-2004

Collaborative Research Projects

Manuscripts in the Curriculum II, competitive program involving exhibition and classroom use of medieval manuscripts from *Les Enluminures* (medieval art and manuscripts seller with galleries in Chicago, New York, and Paris). Proposal was awarded in 2018; program occurred in Spring 2023. Co-PI: Dr. Mary Larson, Puterbaugh Professor of Library Service and Associate Dean for Special Collections, Edmon Low Library.

Public Scholarship

“Q&A with Jennifer Borland, Author of Visualizing Household Health,” Penn State University Press Blog (April 4, 2022)

<https://pennstateuniversitypress.tumblr.com/post/680632503141367809/qa-with-jennifer-borland>

“Medieval illustrated manuscripts reveal how upper-class women managed healthy households,” *The Conversation* (April 1, 2022)

<https://theconversation.com/medieval-illustrated-manuscripts-reveal-how-upper-class-women-managed-healthy-households-overseeing-everything-from-purging-leeching-and-cupping-to-picking-the-right-wet-nurse-177696>

“Collaboration and Cowboys: Community-Based Engaged Art History in the Classroom” (March 25, 2019)

<http://thematerialcollective.org/collaboration-and-cowboys-community-based-engaged-art-history-in-the-classroom/>

“An Interview with the Material Collective,” *Rutgers Art Review: The Graduate Journal of Research in Art History* 33/34 (Fall 2018)

<https://rar.rutgers.edu/an-interview-with-the-material-collective/>

#ArtHistoryEngaged (January 14, 2016)

<http://thematerialcollective.org/arhistoryengaged-at-secac-2015-and-caa-2016/>

Collaborating at Babel 2014: Thinking Collectively Across the Atlantic (November 6, 2014)

<http://thematerialcollective.org/collaborating-babel-2014-material-collective-look-like/>

Working Practice (July 9, 2014)

<http://thematerialcollective.org/working-practice/>

Feeling Cheesy (April 25, 2013)

<http://thematerialcollective.org/feeling-cheesy/>

Exposed (November 2, 2012)

<http://thematerialcollective.org/exposed-kiki-smith/>

Oklahoma State University Art Collection Blog: The Collection Goes to Class: Using the “Femfolio” in “Gender and Visual Culture” (February 15, 2013)

<https://osuma.wordpress.com/2013/04/15/the-collection-goes-to-class-using-femfolio-in-gender-in-visual-culture/>

The Material Collective Manifesto

<http://thematerialcollective.org/manifesto/>

Reviews

Review of Danielle B. Joyner, *Painting the Hortus Deliciarum* (University Park, PA: The Pennsylvania State University Press, 2016) in *Speculum* 94.2 (April 2019): 545-546.

Review of Elina Gertsman, *Worlds Within: Opening the Medieval Shrine Madonna* (University Park, PA: The Pennsylvania State University Press, 2015) in *Speculum* 92.2 (April 2017): 529-530.

Review of Anne Kirkham and Cordelia Warr, eds., *Wounds in the Middle Ages, The History of Medicine in Context Series* (Farnham, UK and Burlington, VT: Ashgate, 2014) in *Studies in Iconography* 37 (2016).

Review of Joni M. Hand, *Women, Manuscripts and Identity in Northern Europe, 1350-1550* (Aldershot: Ashgate, 2013) in *sehpunkte* 13.9 (2013), a journal for reviews in historical fields (<http://www.sehpunkte.de/>).

Review of “Triangulating Our Vision,” inaugural issue of *Different Visions: A Journal of New Perspectives on Medieval Art* (September 2008), for *Medieval Feminist Forum* 46.1 (Summer 2010).

Conference Participation and Invited Lectures

Invited lecture, “Women and Household Health Care in the Illustrated *Régime du corps*,” Helen Damico Memorial Lecture Series, Institute for Medieval Studies, University of New Mexico. April 24-27, 2023.

Invited keynote speaker, “Attending to Bodies and Books: Care in the Illustrated *Régime du corps*,” Annual Gender and Medieval Studies Conference: *Aftermath, Recovery, Repair*. Birkbeck, University of London and the Wellcome Collection, London, UK. January 11-13, 2023.

