

Curriculum Vitae – Stuart Lingo

University of Washington
Division of Art History, School of Art + Art History + Design
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EDUCATION

Harvard University, Dept. of History of Art and Architecture

Ph.D. June 1998, in Italian Renaissance art and architecture. M.A. June 1989. M.A. Thesis: “The Image of Saint Francis in Quattrocento Franciscan Altarpieces.”

Courtauld Institute of Fine Arts, University of London

M.A. July 1986. M.A. Thesis: “Andrea Mantegna, Giovanni Bellini, and the Cornaro Family. *All’antica* Art for the Venetian Patriciate around 1500.”

Williams College

B.A. magna cum laude June 1984, major in art history. Thesis: “The Papal Revival of the Golden Age, 1450-1527.”

DISSERTATION

The Capuchins and the Art of History. Retrospection and the Reform of the Arts in Late Renaissance Italy, supervised by Prof. John Shearman of Harvard University and Prof. John O’Malley, S.J., of the Weston Jesuit School of Theology.

EMPLOYMENT

- From Sept. 2009 **University of Washington, Division of Art History, School of Art Associate Professor, Italian Renaissance Art**
I offer graduate and undergraduate courses, supervise Ph.D and M.A. research, and participate in the Art History Rome Seminar at the University of Washington Rome Center. Recent graduate seminars include: “The *corpus* of Renaissance Art. The Ideal Body and Representation, 1400-1600,” “Remembering Mannerism,” “New Renaissances: Assessing Current Directions in Renaissance Art History,” and “Renaissance Portrait: Two Terms in Search of Identity.”
- 2006-2009 **University of Washington, Division of Art History, School of Art Assistant Professor, Italian Renaissance Art**
- 2006 **Michigan State University, Department of Art and Art History Associate Professor, Italian Renaissance Art** (tenure granted)
- 1998-2006 **Michigan State University, Department of Art and Art History Assistant Professor, Italian Renaissance Art**
Taught graduate and undergraduate courses, supervised M.A. research, offered seminars including “Classicism and Chivalry: the Arts of the Italian Renaissance Courts” and “Tradition and Transformation: the Crisis and Reform of Religious Painting in Renaissance Italy.” Participated in interdepartmental seminar sponsored by the MSU Medieval and Early Modern Studies Group and the MSU Global Literary and Visual

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Studies Institute (“Self and Other in Medieval and Early Modern Cultures”). Supervised the Department’s team-taught thematic introduction to the history of art, and designed (in collaboration with Estelle Lingo), *Art, the Visual, and Culture*, an interdisciplinary introduction to the study of art history and visual culture for MSU’s core curriculum program, Integrative Studies in the Arts and Humanities.

1997-1998 **Duke University, Department of Art History**
Visiting Lecturer

Supervised undergraduate and graduate independent studies, and offered four courses in area of specialization: two lecture courses, “Painting and Sculpture in Fifteenth-Century Italy” and “Painting and Sculpture in Sixteenth-Century Italy,” and two seminars, “Classicism and the Orders in Renaissance Architecture,” and “The Altarpiece in Late Medieval and Renaissance Italy.”

CURRENT PROJECTS

Book

Bronzino’s Bodies. Fortunes of the Ideal Nude in an Age of Reform. In progress.

This project contends that the investment in the body as the defining core of a modern representational project in Italy from Alberti forward constituted a radical cultural endeavor that was riven from its inception with deep tensions. My focus is upon the critical years around the middle of the sixteenth century, when these tensions became particularly acute. I begin by reconsidering the crisis generated by Michelangelo’s *Last Judgment*, and then focus on the struggle of Agnolo Bronzino and his master Jacopo Pontormo in Florence to maintain the body as a salient signifying form in religious art in the face of increasing cultural ambivalence.

-2012 received a Samuel H. Kress Senior Fellowship at the Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington DC to support research.

