

HALLIE G. MEREDITH, D.PHIL.

Curriculum Vitae
2 November 2025

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EDUCATION

- D.Phil., 2006** **Lincoln College, University of Oxford, England** Classical Archaeology.
Entitled: *Texts as Contexts for Viewing: Ekphrasis, Inscribed Decoration and Glass Open-work Vessels in Late Antiquity*. Viva 2006. Degree conferred 2007.
- M.A., 2000** **University of Durham, England** Roman Archaeology, with a speciality in Roman Glass. Entitled: *An Intra-Site Comparison of a Vessel Assemblage: To What Extent are Selection Processes Governed by Use of Space in Fourth Century AD Roman Bath?*
- B.A., 1999** **University of Chicago, IL.** Honours & General Honours in History of Art.
Dean's List, 1997–1999. Entitled: *How do Glass Rhyta Reflect Developments and Traditions in the Age of Augustus?* on deposit at The Rakow Library, the Corning Museum of Glass, Corning, NY

PROFESSIONAL APPOINTMENTS

- 2022-Present** **Washington State University**, Pullman, WA. Department of Art, Assistant Professor, Tenure-track. (Department name change August 2023.)
- 2021-2022** **Washington State University**, Pullman, WA. Department of Fine Arts, Associate Professor, Career-track.
- 2016-2021** **Washington State University**, Pullman, WA. Department of Fine Arts, Assistant Professor, Career-track.
- 2015-2016** **Washington State University**, Pullman, WA. Department of Fine Arts, Instructor.
- 2012-2015** **University of Massachusetts**, Dartmouth, MA. Art History, Full-time Lecturer.
- 2008-2012** **University of Colorado**, Boulder, CO. Classics and Program for Writing and Rhetoric, Lecturer.
- 2008-2009** **University of Colorado**, Boulder, CO. Graduate Teaching Program, Lecturer.
- 2007-2008** **Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture**, New York, NY. Post-doctoral Research Fellow.

- 2007** **University of Oxford**, England. Institute of Archaeology and the Research Laboratory for Archaeology & the History of Art, Graduate Teaching Co-ordinator.
- 2007** **University of Warwick**, England. Department of Classics and Ancient History, Invited Lecturer.
- 2005-2007** **University of Oxford**, England. Brasenose, Greyfriars, New, Oriel, Wadham, St Benet's and St Hilda's College, Undergraduate Tutor.

PUBLICATIONS

Books

- 2026/2027** *The Roman Craftworkers of Late Antiquity: A Social History of Glass Production and Related Industries*, Cambridge University Press. Formally and unconditionally under contract. Complete monograph submitted August 2025.
- 2015** [Word becomes Image: Openwork Vessels as a Reflection of Late Antique Transformation](#). Archaeopress Archaeology Series. Oxford: Archaeopress.
- 2011** [Objects in Motion: The Circulation of Religion and Sacred Objects in the Late Antique and Byzantine World](#). British Archaeological Reports International Series 2247 Oxford: Archaeopress. (Editor.)

Journal Special Issues

- 2025** *World Archaeology* journal special issue, [Craft Interconnections](#), eds. Hallie G. Meredith and Ahmad Mohammed, 56, no. 3 (issue 2024, published October 2025). (First author, co-edited with Ahmad Mohammed.)
<https://www.tandfonline.com/toc/rwar20/56/3?nav=toCList>.
- 2024** *Journal of Late Antique, Islamic and Byzantine Studies* journal special issue, [Reconstructing Material Evidence of Late Roman Cross-Craft Working Relations](#), eds. Hallie G. Meredith and Elizabeth A. Murphy, no. 3.1-2 (September). (First author, co-edited with Elizabeth A. Murphy.) www.eupublishing.com/toc/jlaibs/3/1-2.

Peer Reviewed Journal Articles

- 2025** ["An Approach to Craft and Craftworkers in Process: Re-Examining 3rd-6th Century CE Roman Carvings, Inscriptions, and Engraved Symbols"](#), *World Archaeology*, journal special issue *Craft Interconnections*, eds. Hallie Meredith and Ahmad Mohammed, 56, no. 3 (issue 2024, published October 2025): 310-322.
doi.org/10.1080/00438243.2025.2570270.
- 2025** ["Editorial Craft Interconnections"](#), *World Archaeology*, journal special issue *Craft Interconnections*, eds. Hallie Meredith and Ahmad Mohammed, 56, no. 3 (issue 2024, published October 2025): 305–9. (First author, co-authored with Ahmad Mohammed.)
doi.org/10.1080/00438243.2024.2574145.

- 2025 [“Looking for – and Finding? – Workshop Makers’ Marks on Late Roman *Diatreta*,”](#) *The Journal of Glass Studies*, 66 (issue 2024, published April 2025): 211-215. doi.org/10.3998/jgs.6943
- 2024 [“An Introduction to Late Antique Cross-Craft Studies,”](#) *Journal of Late Antique, Islamic and Byzantine Studies*, journal special issue, *Reconstructing Material Evidence of Late Roman Cross-Craft Working Relations*, eds. Hallie G. Meredith and Elizabeth A. Murphy, no. 3.1-2 (September): 138-151. (First author, co-authored with Elizabeth A. Murphy.) doi.org/10.3366/jlaibs.2024.0030.
- 2024 [“Late Antique Glass Carving as Cross-Craft,”](#) *Journal of Late Antique, Islamic and Byzantine Studies* journal special issue, *Reconstructing Material Evidence of Late Roman Cross-Craft Working Relations*, eds. Hallie G. Meredith and Elizabeth A. Murphy, no. 3.1-2 (September): 152-178. doi.org/10.3366/jlaibs.2024.0031.
- 2024 [“Making Technical Art History Accessible: Stories from the Summer Teachers Institute in Technical Art History \(STITAH\),”](#) *Materia: Journal of Technical Art History* special issue, *Interdisciplinary Research: Benefits and Challenges*, no. 4 (May): IV.1-23. (First author, co-authored with Robert Hamilton and Andrew Hershberger.)
- 2023 [“The Late Roman Unfinished *Chaîne opératoire*: A New Approach to Inscribed Glass Openwork,”](#) *American Journal of Archaeology* 127, no. 1 (January): 119-139, with a Supplementary Online Appendix.
- 2023 [“Shaping Viewer Experience through Images of Unfinished Work: A Visual History of Making in the 4th to 8th-century Eastern Mediterranean,”](#) *Different Visions* special issue, *Towards a Visual History of the Working Class*, ed. Diane Wolfthal, no. 10 (June): 1-43.
- 2021 [“‘Contemporary Classicism’ Copy of a Copy: Appropriating Classical Statues as Conceptual Readymades,”](#) *Classical Art and Archaeology* journal special issue, *The Classical in Contemporary Art and Visual Culture*, ed. Bente Kiilerich, Marina Prusac-Lindhagen and Astri Karine Lundgren, no. 2 (December): 1-23. (First author, co-authored with Sarah E. Barnett.)
- 2015 [“Engaging Mourners and Maintaining Unity: Third and Fourth Century Gold-Glass Roundels from Roman Catacombs,”](#) in *The Role of Objects – Creating Meaning in Situations (Lived Ancient Religion). Religion in the Roman Empire*, ed. Jörg Rüpke and Rubina Raja 1, no. 2 (June): 219-241.
- 2009 [“Animating Objects: Ekphrastic and Inscribed Late Antique Movable Material Culture,”](#) *Facta. A Journal of Roman Material Culture Studies* 3: 35-64.
- 2006 [“Disentangling Material Cultures: Late Roman and Sasanian Facet Cut Glassware in Late Antiquity,”](#) in *SOMA 2004: Symposium on Mediterranean Archaeology Proceedings of the Eighth Annual Meeting of Postgraduate Researchers*, ed. Jo Day et al, *British Archaeological Reports* 1514: 123-130.