Invited presenter, “Visualizing Knowledge: Images of the Household in the *Régime du corps*,” Annual Schoenberg Symposium on Manuscript Studies in the Digital Age: *Translating Science*. Schoenberg Institute for Manuscript Studies, University of Pennsylvania Libraries, Philadelphia, PA. November 10-12, 2022.

Invited lectures, “Women and Medieval Household Healthcare” and “Cupping by Female Practitioners in Late Medieval Art,” International Museum of Surgical Science, Chicago, IL, October 13-14, 2022.

Co-organizer (with Mariah Proctor-Tiffany), “Medievalism, Orientalism, Colonialism,” Material Collective sponsored session, 57th *International Congress of Medieval Studies* (virtual), Medieval Institute, Western Michigan University. May 9-14, 2022.

Invited lecture, “War, Religion, and the Meaning of Medievalism in the Cranbrook House,” Bauder Lecture Series: Complicating Collections at Cranbrook, Cranbrook Center for Collections and Research, Bloomfield Hills, MI, April 24, 2022 (virtual).

““Making” Art History Accessible: The Collaborative Potential of Experimental Research in Materiality,” in session “Experimental (and Experiential) Art History,” *Medieval Academy of America Annual Meeting*, University of Virginia. March 9-13, 2022.

Invited panelist, ICMA Workshop on Applying to Graduate School for Undergraduates (virtual), organized by the International Center for Medieval Art, October 30, 2021.

““Even Better Than the Real Thing”: Experiencing Authenticity with Manuscript Facsimiles,” in the session “Reproductive Cultures: New Approaches to the Facsimile,” 56th *International Congress of Medieval Studies* (virtual), Medieval Institute, Western Michigan University. May 8-13, 2021.

Co-facilitator (with Louise Siddons), session on Engaged Teaching, *Building an Engaged Art History* virtual symposium, April 22-23, 2021.

Organizer and panelist, “Generous Publishing: Developing Art History Venues for Scholarship Online,” *Midwest Art History Society* annual conference (virtual). March 17-20, 2021.

Moderator, “Book Arts and Digitization,” a virtual conversation with Marina Kassianidou and Bill Endres in conjunction with the Gardiner Gallery of Art exhibition *Artifacts at the Start of a Decade: A group exhibition of artists’ books*. 10 February 2021.

“Gendering Knowledge: Depictions of Household Medicine in a Medieval Health Guide,” research presentation for Gender, Women’s, and Sexuality Studies at OSU, October 20, 2020.

Invited keynote speaker, with Nancy Thompson (on behalf of the Material Collective), “Resistance and Engagement: The Challenges of Teaching Art History in the US Today” at the conference [*Art: What Is It Good For? Mediation, Education, Criticism*](#), Linnaeus University, Växjö, Sweden. 19-20 August 2020 (virtual).

“Even Better Than the Real Thing”: Experiencing Authenticity with Manuscript Facsimiles,” in the session “Reproductive Cultures: New Approaches to the Facsimile,” 55th *International Congress of Medieval Studies*, Medieval Institute, Western Michigan University. May 7-10, 2020 (cancelled, rescheduled for 2021).

Panelist, “Takeaway Messages for Women in Leadership from the HERS Institute,” Women’s Faculty Council at OSU, March 4, 2020.

“Gendering Treatment: Female Practitioners in Late Medieval Scenes of Cupping,” *Gender, Science, and the ‘Natural’ World*, Annual Gender and Medieval Studies Conference, Swansea University, Wales. January 6-8, 2020.

“Fostering Community Culture: Celebrating Contributions and Cultivating Collaboration,” HERS Institute lecture for Women’s Faculty Council at OSU, September 4, 2019.

“Making and Using as Research Techniques: The Lively Materiality of Medieval Books,” in the session “Materialities and Methodological Matters: Animated Art Objects in Conversation” at the *International Medieval Congress*, University of Leeds, UK, July 1-4, 2019.

