

Pascale RIHOUE

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EDUCATION and certifications

Maîtresse de Conférences, section 22 [assistant professor / History and Civilizations] : certified by the Conseil National des Universités (France). February 2020

Ph.D., Art History. Brown University (advisor: Evelyn Lincoln) and École des Hautes Études en Sciences Sociales, Paris (advisor: Jean-Claude Schmitt); May 2008.

Thesis: *The Unifying Power of Moving Pictures in Late Medieval and Renaissance Umbria*

“Diplôme d’Études Approfondies” (M.A.) in Art History. University of Sorbonne-Paris IV, 1999.

Thesis: *Confraternities and Marian Cults in Renaissance Venice*

“Licence” and “Maîtrise” (B.A.) in Art History. University of Sorbonne-Paris IV, 1991 / 1994.

Thesis: *Fra Angelico’s Coronation of the Virgin (Louvre)*

“Conférencière” / “Guide-interprète”

Certified for employment with the Caisse Nationale des Monuments Historiques and the Réunion des Musées Nationaux, 1990 ; certified « conférencière » and « guide-interprète » by Ministère du Tourisme, Paris, 1989-1990.

SCHOLARSHIP

Pending :

- “The Triumph of the generic pope: *Cavalcatura* after Antonio Tempesta (1590s)” and “Falda’s *Solenne Cavalcata* (1676): whose triumph?” to be published on the Brown University Library website “[The Theatre That Was Rome](#)” (editor Evelyn Lincoln)

1. **Books**

Art Moves. The Material Culture of Processions in Renaissance Perugia. Preface by Jean-Claude Schmitt (Brepols 2019 [2017]). [RISD article](#). Peer-reviews:

- Minou Schraven, *Renaissance & Reformation* 42.4 (2019), pp. 260-262
- Liisa Silander, [News | RISD](#) (9 déc. 2019)
- Céline Dauverd, in *Renaissance Quarterly*, 74.1 (2021), pp. 245-247
- Marie-Anne Polo de Beaulieu, in [Archives de Sciences sociales des religions](#), 196 (oct-dec. 2021), pp. 401-402
- Clarisse Evrard, [Histara, les comptes rendus](#), online, décembre 2020
- Brian G H Ditcham, in *The Sixteenth Century Journal*, Vol. 51.3 (2020), p. 858

Co-editor with J.M. DeSilva: **Eternal Ephemera. The Papal Possesso and its Legacies in Early Modern Rome** (Center for Renaissance and Reformation Studies, University of Toronto, series editor: Konrad Eisenbichler, 2020). Peer-reviews:

- Arazoo Ferozan, *Confraternitas* 31.1 (2020), pp. 57-59

- Miles Pattenden, *Renaissance & Reformation* 44.1 (2021), pp. 229-231
- Wolfgang Reinhard, *Historische Zeitschrift*, vol. 313, no. 2 (2021), pp. 519-521. <https://doi.org/10.1515/hzhz-2021-1344>

Co-author: **“Introduction: Defining the Possesso and its Legacies”** and **“Chapter 4: The birth of possesso prints in Sixtus V's Rome”** in *Eternal Ephemera*, , pp. 13-38 and pp. 165-211. (see above)

2. Essays in books

“De l’invisibilité à la mobilité : la vie rituelle du Crucifié de Pérouse, 14^e-21^e siècles,” in Véronique Dominguez and Philippe Sénéchal, eds, [L'oeuvre en mouvement : de l'antiquité au XVIIIe siècle](#) (Bordeaux, Ausonius, 2022).

“Flags and their Public Life in Medieval and Renaissance Italy (Law, Art, and Ritual)”. In Sarah Marusek and Anne Wagner (dir.), [Flags, Color, and the Legal Narrative: Public Memory, Identity, and Critique](#). Heidelberg, Springer. Online, May 2021

“Eterniser l'éphémère : le possesso de Sixte V en images (1588-1589)». In Claudia D'Alberto (dir.) *IMAGO PPAE. Le pape en image du moyen âge à l'époque contemporaine* (Rome : Campisano, 2020), pp. 197-206.