Book Chapters

- 2026 “Hidden in Plain Sight: Producers and Makers’ Marks on Inscribed Third to Sixth Century CE Portable Objects,” in *Stonecutters and Mosaicists at Work: Identifying Craftspeople and Their Workshops Through the Lens of Epigraphy*, ed. Paweł Nowakowski, Lorena Pérez Yarza, Marina Bastero Acha, Julia Borczyńska and Andrés Rea (Studies in Byzantine Epigraphy, Brepols). Accepted.

- 2023 [“Making Anonymity Visible through the Use of Scale: Honoring the Conspicuously Absent with Laboring Bodies in 4th-8th century CE Construction Scenes,”](#) *Scale and the Study of Late Antiquity: Collected Essays from the 14th Meeting of Shifting Frontiers*, ed. Kristina Sessa and Kevin Uhalde. Bari: Edipuglia. 105-118.
- 2011 [“Christianizing Constantine: Eusebius’ *Vita Constantini* as a Late Antique Social Canvas,”](#) in *Objects in Motion: The Circulation of Religion and Sacred Objects in the Late Antique and Byzantine World*, ed. Hallie G. Meredith. British Archaeological Reports International Series 2247. Oxford: Archaeopress. 7-24.
- 2011 [“Introduction,”](#) in *Objects in Motion: The Circulation of Religion and Sacred Objects in the Late Antique and Byzantine World*, ed. Hallie G. Meredith. British Archaeological Reports International Series 2247. Oxford: Archaeopress. 1-4.
- 2009 [“Evaluating the Movement of Open-Work Glassware in Late Antiquity,”](#) in *Byzantine Trade, 4th-12th Centuries: The Archaeology of Local, Regional and International Exchange Papers of the 38th Annual Spring Symposium of Byzantine Studies*, ed. Marlia Mundell Mango. Aldershot: Ashgate. 191-197.

Digital Collaborations

- 2026 Client and mentor for “Nonsense by Design: Making Sense of so-called ‘Mistakes’ in the Written Word on 4th-7th century CE Pseudo-Medallions,” Senior Design Course, School of Electrical Engineering and Computer Science, Washington State University. Scheduled January-December.
- 2023 Content and design for [Glass Comes Alive!](#), an interactive educational app (Co-developed with Instructional Design Specialist Mary Packer.) August.

Textbook

- 2019 Invited to contribute ancillary material to Pamela Gordon, *Art Matters: A Contemporary Approach to Art Appreciation*. Oxford: Oxford University Press.

Museum Research and Exhibitions

- 2023 29th-30th August. *Glass Comes Alive in Pullman!* Jordan Schnitzer Museum of Art WSU, Washington State University, Pullman, WA.
- 2020 11th April. *Roman Technologies* student-led lectures with workshops on Coptic bookbinding, making plant-based brushes and ink for *Pompeii Day*, Northwest Museum of Arts and Culture, Spokane, WA. (Event postponed then canceled due to Covid. Moved online for students.)
- 2019 12th November-13th December. Guest Curator for exhibition on Cross-Temporal Approaches to Visual Art, *Then and Now: From Andy, with Love*, Collections Study Centre Gallery, Jordan Schnitzer Museum of Art, Washington State University, Pullman, WA.
- 2018 Joint exhibition January-February. *Reproducing in Virtual Space: 3D Printing Teaching Experiments in Process*. Washington State University, Pullman, WA. (Co-curator Jamin Kuhn.)

- 2016** *Marian E. Smith Glass Collection at the WSU Museum of Art*. Pullman, WA, Jordan Schnitzer Museum of Art WSU, Washington State University. (Editor.)

Other Publications

- 2011** "Introduction to Objects in Motion: The Circulation of Religion and Sacred Objects in the Late Antique and Byzantine World," in *Consortium: A Journal of Cross Disciplinary Inquiry* (Boulder, CO: Umbrellagraph Press, 2011), 99-103.

Invited Journal Article Under Review

"Seeing Internal Divisions at Work: Images of Skilled and Unskilled Construction Workers and Glassblowers from the Second to Fifth centuries CE," in *Bulletin of the Institute of Classical Studies* special issue, *Slavery and Technology in Greco-Roman Worlds*, eds. Cassandra Miller and Colin Webster.

AWARDS

- 2025** **Rakow Grant for Glass Research, The Corning Museum of Glass**. Publication costs for monograph with Cambridge University Press. \$6,000.
- 2025** **von Bothmer Publication Fund, Archaeological Institute of America**. Publication costs for monograph with Cambridge University Press. \$2,875.
- 2025** **Supplemental Funds Grant, Office of Research Advancement and Partnerships, Washington State University**. Publication costs for monograph with Cambridge University Press. \$1,800.
- 2023** **Laura Bassi Foundation**. Awarded August for professional editing services.
- 2023** **Academic Outreach and Innovation, College of Art and Sciences, Common Reading, Creative Corridor, Department of Art, Global Campus, David G. Pollart Center for Arts and Humanities, Jordan Schnitzer Museum of Art WSU, Washington State University**. "Glass Comes Alive: Celebrating Interdisciplinary Approaches to Glass" community engagement event 30th August 2023, Washington State University, Pullman, WA. Awarded \$8,000 and more than \$4,000 in in-kind donations.
- 2022-23** **Learning Assistant Alliance, Washington State University**. PI for a departmental award to integrate Undergraduate Learning Assistants (UGLAs) into the curriculum for Introduction to Art. Sole PI for a second award to integrate UGLAs into World Art History II. Awarded \$17,000 Autumn and \$15,000 Spring. Total awarded for 2022-2023 \$32,000.
- 2022** **Mini-grant, Center for Arts and Humanities, Washington State University**. "Glass Comes Alive: Celebrating Interdisciplinary Approaches to Glass" community engagement event 30th August 2023, Washington State University, Pullman, WA. Awarded \$1,000.

