

C. Jean Campbell
CURRICULUM VITAE
November 7, 2008

Art History Department, Emory University
Carlos Hall, 571 South Kilgo Circle, Atlanta, GA 30322
Phone: (404) 727-6682 Email: cjcampb@emory.edu

EDUCATION

The Johns Hopkins University: MA 1986; PhD, with Honors, 1992 (dissertation accepted 1991).
University of Toronto, B.A. (4 year), with Distinction, 1984.

Languages:

Italian (read and spoken); French, German, Latin (read).

ACADEMIC POSITIONS

Emory University:

Professor, Art History Department, Emory College, September 2008-present.
Associate Professor, Art History Department, Emory College, 1997-2008.

University of Alberta, Department of Art and Design:

Associate Professor, 1997.
Assistant Professor, 1991-97.
Visiting Assistant Professor, 1990-91.

GRANTS AND FELLOWSHIPS

2007-08 Dissertation Seminar Grant, Andrew W. Mellon Foundation.
Spring 2007 Associate Professor Completion Leave, Emory College.
2006 Grant in Aid of Publication, Samuel H. Kress Foundation.
2006 Research Grant, University Research Committee, Emory University.
2006 Dissertation Seminar Grant, Andrew W. Mellon Foundation.
2003-04 Samuel H. Kress Senior Fellowship, Center for Advanced Study in the Visual Arts,
National Gallery of Art, Washington.
2004-05 Grant in Aid of Colloquium Participation, Folger Research Institute.
2002-2003 Quadrangle Research Fund Grant for Research Teams (as principal), Graduate
School of Arts and Sciences, Emory University.
2000-01 Research Grant, University Research Committee, Emory University.
2000-01 Masee-Martin/NEH Teaching Consultation Pairs Grant, Emory College.
1998-99 Course Development Grant for Languages Across the Curriculum (with S. McPhee),
Center for Teaching and Curriculum, Emory University.

- 1994-97 Research Program Grant, Social Science and Humanities Research Council of Canada.
- 1993-94 Support for the Advancement of Scholarship, Endowment Fund for the Future, University of Alberta.
- 1992 Post-Doctoral Fellowship in the History of Art and the Humanities, J. Paul Getty Foundation.
- 1990-91 Dissertation Fellowship, Samuel H. Kress Foundation.
- 1989-90 Departmental Samuel H. Kress Fellowship, Department of the History of Art, Johns Hopkins University.
- 1988-89 Pre-Doctoral Fellowship in the History of Art, Samuel H. Kress Foundation.
- 1987-88 Doctoral Fellowship, Social Sciences and Humanities Research Council of Canada.
- 1987 Residential Fellowship, Charles S. Singleton Center for Italian Studies, Johns Hopkins University, Villa Spelman, Florence, Italy
- 1986-87 Departmental Samuel H. Kress Fellowship, Department of the History of Art, Johns Hopkins University.
- 1984-86 Departmental Fellowship, Department of the History of Art, Johns Hopkins University.
- 1984-84 Social Sciences and Humanities Research Council of Canada Special M.A. Fellowship (declined).

HONORS AND DISTINCTIONS

- 2004-07 Winship Distinguished Research Professor in the Humanities, Emory College.
- 2003 Phi Beta Kappa Student Mentor.
- 2002 Nominated for the Crystal Apple Teaching Award in Graduate Teaching.
- 1984 Graduate Prize Fellowship for Renaissance Studies, Victoria College, University of Toronto.
- 1984 Faculty Scholar, University of Toronto.

PUBLICATIONS

Books:

- 2008 *The Commonwealth of Nature: Art and Poetic Community in the Age of Dante* (University Park: Pennsylvania State University Press).
- 1998 *The Game of Courting and the Art of the Commune of San Gimignano, 1290-1320* (Princeton: Princeton University Press [@1997]).

Articles in Journals and Edited Volumes:

- In Press "Simone Martini, Petrarch and the Vernacular Poetics of Early Renaissance Art," in *Dialogues in Art History*, ed. Elizabeth Cropper, Papers from the Symposium

organized for the 25th Anniversary of the Center for Advanced Study in the Visual Arts (Washington: National Gallery of Art).