“Disordini e teatralità dei cortei a Perugia nel Rinascimento”. In P.M. Della Porta and A. Tinterri (dir.), [Il teatro sacro. Pratiche di dialogo tra religione e spettacolo](#). Perugia, Morlacchi Editore, 2019, pp. 183-200.

“Public Life in Perugia and the Material Culture of the Annunziata Confraternity, 14th-17th centuries,” in A. Tacke and B. Münch, eds., *Material Culture. Presence and Visibility of Artists, Guilds, Brotherhoods in the Pre-modern Era* (Imhof Verlag Petersberg, 2017), pp. 32-55.

“Liturgie et images processionnelles”, co-authored with Pascal Collomb, in: Jérôme Baschet, ed., [Les images médiévales. Mélanges Jean-Claude Schmitt](#) (Brepols, Spring 2015), pp. 143-155.

“Entre (é)motions et arrêts sur image : la performativité des bannières sacrées ombriennes” in K. Gvozdeva and H.R. Velten, eds., *Medialité de la procession. Performance du mouvement rituel en textes et en images à l'époque pré-moderne* (Universitätsverlag Winter, Heidelberg, 2011), pp. 291-306.

3. Journals articles

« Mettre en scène la croyance : l'évêque et la translation de saints incanonisables (Pérouse, mai 1609) » in [Archives de Sciences Sociales des Religions](#), special issue « Des Techniques pour croire », no. 187, July-September 2019, pp. 49-76.

“Una miniera per la storia sociale perugina: il fondo “Confraternita dell'Annunziata” (Archivio diocesano di Perugia)”, in *Bollettino della Deputazione di Storia Patria per l'Umbria*, vol. 113.1 (2016), pp. 195-227.

“[Brands of Piety](#)”, co-authored with Evelyn Lincoln, *University of California Davis Law Review* 47:2 (December, 2013), pp. 679-703.

“**Veronese’s Goblets: Glass Design and the Civilization Process**”, *Journal of Design History*, vol. 26.2 (June 2013), pp. 133-151.

“**Societas Anuntiate fecit fieri hoc opus**”. **The gonfalone dell’Annunziata (1466) in Perugia and its patrons**, *Bollettino della Deputazione di Storia Patria per l’Umbria*, September 2006, pp. 303-375.

4. Book reviews

Flagellant Confraternities and Italian Art (1260-1610). Ritual and Experience by Andrew Chen (Amsterdam University Press, 2018) in *Sixteenth Century Journal* (2019) Volume: 50 (4), pp. 1195-1198.

A Feast for the Eyes. Art, Performance, and the Late Medieval Banquet by Christina Normore (Chicago University Press, 2015) in CAA website: caareviews.org (August 2017)

Italienische Bruderschaftsbanner des Mittelalters und der Renaissance by Andreas Dehmer (Deutscher Kunstverlag, 2004) in *Confraternitas*, 15: 2, 2004

5. In progress

Book: **Possessing Rome: Printed Papal Cavalcades for Pilgrims, Tourists, and Princes (1589-1775)**

Article: “Dining with Veronese: The Wedding at Cana in its Ritual Space (San Giorgio Maggiore, Venice)”

SCHOLARLY PRESENTATIONS

1. Invited lectures:

Forthcoming : Bibliothèque Sainte-Geneviève, Paris, 10 Oct. 2024: **Entre médicament, péché, et boisson de luxe : le chocolat d’autrefois**

RISD Fleet library, 7 Feb. 2024: **A chocolate Crit**

Contribution to audio recording: Soundwalk, “[Coffee and Chocolate](#)” for [Trading Earth: Ceramics, Commodities, and Commerce exhibition](#) at the RISD museum (April 2022-January 2025)

RISD auditorium, H102 lectures for all RISD first-years, 27 Feb. and 9 April 2020

