**Felicity Harley-McGowan**

Yale Divinity School: 409 Prospect Street, New Haven, Connecticut, USA 06511

[felicity.harley@yale.edu](mailto:felicity.harley@yale.edu)

**EDUCATION**

2001 Ph.D., The University of Adelaide, Australia. Classical Studies.

Thesis: ‘Images of the Crucifixion in Late Antiquity: the testimony of engraved gems’

1995 B.A. (Hons), Classical Studies, The University of Adelaide

1994B.A. (Major: Classical Studies), The University of Adelaide

**ACADEMIC APPOINTMENTS**

2014- Lecturer in the History of Art, Yale Divinity School & Department of Religious Studies

- Core Faculty Member, *Medieval Studies*

- Affiliated Faculty Member, *Yale Institute for Sacred Music*

2011-14 Gerry Higgins Lecturer in Medieval Art History: The University of Melbourne

2006-11 Lecturer in Medieval Art History: The University of Melbourne

2009-10 Adjunct Lecturer: United Faculty of Theology, Melbourne College of Divinity

2005 Research Assistant: Department of Art History (Medieval Art), La Trobe University

2003 Course Examiner: Centre for European Studies, The University of Adelaide (U of Ad)

2001-2 Education Officer, Museum of Classical Archaeology, University of Adelaide

2001-2 Research Assistant: de Lissa Institute of Education, The University of South Australia

2001-2 Research Assistant: Department of Classics (Byzantine Studies), University of Adelaide

1997-2001 Occasional Lecturer, Teaching Assistant & Course Examiner, Department of Classics,

University of Adelaide

1996-8 Museum Custodian, Museum of Classical Archaeology, University of Adelaide

**Current Research Interests**

History of the representation of crucifixion (and iconographies of religious violence); origins and development of Christian iconography in its Greco-Roman cultural context; the art of late antique and early medieval Rome; Christian wall painting at Dura-Europos; influence of classical and early Christian pictorial traditions in late medieval Italian and early Renaissance painting (particularly relating to Passion Iconography).

**\*** during 2020: *Visiting Fellow*, Harris Manchester College, University of Oxford (Hilary & Trinity Terms)

**PUBLICATIONS**

**Edited Volume**

• *Ernst Kitzinger and the Making of Medieval Art History*, co-edited with Henry Maguire (Warburg Institute Colloquia, University of London, 2017).

**Journal Articles Refereed**

• ‘Magi in Motion: the making of an image in early Christian Rome’, *Jahrbuch für Antike und Christentum* 63 (2022), 188-216, taf. 7-12.

• ‘Crucifixion in Roman Antiquity: the state of the field,” *Journal of Early Christian Studies* 27.2 (2019): 303-323.

• with A. Kakhidze, E. Intagliata, D. Naskidashvili, ‘The Late Antique Church at Napurvala Hill (Pichvnari, Western Georgia) and its Associated Cemetery. A Reappraisal Based on the Surviving Evidence at the Batumi Archaeological Museum’, *Phasis: Greek and Roman Studies* 21-22 (2019): 140-170.

• ‘Death is swallowed up in Victory: scenes of death in early Christian art and the emergence of crucifixion iconography’, *Cultural Studies Review* (Special Issue, ‘The Death Scene: Perspectives on Mortality’) 17.1 (2011): 101-24.

• ‘Preservice early childhood students' perceptions of written feedback on their essays’ (with V. Whitington, & A. Glover), *Early Child Development and Care* 174.4 (2004): 321-337.

**Book Chapters and Invited Contributions**

• ‘Wearing the Cross: Macrina, the Cross and co-crucifixion’, in Lee Jefferson (ed), *Death and Rebirth in Late Antiquity* (Lexington Books/Fortress Academic, 2022), 67-106.

• ‘Visual Apocrypha: the case of Mary and the Magi in early Christian Rome’, in Igor Dorfmann-Lazarev (ed.), *Apocryphal and Esoteric Sources in the Development of Christian and Jewish Traditions* (Brill, 2021), 381-408.