- 2022 United Nations International Council for the International Year of Glass 2022.** “*Glass Comes Alive: Celebrating Interdisciplinary Approaches to Glass*” community engagement event 30th August 2023, Washington State University, Pullman, WA. Awarded €3,150.
- 2022 Learning Innovations Faculty Fellow, Washington State University.** Autumn. Stipend.
- 2021-22 Kress Foundation Residential Fellowship for the Summer Teachers Institute in Technical Art History, Yale University.** Professional development programme co-organized by the Yale Institute for the Preservation of Cultural Heritage, Yale University Art Gallery and Yale Center for British Art.
- 2021-22 Learning Assistant Alliance, Washington State University.** PI for a departmental award to integrate Undergraduate Learning Assistants (UGLAs) into the curriculum for Introduction to Art. Sole PI for a second award to integrate UGLAs into World Art History II. Awarded \$27,000 Autumn and \$14,000 Spring. Total awarded for 2021-2022 \$41,000.
- 2021 Clark Residential Fellowship, The Sterling and Francine Clark Art Institute, Williamstown, MA.** Travel and accommodation for six weeks. Postponed to summer 2023 due to Covid.
- 2021 National Endowment for the Humanities Summer Stipend, National Endowment for the Humanities.** Awarded \$6,000. Postponed to summer 2022 due to Covid.
- 2020 William R. Levin Award for Research in the History of Art before 1750, SECAC.** Awarded \$6,000. Postponed to summer 2022 due to Covid.
- 2020 COVID Emergency Grant, Washington State University.** Awarded \$500.
- 2020 New Faculty Seed Grant, Washington State University.** Awarded \$25,000.
- 2020 Programming Grant, Center for Arts and Humanities, Washington State University.** Awarded \$4,000.
- 2020 Fellowship, Community Engaged Scholars Program, Washington State University.**
- 2018 Arts and Humanities Fellowship, Washington State University.** Research Fellowship awarded \$8,000.
- 2016 Summer Fellowship at the Center for Digital Scholarship and Curation 2016, Washington State University.** Stipend and resources.
- 2015 International Centre of Medieval Art Kress Travel Grant.** Funding to present at the College Art Association.
- 2014 Samuel H. Kress Grant for Research and Publication in Classical Art and Architecture, Archaeological Institute of America.** Awarded \$3,000 to assist with publication costs for 2015 monograph.
- 2012 Program for Writing and Rhetoric, University of Colorado, Boulder.** Research award of \$1,200.
- 2007-8 Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture, New York, NY.** Post-doctoral Research Fellowship. Stipend and accommodation. I organized a conference and presented lectures.
- 2007 The Learning Institute, University of Oxford.** Awarded transport, accommodation

- and stipend in order to evaluate five-day “Lead TA Graduate Teacher Program Preparing Future Faculty Networks,” the University of Colorado, Boulder.
- 2004-6 Meyerstein Research Awards, Institute of Archaeology, University of Oxford.** three years.
- 2005 Fellowship University of London.** Arts and Humanities Research Board course “Legal Sources for the Historian on Roman Law.”
- 2004 Graduate Student Residency, Dumbarton Oaks, Washington, DC.**
- 2003-4 Henry Francis Pelham Studentship in Roman History and Archaeology, University of Oxford.** Awarded stipend, return transport and four months accommodation at the British School in Rome.
- 2002-4 Lincoln College, University of Oxford.** Travel awards from the Graduates’ Research Fund, three years.
- 2001-2 William Penn Fellow, History of Art Department, University of Pennsylvania.**
- 2000 University of Durham.** University Award.
- 1998 Travel Research Fellowship, History of Art Department, University of Chicago.**
- 1997 University of Chicago.** Merit-based University Scholarship.

HONOURS

- 2024 Nominated for an Oaks Academic Technology Award, Academic Outreach and Innovation, Washington State University.**
- 2020 Nominated for an Excellence in Teaching by a Clinical Faculty Member Award, Washington State University.**
- 2020 Nominated for an Oaks Academic Technology Award, Academic Outreach and Innovation, Washington State University.**
- 2016 Mellon Mediterranean Regional Research Fellowship Alternate, Council of American Overseas Research Centers.**
- 2015 Provost’s Best Practice Award, University of Massachusetts, Dartmouth**
Nominated for Best Practice in a Blended Course, Digital Exhibition in Teaching and Learning.
- 2014 Provost’s Best Practice Award, University of Massachusetts, Dartmouth**
Nominated for Best Practice in a Blended Course, Electronic Flash Cards in Teaching and Learning.
- 2013 Provost’s Best Practice Award, University of Massachusetts, Dartmouth**
Honourable Mention for Innovative Use of Technology, Concept Maps in Teaching and Learning.
- 2007 The Hellenic Foundation, London** DPhil Thesis finalist for the 2006 British Ancient Hellenic Prize.

KEYNOTE

- 2023** “Glass Comes Alive in Pullman! An Introduction,” Jordan Schnitzer Museum of Art

WSU, Washington State University, Pullman, WA. 30th August.

- [Recording](#) 30th August 2023
- [Spokane Public Radio Interview](#) 31st August 2023

INVITED TALKS

- 2024** “Anonymous 3rd-8th century CE Roman Craftworkers or How I was Transformed by a Chance Undergraduate Elective,” Washington State University Research Council with members comprised of Associate Deans and Vice Chancellors, Pullman WA. 15th May.
- 2024** “Seeing Internal Divisions at Work: Images of Skilled and Unskilled Construction Workers and Glassblowers from the Second to Fifth centuries CE,” [Slavery and Technology in Greco-Roman Worlds](#), University of California Davis, 26th-27th January. Invited with travel and accommodation provided.
- 2024** “When Inscriptions are Not: The Case of Imagistic Script as Makers’ Marks on Late Antique Diatreta,” Centre d’Études Supérieures de Civilisation Médiévale de l’Université de Poitiers, France, seminar series [Epigraphie...ou pas?](#) [Epigraphy...or not], convened by Maria Aime Villano and Estelle Ingrand-Varenne. 16th April.
- 2023** “Hidden in Plain Sight: Producers and Makers’ Marks on Inscribed Third to Sixth Century CE Portable Objects,” [Stonecutters and Mosaicists at Work: Identifying Craftspeople and their Workshops through the Lens of Epigraphy](#), University of Warsaw, 30th November-1st December. Invited, travel and accommodation provided.
- 2023** “Beyond Binaries: Towards a Validating History for the Unknown Maker,” The Sterling and Francine Clark Art Institute, Williamstown, MA. 2nd August.
- 2022** “Transforming Roman Viewers: Seeing Change from Classical to Early Christian Art,” Utah Valley University, Art & Design Department, Orem, UT.
- 2021** “Shaping Viewer Experience through Images of Unfinished Work: A Visual History of Making in the 5th-8th century Eastern Mediterranean,” *Towards a Visual History of the Working Class*, one-day event convened by Diane Wolfthal, Rice University. 25th September.
- 2021** “Fragmentary and Unfinished Art: Documenting Undocumented Late Roman Art and Process,” Washington State University Research Council with members comprised of Associate Deans and Vice Chancellors, Pullman WA. 20th January.
- 2020** “Crafting Glass: from Roman Pompeii to Today,” Northwest Museum of Arts and Culture, Spokane, WA. 7th March.
- 2019** “Permeable Boundaries: Roman Inscriptions and Imagery on Portable Vessels of the 4th-6th centuries CE,” Department of Fine Arts, University of Hong Kong, China.
- 2018** “Process and Incomplete Erasure,” Art + Design, University of Idaho, Moscow, ID.
- 2016** “Identifying Process from Patterns in Glass,” Pilchuck Glass School, Stanwood, WA.
- 2014** “Engaging Objects: Openwork Vessels and Gold-Glass from the Late Roman Period,” Joukowsky Institute for Archaeology and the Ancient World, Brown University, Providence, RI.
- 2014** “Manipulating the Roman Imperial Image,” Faculty of Classics, University of Cambridge, England.

