

TODD PHILIP OLSON

1/22

Professor
Early Modern Art
Department of History of Art
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EDUCATION

University of Michigan, Ann Arbor

Ph.D., History of Art, 1994
Dissertation: "Nicolas Poussin, His French Clientele and the Social Construction of Style."
Chairs: Profs. Thomas Crow and Patricia Simons

University of California, Berkeley

M.A., History of Art, 1984
Thesis: "Poussin's Phocion Landscapes: Painting in the Tradition of Visual and Verbal Responses to Death."
Chair: Prof. Svetlana Alpers

A.B., English and History of Art (double major), 1979

APPOINTMENTS

University of California, Berkeley

Department of History of Art

Professor, 2014 –

Department of Italian Studies

Affiliated Faculty 2006 -

Representations (University of California Press),

Editorial Board Member 2006-

Designated Emphasis in Renaissance and Early Modern Studies

Graduate Group in the Study of Religion

Core faculty in the Designated Emphasis

Center for Latin American Studies

Affiliated Faculty

PREVIOUS APPOINTMENTS

University of California, Berkeley

Department of History of Art

Associate Professor, 2006-2014

University of Southern California

Department of Art History

Associate Professor, 2005-2006

Assistant Professor, 1998-2005

Gender Studies

Affiliated Faculty, 1999-2006

French and Italian Department

Associated Faculty, 2003-2006

University of California, Santa Cruz, Art History Board, Porter College

Visiting Assistant Professor, 1996-1998

Mills College, Art Department

Visiting Assistant Professor, 1997-1998

University of California, Berkeley, History of Art

Lecturer, 1996

State University of New York at Stony Brook, Department of Art

Assistant Professor, Renaissance and Baroque Art, 1994-1995

Southern Methodist University, Art History Department

Lecturer/Fellow, 1993-1994

University of Michigan London Program

Lecturer, 1990 and 1992

University of California, Davis, C.N. Gorman Museum (Native American Studies)

Assistant Director, 1984-1987

PUBLICATIONS

Book

Caravaggio's Pitiful Relics, Yale University Press, 2014

Poussin and France: Painting, Humanism and the Politics of Style, Yale University Press, 2002

Books in Progress

Jusepe de Ribera (1591-1652): Skin, Repetition and Painting in Viceregal Naples

Survival: The Migration and Transmission of Graphic Media in Early Modern Europe and the New World

Essays and Reviews

“Roberto Longhi and Piero Paolo Pasolini’s ‘fulgurazione figurative,’” in *Pasolini and Art History*, Ara Merjian and Alessandro Giammei, eds. Manchester University Press (forthcoming).

“Le Classicisme inconnu,” in *Historiographie française de l'art (1890-1950)*, ed. Neil McWilliam and Michela Passini, Paris, Institut National d'Histoire de l'Art/ 'Historiographie de l'art' des Presses Universitaires de Strasbourg, Les presses du réel, 2022.

“Poussin’s Inhabited Corpus,” *Perspective* (INHA, Paris) 21, Special Issue: *Habiter/Inhabiting*, February 2022.

“Disfigured Mobiles: Titian and Tityus in Exile,” in *Corps troublants*, edited by Francesca Alberti, French Academy in Rome, Villa Medici, 2022.

Review: Marika Tkanishi Knowles. *Realism and Role-Play: The Human Figure in French Art from Callot to the Brothers Le Nain*. In *H-France*, 2022.

“Middle Natures, Human Stone: Fossils, Ribera and Fanzago at Certosa di San Martino, Naples,” in *Sacred Images and Normativity: Contested Forms in Early Modern Art*, ed., Chiara Franceschini. Turnhout: Brepols, 2022.

“Skeletal Classicism: Zoological Osteology and Art Historical Method in Early Twentieth-Century France,” *Representations* 151 (Summer 2020), 74-95.

“Abducción: la recepción y reproducción del Códice mendocino en Francia e Inglaterra (1553 - 1696),” in *El Códice Mendocino. Nuevas Perspectivas*. Jorge Gómez Tejada, ed. Quito: USFQ Press, 2021.

“Ribera, Bartholomew and the Empire of Resemblances,” *Oxford Art Journal* 41:2, Fall 2018, 171-95.

“Les Mots et les choses: nouvelles études sur les arts visuels français du XVIIe siècle”, *Perspectives actualité en histoire de l'art* (Institut National d'Histoire de l'Art) 1 2017, 161-68.