**Ancient Greece: Taxonomy, Exchanges, Race
Prints as Means of Visual Communication, 1400-1600**

International House of Rhode Island, French Club, 2 Dec. 2019: « **La tasse de chocolat** » by **J.B. Charpentier (1768)**

Università degli Studi, Dpt "Letterature e civiltà antiche e moderne" Perugia, 26 Jan. 2018. Cycle "Storia dei Templari raccontata a San Bevignate" <https://www.medioevoinumbria.it/home/la-storia-dei-templari-raccontata-a-san-bevignate-dal-6-ottobre-2017/>

Il vescovo e il santo: Napoleone Comitoli e il culto di san Bevignate (ca. 1600)

Providence Athenaeum, November 17; December 1, 2016

The Erotics of Rococo Fashion

Tea, Coffee, or Chocolate? The Art of Sociability in Pre-Industrial Europe

Club Unesco Perugia-Gubbio, April 1, 2015, Perugia (Italy)

Processioni nella Perugia rinascimentale: il patrimonio dell'identità e del potere

RISD museum, symposium on current exhibition "The Festive City", March 1, 2013

Staging Processional Bonanza in 1609: Transferring Relics in Perugia

International House of Rhode Island, French Club, May 2, 2011 and March 5, 2012:

Verres et manières [Glass Design and Renaissance Table Manners]

Le faux mystère de la Joconde

2. Presentations at international conferences and symposia

Forthcoming: **University of Ghent**, «[Performing Theatricality and imaging religious ceremonies in early modern Western Europe](#)», Ghent, 15-17 May 2024: **The Global Pope in Print: Plagiarizing a Papal Triumph from Rome to Amsterdam**

[Early Modern Rome conference 5](#), Rome, 14-16 Nov. 2024 : **Generic Possesso Prints: papal cavalcades from Rome to Amsterdam to London (1590s-1730s)**

Université de Picardie, «[\(Re\)donner sens. L'œuvre d'art dans tous ses états](#)», Amiens, 21-22 nov. 2024 : **Cavalcades papales : le triomphe de l'estampe et du plagiat**

Ecole française de Rome, «[Figer le regard](#)», Rome, 28-29 March 2024 : **La cavalcata del possesso: Antonio Tempesta, i suoi copiatori e il papa generico (c. 1600)**

[EMR 4](#), University of Notre-Dame program, to 11-13/11/2021 (originally planned 15-17 October 2020), Rome. Session "Papal Power Represented and recounted"

The Image of Papacy in Possesso Prints (1589-1846)

Renaissance Society of America (RSA), annual conference, online 11-15 March 2021 (originally Philadelphia, 1-4 April 2020). Session: "The *longue durée* of Serial Images in Early Modern Print Culture":

The serial pope: the *longue durée* of Possesso Prints Production (1589-1846)

College Art Association, 10-13 Feb. 2021. Session : "Coffee or Chocolate? The Art and Design of Colonial Conquest"

Coffee or Chocolate? Sociability and Invisibility

Sixteenth-Century Society Conference, Albuquerque, 1-3 Nov. 2018. Session: "Moving Parts: Objects that Contain Mobility"

Mobility in Print : the generic images of the papal Possesso (1590-1724)

Université de Liège (Belgium), "Imagopapae", 20-22 June 2018

A global performance: Sixtus V's possesso (1585) in images (1588-89)

Université de Lille (France), "[Flags, Identity, Memory: Critiquing the Public Narrative through Color](#)", 7-9 Feb. 2018

Flags and their Public Life in Medieval and Renaissance Italy (law, art, and ritual)

[Early Modern Rome 3](#), University of California Program, 5-7 October 2017, Rome:

The Pope Triumphs: Early Possesso Iconography

Renaissance Society of America (RSA), annual conference, Chicago, 30 March-1 April 2017

Re-Presenting the Roman Possesso in Prints (16th-17th c.)