- 2014** “Ancient Spin Doctors: Manipulating the Roman Public through Visual Art,” University of Houston – Clear Lake, Clear Lake, TX.
- 2013** “Illuminating Appropriation: the Movement of Late Roman Gold-Glass fragments from Domestic to Funerary Spaces,” ERC Research Project, *The Role of Objects – Creating Meaning in Situations (Lived Ancient Religion)*, Haus Hainstein, Eisenach, Germany.
- 2012** “Craft as a Lens for Research and Teaching,” Department of Art History, University of Massachusetts Dartmouth, MA.
- 2008** “Hot-working versus Cold-working: Considering the Evidence of Late Antique Carving,” Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture, New York, N. Y.
- 2007** “Contextualising Movable Material Culture: *Ekphrasis* and Inscribed Decoration in Late Antiquity,” Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture, New York, N. Y.
- 2007** “Art in Late Antique Texts: Making Holy Power Visible,” Inaugural lecture for the Medieval Visual Culture Series, University of Oxford, England.
- 2006** “The Changing Nature of the Integration of Text within Visual Culture between 200 and 400 AD,” University of Exeter, England.
- 2006** “Text as Art on Movable Visual Culture in Late Antiquity,” King’s College London, England.
- 2005** “A Study of Glass Open-work Vessels: Craftsmanship and Late Antique Valuation,” Institute of Classical Studies, London, England.
- 2004** “Glass Open-work Vessels: A Survey of Decorative Types,” British School at Rome, Italy.
- 2004** “Disentangling Material Cultures: Late Roman and Sasanian Glassware,” Trinity College, Dublin, Ireland.
- 2004** “Inscriptions in Material Culture: Articulating Donor-Recipient Relationships in Late Antiquity,” Princeton, N. J.
- 2001** “An Intra-Site Vessel Assemblage: To what Extent were Fourth Century AD Selection Processes Governed by Use of Space at Roman Bath?” University of Pennsylvania, Philadelphia, PA.

CONFERENCE ACTIVITY

Conferences, Panels or Symposia Organised

- 2026** Session Chair, “Working with Fire: Collaborative Art(Work) across Pyrotechnologies”, VIII. Forum - Art of the Middle Ages/Kunst des Mittelalters, Work: Traces, Constellations, Valuations /Arbeit: Spuren, Konstellationen, Wertungen, Ruhr-Universität Bochum and Technische Universität Dortmund, 23rd-26th September 2026. (Proposal Accepted)
- 2023** Chair of SECAC, an affiliate society, panel entitled “Engaged Art: Connections and Communities in the Classroom and Beyond” College Art Association, New York, N. Y. 18th February 2023.
- 2022** Co-Chair with Elizabeth Murphy (Florida State University), panel entitled “Reconstructing Material Evidence of Late Roman Cross-Craft Working Relations”

- Archaeological Institute of America 2022 Conference, San Francisco, CA. 7th January.
- 2019** Co-Chair with Sandra Reed (SECAC President), panel entitled “Integrating Process: Cross-Temporal Approaches to Making and Viewing” SECAC Annual Conference, University of Tennessee at Chattanooga.
- 2016** “Research on the Marian E. Smith Glass Collection and Ancient Egyptian Glass Demonstration” Washington State University, Pullman, WA.
- 2009** “Monday Series,” Series Convenor and Co-Presenter, “Designing Writing Workshops to Encourage Student Collaboration,” Graduate Teacher Program, University of Colorado, Boulder, CO. Spring semester.
- 2008** “Pre-Professional Undergraduate Series,” Graduate Teacher Program, University of Colorado, Boulder, CO. Autumn semester.
- 2008** “What Undergraduates Want from their Teachers,” Fall Intensive, Graduate Teacher Program, University of Colorado, Boulder, CO. Summer semester.
- 2008** “Objects in Motion: The Circulation of Religion and Sacred Objects in the Late Antique and Early Medieval World,” Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture, New York, N. Y.
- 2007** “Introduction to Tutorial Teaching in Archaeology,” Institute of Archaeology and the Research Laboratory for Archaeology & the History of Art, University of Oxford, England.

Papers Presented

- 2026** “A Late Antique Promethean Legacy: Mixed Media and Composite Objects as Evidence of Pyrotechnological Collaborations,” in session “Working with Fire: Collaborative Art(Work) across Pyrotechnologies”, VIII. Forum - Art of the Middle Ages/Kunst des Mittelalters, Work: Traces, Constellations, Valuations /Arbeit: Spuren, Konstellationen, Wertungen, Ruhr-Universität Bochum and Technische Universität Dortmund, 23rd-26th September 2026. (Accepted)
- 2026** “Advertising Producers on Luxury Vessels: Imagistic Script and Workshop Makers’ Marks on late Roman Portable Objects,” Archaeological Institute of America 157th Annual Meeting, San Francisco, January 7-10, 2026. Accepted.
- 2023** “Strategic Recycling in Late Roman Glass Carving,” Association for the History of Glass Spring Conference titled “Recycling and Reuse in Ancient and Historical Glass,” School of Archaeology, University of Oxford, 31st March.
- 2023** “The Unfinished *Chaîne opératoire*: A New Approach to Unseen Late Roman Choices,” 2023 AIA/SCS Joint Annual Meeting, New Orleans, LA., 5th-8th January.
- 2022** “Towards a Visual History of Unfinished Work: Making in the Fourth to Eighth Centuries CE,” Forty-eighth Annual Byzantine Studies Conference, University of California, Los Angeles, CA., 3rd-6th November.
- 2022** “Late Roman Glass Carving as Cross-Craft,” panel Co-Chairing entitled “Reconstructing Material Evidence of Late Roman Cross-Craft Working Relations” Archaeological Institute of America 2022 Conference, San Francisco, CA., January.
- 2021** “Purposefully Corrupted Replication as a Form of Cross-Cultural Expression: A New Approach to a Nonsense Inscription on a mid-sixth century CE Pectoral,” Scale and the

- Study of Late Antiquity 14th Biennial Meeting of Shifting Frontiers, June 3-5, 2021, Ohio State University, Online.
- 2021** Co-presented with Shanda Stinebaugh, "Taking Ancient Roman Art out of the Classroom: Community Engagement in Pullman and Spokane," Community Engaged Practice session, "Partners in Campus and Community Engagement (PICCE)" Conference, Whitworth University, Spokane, WA., Online. May.
- 2021** "Selective Erasure: Reconciling Inscriptions and Imagery at mid-sixth century S. Apollinare Nuovo in Ravenna," The Medieval Academy of America 2021 Online Conference, Indiana University in Bloomington, IN.
- 2020** "Portable Inscribed Commemorations: 3rd – 4th century AD Performative Drinking Vessels," "Communicating Objects. Material, Literary and Iconographic Instances of Objects in a Human Universe in Antiquity and the Middle Ages" Conference, Department of Ancient History, Archaeology and History of Art, Faculty of History, University of Bucharest, Romania, Online.
- 2020** "Late Roman Process Art: Cross-Media Carving in the 4th-8th century CE Mediterranean," Forty-sixth Annual Byzantine Studies Conference, Cleveland, Ohio, Online.
- 2019** "Juxtaposing Process: Glass Art Installations from the 4th and 21st centuries," session title: "Integrating Process: Cross-Temporal Approaches to Making and Viewing," SECAC Annual Conference, University of Tennessee at Chattanooga, TN.
- 2019** "Tracing Legitimacy through Erasure: Imperial Palimpsests at sixth-century Sant'Apollinare Nuovo in Ravenna," session title: "Of Mutable Monuments and Changing Attitudes: Learning from the Long History of Altering, Appropriating, and Recontextualizing Italian Art," College Art Association, New York, N. Y.
- 2017** "The Limits of Erasure: Recognising Reuse in Roman Imperial Imagery," Reuse Reconsidered, Brown University, Providence, RI.
- 2016** "Contextualising Çadır Höyük: A Cross-Disciplinary Investigation into Use Patterns and Long-Term Glass Alteration," First-author with Erik Fergerstrom and John S. McCloy, Materials Science & Technology, Salt Lake City, UT.
- 2016** "Achieving Site-Specificity: Contextualizing Late Antique and Contemporary Glass," session title: "Out of Time and Out of Place: Comparative Approaches in Art History," College Art Association, Washington D. C.
- 2015** "The Challenges of Dating: Carved, Portable Openwork Vessels in Context," Conference on Methodologies in Ancient Material Culture, University of Winnipeg, Canada.
- 2009** "Making Agents of Holy Power on Earth: Circulating Constantine's Labarum in Late Antiquity," Annual Byzantine Studies Conference, FL.; CRESC 5th Annual Conference titled: "Objects – What Matters? Technology, Value and Social Change," University of Manchester, England.
- 2008** "Writing Spoken Words: Displaying Ephemeral Acts in Late Antiquity," Radboud University Nijmegen, the Netherlands.
- 2008** "Useful Sacred Objects: A Scriptural Basis for Making Gold-Glass Useful in Late Antiquity," University of Kentucky, Lexington, KY.
- 2008** "Hot-working versus Cold-working: Considering the Evidence of Late Antique Carving," session title: "Materials and Production in the Roman World," Archaeological Institute of America Annual Meeting, Chicago, IL.