“Markers: Le Moyne de Morgues in Sixteenth-Century Florida,” in *Seeing Across Cultures in the Early Modern Period*, eds. Dana Leibsohn and Jeanette F. Peterson, Ashgate, 2012, 193-212.

“Reproductive Horror: Sixteenth-Century Mexican Pictures in the Age of Mechanical Reproduction,” *Oxford Art Journal* 14:3, 2011.

- “Un Jupiter tonnant: Poussin’s *Miracle of Saint François Xavier*, Japan and Antiquity,” in *Poussin et la construction de l’Antique*, Académie de France à Rome, 2011.
- “Caravaggio’s Religious Subjects and Secular Objects,” in *Sacred Possessions – Collecting Religious Art, 1500-1900*, Getty Publications, 2010.
- “Trophies: Poussin, Richelieu and the transmission of antiquity,” in *Rome-Paris, 1640: Transferts culturels et renaissance d’une école artistique*, Académie de France à Rome, 2010.
- “Clouds and Rain,” *Representations* 104 (Special Issue: On Form), Fall 2008, 102-115.
- “Striking Through the Artist’s Body,” in *Editing the Image: Strategies in the Production and Reception of the Visual*, ed. Mark A. Cheetham, Elizabeth Legge, and Catherine Soussloff, University of Toronto Press, 2008.
- “The Street has its Masters: Caravaggio and Marginal Social Identities,” in *Caravaggio. Realism, Rebellion, Reception*, ed. Genevieve Warwick, University of Delaware Press, 2006.
- “Caravaggio’s Coroner: Forensic Medicine in Giulio Mancini’s Art Criticism,” *Oxford Art Journal* 28/1 (March 2005), 83-98.
- “‘Long Live the Knife’: Andrea Sacchi’s *Portrait of Marc’Antonio Pasqualini*,” *Art History* 27/5 (Fall 2004), 697-722.
- “Pitiful Relics’: Caravaggio’s *Martyrdom of St. Matthew*,” *Representations* 77 (Winter 2002), 107-142.
- “*La Femme à la Puce et la Puce à l’Oreille*: Catherine Des Roches and the Poetics of Sexual Resistance in Sixteenth-Century French Poetry.” *The Journal of Medieval and Early Modern Studies - Duke University* (Spring 2002), 327-342.
- “Painting for the French: Poussin, the Fronde and the Politics of Difficulty,” in *Commemorating Poussin: Reception and Interpretation of the Artist*, ed. Katie Scott and Genevieve Warwick, Cambridge University Press, 1999, 155-189.

PUBLIC LECTURES AND SYMPOSIA

Lectures in Symposia

Emory University, Atlanta

- “Touching Stone: Rembrandt’s *Aristotle with the Bust of Homer*,”
 “*Motus mixti et compositi*: The Portrayal of Mixed and Compound Emotions in the Visual and Literary Arts of Northern Europe, 1500-1700,” organized by Karl Enenkel and Walter S. Melion, April 2022.

Académie de France à Rome, Villa Medici

“Disfigured Mobiles: Titian, Ribera and the Four Sinners,”

Corps troublants. images et imaginaires dans la première modernité, 2020

Académie de France à Rome, Villa Medici

“Ribera’s Ears. Sonority and Pain,” *Entendre l’Image. sons, bruits et murmures dans l’art de l’époque modern*, 2019

Sixteenth Century Studies Conference, Saint Louis

“Between Theory and Practice: Palissy’s Faïence,” *Art and Natural History. Natural and Artistic Materials and Processes*, organized by James Clifton, 2019

California Interdisciplinary Consortium of Italian Studies Conference (CICIS)

“Refugee Image: A Madonna from Frascati in Colonial Mexico,” *Italy’s Centers and Peripheries*, Stanford University, 2019

Sixteenth Century Studies Conference, Albuquerque

“Fixation and Exile: Titian, Ribera and the Four Sinners,”

Moving Parts: Objects that Contain Mobility, organized by Letha Ch’ien, 2018

College Art Association Conference, Los Angeles

“Variegated Elements: Jusepe de Ribera at Certosa di San Martino,”

The Elements and Elementality in Art of the Premodern World, organized by Michelle M. McCoy and Megan C. McNamee, 2018

Ludwig Maximilian University of Munich

“Middle nature, human stone: Ribera and Fanzago at Certosa di San Martino, Naples,”

Contested forms: The limits of the sacred image and the normative power of art in early modern Europe, organized by Chiara Franceschini, 2017.