Università degli Studi di Perugia / Accademia Properziana, "Teatro sacro. Pratiche di dialogo tra religione e spettacolo", 8-10 Sept. 2017, Assisi:

Cortei trionfali e disordini spettacolari nella Perugia rinascimentale

International Conference of the European Research Council project artifex: "Material Culture. Presence and Visibility of Artists, Guilds, Brotherhoods in the Pre-modern Era", Zentralinstitut für Kunstgeschichte, Munich, 24-28 February 2016:

The Material Culture of a Confraternity's Public Life: the Annunziata in Perugia (Italy), 14th-17th c.

RSA, annual conference, Berlin, March 26-28, 2015; session: "Renaissance Feasts and Festivals"

Processional Glamour in Post-Tridentine Umbria

College Art Association, annual conference, New York City, 15-18 Feb. 2015. With Emma Hogarth (Foundations, RISD):

Motion, Space, Place: a successful Design Studio/Art History collaboration

Center for Reformation and Renaissance Studies, Toronto University, Conference on "Rethinking Early Modernity: Methodological and Critical Innovation since the Ritual Turn", June 26-27, 2014:

Dining with Veronese: Art reception and ritual Space at San Giorgio Maggiore (Venice)

Renaissance Society of America, annual conference, NYC, March 28, 2014

Art Reception and the Refectory of San Giorgio Maggiore (Venice)

Ecole Pratique des Hautes Etudes / Laboratoire d'Excellence HASTEC (Histoire et anthropologie des savoirs, des techniques et des croyances): Colloque "La dialectique du (faire) croire: une approche par la rhétorique, les objets et les images", Paris, Nov. 28-29, 2013

Art total: la mise en scène d'un extraordinaire transfer de reliques (Pérouse, 1609)

Renaissance Society of America, annual conference, San Diego, April 4-6, 2013

Civic Religion and the Material Culture of Processions in Central Italy (Perugia, 15th-16th c.)

Renaissance Society of America, annual conference, Venice, April 8-11, 2010

The Art of Glass and Painting: Banqueting in Veronese's Time

"Performativité processionnelle. Discours et images prémodernes du mouvement rituel", Berlin, Humboltsuniversität / Paris, GAHOM, EHESS, Oct. 9-11, 2008, Berlin:

Entre (é)motions et arrêts sur image : la performativité des bannières sacrées ombriennes

3^e Université d'été EHESS-Deutsches Historisches Institut-UCLA (« Les rythmes de la vie au Moyen Age»), June 26-28, 2006, Paris :

Rythmes collectifs : processions et bannières de confréries dans l'Ombrie médiévale

Italian Studies Colloquium, Brown University, February 16, 2006

Gonfalon and their Significant Others: Signs of Identity and Rituals in Late Medieval and Renaissance Umbria

Renaissance and Early Modern Studies, Brown University, February 10, 2005

The 'gonfalone dell'Annunziata' (1466): Unity and Diversity in a Confraternity of Renaissance Perugia

"Vagantes", 3rd Graduate Student Conference on the Middle Ages, Cornell University, March 12, 2004

The Unifying Power of the Banner of San Bernardino (1465) in Perugia

38th International Congress in Medieval Studies, Kalamazoo, MI, May 2003

Confraternity Art and Marian Cults in Late Medieval Umbria

37th International Congress in Medieval Studies, Kalamazoo, MI, 2 May 2002

Papal Politics in Fra Angelico's Coronation of the Virgin (Louvre)

1st Annual History of Art & Architecture Graduate Symposium, Brown University, 2 March 2002

Memory Manipulated: Painted Portraits of Court Ladies in Renaissance Italy

3. Conference session leadership

College Art Association, NYC (online) 10-13 Feb. 2021

Chair of session "**Coffee or Chocolate ? The Art and Design of Colonial Conquest** »

Moderator of session "**Processions and Beyond : Pastiche, Parody, and Beyond**"

Renaissance Society of America (RSA), annual conference, online, 11-15 March 2021