Articles

“Bronzino’s Beauty,” in *Perfection in Early Modern Art*, ed. Lorenzo Pericolo and Elisabeth Oy-Marra. This essay explores the uneasy relation of Bronzino’s work to ideas of artistic perfection and the ideal figure elaborated with reference to Michelangelo, and the alternative his compositions appear to propose. Manuscript submitted December 2015, currently under review.

“Vision, Corporeality, and the Legacy of the Renaissance in Federico Barocci,” in *Rethinking Art After Trent*, ed. Jesse Locker. Continuing to develop my work on Barocci, ambitious art making, and religious reform in the late sixteenth century, this essay contends that Barocci remains invested in the nude to a hitherto unacknowledged degree, but frequently reconceptualizes the nude in finished paintings as a figure of abjection. Volume accepted for publication with Routledge pending peer review, essay in draft, due to be submitted June 1 2016.

“Figuring History at the End of the Renaissance: Notes on Agnolo Bronzino,” in *The Evolution of a Genre: History Painting, Traditional and Modern. A Clark Colloquium*, ed. Mark Phillips and Jordan Bear. This essay works to complete a view of the rise of history painting in the sixteenth century through an examination of the often deliberately destabilizing effect the investment in the figure, particularly the nude, exerted on *istoria* in the Michelangelesque tradition. Accepted for publication by McGill University Press, forthcoming 2017, essay in draft, final text to be consigned December 1, 2016.

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“Between Paradise and the Brothel: Bronzino’s *Christ in Limbo* and the Possibilities of Painting around 1550.” Taking as its point of departure a burlesque poem that attacked Bronzino for “mistaking a brothel for Paradise” in his new altarpiece of *Christ in Limbo* (completed 1552), this article probes the unstable position of the beautiful body in Florentine art in the wake of Michelangelo’s *Last Judgment*, with particular reference to the contamination of discourses (sacred history, the Petrarchan, the burlesque) to which the represented body seems susceptible in religious painting. In draft, to be submitted Summer 2016.

“Agnolo speaks: The *visibile parlare* in Agnolo Bronzino’s *Allegorical Portrait of Dante*.” This article focuses on little-remarked details in the background of Bronzino’s important image of Dante to reveal that Bronzino represents Dante and Virgil encountering God’s supreme works as an artist in Canto X of *Purgatorio* in the *Divine Comedy*, and that Bronzino seizes upon Dante’s fascination with the sculpted angel (*Agnolo* in Tuscan) that appears to be able to speak to make a compelling case for the equivalence of the achievements of Florentine art to those of literature. In draft, to be submitted Summer 2016.

“Slings and Arrows. Pontormo’s *Saint Anne* Altarpiece, Fortune, and the Final Florentine Republic.” This essay considers Pontormo’s highly unusual altarpiece in the context of innovative strategies for religious painting in the midst of the religious and political transformations in Italy during the 1520s and 1530s. In preparation.

PUBLICATIONS

Book

Federico Barocci. Allure and Devotion in Late Renaissance Painting. New Haven and London: Yale University Press, November 2008, 292 pages.

Reviewed:

Charles Dempsey, *Art Bulletin*, XCII (September 2010): 251-56

David Scrase, *Burlington Magazine*, 152 (March 2010): 187-88

Frances Gage, *Renaissance Quarterly*, 62 (2009): 929-31

Jesse Locker, *Renaissance Studies*, 23 (2009): 748-50.

Barocci was celebrated by contemporaries as one of the only painters who could combine *vaghezza*, the sensuous allure desired in modern art, with piety and devotion. My book situates Barocci’s distinctive achievement in the context of transformations in the practice and theory of painting in early modern Italy through a close study of his altarpieces. In so doing, I offer new perspectives on the formation of early modern pictorial strategies; on the prehistory of the medieval revival that would become a dominant force in eighteenth- and nineteenth-century European culture; on the early development of analogies between painting and music as signifying arts; and on unexpected ways in which period art criticism and theory can enable new readings of the cultural significance of stylistic choices in sixteenth-century painting.