- 2008 “Municipal or Curial?: Vernacular Poetics and Simone Martini’s *Maestà*,” in *Presenza del Passato: Political Ideas e modelli culturali nella storia e nell’arte senese*” (Rome: Consiglio Nazionale delle Ricerche).
- 2005 “Pier Maria Rossi’s Treasure: Love, Knowledge and the Invention of the Source in the Camera d’Oro at Torrechiara,” in *Emilia e Marche nel Rinascimento: L’Identità Visiva della ‘Periferia’*, ed. Giancarla Periti (Bergamo: Bolis), 63-83.
- 2004 “‘Symoni nostro senensi nuper iocundissima.’ The Court Artist: Heart, Mind, and Hand,” in *Artists at Court: Image Making and Identity 1300-1550*, edited by Stephen Campbell, Fenway Court (Boston: Isabella Stewart Gardner Museum with University of Chicago Press), 35-45, 204-06.
- 2001 “The City’s New Clothes: Ambrogio Lorenzetti and the Poetry of Peace,” *Art Bulletin* 53: 240-258.
- 1998 “The Lady in the Council Chamber: Diplomacy and Poetry in Simone Martini’s *Maestà*,” *Word & Image* 14: 371-386.
- 1995 “Courting, Harlotry, and the Art of Gothic Ivory Carving,” *Gesta* 34: 11-19.

Encyclopedia Entries and Book Reviews:

- 2004 Entries for “Lippo Memmi,” “Bartolo di Fredi,” and “Andrea (di Cione) Orcagna,” in *Medieval Italy: An Encyclopedia*, edited by Christopher Kleinhenz (New York: Routledge), vol. 1: 98-99, vol. 2: 704, 796-8.
- 1998 Review of *Painting the Heavens: Art and Science in the Age of Galileo* by Eileen Reeves (Princeton: Princeton University Press, 1997) in *Renaissance and Reformation* 22: 77-79.
- 1996 Review of *The Renovation of Paintings in Tuscany, 1250-1500*, by Cathleen Hoeniger (New York: Cambridge University Press, 1995),” *Revue d’art canadienne/Canadian Art Review* 23: 93-96.

Published Abstracts and Research Reports:

Center 24: Record of Activities and Research Reports. Washington: National Gallery of Art, Center for Advanced Study in the Visual Arts, 2004.

Renaissance Society of America Annual Meeting Abstracts 2006, 2004, 2000.

College Art Association Annual Meeting Abstracts, 2002, 1996, 1993.

Dissertation Abstracts International, part A, *The Humanities and Social Sciences*, vol. 53, no. 1 (July 1992): 2A.

WORK IN PROGRESS

Book Project:

Simone Martini and the Origins of Vernacular Style

Articles:

“Poetic Genealogy, Mythmaking and the Origins of Urban Nobility” under review.

“Pisanello, Saint George and the Archaeology of Names.”

“Style and Judgment: On Boccaccio and the Early Italian Painters.”

PAPERS AND CONFERENCES

Invited Papers:

2007 “Municipal or Curial?: Vernacular Poetics and Simone Martini’s *Maestà*,” for the conference “Presenza del Passato: *Political Ideas* e modelli culturali nella storia e nell’art senese,” organized by the Consiglio Nazionale delle Ricerche (Roma), Siena, May 4.

 “Poetic Genealogies and the Weight of Style in Early Renaissance Art,” for the symposium “Renaissance Scholarship and the Cultural Life of Images: A Symposium in Honor of Charles Dempsey,” Baltimore: Baltimore Museum of Art, April.

 “Style and Judgment: Boccaccio and the Early Italian Painters,” for the Medieval/Renaissance Colloquium, New Haven, Yale University, January.

2006 Respondent for the colloquium “Ut Pictura Meditatio: The Meditative Image in Northern Art (The Lovis Corinth Colloquium),” Art History Department, Emory University, October.

 “Mythmaking and the Origins of Urban Nobility,” for the symposium “Giovanni Boccaccio and Fourteenth-Century Italian Culture: Tradition and Innovation,” University of Wisconsin, Madison, April.

2005 “Nature’s Workshop, Venus’ Legacy and the Poetics of Early Renaissance Art,” for the symposium “Dialogues in Art History,” on the occasion of the 25th Anniversary of the Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington D.C., April.

“Allegory, Biography and the Hand of Simone Martini,” for the Renaissance Research Forum, Courtauld Institute, London, March.