Organizer of session "The *longue durée* of Serial Images in Early Modern Print Culture":

RSA, annual conference, Chicago, March 30-April 1, 2017

Organizer of session "Papal Triumphs in Texts and Images"

RSA, annual conference, Boston, March 31-April 2, 2016

Chair of session: "Of Mongrels and Masterpieces: Hybridity in the Renaissance I"

RSA, annual conference, San Diego, April 4-6, 2013

Organizer and Chair of session: "The Visual Culture of Processions in Early Modern Europe"

RSA, annual conference, Washington DC, March 22-24, 2012

Chair and moderator, two sessions: "Italian Paintings" and "Reading Italian Paintings"

TEACHING EXPERIENCE, 1992-present

IESA arts&culture, Tenured, part-time professor:

- *Professional English* (Master's level: Art Market / Arts education). Sept. 2020-present
- *Medieval art* (undergraduate level). Fall 2022, 2023

Senior lecturer: Theory of History of Art and Design department, Rhode Island School of Design, 2008-present

- [*The Art Market in Paris, Past & Present*](#) (19 June-10 July 2022, in Paris)
- *Tea, Coffee, or Chocolate?* (Winter Session 2019; Spring 2020; WS2021-2024)
- *Bittersweet Chocolate* (WS 2023-2024)
- *Parades and Processions in Early Modern Europe (1400-1800)* (WS2021-2024)
- *History of Drawing* (Fall + Spring, 2020-2021)
- *H102: Premodern Worlds: Theory and History of Art and Design* (Spring 2020)
- *H101: Global modernisms* (Fall 2018; 2019)
- *Visual encounters with the RISD Museum* (Summer course 2017; 2019)
- *The Art of Ritual. European Works (1400-1800) in Providence* (Fall 2018)
- *Renaissance Artworlds: Venice-Perugia-Florence* (travel course, Winter session 2018)
- *Renaissance Art* (Spring 2010-2011-2012; 2014-2015)
- *The Power of Images in Renaissance Italy* (Fall 2011; Spring 2013; Falls 2013-2014; all 2016)
- *Baroque and Rococo* (Spring 2013)
- *History of Art and Visual Culture 101* (Fall, 2012-2017; 2018)
- *Performance Art and Rituals in Renaissance Italy* (Winter session 2010 and 2011; Fall 2011; WS 2017)
- *Eighteenth-century French Art* (Spring-Fall 2008; Spring 2009; Spring 2010; Fall 2012)
- *Rococo Rocks* (Winter session 2012 and 2017)
- *Performance Art and Ritual in Early Modern Rome* (Visiting Scholar, RISD European Honors Program, Rome, August 2010)
- *History of Glass* (Spring 2009 and Fall 2010)
- *Modern-Postmodern* (Spring 2008 and 2009)

Guest professor in Prof. Anne Lepoittevin's Master's seminar on Sacred Renaissance : "Art et rituel: la procession par l'image et ses objets", Sorbonne université, Paris. 13 March 2024

Research seminar, [Biblioteca Hertziana](#), Rome : « Performing Collective Identity: Bodies and Objects of Early-Modern Processions" (14/12/2020; online)

Visiting professor: École des Hautes Études en Sciences Sociales, Paris (Feb.-March 2019). Lectures in four different seminars (contact: Pierre-Olivier Dittmar):

Du griffon et du cheval, trajectoires symboliques

Objet(s) et images de la procession (1400-1600)

Représentations de rituels : approches méthodologiques

Graver l'éphémère : chevauchées papales à travers Rome (1589-1644)

Ph.D. co-advisor of Francesco Piagnani's dissertation, "La fabbrica della cattedrale di San Lorenzo a Perugia", with Prof. Giovan Battista Fidanza, Università Tor di Vega [since Oct. 2019]

Instructor, Brown University, Continuing Education, 2011-2012

Glass and Civilization (6 sessions)

Understanding Western Art (10 sessions)