• ‘Hanging by a Thread: The death of Judas in Early Christian Art’, in Andrea Olsen Lam and Rossitza Schroeder (eds), *The* *Eloquence of Art: Essays in Honour of Henry Maguire* (Taylor and Francis, 2020), 115-130.

• ‘The Alexamenos Graffito’, in Chris Keith, Helen Bond and Jens Schröter (eds), *The Reception of Jesus in the First Three Centuries*, vol. III (Bloomsbury T&T Clark, 2019), 105-140.

• ‘Salvator Mundi: the eternal relevance of power and the cosmos’, in Teresa Berger (ed.), *Liturgy, Cosmos, Creation* (Liturgical Press, 2019), 87-115.

• ‘The Passion’, in Robin Jensen and Mark Ellison (eds), *The Routledge Handbook of Early Christian Art* (Basingstoke: Taylor & Francis, 2018), 290-307.

• ‘Introduction’, with Henry Maguire, in *Ernst Kitzinger and the Making of Medieval Art History*, eds. F. Harley-McGowan & H. Maguire (Warburg Institute, University of London: 2017), xi-xiv.

• ‘From London to the Antipodes: the peregrinations of Ernst Kitzinger and the age of transformation’, in *Ernst Kitzinger and the Making of Medieval Art History*, eds. F. Harley-McGowan & H. Maguire (Warburg Institute, University of London: 2017), 39-66.

• ‘From Victim to Victor: Developing an Iconography of Suffering in Early Christian Art”, in Lee Jefferson and Robin Jensen (eds), *The Art of Empire: Christian Art in its Imperial Context* (Fortress Press: 2015), 115-158.

• ‘“Urgent Reflections on the Present”: Teaching Medieval Art History with the Cultural Collections’, in Alison Inglis (ed), *Cultural Treasures Festival Papers* vol. 1 (Melbourne: Melbourne University, 2014), 43-54.

• ‘The Maskell Passion Ivories and Greco-Roman art’, in J. Ní Ghrádaigh, J. Mullins & R. Hawtree (eds), *Envisioning Christ on the Cross in the Early Medieval West ca. 500-1200* (Dublin: Four Courts Press, 2013), 13-33.

• ‘Christianity and the Transformation of Classical Art’, in *A Companion to Late Antiquity*, ed. Philip Rousseau (Oxford: Wiley-Blackwell, 2009), 306-326.

• ‘Resurrection in Jewish-Christian Apocryphal Gospels and Early Christian Art’, (with B. Pearson), in S. Porter & B. Pearson (eds), *Christian-Jewish Relations through the Centuries*, Journal for the Study of the New Testament Supplement Series 192, Roehampton Papers 6 (Sheffield: Sheffield Academic Press, 2000), 69-92.

**Conference Proceedings**

• ‘Jesus the Magician? A crucifixion amulet and its date’, in Árpád M. Nagy, Jeffrey Spier & Kata Endreffy (eds), *Magical Gems in Context*, Proceedings of the International Conference 16-18 Feb, 2012, Budapest, Museum of Fine Arts, Studia Archaeologica 229 (Rome: “L’Erma” di Bretschneider, 2019), 103-116, plates 6 and 7.

• ‘The Constanza Gem and the development of crucifixion iconography in late antiquity’, *Gems of Heaven: Recent Research on Engraved Gemstones in Late Antiquity AD 200-600*, Proceedings from the Byzantine Conference at the British Museum, March 2009, eds Christopher Entwistle & Noel Adams. Volume 177 of BMP Research Publication (London: British Museum Press, 2012), 214-220.

• ‘Byzantine Art in Italy: Sixth-Century Ravenna as a Matrix of Confluence?’, in Jaynie Anderson (ed.) *Crossing Cultures: CIHA Conference Papers* (Melbourne: Melbourne University Press, 2009), 172-176.