Renaissance Society of America Annual Meeting, Berlin

"Swimming against the Current: Flow and Resistance in the Global Renaissance",

Delimiting the Global, chaired by Opher Mansour and Katherine Blaire Moore, 2015

Renaissance Society of America Annual Meeting, New York

“Ribera’s Blinding Touch,” *The Senses in Early Modern Visual Culture*,

chaired by Lyle Massey, 2014

College Art Association Conference, New York

“Trans-Atlantic Booty: Thevet and Hakluyt abduct the Codex Mendoza,”

Transatlantic, Transpacific: Oceanic Exchange and the Visual Culture of Colonial Latin America, chaired by Dana Leibsohn and Meha Priyadarshini, 2013

Humanities Institute, University of California, Irvine

“Ribera’s Mordant Vision,”

The Senses in Medieval and Early Modern Visual Culture, organized by the Group for the Study of Early Cultures, 2013

Courtauld Institute, University of London

“Net of irrationality: decay in early modern prints,”

The Printed Image within a Culture of Print: Prints, publishing and the early modern arts in Europe, 1450-1700, 2011

USC-Huntington Library Early Modern Studies Institute (EMSI),

“Printed Matter: The graphic translation of the Codex Mendoza,”

Global Visions: Material Exchanges in the Early Modern World, 2010

University College London

“Horror in the Archive: The Trans-Atlantic Peregrinations of a Sixteenth-Century Mexican Codex,”

Early Modern Horror Conference, organized by Maria Loh, 2010

Académie de France à Rome, Villa Medici

“Un Jupiter tonnant: Poussin’s *Miracle of Saint François Xavier*, Japan and Antiquity,”

Poussin et l’Antique, 2009

Renaissance Society of America Annual Meeting, Los Angeles

“Caravaggio’s Random Acts,” *Caravaggio Reflections and Refractions*, chaired by

Lorenzo Pericolo and David Stone, 2009

Académie de France à Rome, Villa Medici

“Trophies: Poussin, Richelieu and the transmission of antiquity,” *Rome-Paris, 1640:*

Transferts culturels et renaissance d’une école artistique, 2008

College Art Association Annual Meeting, Dallas

“Markers: Le Moyne de Morgues in Sixteenth-Century Florida” in *Seeing Across*

Cultures, chaired by Dana Leibsohn and Jeanette Peterson, 2008

Bibliotheca Hertziana, Istituto/ Max Planck per la Storia dell’Arte,

“Caravaggio’s Religious Subjects and Secular Objects”

Sacred Possessions – Collecting Religious Art, 1500-1900, 2007

Renaissance Society of America Annual Meeting, Cambridge, UK

“Recto/Verso: Poussin’s Reversals,” *Disappearing Acts: Invisibility and the Limits of*

Representation in Seventeenth-Century France, Chaired by Katherine Ibbett, 2005

Renaissance Society of America Annual Meeting, New York

“Life Traces: Ekphrasis in Bellori’s Biography of Caravaggio,” *Figuring the Artist in*

Early Modern Italy, chaired by Catherine Soussloff, 2004

College Art Association Annual Meeting, Seattle

“Poussin’s Corpus,” *Open Session on Baroque Art*, chaired by Margaret Carroll and Jeff Collins, 2004

College Art Association Annual Meeting, Philadelphia

“Baglione's Vituperative Painting: Mastering Caravaggio's *Amor Vincit Omnia*,” *Remastering the Renaissance*, chaired by Joseph Leo Koerner, 2002

College Art Association Annual Meeting, New York

“Caravaggio’s Coroner: Medicine and Art Criticism in Seicento Italy,” Alchemy of Anatomy: Art, Science and the Dissected Body, chaired by Lyle Massey, 2000

Art Historians of Southern California Annual Meeting

“Diagnosis and Decorum in Mancini's Writings on Art and Society,” 1999

College Art Association Annual Meeting, New York

“*Evviva il coltello: Marsyas and the Castrato.*” *In/versions, Sub/versions, Per/versions: New Versions of the Past*, chaired by Nancy Locke, 1997

Royaume de Fémynie: Femmes et pouvoirs en France à la Renaissance, Château de Blois, France,

“*La Femme à la Puce et la Puce à l'Oreille: Catherine Des Roches and the Poetics of Sexual Resistance in 16th-century French Poetry*,” 1995