2002 “A Mirror of Friendship: The Representation of Nature’s Commonwealth in Brunetto Latini’s *Tesoretto*,” at the Charles S. Singleton Center for Italian Studies, Villa Spelman, Johns Hopkins University, Florence, Italy, June.

“Pier Maria’s Treasure: Love, Knowledge and the Invention of the Source in the Camera d’Oro at Torrechiara,” at the Università degli Studi, Macerata, Italy, June.

“Simone Martini and the Court of Avignon,” for the conference, “The Renaissance Court Artist,” Isabella Stewart Gardner Museum, Boston, March.

Contributed Papers, Responses, Session Organization:

2008 “Imitation, Genetic Intelligibility and the Legacy of Otto Pächt,” for the session, “Pictures to Think With,” at the Annual Meeting of the Renaissance Society of America, Chicago, April.

2006 “Pisanello, St. George and the Archaeology of Names,” for the session “Nomina sunt consequentia rerum,” at the Annual Meeting of the Renaissance Society of America, San Francisco, March.

2005 “Petrarch’s Italy, Sovereign Poetry and Simone’s Hand,” for the colloquium “Rethinking Word and Image,” convened by Leonard Barkan and Nigel Smith, Folger Research Institute, Washington, December.

2004 “Reflexivity, Material and the Making of the New Artist: Simone Martini and Francesco Petrarca,” for the conference “Petrarch and the Arts,” Johns Hopkins University, Baltimore Museum of Art and Peabody Conservatory, Baltimore, October.

“By Simone’s Hand: Inscription and Naming in the Art of Simone Martini,” at the Johns Hopkins University, Baltimore, April.

“The Patron as Author: Pier Maria’s Golden Chamber at Torrechiara,” for the session “The Role of the *Auctor* in Italian Renaissance Painting” (which I also co-organized), at the Annual Meeting of the Renaissance Society of America, New York, March.

- 2003 “By Simone’s Hand: Inscription and Naming in the Art of Simone Martini” at the Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, December.
- Co-organizer and respondent for the conference “Image and Imagination of the Religious Self in Late Medieval and Early Modern Europe (The Lovis Corinth Research Symposium),” Emory University, April.
- 2002 “Shared Secrets and Pictorial Correspondence in the Laurenziana Manuscript of Brunetto Latini’s *Tesoretto*,” at the Symposium on Early Italian Art, University of Georgia, Athens, November.
- Co-organizer of the session “Life, Work, and the Role of Biography in Contemporary Art-Historical Writing,” for the Annual Meeting of the College Art Association, Philadelphia, February.
- 2000 “Counterfeit Nymphs: The Poetry of Peace in Ambrogio Lorenzetti’s Ideal Cityscape and Boccaccio’s *Ninfale Fiesolano*,” for the Annual Conference of the Renaissance Society of America, Florence, Italy, March.
- 1999 “The Problem of Reconstituting the Historical Object,” for the Medieval Studies Roundtable, Emory University, February.
- 1998 “Remembering the City in Early Italian Art,” for the conference “Art and the Spectator in Early Italian Art,” Georgia Museum of Art, University of Georgia, Athens, September.
- 1996 “Sacred Ritual and Civic Space: The Use of Lippo Memmi’s *Maestà*,” in the session “Art and the City in Medieval and Early Modern Europe,” Universities Art Association of Canada, Montreal, November.
- “Private Spaces, Public Palaces and the Construction of Identity in the Art of the Early Tuscan Communes,” in the session “Civic Patronage in Renaissance Italy, 1300-1600,” for the Annual Meeting of the College Art Association, Boston, February.
- 1995 “The City’s New Clothes: Masquerade and the Theme of Renewal in Ambrogio Lorenzetti’s Ideal Cityscape,” for the the session “Italian Art, 1000-1400,” at the Annual Meeting of the Universities Art Association of Canada, Guelph, November.
- 1994 “The Lady in the Council Chamber: The *Maestà* as a Civic Image,” at the Canadian Conference of Medieval Art Historians, Victoria, March.
- 1993 “Courting, Harlotry, and the Art of Gothic Ivory Carving,” for the session, “The History of Medieval Art without Art?” at the Annual Meeting of the College Art Association, Seattle, February.