- 2007** “The Mediation of Holy Power in Early Byzantium: Art in *The Life of St Theodore of Sykeon*,” Annual Byzantine Studies Conference, Toronto, Canada.
- 2007** “Words and Visions: Appending Histories to Late Antique Art,” University of Cambridge, England.
- 2006** “Crafted Words as Contexts of Display: *Ekphrasis* and Inscribed Decoration on Usable Art in Late Antiquity,” International Congress of Byzantine Studies, London, England.
- 2004** “Evaluating the Movement of Luxury Glassware in Early Byzantium,” Spring Symposium of Byzantine Studies, St. John’s College, Oxford, England.

Discussant

- 2007** “Introduction to Tutorial Teaching in Archaeology,” Institute of Archaeology and the Research Laboratory for Archaeology & the History of Art, University of Oxford, England.

Campus Talks

- 2025** “Sparking Creativity in Teaching,” Pedagogy Innovation and Technology, Office of the Provost, Washington State University, Pullman, WA. 16th October (Invitation accepted).
- 2025** “[Community Perspectives Tour](#),” 50th Anniversary of the WSU Jordan Schnitzer Museum of Art, Washington State University, Pullman, WA. 16th January.
- 2023** “Glass Comes Alive in VR,” Academic Showcase, Washington State University, Pullman, WA.
- 2020** “Virtual Convocation,” Autumn, Washington State University, Pullman, WA.
- 2019** “Seeing the Past: 3D Printing and Reconstructions in the History of Art,” Academic Showcase, Washington State University, Pullman, WA.
- 2018** Arts and Humanities Featured Fellow, the Arts and Humanities Center, Washington State University, Pullman, WA.
- 2018** “New Faculty Orientation,” invited by the Provost of Faculty to speak as part of a panel, Washington State University, Pullman, WA.
- 2018** “Erasure: Recognising Reuse from Roman Imperial Imagery to Today,” Academic Showcase, Washington State University, Pullman, WA.
- 2017** “Sculpting the Past: Expanding 3D Printing into the Art History Curriculum (IRB 14933),” Academic Showcase, Washington State University, Pullman, WA.
- 2016** “Centre for Digital Scholarship and Curation Summer Fellows Showcase,” Washington State University, Pullman, WA.
- 2016** “Introductory Remarks,” Marian E. Smith Glass Collection Research Reception and Ancient Egyptian Glass Making Demonstration, WSU Museum of Art, Washington, Pullman, WA.
- 2016** “Integrating 3D Printing into the Art History Curriculum (IRB 14933),” Academic Showcase, Washington State University, Pullman, WA.
- 2015** “Collaborating with Faculty in Fine Arts: Technology and Art History,” Office of Research, Washington State University, Pullman, WA.

- 2014** “Continuities in Hot Glass: Ancient and Contemporary,” University of Massachusetts, Dartmouth, Student Art History Club, Dartmouth, MA.
- 2012** “Faculty Roundtable Discussion: What do Pictures Want?,” Star Store, AHA! (Art, History, Architecture) Night Event, Department of Art History, University of Massachusetts Dartmouth, MA.
- 2011** “Introduction to Objects in Motion: The Circulation of Religion and Sacred Objects in the Late Antique and Byzantine World,” Student invitation, Consortium Conference, Boulder, CO.
- 2006** “Glass Open-work Vessels through Roman Eyes: *Ekphrasis* as a Context for Viewing in Late Antiquity,” University of Oxford, England.
- 2006** “Looking at Craftsmanship through Roman Eyes: Useful Art in Late Antique *Ekphrasis* as a Context for Viewing Glass Open-work Vessels,” University of Oxford, England.
- 2004** “Late Antique Luxury Glass Techniques,” University of Oxford, England.
- 2003** “Identifying Late Roman and Sasanian Glass,” University of Oxford, England.

TEACHING EXPERIENCE

08.2015-Present, Department of Art (formerly Fine Arts), Washington State University, WA.

- “Art History Thesis,” Directing art historical research conducted by advanced undergraduates, Autumn 2020, Spring 2020, Spring 2018 (six credits), Autumn 2017, Autumn 2024, Spring 2025.
- “Arts of Ancient Greece and Rome,” seminar for 17-25 advanced undergraduates, Spring 2020, 2019, 2018, 2016, 2020, 2025. IRB study (14933) on 3D printing in teaching and learning, 2015-2016.
- “Arts of Renaissance Europe,” 25-student advanced undergraduate lecture course, Autumn 2016, Autumn 2015. Online course developed for Washington State University, Global Campus, Spring 2017. Taught online Summer 2018.
- “Experiencing Ancient Making,” 16-student advanced undergraduate seminar, 2024, 2025.
- “Graduate Seminar,” first, second, and third-year students pursuing MFA degrees in Fine Arts, Autumn 2018, 2021, 2024.
- “History of Museums and Collecting,” 25-student advanced undergraduate seminar, Autumn 2019.
- “Honours College Thesis,” advising, Spring 2024-Spring 2025.
- “Introduction to Art,” 135-student introductory undergraduate lecture course for non-majors. Typically two to three sections each semester including one dedicated First-Year Focus section, 08.2015-05.2022; one section, 08.2022, and 08.2023-12.2023. Grants to fund 6-12 Undergraduate Learning Assistants (UGLAs), 2021-2023. IRB study (14933) on 3D printing in teaching and learning, 2015-16. Online Course revised and taught online for Washington State University, Global Campus, Summer 2016, 2017, 2019-2024 (one to two sections), 2025.
- “Master of Fine Arts Tutorials,” ongoing individual meetings over the course of the semester with one or two graduate students, Autumn 2016-Present.
- “Women Artists I,” 25-student advanced undergraduate seminar, Autumn 2020, 2017.

“World Art History I,” 125-student introductory undergraduate lecture course, annually Autumn 2015-Present. Grants to fund a team of Undergraduate Learning Assistants (UGLAs), 2021-2023. IRB study (14933) on 3D printing in teaching and learning, 2015-16. New Online course developed for Washington State University, Global Campus, Summers 2019-2021, 2024, 2025.