• ‘The Narration of Christ’s Passion in Early Christian Art’, *Byzantine Narrative*. Proceedings of the XIV Conference of the Australian Association for Byzantine Studies, ed. J. Burke et al., (Melbourne: Australian Association of Byzantine Studies, 2006), 221-232.

• Research Report, *Papers of the British School at Rome*, 74 (2006).

• ‘Invocation and Immolation: the supplicatory use of Christ’s name on crucifixion amulets of the early Christian period’ in P. Allen et. al (eds), *Prayer and Spirituality in the Early Church*, vol. II (Brisbane: Australian Catholic University, 1999), 245-257.

**Articles in Encyclopaedias / Reference Books**

• ‘Crucifixion’, and ‘Shepherd’, entries in P. C Finney (ed), *Encyclopaedia of Early Christian Art and Archaeology*, (Michigan: Eerdmans, 2016), vol. I 379-380, vol. 2 498-9.

• ‘Martyrs’, ‘Church Officials’, ‘The Roman Empire pre-Constantine’, essays (co-authored with Andrew McGowan) in *Christianity: The Illustrated Guide to 2000 Years of the Christian Faith*, consultant editor Ann Marie Bahr (Sydney: Millennium House, 2009), 80-87.

• ‘Art and Interpretation’, essay in Stanley Porter (ed.), *Dictionary of Biblical Criticism and Interpretation* (London: Routledge, 2006), 27-29.

**Reviews**

• Archaeological Campaigns below the Florence Duomo and Baptistery (1895-1980), by Franklin Toker (Turnhout 2010), *College Art Association reviews online*

• Sacred Images and Sacred Power in Byzantium, by Gary Vikan (Ashgate 2003), in *Art History* 28.5 (2005): 802-804.

• Charles Barber, ‘Figure and Likeness. On the Limits of Representation in Byzantine Iconoclasm’ (Princeton 2002), *Prudentia* 39.1 (2007): 27-29.

**Exhibition/Collection Catalogues**

• Contributor to *Australian Catholic University Art Collection: A New Perspective*, ed. Caroline Field (Melbourne: Australian Catholic University, 2020), 56-57.

• Contributor to *Radicals, Slayers and Villains: Prints from the Baillieu Library, University of Melbourne*, curated by Kerrianne Stone (Melbourne: University of Melbourne Library, 2014) – “The resurrection and the life” (p. 25), and “Victory of Light over Darkness” (p. 17).

• Contributor to *Renaissance: 15th & 16th Century Italian Paintings from the Accademia Carrara, Bergamo*, 9 Dec 2011- 9 April 2012 (National Gallery of Australia, Dec 2011).

• ‘Crucifixion’, essay and catalogue entries in *Picturing the Bible: The Earliest Christian Art*, ed. Jeffrey Spier, Exhibition: Kimbell Art Museum, Fort Worth, Texas, October 2007-January 2008, Michael C. Carlos Museum, Emory University, Atlanta, February-May 2008. Exhibition Catalogue (New Haven, Conn.: Yale University Press, 2007), 227-232.

• ‘Nell’, essay in Kit Wise (ed.), *Academici: The First Five Years of the Australia Council Visual Arts/Crafts Board Rome Studio Residency*, *1999-2004* (Monash University, 2005), 30-31.

**Other**

• ‘The Death of Ananias and Sapphira’, *The Visual Commentary on Scripture*, Kings College, London

<https://thevcs.org/death-ananias-and-sapphira>

• “A Seventeenth-Century Surprise”, *Yale Alumni News*, Jan/Feb 2018

<https://yalealumnimagazine.com/articles/4621-a-seventeenth-century-surprise>

• “The Magi and the Manger: Imaging Christmas in Ancient Art and Ritual”, with Andrew McGowan, *The Yale ISM Review* 3.1 (Fall 2016), <http://ismreview.yale.edu/article/the-magi-and-the-manger-imaging-christmas-in-ancient-art-and-ritual-2/>

• Review | The reopening of the Yale Centre for British Art

<http://melbourneartnetwork.com.au/2016/11/10/letter-from-north-america-the-re-opening-of-the-yale-center-for-british-art-felicity-harley-mcgowan/> (November 2016)

• “Written in the Stars”, *Reflections* (Yale Divinity School, Spring 2015), 46-48.