Articles

“Federico Barocci and the Legacy of the Renaissance,” in *Federico Barocci, Renaissance Master: A Symposium*, ed. Babette Bohn and Judy Mann. This essay explores Barocci’s distinctive investment in life drawing in the tradition of the early sixteenth century as he created religious paintings apparently far removed from the body-based art of the Central Italian tradition. Accepted for publication by Ashgate Press (now being published by Routledge), forthcoming 2016.

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“Agnolo Bronzino’s *Pygmalion and the Statue* and the Dawn of Art,” *Art History*, summer 2016 (published online April 25, 2016). This article probes the origins of Bronzino’s lifelong, distinctive preoccupation with the presence of “real” bodies behind the marmoreal, “ideal” nudes that define much of his mature work.

“Looking Askance: Machiavelli, the Burlesque, and Bronzino’s *Martyrdom of San Lorenzo*,” *Rivista di letterature moderne e comparate* 68.3 (July-September, 2015): 217-242. This essay employs an unnoticed detail in the background of Bronzino’s final great public religious painting, in which a woman is encouraged to gaze at the genitalia of a colossal statue of Hercules, to elaborate a new reading of the fresco in the context of the burlesque and the subversive.

“Music and the Performance of Painting. Barocci and Titian, the Brush and the Bow,” in *Renaissance Studies in Honor of Joseph Connors*, ed. Machtelt Israëls and Louis Waldman. Florence: Leo S. Olschki, 2013.

“Raffaello Borghini and the *corpus* of Florentine Art in an Age of Reform,” in *The Sensuous and the Church. Re-Encountering the Counter Reformation*, ed. Marcia Hall and Tracy Cooper. New York and Cambridge: Cambridge University Press, 2013.

“Francesco Maria II della Rovere and Federico Barocci: Some Notes on Distinctive Strategies in Patronage and the Position of the Artist at Court,” in *The Della Rovere: The Creation and Maintenance of a Noble Identity*, ed. Ian Verstegen. Kirksville: Truman State University Press, 2007, pp. 179-199. Review of the volume by Cordelia Warr in *Renaissance Quarterly* 61 (Spring 2008): 155-57.

“Retrospection and the Genesis of Federico Barocci’s *Immaculate Conception*,” in *Only Connect. Studies in Honor of John Shearman*, ed. Lars Jones and Louisa Matthew. Cambridge, Ma.: Harvard University Art Museums, 2002, pp. 215-222.

Book reviews

Fabrizio Biferali and Massimo Firpo. *Battista Franco “pittore veneziano” nella cultura artistica e nella vita religiosa del Cinquecento*, Pisa: Edizioni della Normale, 2007. *Renaissance Quarterly* 63 (March 2010): 253-54.

Nel Segno di Barocci. Allievi e sequaci tra Marche, Umbria, Siena, ed. Anna Maria Ambrosini Massari and Marina Cellini. Milan: Motta, 2005. For *The Burlington Magazine*; forthcoming.

LECTURES

2015 “Figuring History at the End of the Renaissance: Notes on Agnolo Bronzino’s *Martyrdom of San Lorenzo*,” presented in *The Evolution of a Genre: History Painting, Traditional and Modern*, A Clark Art Institute Research Colloquium, Sterling and Francine Clark Art Institute, Williamstown, MA, October 30-31.

“Johannes Stradanus’ *America* and the Conundrum of the New World Nude,” presented in *Making Worlds: Art, Materiality, and Early Modern Globalization*, a colloquium organized by Bronwen Wilson and Angela Vanhalen, University of British Columbia, Vancouver, October 22.