“World Art History II,” 125-student introductory undergraduate lecture course, annually Spring 2016-2022, then 2024-Present. IRB study (14933) on 3D printing in teaching and learning, 2015-16. Online course developed for Washington State University, Global Campus, Summer 2017. Taught online Summer 2018.

2016, Museum of Art, Washington State University, WA. Instructor of Record.

I advised a team of advanced undergraduates in the production of a museum catalogue for publication. The focus is contemporary glass in the Museum’s collection. Students researched, wrote and designed a catalogue, and give a public lecture on their research.

08.2015, Department of Art History, University of Massachusetts Dartmouth, MA. Part-time Lecturer,

“Renaissance to Modern Art and its Antecedents,” an undergraduate lower-division 67-student fully online course, Autumn 2015 (two classes).

08.2012-2015, Department of Art History, University of Massachusetts Dartmouth, MA. Full-time Lecturer.

“Art History Senior Seminar” on Paul Rudolph and Modern Architecture of the University of Massachusetts, Dartmouth campus. An upper-level undergraduate seminar creating an exhibition and accompanying catalogue, convened by A. Dempsey and A. Cywin. I was charged with overseeing and editing the student exhibition catalogue, Spring 2013.

“Greek Art and Architecture,” 25-student upper-level undergraduate lecture course. Developed and taught as an online course for University of Massachusetts, Continuing Education, Summer 2015.

“Independent Study,” advanced undergraduate double majoring in Art History and Digital Media. The student compiled electronic sources to create a comprehensive website as part of a project I began called ‘The Art of Making in Antiquity,’ Autumn 2013 and Spring 2014.

“Italian Renaissance Art,” 25-student upper-level undergraduate lecture course, Autumn 2013, Spring 2015. Developed and taught as an online course for University of Massachusetts, Continuing Education, Summer 2014, Summer 2015.

“Making: An Art Historical Approach,” 25-student advanced undergraduate lecture course, Spring 2015. IRB study (15.021) on digital exhibitions in teaching and learning, 2015.

“Medieval Art,” 25-student advanced undergraduate lecture course, Spring 2014.

“Modern to Contemporary Art,” an undergraduate lower-division 67-student lecture course. The second of a two-part first year survey sequence, Spring 2013 (two classes), Spring 2014 (two classes), Spring 2015 (two classes). IRB study (13.057) on electronic flash cards in teaching and learning, 2013.

“Renaissance to Modern Art and its Antecedents,” an undergraduate lower-division 67-student lecture course. The first of a two-part first year survey sequence, Autumn 2012 (three classes); Autumn 2013 (two classes); Autumn 2014

(three classes).

“Roman Art and Architecture,” 25-student advanced undergraduate lecture course, Spring 2013; Spring 2014. Developed and taught as an online course for University of Massachusetts Continuing Education, Summer 2013.

“Studies in Visual Culture,” 25-30 student second year undergraduate seminar with an intensive writing component, Autumn 2013; Autumn 2014.

“Tangible Power: Viewing in the Ancient World,” 25-student upper-level undergraduate lecture course, Autumn 2012.

08.2009-05.2012, Classics Department, University of Colorado, Boulder, CO. Lecturer.

“Art and Society in Late Antiquity,” 20-student upper-level undergraduate, and graduate student lecture course with graduate seminars, Spring 2010, Spring 2011.

“Introduction to Roman Art and Architecture,” an undergraduate upper-level 40-student lecture class, Autumn 2009 (two classes), Autumn 2010, Spring 2011.

“Modern Issues, Ancient Times,” an undergraduate lower-division 20-student seminar with a focus on early Christian art and society, Spring 2012.

“Paganism to Christianity,” an undergraduate lower-division 95-student lecture course, Spring 2010, Spring 2011, Spring 2012.

08.2008-07.2012, Program for Writing and Rhetoric, University of Colorado, Boulder, CO. Lecturer.

“Composing Knowledge,” an undergraduate upper-level 20-student seminar. A cross-disciplinary writing course, Autumn 2008.

“First-Year Writing and Rhetoric,” an undergraduate lower-level 20-student seminar. A writing intensive foundation course. Autumn 2010 (three classes), Spring 2011, Autumn 2011 (three classes), Spring 2012.

“Word and Image,” an undergraduate upper-level 20-student seminar, Summer 2011, Spring 2012, Summer 2012.

“Writing in the Visual Arts,” an undergraduate upper-level 20-student seminar. A writing intensive seminar exclusively for students with an arts background, Autumn 2011.

05-07.2010, Continuing Education, University of Colorado, Boulder, CO. Lecturer.

“Introduction to Roman Art and Architecture,” an undergraduate upper-level 40-student lecture course.

01.2010-05.2010, Special Undergraduate Enrichment Program, University of Colorado, Boulder, CO. Lecturer.

“Art and Text: Understanding the Roman Visual World,” an elective for high-achieving undergraduates.

06.2008-08.2009, Graduate Teaching Program, University of Colorado, Boulder, CO. Lecturer.

Teaching, mentoring and giving presentations and workshops to graduate students and undergraduates.

2005-2007, University of Oxford, England. Undergraduate Tutor for: Brasenose, Greyfriars,

New, Oriel, Wadham, St Benet's and St Hilda's College. Tutorials for three papers:

- "Art under the Roman Empire, AD 14–337,"
 "Cities and Settlement in the Roman Empire," and
 "Roman Architecture"

2007, Department of Classics and Ancient History, University of Warwick, England. Invited Lecturer, Roman art and architecture. Four lecture hours, two hours of seminars, and exam questions prepared for first-year module 'Roman Culture and Society.'

2007, Institute of Archaeology and the Research Laboratory for Archaeology & the History of Art, University of Oxford, England. Graduate Teaching Co-ordinator, first post holder.

Duties included: teaching, mentoring and giving presentations and workshops to graduate and research students; advising and supporting graduate students preparing a short teaching portfolio assessed for UK Higher Education Academy Associate Practitioner status; and serving on committees; organising and co-ordinating events with Senior faculty, and counterparts in Anthropology, Classics and History of Art, University of Oxford.

ARCHAEOLOGICAL RESEARCH AND EXCAVATION EXPERIENCE

- 2004 Berenike and Sikait, Egypt** Glass specialist for Sikait project, two sites. Permission for excavation withdrawn by the Egyptian government.
- 2001-2 Mediterranean Glass, University of Pennsylvania Museum of Archaeology and Anthropology** Research Assistant
- 1999 Paphos, Cyprus** University of Indianapolis rescue excavation.
- 1998 Pompeii, Italy** Anglo-American Project in Pompeii Field School.
- 1998 Sepphoris, Israel** Excavations at Sepphoris Field School.

RESEARCH EXPERIENCE

- 2007 Bodleian Map Room, Geography and Environment Libraries, University of Oxford** Assisting in the organisation and consolidation of three libraries.
- 2002 History of Art Department, University of Pennsylvania** Research Assistant to Professor C.L. Striker, 2002. Assisted in the preparation of the layout, design and editing of images and captions for the small finds: Striker, C.L., Kuban, Y.D., *et. al.* (eds.). 2007. *Kalenderhane in Istanbul. The Excavations: Final Reports on the Archaeological Exploration and Restoration at Kalenderhane Camii 1966-1978*. Mainz, Verlag Philipp von Zabern.
- 2002 Fisher Fine Arts Library, University of Pennsylvania** Assistant Slide Library Curator.
- 2001 Research Services, University of Cambridge** Pre-Award Assistant.
- 2000 Bristol Blue Glass Company, Bristol** Glass Blower.
- 1997-9 University of Chicago** Assistant Slide Library Curator.