• Earthly Visions: Theology and the Challenges of Art, by T. J. Gorringe (Yale University Press), in *The Melbourne Anglican* (2012) <http://www.melbourneanglican.org.au/NewsAndViews/TMA/Pages/2012/2012-06/Book-Art-can-function-as-a-secular-parable-001349.aspx>

• “Sites of Devotion: New Directions in Medieval Art History”, Newman College Newsletter 43.2 (Summer 2011), 46-48. <http://www.newman.unimelb.edu.au/sites/default/files/Newman%20News%20Summer%202011.pdf>

• Encounters with God: In quest of the ancient icons of Mary’ (2009), & ‘Sister Wendy Contemplates Saint Paul in Art’ (2008), in *The Melbourne Anglican*, Dec. 09.

**Forthcoming**

• ‘Cambridge Crucifixion Gem’, in Fabian Stroth with Hans Belting (eds), *A History of Byzantine Art in 100 Objects* (Phaidon)

**Journal Article Under Peer Review**

• ‘Magi in Motion: movement and identity in early Christian art’

**Works in Progress**

Monograph

• *Crucifixion: the creation of an image in Late Antiquity*

[considered by Yale University Press for inclusion in the series, Synkresis – ed. Larry Welborn]

Journal Articles

• ‘Picturing Repentance: the betrayal and death of Judas Iscariot in late antiquity’

**MAJOR AWARDS**

2004-5 The Ralegh Radford Rome Fellow in Archaeology, History & Letters, The British School at Rome

2002-3 Frances A. Yates Fellowship, The Warburg Institute, University of London

**RESEARCH GRANTS**

2019-20 Episcopal Church: Conant Trust Grant (for research - supporting a Research Fellowship at Harris Manchester College, Oxford University, Spring 2020)

2019-20 Wabash Centre: Small Grant (co-directed with Prof Vasileios Marinis), “Teaching with Material Sources”

2013 University of Melbourne: Research Grant, Centre for the History of Emotions

2010 University of Melbourne: Research Networks Seed Funding Scheme

(“The Site is a Stage/The Stage is a Site: Archaeology and Narration of Transcultural Identities”)

2003 Australian Academy of the Humanities: Humanities Fieldwork Fellowship

2003 Australian Association for Byzantine Studies: Postdoctoral Award

2003 Society for the Study of Early Christianity, Ancient History Research Centre, Macquarie University: Research Grant

2001-2 University of South Australia (Education Arts, Social Sciences): Teaching & Learning Grant

1995-8 Commonwealth Government: Post-Graduate Award

1998 University of Adelaide Alumni Association: Postgraduate Travel Grant

1997 University of Adelaide (Graduate Studies Office): Research Abroad Scholarship

**RESEARCH PROJECT Involvement**

2018-2022 *Theology Modernity and the Visual Arts -* a research project led by Professor Ben Quash at King’s College London, in collaboration with Duke University, and generously sponsored by the McDonald Agape Foundation

<https://www.kcl.ac.uk/events/series/theology-modernity-and-the-visual-arts-tmva>

**CONFERENCE PRESENTATIONS**

**Forthcoming**

2022, Nov “Luke’s Thieves”. Luke and Bible and Visual Art session, *Society for Biblical Literature Annual Meeting* (San Antonio). Unit session: Gospel of Luke + Bible and Visual Art

**Keynote/ Plenary Addresses**

2018, June 28 “Picturing the Passion in 6thC Rome: iconography and the Saint Augustine Gospels.” *Illuminating the Dark Ages: Manuscript Art and Knowledge in the Early Medieval World (c. 600-1100),* Conference, University of Edinburgh.

2018, June 9 “The Crux of the Cosmos in the Art of Fifth-Century Rome.” *Full of Your Glory: Liturgy, Cosmos, Creation*. Conference, Institute for Sacred Music, Yale University.