Renaissance art: Originals in Providence (8 sessions)

Oct-Nov. 2006: *Renaissance Florence*

Visiting scholar, RISD European Honors Program, Rome, August 2010

Performance Art and Ritual in Early Modern Rome

Alliance française, Providence, Jan.-June 2011:

Art et culture française du moyen-âge au 20e siècle (6 sessions)

Adjunct faculty, University of Rhode Island, Providence, Fall 2007; Summer 2008; Fall 2008

Introduction to Art History (Renaissance to Present)

Visiting lecturer: Department of Art History, Wheaton College, MA, 2006-2007

"Great Works" (Introductory survey course) / *Renaissance Florence* (seminar)

Teaching assistant: History of Art and Architecture, Brown University, 2000-2005

Introduction to Art History (Muller & Kriz; Champa, twice)

Nineteenth-Century Architecture / Modern Architecture (Neumann)

Florence and Tuscany in the 15th c. / Visual Culture of Early Modern Rome (Lincoln)

Islamic Art (Bonde) / *History of Paris* (C. Zerner)

Teaching consultant, Sheridan Center for Teaching and Learning, Brown University

September 2003-April 2004: video-taping a class, and evaluating in written and oral reports teaching assistants' sections or doctoral students' presentations for a constructive pedagogical exchange and improvement in the classroom.

Cycles in the History of Art (continuing education): 1992-2000: Centre Culturel de Courbevoie and Association Artange (France)

Antiquity-Renaissance, one-year survey course

Fifteenth and Sixteenth Century Art, one-year survey course

Seventeenth century Art/ Eighteenth Century Art, one-year survey course

Art and History of Paris, one-year survey course
The Impressionists, six weeks
The Nude, six weeks
Picasso and Portraiture, five weeks
On the steps of the Bible in Paris, four weeks
Narratives, Allegories, and Symbols, seven weeks

PEDAGOGICAL TRAINING

Decolonizing Teaching in Action: participant in this 13-week, five-hour long seminar taught by Prof. Lisi Raskin, RISD. Fall 2019

Teaching Certificate I (Awarded in May 2002), **Sheridan Center, Brown University**

Five seminars and five workshops on refining the teaching practice with clearly defined course goals and objectives, recognizing various learning styles, assessment, and persuasive communication.

Teaching Certificate II (auditor) **Sheridan Center, Brown University**

Five seminars on teaching tools such as class discussions; artifacts and objects; wikis, blogs and online learning repositories; and multimedia presentations.

ADMINISTRATION

Coordinator of international exchanges and Erasmus programs, IESA arts&culture, Paris (Sept. 2021-Dec. 2022)

Supervising Erasmus and non-Erasmus mobilities (incoming and outgoing students) with 11 partners; launched new partnerships (University College Cork, Ireland; Ibero, Puebla, Mexico; Instituto Universitario de Lisboa and Faculdade de letras, Universidad de Lisboa, Portugal)

President of the Part-Time Faculty Association, RISD (July 2012-June 2017)

Frazier Award Committee, RISD [selecting best two teachers] (Spring 2017)

Co-chair of the committee for "Part-time faculty's expanded role", RISD (2015-2016)

Committee for Professional Development Fund, RISD (Fall 2013-Spring 2014)

Committee on Pro-Rata faculty, RISD (Spring 2014)

ARTS LEADERSHIP

Curator of art exhibition mounted by Master's students, **Fo(u)r Women Claiming Space**, IESA Gallery, Paris, 2-3 June 2023

Conference organization and coordination:

Trans-digital. Transitions et transformations des secteurs « arts et culture » à l'aune de la pandémie (2020-2021), University of Chicago, Paris and IESA (Paris, 27 May 2021)

Program: [here](#)

Conference organization (executive officer): New England Renaissance Conference, RISD Museum and library: **Motion, Rhythm, Shifts** (5 Oct. 2019). [brochure](#)

Providence Athenaeum: organizer of cycle on **Art and Life in the 17th and 18th Centuries**, Fall 2016