College Art Association Annual Meeting, San Antonio

“Shifting Structures: Constraint and Agency in the Drawings of Nicolas Poussin,” *Agency in Art History*, 1995

Midwest Art History Society Meeting, Cincinnati

“Poussin's Phocion Landscapes in the Tradition of Visual and Verbal Responses to Death,” 1990

“Some Other Versions of Pastoral: High and Low Social Registers in the Art of Jean-Baptiste Oudry,” 1990

Midwest Art History Society Meeting,

“Reconstituting the Subject in 18th-century French Painting: Condillac, Chardin and Diderot,” 1989

Workshops, Symposia Chaired and Panel Responses

Sixteenth Century Studies Conference, Baltimore

Chair, “Artists at Work,” 2020

History of Art/Italian Studies Conference

Giotto’s Triumph
Respondent, 2020

Renaissance and Early Modern Studies, UC Berkeley,
“Why ‘Read’ Leonardo?” Panel, 2019

Sixteenth Century Studies Conference, Saint Louis
Chair, Art and Natural History: Chaos, Creation, and the Cosmos, 2019

Dulwich Picture Gallery, *Ribera: The Art of Violence* Study Day
Organized by Edward Payne and Xavier, 2018

British Art and the Global, History of Art, UC Berkeley
Chair, organized by Imogen Hart and David Peters Corbett, 2018

Renaissance Society of America Annual Meeting, New Orleans
“Global Catholicism: Locating the Philippines”
Chair, organized by Kathryn Santner, 2018 (invitation)

Festival de l’histoire de l’art (June, 2017), Fontainebleau
“Regards croisés sur l’art baroque” (with Frédéric Cousinié)
“Tout était à revoir : des regards américains sur l’art français” (with Hollis Clayson)

Renaissance Society of America Annual Meeting, Chicago
“Arabesques, Grotesques, and the Alterity of Ornament”
Co-Chair (with Katherine Blair Moore) and Respondent, 2017

Université de Québec à Montréal
« *non perit*: Ribera, Tityos et le mort-vivant,” Seminar: *Actualité de la recherche en histoire de l’art : La mort aux trouses: Représentations de la mort, des mourants et des ressuscités dans l’art occidental*, director, Itay Sapir, 2015

Renaissance Society of America Annual Meeting, Berlin
Respondent, “New Approaches to Seventeenth- Century French Art,” Chairs, Frédéric Cousinié and Tatiana Senkevitch, 2015

Sixteenth-Century Studies Conference, New Orleans
“Sensuous Suffering,” roundtable sponsored by the Italian Art Society, 2014

Designated Emphasis in Early Modern Studies, Session Chair,
Migrating Images: A Mini-Conference, 2012

Northern California Renaissance Conference, UC Berkeley
Respondent, “Overlapping authorities? The King, the Church and the Theater in Seventeenth-Century France,” chaired by Déborah Blocker, 2008

Musée des Beaux-Arts, Lyon (France)
Poussin et La Fuite en Egypte (journée d’étude)
May 2008

Getty Research Institute, Los Angeles

La Vita Agrodolce di Taddeo Zuccaro: Visual Narrative and Artistic Biography (workshop), October 2007

Renaissance Society of America, Cambridge, UK

Co-Chair (with Katherine Ibbett, French Dept., University of Michigan, Ann Arbor), Disappearing Acts: Invisibility and the Limits of Representation in Seventeenth-Century France, 2005

USC-Huntington Early Modern Studies Institute Conference

Respondent, Consumers: The Men of Science Panel, 2004

University of Southern California/Getty Research Institute, Los Angeles

“Notes on the Collectable and the Agency of Objects,” Approaches to the History of Collecting Workshop, USC-Getty Program in the History of Collecting and Display, 2004

J. Paul Getty Research Institute, Los Angeles

Respondent, Works in Progress Series: Ann Bermingham, “Landscape-o-rama: The exhibition landscape at Somerset House and the rise of popular landscape entertainments,” 2001

Northeast American Society for 18th-Century Studies Conference, Ottawa

Co-Chair with Darcy Grimaldo Grigsby, Female Spectators and Feminized Audiences Session, 1995

Invited Lectures and Seminars

Universidad Autónoma de Zacatecas (Zacatecas, Mexico)

“*Nuestra Señora Migrante: An Italian Madonna Takes Refuge in Colonial Zacatecas*”
Research Seminar: ‘El Saber Sabio y el Saber Didáctico’
V Encuentro Nacional de Historia, 2021