2010, July 9 “‘The eye of the beholder in the ‘Wasteland of Ignorance’; Teaching the history of Western Christian art in a secular society”. *Melbourne College of Divinity Centenary Conference*.

2009, Oct 1 “Hanging by a Thread: Judas’ Suicide in Medieval Art”. Australian Early Medieval Association, Sixth Annual Conference, Monash University.

**Papers Read**

2022, August 25 “Portable Passions: Reconstructing an Early Christian Ivory Casket”. Session:- Objects in motion: materials, making and reuse in late antiquity (Conveners: Elisabeth O’Connell, Darlene Brooks Hedstrom). *International Congress of Byzantine Studies*, Venice & Padua

2022, June “Vision and the Visual Arts”. *Theology, Modernity and the Visual Arts, Symposium*: Akademie der Künste, Berlin (convenors: Kings College London / Duke University).

2021, May 25-26 North American Patristics Conference. Chair (with Daniel Eastman): “The Cross in Late Ancient Christian Thought and Practice”

2021, Nov “Beyond iconography: re-viewing the wall paintings from Dura-Europos”. *SBL Annual Meeting* (San Antonio). Unit session: Arts and Religions of Antiquity

2019, Aug 22 “Magi in Motion: marking identity in early Christian art”. XVIII *International Conference on Patristic Studies. Oxford*. Workshop: “Migration. Rhetoric and Reality in Late Antiquity”.

2019, Feb 16 “The Miniatures in the Rabbula Gospels and Iconographic Analysis: Everything Old Is New Again”. *College Art Association Annual Conference* (New York): “Familiar Objects”, sponsored session - International Centre of Medieval Art.

2018, Nov *SBL Annual Meeting* (Denver). Opening Panel speaker, Art and Religions of Antiquity Book Review session.

2018, March 26-9 “Visual Apocrypha: the case of the Adoration of the Magi in early Christian art”. *The role of Esoteric and Apocryphal Sources in the Development of Christian and Jewish Traditions*: international conference, Forschungskolleg Humanwissenschaften Bad Homburg, Vortragssaal.

2016, Nov 21 “Horsing Around: The Iconography of Rome’s Palatine Graffito Revisited”. *SBL Annual Meeting* (San Antonio). Unit: Inventing Christianity: Apostolic Fathers, Apologists, and Martyrs.

2016, Nov 20 “New media, ancient visual strategies: reading the iconography of violence in contemporary Syria”. *Society for Biblical Literature, Annual Meeting* (San Antonio). Unit: Violence and Representations of Violence.

2015, Nov 23 “The Iconography of Beheading in Roman Art: Ramifications for Christianity in the Representation of Suffering”.

*Society for Biblical Literature, Annual Meeting* (Atlanta). Unit: Violence and Representations of Violence / Art and Religions of Antiquity.

2014, Nov 22 “Pilgrimage to Golgotha in Late Antiquity and the Development of Crucifixion Iconography”. *Society of Biblical Literature, Annual Meeting* (San Diego). Unit: Art and Religions of Antiquity.

2012, Nov 19 “Graffiti and the evidence for the depiction of crucifixion in the ancient world”. *Society of Biblical Literature, Annual Meeting* (Chicago)*.* Unit: Art and Religions of Antiquity.

2012, Feb 16-18 “Jesus the Magician? Engraved Gems and the Representation of Crucifixion in Late Antiquity”. *Magical Gems in Context: International Conference*. Budapest, Museum of Fine Arts.

2010, Nov 23 “Marsyas and Judas: Creating an Iconography of Suicide in Early Christian Art”. *Society of Biblical Literature, Annual Meeting* (Atlanta). Art and Religions of Antiquity Section.

2010, May 8 “The Real Portrait of Jesus?’ From Brescia to Pola: Early Christian Ivory Caskets”. *Society for the Study of Early Christianity Annual Conference*, Macquarie University

2010, March 29 “Christ’s Passion in 5th century Rome: Formulating an Iconography of Crucifixion”. *Envisioning Christ on the Cross in the Early Medieval West*. International Conference, University College Cork.