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- “Bronzino’s Beauty,” presented in *Perfection: The Evolving Discourse of Art in Early Modern Europe*, organized by Elisabeth Oy-Marra and Lorenzo Pericolo, Renaissance Society of America Conference, Berlin, March.
- 2014 “Bronzino’s Bodies and the Authority of Art in Late Renaissance Florence,” presented at Seattle University, Seattle, Washington, October 15.
- “Agnolo Bronzino’s *Martyrdom of San Lorenzo* and Machiavellian Mischief,” presented in *Reading, Misreading, Misleading: Artists and Writers in Dialogue in Sixteenth-Century Florence*, organized by Stuart Lingo and Deborah Parker (Italian Studies, University of Virginia), Renaissance Society of America Conference, New York, NY, March.
- 2013 “Agnolo Bronzino and the ‘Galatea Effect’,” presented as Colloquium CCLXII, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC, April 18.
- “The Painter in Limbo: Agnolo Bronzino and the Renaissance Body,” presented at the University of Richmond, Richmond, Virginia, March 28.
- “The Painter in Limbo: Agnolo Bronzino and the Renaissance Body,” presented as a MacIntire Lecture in Art History, University of Virginia, Charlottesville, February 21.
- “Federico Barocci and the Legacy of the Renaissance,” presented at *Federico Barocci: A Symposium*, organized by Judith Mann, curator, *Federico Barocci 1535-1612: Renaissance Master*, St. Louis Art Museum, St. Louis, Missouri, January 11.
- 2012 “Mannerism at the Crossroads,” Seminar presentation, Temple University, October 21.
- “Beauty, Danger, and the Power of Painting in Agnolo Bronzino’s *Christ in Limbo*,” Kunsthistorisches Institutes in Florenz, Florence, Italy, 5 June.
- “Between Paradise and the Brothel. Agnolo Bronzino’s *Christ in Limbo* and the Possibilities of Painting around 1550,” presented in *On the Work of Marcia Hall*, organized by Arthur Di Furia, Ian Verstegen and Wietse de Boer, Renaissance Society of America Conference, Washington, DC, March.
- 2010 “Painting Music, Performing Painting: Barocci and Titian,” presented in *Federico Barocci: New Directions in Scholarship*, organized by Judith Mann and Babette Bohn, Renaissance Society of America Conference, Venice, Italy, April.
- “Michelangelo, Bronzino, and the Status of the Artful Body in Later Renaissance Florence,” presented as the Lillian and Morrie Moss Endowment for the Arts Art History Lecture at Rhodes College, Memphis, February 18.
- 2009 “Michelangelo, the Body, and the Crisis of the Renaissance,” presented in conjunction with the exhibition *Michelangelo Public and Private: Drawings for the Sistine Chapel and other Treasures from the Casa Buonarroti*, Seattle Art Museum, November 4.
- 2008 “Painting Music: Federico Barocci and the Sound of Sight,” presented in *The Five Senses in Context: Art, Spirituality, and the Sciences*, organized Wietse de Boer and Christine Göttler, *The Sixteenth-Century Studies Conference*, St. Louis, October 23-26.