Respondent, in the session “Medieval Art in American Museums: Collecting, Display, and New Directions” at the *International Medieval Congress*, University of Leeds, UK, July 1-4, 2019.

Co-organizer, *Oklahoma Conference of Art Historians*, Oklahoma State University, November 3, 2018.

Private tour for International Center of Medieval Art members at Glencairn Museum, Bryn Athyn, PA. October 27, 2018.

“Medievalism at Glencairn,” seminar for museum staff, Glencairn Museum, Bryn Athyn, PA. October 26, 2018.

“Integrated Pasts: American Medievalism at Glencairn,” St. Joseph’s University, Philadelphia, PA. October 25, 2018.

Co-Organizer/Co-Chair for session “Undergraduate Research in Medieval Studies,” at *MAMA 42: Mid-America Medieval Association Conference*, University of Kansas, Lawrence, KS, Sept. 22, 2018.

“Architectural Medievalism and Undergraduate Research: Learning About Two Pasts Through One Building,” in the session “Teaching Medieval Studies with/out Objects and Collections,” 53rd *International Congress of Medieval Studies*, Medieval Institute, Western Michigan University. May 10-13, 2018.

“Moved by Medicine: The Experience of Handling Medieval Folding Almanacs,” *Visual Culture and the Early Book Symposium*, University of Oklahoma, March 27, 2018.

Panelist, “Introducing Digital Studies,” *By Faculty, For Faculty Research Panel*, OSU Research Week. March 29, 2018.

“Moved by Medicine: The Multisensory Experience of Handling Medieval Physician’s Folding Almanacs,” Keynote lecture at Student Research Symposium, Department of Art and Design, Utah State University. November 16-17, 2017.

Panel participant, *An Afternoon with Kiki Smith*, Fred Jones Jr. Museum of Art, Norman, OK. September 22, 2017.

Co-organizer and moderator for session *A Reflection of People, Place, and Culture: A Mindful Approach to Public Art Projects*, Oklahoma Arts Conference, Stillwater, OK. October 24-26, 2016.

“Manipulative Medicine: The Controlled Experience of Handling Folding Almanacs,” presentation at *Sensory Reflections* symposium, Stanford University. October 14, 2016.

“Domesticating Health Knowledge with the *Régime du corps*” in roundtable on Household Knowledges, New Chaucer Society, Queen Mary University of London. July 10-15, 2016.

“Resisting Speculation/Embracing Speculation,” in the session *Speculatio – Medieval and Modern*, 51st *International Congress of Medieval Studies*, Medieval Institute, Western Michigan University. May 11-15, 2016.

Co-organizer with Ben Tilghman (on behalf of the Material Collective), “Out of Time and Out of Place: Comparative Approaches in Art History,” sponsored by the International Center of Medieval Art, *College Art Association Annual Conference*, Washington DC. February 3-6, 2016.

“Collaborating to Create a Digital Humanities Center,” Digital Humanities Symposium, University of Oklahoma Humanities Forum, Norman, OK. 1 February 2016.

Co-organizer with Louise Siddons, “Industrious Materials: Bridging Art and Industry,” Southeastern College Art Conference (SECAC), Pittsburgh. October 21-24, 2015.

“Following the Path of a Late Medieval Health Guide” in the session *Moving Women, Moving Objects*, 50th *International Congress of Medieval Studies*, Medieval Institute, Western Michigan University. May 14-17, 2015.

“In the Right Place at the Right Time? Raymond Pitcairn and His Collecting Practices,” in session “The Market for Medieval Art in America,” *College Art Association Annual Conference*, New York. February 11-14, 2015.

With Martha Easton, “Wealth, Power, and the Ambitious Collecting of Medieval Art in America: John Hays Hammond, Jr. and Raymond Pitcairn,” invited lecture for Program in Medieval Studies Lecture Series, Princeton University. February 10, 2015.

“Traveling Across Time and Space: The Medieval Art of Glencairn,” in session “Transatlantic/ Transtemporal,” *Third Biennial Conference of the Babel Working Group*, University of California - Santa Barbara. October 16-18, 2014.