2009, May 28-30 “The Constanza Gem and the Development of Crucifixion Iconography in Late Antiquity”. The British Museum: *Recent Research on Engraved Gemstones in Late Antiquity, AD 200-600*.

2009, July 15-16 “Making a Killing: The Suicide of Judas and the Crucifixion of Jesus in Early Christian Art”. The Centre for Public Culture and Ideas, Griffith University. Interdisciplinary Conference: *The Death Scene: Perspectives on Mortality*.

2008, Nov 23 “The Iconography of the Border: Non-Christian, Non- Jewish Images from Antiquity”. *Society of Biblical Literature, Annual Meeting* (Boston). Section: Art and Religions of Antiquity.

2008, Jan 13-18 “Sixth Century Ravenna as a Matrix of Confluence”. *32nd Congress of Comité International d'Histoire de l'Art*, University of Melbourne.

2006, Oct 14-15 “Magi, Martyrs and Maidens: iconographic models for ritualised procession in the Justinianic mosaics at S. Apollinare Nuovo, Ravenna”. *The Reign of Justinian and Theodora*, Conference in the Dept. Ancient History, Macquarie University

2005, July 19-21 “From Golgotha to Paradise: developing an iconography of salvation in the fourth century”. *6th Maynooth Patristics Conference*, Queens University, Belfast.

2004, Aug 13-15 “The Narration of Christ’s Passion in Early Christian Art”. *14th Conference of the Australian Association for Byzantine Studie*s, University of Melbourne.

2003, July 11-12 “The Representation of Christ’s Body and Blood as the Food of Immortality in Byzantine Crucifixion Iconography”, *13th Biennial conference, Australian Association for Byzantine Studies*, University of Adelaide.

2002, July 9-13 “Christ Among the Apostles: A New Variation on a Theme in 4th C Christian Art”. *Prayer and Spirituality in the Early Church III, International Triennial Conference*, Australian Catholic University, Melbourne.

2002, Jan 26-8 “Classical Studies in Early Childhood Education”, *Australian Association for Research in Early Childhood Education*, Australian National University.

**LECTURES / SEMINAR PRESENTATIONS**

**Seminars**

2020, April 30 University of Oxford, Late Antique and Byzantine Archaeology and Art seminar [paper postponed - COVID]

2019, Nov 14 Harvard University, Boston Area Patristics Group: “A Byzantine amulet and the group to which it belongs”.

**Public Lectures by Invitation**

2022, March 25 Westar Institute. “The Shepherd and the Stars: Image, Ritual and Salvation in Third-Century Christian Art”

2017, Nov 9 Dumbarton Oaks, Harvard University: “The death of Judas in Early Christian Art”

2016, March 31 Amherst College: “The Birth of Tragedy in Christian Art”

2015, May 23 Amherst College: “Victory vs Violence: Depicting the Crucifixion in Early Christianity”

2014, May 14 University of Melbourne: “Radical re-positioning: Rembrandt’s perspective of Christ’s Descent from the Cross”. Baillieu Library Exhibition Lecture Series.

2014, Feb 5 University of Melbourne - Trinity College: “Reclaiming Images of Crucifixion in Early Christian Art”. Theological Summer School.

2013, June 4 The Johnston Collection: “Touch me not: Mary Magdalene and the Power of Gesture in Medieval and Renaissance art” Public Lecture Programme.

2012, April 2 Northern Arizona University: “Iconography of the Crucifixion in 6th-7th century Syro-Palestine: Reaction and Adaptation”. Asian Studies/ Department of Comparative Cultural Studies.

2012, March 5 Fordham University: “Making a Killing: the Suicide of Judas in Early Christian Art”. Orthodox Christian Studies Center,

2009, May 27 Oxford University: “Images of the Passion in Late Antiquity”. History of Art Department, Ashmolean Museum & Oxford Brookes University Lecture Programme.