WORKSHOPS

- 2020** **Washington State University, Pullman, WA.** “Roman Technologies,” Fine Arts Curriculum.
- 2013** **University of Massachusetts, Dartmouth, MA.** “Art Conferences 101: Writing Abstracts,” Art History Club.
- 2009** **Graduate Teacher Program, University of Colorado, Boulder, CO.** “Discussions: How to Get Your Students Talking from Arts, Humanities, Social Sciences to the S.T.E.M. Disciplines,” Fall Intensive, Summer.
- 2009** **Graduate Teacher Program, University of Colorado, Boulder, CO.** “Workshop about a Workshop I: How to Design Individual Workshops” May Training for 2009/2010 Graduate and Undergraduate Leads, Summer.
- 2009** **Graduate Teacher Program, University of Colorado, Boulder, CO.** “Workshop about a Workshop II: How to Design Collaborative Workshops” May Training for 2009/2010 Graduate and Undergraduate Leads, Summer
- 2009** **Graduate Teacher Program, University of Colorado, Boulder, CO.** “Nuts and Bolts: Presenting a 50-Minute Lecture” International Graduate Teacher Series, Spring
- 2009** **Graduate Teacher Program, University of Colorado, Boulder, CO.** “Engaging Students in Classroom Discussions,” Monday Series, Spring.
- 2008** **Graduate Teacher Program, University of Colorado, Boulder, CO.** “Engaging Students in Classroom Discussions,” Monday Series, Autumn.
- 2008** **Graduate Teacher Program, University of Colorado, Boulder, CO.** “Paths to Professorship,” Autumn.
- 2008** **Graduate Teacher Program, University of Colorado, Boulder, CO.** “Fairness in Tests and Grading,” International Graduate Teacher Series, Autumn.
- 2008** **Graduate Teacher Program, University of Colorado, Boulder, CO.** “Being an International Teacher in Boulder,” Cultural Intensive, Summer.
- 2008** **Graduate Teacher Program, University of Colorado, Boulder, CO.** “Dealing with Problems I,” Fall Intensive, Summer.
- 2008** **Graduate Teacher Program, University of Colorado, Boulder, CO.** “Evaluating Your Students’ Work,” Summer Series in Course Design, Summer.
- 2007** **Institute of Archaeology and the Research Laboratory for Archaeology & the History of Art, University of Oxford,** “Introduction to Teaching Portfolios.”
- 2007** **Institute of Archaeology and the Research Laboratory for Archaeology & the History of Art, University of Oxford,** “Practical Matters Concerning Teaching in Archaeology.”
- 2007** **Institute of Archaeology and the Research Laboratory for Archaeology & the History of Art, University of Oxford,** “Graduate Teaching Forum.”

PROFESSIONAL DEVELOPMENT

- 2025** **Word Fellow, Washington State University.** January-April.
- 2021-22** **Fellowship, Summer Teachers Institute in Technical Art History (STITAH), Yale University.** “First STITAH Virtual Meeting.” Co-organized by the Yale Institute for the Preservation of Cultural Heritage, Yale University Art Gallery and Yale Center for British Art, 18th September 2021 (online) , and 11th-15th July 2022 (at Yale).

- 2022 Fellowship, VR in the Classroom Working Group, Washington State University, Pullman, WA.** Spring.
- 2018-19 Transformational Change Initiative Fellow, Washington State University, Pullman, WA.** Selected among a cohort of interdisciplinary Fellows for a LIFT Faculty Fellowship. Readings, workshops and training sessions across two and a half days in Spring. Curriculum redesign and classroom observations in Autumn to improve teaching in "Introduction to Art." IRB approval.
- 2016 Reader at the College Board's 2016 Advanced Placement (AP) Art History Reading, Salt Lake City, UT.** Invited to score AP Art History exams during the June reading.
- 2015-16 Integrating 3D Printing into the Introductory Art History Survey Sequence, Washington State University, Pullman, WA.** An IRB study (14933) using 3D printed models in large survey classes in place of museum objects from antiquity. Resources (approx. \$2,250) provided by Washington State University, Academic Outreach and Innovation.
- 2014-15 Contemplative Practices in the Classroom Fellow. Trends in Higher Education, University of Massachusetts Dartmouth, MA.** Selected among a cohort of 14 interdisciplinary Fellows. Four seminars and classroom observations to develop and research a contemplative practice in two classes. IRB approval.
- 2013-14 Implementation of Blended Learning for the Improvement of Student Learning Project Fellowship. Awarded by the Davis Educational Foundation. Co-led by J. Riley and C. Gardner, University of Massachusetts Dartmouth, MA.** Selected among a cohort of 10 interdisciplinary Fellows. Summer online course to then develop an art historical teaching tool. IRB approval.
- 2012-13 Curriculum Development of Teaching and Learning Program Fellowship, Office of Faculty Development, University of Massachusetts Dartmouth, MA.** Five seminars and classroom observations over the course of the academic year with a cohort of 16 interdisciplinary Fellows on "Alternative Strategies for Teaching: Action Research Project."
- 2010 Faculty Teacher Excellence Program, University of Colorado, Boulder, CO.** Three-day colloquium with Classics Department cohort on "Achieving Course Goals: Gathering Evidence about Student Learning." Spring.
- 2010 Program for Writing and Rhetoric, University of Colorado, Boulder, CO.** Three-day pedagogy Colloquium on teaching writing to first-year students. Autumn.
- 2006 The UK Higher Education Academy Subject Centre for History, Classics and Archaeology, England.** Successful applicant for funded one-day seminar "Teaching the Ancient Languages."
- 2005 Department of Classics and Institute of Archaeology, University of Oxford, England.** Two one-day seminars "Introduction to Tutorial Teaching in Classics," and "Introduction to Tutorial Teaching in Archaeology."

LEADERSHIP POSITIONS AND NATIONAL SERVICE

- 08.2024-09.2026 SECAC Levin Award Selection Committee Member (three years).**
- 08.2025-12.2025 Skype a Scientist, theme of Archaeology.** Mentor to 5th grade robotics team in San Diego, CA for the First Lego League (FLL), meeting half a dozen times. FLL is a global robotics competition for youth (ages 4-16). This year's theme is

archaeology. Teams research and present a solution to a real-world challenge facing the field of archaeology with student teams reaching out to experts for insight.

- 06.2021-Present** Society for Late Antiquity Governing Board.
04.2023-10.2023 Program Committee, Byzantine Studies Conference.
10.2019-10.2021 Field Editor Classical and Late Antique Exhibition Reviews, SECAC Online Exhibition Reviews.
07.2021 Graduate Student Mentor, School of Literature and Languages, University of Surrey, England Nelita Estewale.
05.2019-06.2021 Annual Conference Council of Readers, College Art Association.
04.2021 Student Mentor, The Medieval Academy of America 2021 Conference, Online, Indiana University in Bloomington.