Founder of Artange, non-profit association for the promotion of art history education (association loi 1901), Courbevoie

RESEARCH ADVISOR

Research Assistant for Prof. Craig Koslofsky (U. of Illinois), Spring 2008-Summer 2009: Preparation of *History of the Night in Early Modern Europe* (Cambridge U. Press, 2011)

Supervising 23 students' research projects in my "The Art of Ritual" (RISD, Fall 2018)

AWARDS

Institut National d'Histoire de l'Art / [Villa Médicis \(French Academy in Rome\)](#): grant André Chastel, Feb. and May 2019

RISD, Academic Affairs, Professional Develop Fund, Grant for Research on book projects, June 2012, June 2015, Spring 2017, June 2020

Gladys Krieble Delmas Foundation, Grant for independent research on Venetian history and culture, June 2010 and July 2013

Academic Commons Program, RISD-Davies Foundation, Grant to develop workshops at RISD on body-mind awareness and movement for creativity, December 2012

American Society for Eighteenth-Century Studies, winner of the 'Innovative Course Design', Nov. 2009

Social Science Research Council, International Dissertation Field Research Fellowship, 2005-2006

Folger Institute, Washington DC, selected candidate for the seminar "Technologies of Writing" led by Peter Stallybrass and Roger Chartier, January-April 2005

Center for Reformation Research, Paleography Institute, St. Louis, Missouri, July 2004: 2-week paleography course

Kress Foundation, Travel Fellowship in the History of Art, two months in 2003

Ecole du Louvre, 1998-2000, selected candidate for graduate 'séminaires de spécialisation':

Université de Paris IV-Sorbonne, Three-month fellowship at Brown University as an exchange scholar, Sept-Nov; 1998

Ecole du Louvre, 1998-2000, selected candidate for graduate « séminaires de spécialisation »:

Il tempo di Giorgione, Venice and Vienna, 6-15 September 2000

Le arti fra Rinascimento e 'Maniera', Paris and Venice, 6-16 September 1999

Hans Holbein le Jeune et la Renaissance allemande, Paris-Colmar-Basel; 20-

25/09/99

La pittura a Venezia al tempo di Giovanni Bellini, Venice, 10-17 September 1998

OTHER PROFESSIONAL EXPERIENCE

Art history tours, 2000- 1990, self-employed and under contract with the Caisse Nationale des Monuments Historiques and the Réunion des Musées Nationaux
Designed and led thematic gallery talks in Paris museums and monuments;
guided tours in Parisian historic neighborhoods and churches.

Free-lance, certified, 'guide-interprète' (Ministère du Tourisme, Paris, 1989)

Translations [selection]

Oct. 2015: Ludvig Kalus, "The Spread of Islamic Inscriptions in East and Southeast Asia" (7,000 words; French into English) for the Hamad Bin Khalifa symposium (Noha, Qatar, Nov. 2015) organized by Virginia Commonwealth University (Sheila Blair, Jonathan Bloom).

Oct. 2012: "L'odyssée amazonienne par excellence » (3,200 words ; English into French), for Amazon Nature Tours (Jamestown, RI, USA).

Receptionist at the Louvre museum, Information desk in Pei's pyramid, Paris, Jan.-June 1989

PROFESSIONAL AFFILIATIONS

Member of RSA [Renaissance Society of America] (2010-)

Member of CAA (2017; 2020)

Member of the Deputazione di Storia Patria per l'Umbria (2016-)

Save Venice (2017-2019)

Sixteenth Century Society (2018)

LANGUAGES

Fluent in **French** (native); English, **German, Spanish, Italian**

Basic reading and speaking proficiency in **Dutch** and **Portuguese**

Advanced level in **Latin**.

Arabic (beginner)

ARTISTIC TRAINING

Glassblowing (RISD, Beginners' course, Fall 2009; RISD, Continuing Education, Fall 2014);
Basic loom weaving; Painting.