National Gallery of Canada, Ottawa

“Strange Ink: the early modern print and the grotesque imagination”
[L’Encre étrange: l’imaginaire grotesque dans les gravures au début de l’ère modern]
Annual Kathleen M. Fenwick Memorial Lecture, 2020 (postponed due to the pandemic)

Universidad Autónoma de Zacatecas (Zacatecas, Mexico)

“Survival: Titian, Humanism and Empire”
Keynote Address, Colloquium for Doctoral Studies of New Spain (Early Colonial Mexico), November, 2018

Santa Barbara Museum of Art (Santa Barbara)

“Caravaggio”: two public lectures, February 2018

Meadows Museum, Southern Methodist University, Dallas
“Ribera and the Empire of Resemblances”, lecture in conjunction with the exhibition
Between Heaven and Hell: Ribera's Drawings, 2017

McGill University, Montreal, Canada
“Ribera’s Body Doubles,” *Le Séminaire des Nouveaux-Modernes*, Research Group in the
History of Art from the Middle Ages to the Enlightenment, 2015

Art Gallery of Alberta, Edmonton, Canada
“A woman, fair above, ends in a fish: the early modern print and the grotesque
imagination” on the occasion of the exhibition *Beautiful Monsters: Beasts and Fantastic
Creatures in Early European Prints*, 2012.

Medieval and Early Modern Institute (MEMI) University of Alberta, Edmonton, Canada
Keynote Address: 6th annual interdisciplinary graduate student colloquium: “Martyred
Bodies and Religious Communities in Medieval and Early Modern Europe,” 2010

University College London, Early Modern Visual Seminar, Dept. of History of Art,
“Hatching: Persistence and Migration,” 2008

Department of Italian Studies, UC Berkeley
“*Della pittura vituperio: Caravaggio and the Poetics of Libel*,” 2007

Early Modern Studies Reading Group, UC Berkeley
“Work in Progress,” Spring, 2007

Norton Simon Museum, Pasadena
Narrative and Genre
In conjunction with the exhibition Telling Stories, 2006

Berkeley Art Museum, Berkeley
Rothko and Caracciolo: A conversation with John Zurier, 2005

University of Leeds, UK
“Caravaggio’s Medical Models,” 2004

University of California, Berkeley, Department of French/Comparative Literature
“Caravaggio. Problems in Genre,” 2004

McMaster University, Art History and History Departments
“Anatomy of a Painting: Caravaggio, Art Criticism and Early Modern Medicine,” 2004

University of California, Berkeley, History of Art Department
“Caravaggio’s Pitiful Relics: Painting History After Iconoclasm,” 2000

J. Paul Getty Research Institute, Los Angeles
“‘Pitiful Reliques’: Caravaggio’s Ruined Martyrs,” Works in Progress Series, 1999

American Academy in Rome
“Painting After Caravaggio,” 1999

University of Southern California, Department of Art History
“Painting’s Incisions,” 1998

J. Paul Getty Museum, Los Angeles
“Fleeing Confusion: Poussin and the Inscription of Disorder,” 1998

University of California, Berkeley, Department of the History of Art
“The Burden of Obligation: Looking at Poussin,” 1996

Emory University
“Painting for the French: Poussin and the Politics of Difficulty,” 1995

Courtauld Institute of Art
“Painting for the French: Poussin and the Politics of Difficulty,” 1995

State University of New York at Stony Brook
“Viewing Factions: Nicolas Poussin’s *Testament of Eudamidas* and the Politics of the Inscribed Audience,” 1994

Southern Methodist University, Dallas
“Nicolas Poussin’s *Coriolanus* and the Painting of Civil War,” Haakon Lecture, 1994

GRANTS, FELLOWSHIPS AND HONORS

France-Berkeley Fund Grant, 2018-19.
Project: Tabac/Chatbot: Education and Interaction in the Museum Exhibition
Co-Investigators Ann Lafont EHESS (Paris) Karine Douplitzky (UC Berkeley)

Residential Fellowship
National Institute of History of Art (INHA, Paris), 2017

André Chastel Fellowship
National Institute of History of Art (INHA, Paris) /
French Academy in Rome - Villa Medici, Rome, 2010

Mellon Project Grant, 2009-10

Townsend Humanities Center, Graduate Research Assistantship, 2007-2008

Getty Consortium Scholar, The Getty Research Institute, Los Angeles, 2005-6

USC-Huntington Early Modern Studies Institute, Research Grant, 2005-

James Zumberge Faculty Individual Research Grant, University of Southern California, 2003-4

Mellon Post-doctoral Research Fellowship, Rome Prize Fellowship, American Academy in Rome, 1998-1999

Haakon Post-Doctoral Fellow, Meadows School of the Arts, Southern Methodist University, Dallas, 1992-4

SELECT PRE-DOCTORAL FELLOWSHIPS

The Florence J. Gould Tocqueville Fellow in Art History, (ACLS, SSRC), 1991-2.