National and International Reviews

- 03-04.2025** Visiting Fellowships in Assessment, Art History and European History, Advanced Placement (AP) Program.
2022 *Journal of Ancient Civilizations*, Institute for the History of Ancient Civilizations, Northeast Normal University, People's Republic of China. Double-blind peer-reviewed journal.
02.2018-12.2020 Art Matters Board of Advisors, Oxford University Press. Invited reviewer for Pamela Gordon, *Art Matters: A Contemporary Approach to Art Appreciation*. Oxford University Press, December 2019.

University Reviewer

- 02.2025-03.2025** College of Arts and Sciences Scholarship Review, Washington State University, Pullman, WA.
2019-2022 Funding Applications, Washington State University. Center for Arts and Humanities; New Faculty Seed Grant.
04.2021 Department of Fine Arts, Washington State University, Pullman, WA. Scholarship Review Committee.
04.2021 College of Arts and Sciences Fine Arts Scholarship Review Committee, Washington State University, Pullman, WA.
2011 University of Colorado, Boulder, CO. Invited to join the UK Selection Committee. Recommendations made for undergraduates applying for the Marshall, Mitchell, Rhodes, and Winston Churchill Scholarships.

UNIVERSITY AND DEPARTMENTAL SERVICE

- 01.2018-Present** Department of Art (formerly Fine Arts), Washington State University, Pullman, WA. Co-ordinator for both "Introduction to Art" and "World Art History" survey sequence.
09.2025-Present Executive Advisory Committee, Department of Art, Washington State University, Pullman, WA.
08.2016-05.2024 First-Year Focus, Washington State University, Pullman, WA. An "Introduction to Art" class is offered annually in the autumn to a single residence hall as a living-learning community.
2015-Present Department of Fine Arts, Washington State University, Pullman, WA.

Current Committee Member: Member of the Art History Committee; Member of the Fine Arts Department Committee; one national Search Committee.

BFA and MFA Committee Work: BFA Review Committees; BFA Thesis Committees; MFA First-year Review Committees; MFA Selection and Review Committees; MFA Thesis Committees.

Past Committees: BFA Selection; Museum Studies/Exhibition Minor; and Outreach/Visibility Committee.

- 04.2021-08.2023** **Department of Fine Arts, Washington State University, Pullman, WA.** Founding Member of the Committee on Diversity, Equity, Inclusion and Outreach.
- 08.2019-2021** **Department of Fine Arts, Washington State University, Pullman, WA.** Art Club Faculty Co-Mentor.
- 08.2019-2021** **Department of Fine Arts, Washington State University, Pullman, WA.** Art History Theory Reading Group for graduate students.
- 08.2012 – 2015** **University of Massachusetts Dartmouth, MA. Committee Member:** College of Visual and Performing Arts; Faculty of Art History; Student advising; Undergraduate Art History Club Symposium Advisor (national conference); Guest lectures in team-taught Art History course.
- 2007** **University of Oxford, England. Committee Member:** Graduate Studies Committee; Graduate Teaching in the Social Sciences Advisory Group.
- 2003-2004** **Institute of Archaeology and the Research Laboratory for Archaeology & the History of Art, University of Oxford, England. Committee Member:** Secretary to the Graduate Liaison Committee; Secretary to the Graduate Archaeology Organization; Graduate Committee Member on the Sub Faculty of Archaeology Committee.

MASTER OF FINE ARTS THESIS COMMITTEES

- 2024-26** Baatz, Keegan (Chair). TBD
- 2023-25** Nnaji, Abigail. *Unfolding*
- 2023-24** Kester, Cameron (one semester).
- 2023-24** Jones, Emily (Mozi). *The Circus of Self*
- 2022-23** Stuart, Adam. *Ceramics: A Labor of Loss, Love, and Healing*
- 2021-22** Barnett, Sarah. *Foreign Bodies*
Award: Mentor for 2022 WSU Arts award for Master's Student Achievement.
- 2021-22** Marsh-Pine, Meagan. *Green Space*
- 2019-20** Mestyanek, Harry. *Courtesy of the Artist*, Washington State University, Pullman, WA.
- 2019-20** Quast, Ashley (Q). *You Can't Hot Glue your Cat back Together*, Washington State University, Pullman, WA.
Award: Mentor for 2020 WSU Association of Faculty Women Founders Award.
Press: Emma Ledbetter, "Fine Arts student adapts thesis for changing times," [The Daily Evergreen](#), 26th March 2020.
- 2019-20** Sultan, Siti Azzah Binti Syed. *Anak Dara*, Washington State University, Pullman, WA.
Press: Sarah R. Sharp, "As MFA Shows Get Canceled, Alternative Projects Take Shape," [Hyperallergic](#), 20th April 2020.

- 2018-19** Culbertson, Megan. *Pressing Matter: An Exploration of the Impact of Language on the Gendered Body*, Washington State University, Pullman, WA.
- 2017-18** Carpenter, Anna. *Embodied Traditions: Reclaiming Feminine Craft and the Body through Humor*, Washington State University, Pullman, WA.
- 2016-17** Black, Hayley. *Hesitate*, Washington State University, Pullman, WA.

ART HISTORY UNDERGRADUATE THESES SUPERVISED

- 2024-25** Jacobs, Chelsea. Washington State University, Pullman, WA.
Title: The Medium is the Message: How Gender in the Fiber Arts Movement of the 1960's and 1970's Shaped the Fiber Arts Movement of Today
- 2024-25** Palladino, Lara. Honours College, Washington State University, Pullman, WA.
Title: Confucianism and the Aesthetics of Power: Portraiture, *Chaekgeori*, and Positioning in the Private Studies of the Joseon Dynasty
- 2019-20** McCoard, Tabitha. Washington State University, Pullman, WA.
Award: Mentor for 2020-2021 WSU Auvil Scholars Fellowship
- 2017-18** Sullivan, Isak. Washington State University, Pullman, WA.
- 2016-17** Picard, Noelle. Washington State University, Pullman, WA.

BACHELOR OF FINE ARTS THESIS COMMITTEE MEMBER

- 2021** Jaenicke, Martha. Washington State University, Pullman, WA.
- 2017-18** Grund, Jacob. Washington State University, Pullman, WA.

ART HISTORY MENTOR

- 2021-22** Navarro, Cristina. Undergraduate Learning Assistant, Washington State University, Pullman, WA.
Awards: WSU 2022 Top 10 Seniors, the first time a Fine Arts student has won this competitive award, and 2022 College of Arts and Sciences Outstanding Senior for Fine Arts.
- 2017-18** Walters, Kira. Anthropology and Fine Arts major, Washington State University, Pullman, WA.
Award: 2018 WSU Anthropology Award of \$1,000 to conduct archaeological fieldwork in Turkey.
- 2018** Sewell, Danielle. Washington State University, Pullman, WA. Independent study.

LANGUAGES

Ancient

Classical Latin: near reading and writing fluency
Ancient Greek: reading and writing competency
Biblical Hebrew: reading and writing competency

Modern

Spanish: fluent reading and writing; moderate speaking
Italian: near fluent reading and writing; moderate speaking

French: near fluent reading and writing; moderate speaking

German: reading and writing competency; competent speaking

MEMBERSHIP IN PROFESSIONAL ORGANIZATIONS

Association Internationale pour l'Histoire du Verre

Archaeological Institute of America

Byzantine Studies Association of North America

College Art Association

European Association of Digital Humanities

Society for Late Antiquity

The Society for the Promotion of Byzantine Studies, UK

SECAC (formerly the Southeastern College Art Conference)