Presenter in session “Marooned,” *Third Biennial Conference of the Babel Working Group*, University of California - Santa Barbara. October 16-18, 2014.

“Folding and Unfolding the Physician's Almanac,” with Karen Overbey, in session “Objects, Agency, and Efficacy” *Medieval Art History after the Interdisciplinary Turn*, Notre Dame University. March 28-29, 2014.

“Networks of Then and Now: Medieval Objects and Their Publics,” roundtable session with Anne Harris, Nancy Thompson, and Ben Tilghman, *First Annual Symposium on Medieval and Renaissance Studies*, Saint Louis University. June 17-19, 2013.

With Martha Easton, “Integrated Pasts: Glencairn Museum and Hammond Castle,” in session entitled Time and the Medieval Object, 48th *International Congress of Medieval Studies*, Medieval Institute, Western Michigan University. May 9-12, 2013.

"From Hoarders to the Hoard: Giving Disciplinary Legitimacy to Undisciplined Collecting" with Louise Siddons, and “Crafting the Hoard” with Barbara Robertson, in sessions developed around the Staffordshire Hoard, *Second Biennial Conference of the Babel Working Group*, Northeastern University, Boston. September 20-22, 2012.

“Touching the Medieval: Considering the Phenomenology of Visual Culture.” Featured lecture and workshop, the Art History GradForum symposium, University of Wisconsin – Madison, April 26-27, 2012.

Co-organizer and presenter (“Books and Bodies: Subjectivity and Experience in an Illustrated Health Guide) in session entitled “New Approaches to Medieval Medical and Scientific Imagery,” 46th *International Congress of Medieval Studies*, Medieval Institute, Western Michigan University. May 12-15, 2011.

Organizer, “Medicine and Science in Medieval Visual Culture,” sponsored by the International Center of Medieval Art, *College Art Association Annual Conference*, New York. February 9-12, 2011.

“A Lifetime in Pictures: Time and Health Management in the Illustrated *Régime du corps*,” *Gender, Time and Memory*, Annual Gender and Medieval Studies Group Conference, Swansea University, Wales, January 6-8, 2011.

“Encountering the Authentic” in the session “Transparent Things,” *First Biennial Conference of the Babel Working Group*, University of Texas at Austin, November 4-6, 2010.

- “Domesticating Knowledge: Household Health and the Late Medieval Illustrated Manuscripts of the *Régime du corps*.” History of Science Colloquium Series, University of Oklahoma. September 10, 2010.
- Co-organizer for session entitled “Feminist Approaches to Medieval Art: Islam, Byzantium, and the West,” 45th *International Congress of Medieval Studies*, Medieval Institute, Western Michigan University. May 13-16, 2010.
- “Accessing Health in the *Régime du corps*.” Delaware Valley Medieval Association symposium, Bryn Mawr College. February 20, 2010.
- “Manuscripts on the Move: Cross-Cultural Exchange and the *Régime du Corps*,” in session entitled Questioning Geographies and Temporalities: Postcolonizing the Medieval Image, *College Art Association Annual Conference*, Chicago. February 10-13, 2010.
- “Health and Wealth: The Late Medieval Illustrated Manuscripts of Aldobrandino of Siena’s *Régime du corps*,” Art History Colloquium Series, University of Pennsylvania. January 29, 2010.
- Co-organizer for three sessions entitled “Gendering Representation,” “Gendering Material Culture,” and “Gendering the Book,” 44th *International Congress of Medieval Studies*, Medieval Institute, Western Michigan University. May 7-10, 2009.
- “Negotiating the Boundaries of Space and Experience in Female Saints’ Lives,” *Locating Gender*, Gender and Medieval Studies Group Conference, King's College, London. January 8-10, 2009.
- “Seeing Presence in Absence: Visualizing the *fetus-in-utero*,” in session entitled: Natural History/The History of Nature: Appraising the 'Natural' in the Middle Ages, *International Medieval Congress*, University of Leeds, July 7-10, 2008.
- Participant, “Poetics, Aesthetics and Feminist Criticism: A Roundtable,” *International Medieval Congress*, University of Leeds, July 7-10, 2008.
- “Feminist Art History and Medieval Audiences,” in session entitled: Feminisms, Medievalisms, and the History of Art, 43rd *International Congress of Medieval Studies*, Medieval Institute, Western Michigan University. May 8-11, 2008.
- “The Art of Art History: Kiki Smith’s Medievalism,” in session entitled: Whither Feminist Art History Now? at the 42nd *International Congress of Medieval Studies*, Medieval Institute, Western Michigan University. May 10-13, 2007.
- “It Came from Outer Space! Marginal Realms and Peripheral Visions,” in Arthur in the Alhambra? Mediterranean Courtly Culture and the Alhambra’s “Enigmatic” Ceilings, 40th *International Congress on Medieval Studies*, Medieval Institute, Western Michigan University. May 5-8, 2005.
- “Sights/Sites of Corruption: Hildegard of Bingen and the Monstrous-Feminine Body,” 38th *International Congress on Medieval Studies*, Medieval Institute, Western Michigan University. May 8-11, 2003.
- “Framing Sights/Sites of Corruption: Recent Approaches to a Monstrous Body in Hildegard of Bingen's *Scivias*,” *Medieval Art - Here and There, Then and Now*, Stanford University. April 26, 2003.