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- “Debating Bronzino’s Bodies. Dialogue, *Disegno*, and the Nude in Late Renaissance Florence,” presented at the University of Washington, September 30.
- “Federico Barocci and the *Madonna del Popolo*: Rethinking the Altarpiece in Tridentine Italy,” presented in the University of Washington Rome Center Faculty Lecture series, May 26.
- 2007 “Raffaello Borghini and the “*corpus*” of Florentine Art in an Age of Reform,” presented in *The Counter Reformation Re-Encountered*, Sheryl Reiss, chair, Marcia Hall and Tracy Cooper, organizers, *Conference of the Renaissance Society of America*, Miami, Florida, March 22-24.
- 2006 “Federico Barocci. Allure and Devotion in Late Renaissance Painting,” presented at the University of Washington, April 11.
- 2004 “The Music and Meaning of Color: Notes on Federico Barocci’s *Ut pictura musica*,” presented in *In Memoriam John Shearman: Quattrocento and Cinquecento Painting*, Marcia Hall, chair, *The Sixteenth-Century Studies Conference*, Toronto, October 28-30.
- “Putting Death into Perspective,” presented in *Representing Space*, Victor Stoichita and Alain Laframboise, chairs, *Sites and Territories of Art History. XXXI Congress of the Comité international d’histoire de l’art*, Montréal, August 23-28.
- 2002 “Beauty and the Archaic in the Altarpieces of Federico Barocci,” presented in *Beauty and Piety in Counter-Reformation Art*, John O’Malley, chair, *Conference of the Renaissance Society of America*, Scottsdale, Arizona, April 11-13.
- 2001 “Barocci and Devout Vaghezza,” presented in *New Approaches to Federico Barocci*, Marcia Hall, chair, *Conference of the Renaissance Society of America*, Chicago, Illinois, March 29-31.
- “The Capuchins and the Quest for the ‘True Image’ of Saint Francis: Notes on a Medieval Revival,” presented in *Uses and Perceptions of the Christian Past during the Counter Reformation*, Esperanca Camara and Ann van Dijk, chairs, *Conference of the College Art Association*, Chicago, Illinois, Feb. 28-March 3.
- 2000 “Higher Orders. The Capuchins, Reformed Orders, and the Classical Language of Architecture in the Cinquecento,” presented in *Southern Renaissance Art*, Margaret Flansburg, chair, *The Midwest Art History Society Conference*, Tulsa, Oklahoma, April 6-8.
- 1999 “Federico Barocci and the Representation of the Archaic. Retrospection and Modernity in the Late Renaissance Religious Image,” presented in *Southern Renaissance Art*, Joseph Antenucci Becherer, chair, *The Midwest Art History Society Conference*, Detroit, Michigan, March 18-20.
- “The Capuchins and the Art of History,” presented as part of the Department of Art and Art History’s Faculty Lecture Series, Michigan State University, March 2.
- “The Capuchins and the Art of History,” presented at the University of Pennsylvania, February 26.
- 1998 “‘So Strange... in Rome:’ The Capuchins and Medievalism in Renaissance Italy,” presented in *Archaism and the Politics of Cultural Memory*, Alexander Nagel, chair, *Conference of the College Art Association*, Toronto, February 27.

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- 1997 “*Il Modo loro: The Farnese Dukes of Parma, the Capuchins, and the Reform of Religious Architecture in post-Tridentine Emilia*,” delivered in *Art and Patronage in the Emilia*, Maureen Pelta, chair, *The Sixteenth-Century Studies Conference*, Atlanta, Georgia, October 24-27.
- “The Capuchins and Caravaggio. Retrospection and Reform in Painting ca. 1600,” delivered at the University of Delaware, March.
- 1996 “The Art of History. Capuchin Medievalism and the post-Tridentine Reform of Painting,” delivered in *Art, Reforming Orders, and the Renewal of Culture*, Peter Lynch, chair, and Barbara Wisch, discussant, *The Sixteenth-Century Studies Conference*, St. Louis, Missouri, October 23-26.
- “Love Among the Ruins. Renaissance Perceptions of the Ruins of Rome, and the Visual Prehistory of the Picturesque,” delivered at the Pennsylvania State University, April.
- “‘It is not for us to Observe the Doric, or Ionic....’ Observants, Capuchins, and Medievalizing Architecture in Renaissance Italy.” Delivered in *Artistic Patronage of Reformed Orders and Osservanza Movements in Quattrocento Italy*, George R. Bent and Alessandro Nova, chairs, and William Hood, discussant, *Conference of the College Art Association*, Boston, Massachusetts, February 21-24.
- 1994 “Fra Emanuele da Como, Fra Antonio Squary, and the *Stile Religioso* in Franciscan Painting at the Convent of San Isidoro, Rome.” Delivered in *The Art of San Isidoro at Capo le Case: Display, Diplomacy, and Devotion in Baroque Rome*, the Swiss Institute of Rome, June 1.