- 1992 “Courtly Self-Consciousness and the Theme of the Prodigal Son in the Art of the Late Middle Ages,” at the Canadian Conference of Medieval Art Historians, Toronto, March.
- 1991 “Love and the Image of the Ideal State in Fourteenth-Century Tuscany,” at the Annual Meeting of the Universities Art Association of Canada, Kingston, November.
- 1989 “Art in the Communal Court: San Gimignano,” for the Medieval Club, University of Illinois, Urbana-Champaign, November.
- 1987 “The Decoration of the ‘Camera del Podestà’ in San Gimignano’s Palazzo Comunale,” at the Charles S. Singleton Center for Italian Studies, Villa Spelman, Johns Hopkins University, Florence, May.

TEACHING

Courses:

Freshman Seminars:

- Decoration and Description: Art and Craft in the Age of Rubens (Emory).
- Love, Death and Image-Making (Emory).

General Surveys:

- Art and Architecture from Prehistory to the Renaissance (Emory w/faculty).
- Introduction to the History of Western Art II: 14th-20th Century (U. of Alberta).

Field Surveys:

- Art in Renaissance Europe (Emory)
- Early Renaissance Art and Architecture (Emory).
- High Renaissance Art and Architecture (Emory).
- Italian Renaissance Art and Architecture (Emory, U. of Alberta).
- 17th-Century European Art and Architecture (U. of Alberta).
- 17th-Century Art and Architecture in Italy, Spain, and France (U. of Alberta).

Advanced-level Lecture Courses:

- Art and the City in the Age of Dante (Emory).

Seminars (senior undergraduate and graduate):

- The Age of Michelangelo (Emory).
- Pictures to Think With (Emory).
- Methods and Art-Historical Research (Emory).
- Making Art (Emory).
- Art, Nature, Renaissance (Emory).
- History, Poetry, Ritual and the Art of the Early Renaissance (Emory, U. of Alberta).
- On Meaning in Renaissance Art (Emory).
- What’s in a Life? Artists’ Biographies in Early Modern Europe (Emory).
- Portraiture and Biography in the Italian Renaissance (Emory).

The Classical Tradition and Renaissance Art (U. of Alberta).
Italian Renaissance Portraiture, 1300-1600 (U. of Alberta).
Artistic Reform in the Age of Caravaggio and the Carracci (U. of Alberta).
The Rise of Artistic Academies in Italy and France (U. of Alberta).

Thesis Supervisions and Committees:

Ph.D. Thesis Supervisions:

- S. Kyle, "Illustrated Herbals and the Culture of Knowledge in the Northern Italian Courts," Art History Department, Emory, in progress.
- S. MacLaren, "'Guarda tu...desta donna la forma': Francesco da Barberino's Pictorial and Poetic Invention," Art History, Emory, 2007.
- A. Elsea, "Juan de Torquemada's Meditations and the 15th-Century Cloister Decorations of Santa Maria Sopra Minerva (Rome)," 2003.

Ph.D. Thesis Committees:

- J. Ciejka, "Carlo Rainaldi's Tomb and Altar Complexes," Art History, Emory, in progress.
- A. I. Montero, "Deflowering Textual Boundaries: Illustration and Transgression in the 1499(?) Edition of *Celestina*," Spanish and Portuguese, Emory, 2005.
- J.M. Lee, "Pilgrimage Souvenirs from the Shrine of Thomas Becket at Canterbury," Art History, Emory, 2003.
- M. Drummond, "The Portrayal of Relationships between Men and Women in Roman Poetry," History and Classics, U. of Alberta, 1996.

M.A. Thesis Supervisions:

- T. Hawkins, "Bronzino's Portrait of Laura Battiferri," Art History, Emory, 1999.
- A. Haughey, "The Griselda Frescoes of the Roccabianca (Parma)," Art History, U. of Alberta, 1997.

M.A. and Qualifying Thesis Committees:

- K. Baker, Art History, Emory, 2007; M. Joliffe, Art History Department, Emory, 2004; J.M. Lee, Art History, Emory, 1998; L. Sawchyn, Art History, U. of Alberta, 1997; D. Brulhart, History and Classics, U. of Alberta 1995; L. Enders, History and Classics, U. of Alberta, 1995.