"Subverting Tradition: The Transformed Female in Hildegard of Bingen's *Scivias*," *Seeing Gender: Perspectives on Medieval Gender and Sexuality*. Gender and Medieval Studies Group Conference, King's College, London. January 2-7, 2002.

"Converging Cultures: Encounters with the *Sheela-na-gig*," *36th International Congress on Medieval Studies*, Medieval Institute, Western Michigan University. May 2-6, 2001.

"Reclaiming the Archetype of the Medieval *Sheela-na-gig*," *Barnard Feminist Art and Art History Conference*. October 28-29, 2000.

Professional Organizations and Service

External Reviewer: Oxford University Press; Palgrave Macmillan; Tiny Collections/Punctum Press.

The Material Collective (founding member; founded 2010): <http://thematerialcollective.org/>

College Art Association

International Center of Medieval Art

*Board of Directors (2018-2021)

*Committee Member, Programs and Lectures Committee (2019-2022)

*Committee Member, Digital Resources Committee (2016-2019)

*Committee Member, Programs and Lectures Committee (2011-2013)

The Medieval Academy

*Committee Member, Kalamazoo Program Committee (2020-2023)

*Chair, Kalamazoo Program Committee (2022-2023)

Society for Medieval Feminist Scholarship

*Advisory Board Member (2011-2013)

*Graduate Representative, Advisory Board (2003-2007)

Academic Service

Oklahoma State University

Center for the Humanities, Director, 2023-

Center for the Humanities, Interim Director, 2022-2023

Humanities Initiative (previously Digital Humanities Initiative), Director, 2016-2022

Chair, Humanities Initiative Advisory Committee, 2019-2022

Department of Art, Graphic Design, and Art History, Interim Department Head, Fall 2018

Dept. of Art, Graphic Design, and Art History, Assoc. Dept. Head, Spring 2017; 2017-2018; Spring 2020; 2020-2021

Gender and Women's Studies Program, Interim Director, Spring 2011; Fall 2016

Gender and Women's Studies Program, Core Faculty Member, 2011-present

Gender and Women's Studies Program, Faculty Search Committee, 2018-2019

College of Arts and Sciences Mentoring Program (currently mentoring three faculty), 2018-

Wentz Research Scholar Faculty Mentor (for Stephanie Berson), 2017-2018

Faculty Fellow for Community Engagement, Arts and Sciences Dean's Office, 2015-2016

Department of Art, Director of Graduate Program in Art History, 2011-2014, 2015-2017

Department of Art, Art History Undergraduate Coordinator, 2020-2021, 2022-2023

Cambridge Program Selection Committee, 2018-2019

University Faculty Council, 2013-2014, 2015-2018

Faculty Council Research Committee, 2017-2018

Faculty Council Rules and Procedures Committee, 2016-2018

Faculty Council Student Affairs and Learning Resources Committee, 2015-2016 (Chair), 2016-2017