ACADEMIC HONORS, FELLOWSHIPS, AND GRANTS

- 2012-2013 **Samuel H. Kress Senior Fellow, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC.**
- 2010 **Comitato Scientifico “Federico Barocci,”** invited member of academic advisory board for planned Barocci exhibition at the Museo Nazionale di Palazzo Venezia, Rome.
- 2009 **Royalty Research Grant Fellowship, University of Washington,** Winter Quarter, to begin research for *Bronzino’s Bodies. Fortunes of the Ideal Nude in an Age of Reform.*
- 2008 **Milliman Endowment Grant, School of Art, University of Washington,** to support publication of *Federico Barocci. Allure and Devotion in Late Renaissance Painting.*
- 2007 **Villa I Tatti, The Harvard University Center for Italian Renaissance Studies, Lila Acheson Wallace Publication Grant,** for *Federico Barocci. Allure and Devotion in Late Renaissance Painting.*
- 2004 **Paul Mellon Visiting Senior Fellow, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC,** Nov.-Dec.
- 2003-04 **Villa I Tatti Postdoctoral Fellowship, Villa I Tatti, The Harvard University Center for Italian Renaissance Studies,** Florence, Italy.

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- 2001-02 **Lilly Teaching Fellowship, Michigan State University.** Competitive university grant enabling six junior faculty members who have demonstrated excellence in teaching to pursue projects dealing with the integration of research into teaching.
- 1999 **Michigan State University, Intramural Research Grant Program Fellowship.** Paid leave for one term of research.
- 1995-96 **Samuel H. Kress Foundation Dissertation Fellowship.**
- 1993-95 **Samuel H. Kress Foundation Fellowship in the History of Art at Foreign Institutions,** Bibliotheca Hertziana, Rome, Italy.
- 1993-94 **Fulbright Grant,** Rome, Italy (declined)
- 1992 **Samuel H. Kress Travel Fellowship,** spring, Rome, Italy.
- 1992 **Distinguished Teaching Award,** Harvard Graduate School of Arts and Sciences (GSAS), for Harvard core curriculum course “Michelangelo” (Professor John Shearman) June.
- 1991 **Sheldon Traveling Fellowship,** Harvard GSAS.
- 1990 **Fine Arts Department Distinction,** general exams, Harvard University, December.
- 1990 **Harvard GSAS Merit Fellowship,** for distinction in coursework.
- 1990 **Distinguished Teaching Award,** Harvard GSAS, Head Teaching Fellow for “Michelangelo,” June.
- 1988-89 **Bernard Berenson Fellowship,** Harvard GSAS, for distinction in coursework.
- 1984-86 **Marshall Scholarship,** Assoc. of Commonwealth Universities, Courtauld Institute, University of London.
- 1984 **Phi Beta Kappa,** Williams College.

OTHER ACADEMIC AND PROFESSIONAL ACTIVITIES

- 2015 Chair, *Restless Bodies, Shifting Paradigms: Mobility and the Visual Arts in the Early Modern Period*, session of the *Sixteenth-Century Studies Conference*, Vancouver, BC, Oct. 22-25.
- Manuscript reviewer, *Art History*
- 2014 Nominated to Editorial board, *Rivista di Letterature moderne e comparate*, Florence
- From 2013 Advisory board, *Renovatio Artium*, the Renaissance Studies series of Harvey Miller, Brepols Publishing
- 2013 Respondent, *Grotesques and the Grotesque in the Cinquecento*, session of the *Conference of the Renaissance Society of America*, San Diego, April 4-6.

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- Manuscript reviewer, I Tatti Studies
- Manuscript reviewer, Yale University Press
- 2012 Manuscript reviewer, Yale University Press
- 2011 Manuscript reviewer, The Pennsylvania State University Press
- Manuscript reviewer, University of Toronto Press
- 2009-2010 Manuscript reviewer, Ashgate Press (for monograph in “Visual Cultures of Early Modernity” series)
- 2008 Manuscript reviewer for *Renaissance Quarterly* and *Rutgers Art Review*
- 2006 Chair, *Interpreting Art and Religion in Renaissance Italy*, session of the *Conference of the Renaissance Society of America*, San Francisco, March 23-25.
- 2004-05 Renaissance Society of America, member of selection committee for 2004 Nelson Prize for best article in *Renaissance Quarterly*
- 2003 Chair, *The Lesson of Rome. Artistic Practice in Rome during the Late Cinquecento*, session of the *Conference of the Renaissance Society of America*, Toronto, April 27-29.
- 2002 Chair, *Art in Early Modern Italy and Spain. New Research and New Directions*, session of *The Sixteenth-Century Studies Conference*, San Antonio, Texas, October 24-27.
- 2001 Manuscript reviewer for *Renaissance Quarterly*
- 1997 Invited participant in the seminar *Religious Architecture in post-Tridentine Italy* at the Center for the Advanced Study of the Visual Arts, National Gallery of Art, Washington, D.C., October.