Honors Thesis Supervisions:

- K. Harper, "Velazquez and Mythological Portraits," Art History, Emory, in progress.
- K. Schrimsher, "The Fontana Maggiore in Perugia," Art History, Emory, 2008 (Highest Honors).
- L. Boutin, "Sumptuary Legislation and Portraiture" (co-supervision with E. Varner), Art History, Emory, 2004 (High Honors).
- H. Currie, "The Lombard *Tacuinum Sanitatis*," Art History, Emory College, 2002 (Honors).
- L. Whyte, "The Renovations of the Church of Santa Cecilia in Rome circa 1600," Art History U. of Alberta, 1997.
- A. Lewandowski, "The Art of Death and Nature: A Look at Caravaggio's Narratives," Art History, U. of Alberta, 1996.
- S. MacLaren, "Pisanello's Arthurian Frescoes," Art History, U. of Alberta, 1996.
- M. Pardee, "Piero di Cosimo's Early Man Paintings," Art History, U. of Alberta, 1995.
- K. Bayley, "The Frescoes of the Tour Ferrande in Pernes," Art History, U. of Alberta, 1995.

SERVICE

Institutional:

Emory University:

McDonald Chair Advisory Committee, Emory University, 1998-2001

Emory University, Graduate School of Arts and Sciences:

Professional Development Support Funds, Adjudicating Committee, 2008-09.

Dean's Teaching Fellowship Adjudicating Committee, Spring 2005.

Executive Council, Graduate School of Arts and Sciences, 2001-2002.

Fulbright Pre-Doctoral Fellowship Screening Committee, 1999-2000.

Emory College:

Academic Standards Committee, Emory College, 2005-2008.

Educational Policy Committee, Emory College, 2000-2002.

Center for Language, Literature and Culture Advisory Committee, 1998-2002.

Conduct Council, Emory College, 1998-2000.

Emory College, Department of Art History:

Honors Coordinator, 2008-2009.

Graduate Language Exam Coordinator, 2005-2006.

Director of Graduate Studies, 2001-03.

Graduate Committee, 2007-08, 2004-2006, 2001-03, 1999-2000.

Lovis Corinth Professorship and Lecture Committee, 1998-2003.

Works on Paper Advisory Committee, 2000-01.

Liaison for Prints & Drawings with Michael C. Carlos Museum, 1997-1998.

Emory College, Department of French and Italian

Italian Studies Search Committee, 2008-09.

University of Alberta, Arts Faculty:

Executive Committee, Medieval & Early Modern Institute, 1997.

Kreisel Lecture Committee, 1996-1997.

Academic Affairs Committee, Arts Faculty, 1994-a997

Interdisciplinary and Innovative Course Design Subcommittee Chair.

Academic Standards Subcommittee.

University of Alberta, Department of Art and Design:

M.A. Coordinator, Art History, 1996-1997.

B.A. Honors Coordinator, Art History, 1994-1995.

Search Committee, Canadian Art History, 1992-1993.

Library Liaison, 1990-92.

Professional:

Member of Board of Advisors, Center for Advanced Study in the Visual Arts, National Gallery, Washington, 2008-2011.

Manuscript Referee for:

Pennsylvania State University Press

University of Chicago Press

The Art Bulletin
Medieval and Early Modern Studies
Gesta
Studies in Iconography

Research Grant Pre-Screener for the American Council of Learned Societies, 2001-03.

Tenure Referee for:

Department of the History of Decorative Arts and Design, Parsons The New School, 2008.
Department of Fine Art/History of Art, University of Toronto, 2000.
Department of Art in History, University of Victoria, 1997.

Research Grant Referee for the Social Sciences and Humanities Research Council of Canada, 2000, 1998.

External Consultant to the Internal Review of the Department of Art, Queen's University, Kingston, Canada, 1999.

COMMUNITY OUTREACH

Presentation on behalf of the Center for Advanced Study in the Visual Arts for Behind the Scenes at the National Gallery, National Gallery of Art, Washington, May 2004.

Participant in the roundtable convened by the Samuel H. Kress Foundation to discuss the use of works from the Kress collection in the Southeast, High Museum of Art, Atlanta, December 1998.

Lecturer for Super Saturday, University of Alberta, Edmonton, October 1996.

Lecturer for the Medieval Workshop on Sacred and Profane Love, University of Victoria, Victoria, February 1996.

Lecturer for the Edmonton Art Gallery, Edmonton, October 1994.