University Faculty Council, Executive Committee, 2015-2016

Coalition for Advanced Digital Research & Education (CADRE) Council, 2017-2019

University Network for Community Engagement, A & S Representative, 2015-2016
University Network for Community Engagement University Award Task Force, 2015-2016
Bailey Scholarship Committee, 2013-2016
Library Advisory Committee, 2010-2013, 2015-2016
Faculty Council Budget Committee Member, 2013-2014
College of Arts and Sciences, Center for Humanities ad-hoc committee, 2012-2013
Art History Organization (student group) Co-Advisor, 2008-2018
Department of Art, Reappointment, Promotion, and Tenure Committee, 2010-2011, 2013-2021 (Chair, 2020-2021), 2022-2023
Department of Languages and Literatures, Full Professor RPT Committee, 2022-2023
Department of Art, 5-Year Plan Art History Coordinator, 2013-2014
Department of Art, Assessment Coordinator for Art History, 2012-2014
Department of Art, Faculty Search Committee, Chair, 2018-2019; 2022-2023
Dept. of Art, Faculty/Dept. Head Search Committees, 2008-2009, 2010-2011, 2012-2013, 2018-2019, 2019-2020, 2022-2023
Department of Art, Technology Committee, 2011-2013
Department of Art, Art History Masters Program Development Committee, 2007-2011
Department of Art, Website Advisory Committee, 2010-2011
Gender and Women's Studies Program, Curriculum Committee, 2008-2012
Department of Art, Curriculum and Articulation Committee, 2008-2009
Department of Art, Scholarship Committee, 2008-2009; 2017-2018; Chair: 2022-2023
Department of Art, Gardiner Gallery Committee, 2007-2008

Stanford University

Department Teaching Assistant Mentor/Center for Teaching and Learning Liaison, 2002-2003
Graduate Student Representative, Art History Department, 2001-2002
Co-Founder and Vice-President, Art Department Graduate Students Association, 2001-2002
Roundtable Co-Coordinator, Art History Department, 2000-2001

Graduate Thesis and Dissertation Advising (OSU)

Art History MA Committees

Vinita Williams, 2023 (thesis chair)
Molly Murphy Adams (thesis committee member)
Yixin Wang, 2023 (thesis committee member)
Elizabeth Shuffield, 2022 (advisor)
Hayla May, 2021 (thesis chair)
Bianca Martucci-Fink, 2019 (thesis committee member)
Cassidy Petrazzi, 2019 (thesis committee member)
Chestiké Williams, 2019 (advisor)
Katlyn Smith, 2018 (thesis committee member)
Tiffany Sides Roberts, 2017 (advisor)
Candace Gilstrap, 2016 (thesis chair)
Jessica Provencher, 2016 (thesis committee member)
Amy Nies Sluis, 2015 (thesis chair)
Krystle Brewer, 2014 (thesis committee member)
Mary Kathryn Moeller, 2014 (thesis committee member)

Graphic Design MFA Committees

Riva Nayaju (thesis proposal committee member)

Dissertation Committees

Abby Feden, English (Creative Writing), in progress (committee member)

Anna Louise Wiegenstein, English (Screen Studies), in progress (committee member)
Jessica Fokken, English (Creative Writing), 2016 (committee member)
Chelsea Crawford, English (Screen Studies), 2015 (committee member)
Soumitra Ghosh, English (Screen Studies), 2012 (committee member)

Related Professional Experience

Research Assistantships, Stanford University, 2003 - 2006
Project Coordinator/Assets Manager for *The American Century* exhibition website, Education Department, Whitney Museum of American Art, New York, NY, 1998-1999
Senior Exhibitions Assistant, Exhibitions Department, Whitney Museum, 1997-1998
Education Assistant, Education Department, Whitney Museum, 1996-1997
Internships: Collections, Whitney Museum (1996); Registrar, Philadelphia Museum of Art (1994)
Student Cataloguer/Archivist, Dept. of Special Collections, University of Pennsylvania, 1993-1994