PROFESSIONAL AFFILIATIONS

The College Art Association
The Renaissance Society of America
The Sixteenth-Century Studies Society
The Midwest Art History Society, 1998-2000
The Italian Art Society

LANGUAGES

Italian (reading/speaking), French (reading/speaking), German (reading), Latin (reading)

SELECTED DEPARTMENT AND UNIVERSITY SERVICE

University of Washington

- 2015 Proposed, planned and organized the visit of Alexander Nagel as an endowed Walker-Ames Lecturer, October 12-16.

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- Designed and presented with Estelle Lingo “The Subtle Arts,” UW College of Arts and Sciences Advisory Board Dinner, April 28
- 2014 Chair, Division of Art History, from July 1
- Designed and presented with Estelle Lingo “Splendor, Nature, Devotion: Renaissance and Baroque Art in Seattle,” *The Next Course* UW Advancement Dinner, April 24
- 2013-2014 Member, Roman Art and Archaeology Search Committee, Dept. of Classics
- 2012 Reviewer, Royalty Research Fund (RRF) grant, spring
- 2011 Member, Medieval Art History Search Committee, School of Art, Art History and Design
Reviewer, RRF grant, spring
- 2009-10 University Faculty Senate, School of Art, Art History and Design representative
- 2009- Graduate School representative (GSR), Ph.D. committee: Akikio Iguchi, School of Music
- 2009 GSR, Ph.D. committee: Virginia Agostinelli, Comparative Literature
Division of Art History Selection Committee for Art History Graduate Student Research Colloquium in American Art, held in conjunction with the Seattle Art Museum exhibition *Life, Liberty and the Pursuit of Happiness. American Art from the Yale University Art Gallery*, May 15, 2009
- 2009 Selection Committee, Director of Jacob Lawrence Gallery, School of Art, University of Washington
- 2008- School of Art, Art History and Design Scholarship Committee
- 2007-09 Huckabay Fellowship Faculty Mentor for Sharmila Mukharjee, Ph.D candidate in English designing an undergraduate course exploring the representation of the body in sixteenth-century English and Italian literature and art.
- 2007 Reviewer, RRF grant, spring
- 2006 Faculty Fellows Program

Michigan State University

- 2005-06 Search Committee for Dean of the College of Arts and Letters
- 2005-06 Center for Integrative Studies in the Arts and Humanities Advisory Committee
- 2005-06 Kresge Art Museum (University Art Museum) Advisory Committee
- 2005-06 Dept. Graduate Committee
- 2005 Honors College, Alumni Distinguished Scholarship Recruitment Committee
- 2003 Lilly Teaching Fellowship Selection Committee

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- 2002, 2005 Michigan State University Intramural Research Grants Program (IRGP) reviewer
- 2002-03 Chair, Dept. Faculty Affairs Committee
- 2002-03 Co-chair, Marlio Committee (endowment to bring significant artists, critics, and historians of art to speak at MSU)
- 2002-03 Faculty advisor, History of Art undergraduate Honors College majors, and reviewer/writer, art history section of Honors College examination for incoming freshmen
- 2001-06 Faculty Advisor (with Estelle Lingo), Art History Association
- 2001-02 Dept. Advisory Committee
- 2001-02 Ad hoc Dept. Committee for the Revision of History of Art Graduate Curriculum
- 2000 McNair/Srop minority students fellowship faculty mentor
- 1999-2002 College Curriculum Committee
- 1999-2000 Chair, Dept. Educational Policies Committee
- 1999 Chair, ad hoc Dept. Self-Study Committee
- 1999 Ad hoc Dept. Committee on Productivity. Participated extensively in drafting final report, wrote section on art history.

May 2016