Chateaubriand Fellowship (French Government) 1991-2 (declined)

Fulbright-Hays Full Grant, France, 1990-1991

ACADEMIC AND PROFESSIONAL SERVICE

Dissertation Supervisor (with Prof. Dr. Bettina Gockel): Victoria Fleury, “The Role of Graphic Reproductions in the Production and Reception of Claude Monet’s paintings,” *Mediengeschichte der Kunst*, University of Zurich, 2019- (in progress)

Member, Doctoral Examination and Dissertation Committee: Pamela Stevens, “A Textile Ghost: The Garment of Shame of a Sixteenth-century Englishman Suspended in the Cathedral of Mexico City ca. 1560-1657 by the Holy Office of the Inquisition.” Graduate Theological Union, 2020- (in progress)

Peer Reviewer, Zukunftsskolleg Fellowship Programme, University of Konstanz, 2020

Member, *Comité scientifique*, Festival of Art History, Ministry of Culture (France), 2017

Reviewer, Getty Foundation Grants

Mills College (External Academic Review)

Duke University (Tenure Review)

University of British Columbia (Tenure Review)

University of British Columbia (Outside Dissertation Examiner)

University of Edinburgh (Promotion Review)

University of Toronto (Promotion Review)

University of Washington (Promotion Review)

Hunter College (Promotion Review)

Reviewer, Routledge Press (UK)

Reviewer, University of Delaware Press

Reviewer, Polity Press (UK)

Reviewer, Ashgate Press (UK)

Reviewer, Princeton University Press

Reviewer, Yale University Press

Reviewer, *Memoirs of the American Academy in Rome*

Reviewer, *Journal of Historical Sociology* (Blackwell)
Reviewer, *Art Bulletin*
Reviewer, University of California Press
Reviewer, *Seventeenth-Century French Studies*
Reviewer, *Journal for Early Modern Cultural Studies*

University of California

Member, HRF/MPG Selection Committee, 2020
Member, Graphic Arts Loan Collection (GALC) Funds Committee, 2020
Member, Mentored Research Awards Selection Committee 2016-20
Fulbright Interviewer, 2015-20
Faculty Equity Advisor, 2012-17, 2018-20
Member, President's Post-Doctoral Selection Committee, 2019
Member, University Fellowships Selection Committee, 2019
Member, Committee on Diversity, Equity, and Campus Climate, 2014-17
Member, SURF (Summer Undergraduate Research Fellowships)
Selection Committee 2016-17

Berkeley Art Museum (BAMPFA),

Cal Conversations (with Prof. Ivonne del Valle, Spanish-Portuguese, and Lynne Kimura,
BAM liaison), graduate seminar (2020) and projected BAM exhibition 2021
Gallery Talks (2017, 2018)
Assisted and organized Graduate Student participation in exhibition support (*Old Masters
in a New Light*), 2018.

Departmental Service

Head Graduate Advisor/Director, Dissertation Writing Group, 2021-22
Member, Equity, Inclusion and Climate Committee, 2020-21
Facilitator, Restorative Justice Center, 2020-21
Anti-Oppression Resource and Training Alliance (AORTA) Workshop: Uprooting White
Supremacy <https://aorta.coop/> 2021
Member, Ad Hoc Faculty Review Committee, 2021
Chair, Graduate Admissions and Fellowship Committee, 2020-21
Member, GSI Assignment Committee
Member, Graduate Admissions and Fellowship Committee, 2019-20
Head Graduate Advisor, 2017-18
Chair, Graduate Admissions and Fellowship Committee, 2013-14
Member, Early Modern Faculty Search Committee, 2014-15
Member, Lectures Committee, 2015-16
Member, Graduate Admissions and Fellowship Committee, 2015-16, 2016-17
Head Graduate Advisor/Director, Dissertation Writing Group, 2016-17
Departmental Ad hoc committees (mid-career and promotion)