2007, Dec 3 Trinity College Theological School, University of Melbourne: “Picturing the Passion in Early Christianity”. Annual End of Year Lecture.

2007, Nov 12 University of Chicago, Divinity School: “Iconography of the Crucifixion: Origins and Development in Late Antiquity”

2006, Aug 15 University of Melbourne: “Crucifixion: An Image without Precedent”. The Fine Arts Network Annual Post-Doctoral Lecture.

2005, May 25 The British School at Rome: “The Survival of the Pagan Gods? Fourth Century Rome and the genesis of Christian Iconography”. Public Lecture Series.

2002, Nov 4 University of Sussex: “Nudity on the Cross in Early Byzantine Crucifixion Iconography” Department of Art History.

2002, Oct 30 The Warburg Institute: “Images of the Crucifixion: 3rd-13th centuries”. Director’s Seminar.

**University Seminars / Symposia / Colloquia**

2019, April 4 “Violence and Parody in Roman Visual Culture: the evidence of graffiti”. Harvard-Yale-Brown Study Day, Yale University.

2019, Feb 23 “The earliest images of Job”. Yale Institute for Sacred Music, Symposium: *The Wisdom of Job*. Sterling Memorial Library, Yale University.

2017, March 2 “Horsing Around: Graffiti and Parodies of Slavery in third century Rome”. Material Culture Group, Yale University.

2016, April 1 “The Cross in Early Christian Visual Culture”. *The Cross in Art and Liturgy.* Yale Institute for Sacred Music.

2015, Sep “Teaching with Objects”. Yale Centre for Teaching and Learning: Teaching Fellows series, *Fundamentals of Teaching with Images and Objects* – seminar led in the Yale University Art Gallery.

2014, March 21 “Biting off more than you can chew: Relics of the True Cross in Early Christianity”. *Medieval and Early Modern Relics and Emotions*. Colloquium: Australian Research Council Centre for the History of Emotions. University of Melbourne

2013, Jan 11 “From London to the Antipodes: Ernst Kitzinger, Fritz Saxl, and ‘Roman Iconography”. *Colloquium: Ernst Kitzinger and the Making of Byzantine Art History*. The Warburg Institute, University of London

2013, May 23-5 “At ‘the place of the skull’: Medieval Pilgrimage to Golgotha and the Development of Crucifixion Iconography”. *Sacred Spaces, Pilgrimage and Emotions*: Collaboratory of the ARC Centre of Excellence for the History of Emotions, University of Melbourne.

2013, Oct 28 “Being Blunt: The art history ‘revolution’ in 1940’s London”. European Visual Culture Seminar, Melbourne University.

2011, Sep 30 “The Terrain of Triumph: Recalling Golgotha in Late Medieval Italian Crucifixion Iconography”. *Places of Memory in Medieval and Early Modern Europe*: State Library of Victoria, in conjunction with Monash University.

2011, Nov 10 “Ernst Kitzinger: The Australian Connection”. *Sites of Devotion: New Directions in Medieval Art*. Symposium, Newman College, University of Melbourne.

2011, Nov. 10. “Medieval” Art in the Making: Crucifixion iconography in Rome in the 8thC”. *Sites of Devotion: New Directions in Medieval Art*. Symposium, Newman College, University of Melbourne.

2012, May 8 “Carving out a victory: the earliest images of crucifixion”. Yale Divinity School.

2007, Feb 10. “The Maskell Ivories and the Reservation of the Sacrament in Early Christianity”. Early Christianity Works in Progress Seminar, Trinity College Theological School, University of Melbourne.

2007, Aug 31. “The Felton Processional Cross: A New Attribution?”. Fine Arts Network, National Gallery of Victoria.

2007, Sep 3. “A Late Medieval Florentine Cross: Function and Iconography”. Medieval Round Table Seminar, University of Melbourne

2005, Oct 10. “The Shock of the New: Early Christian Iconography and Late Antique visual culture”. Late Antiquity Group, University of Melbourne.

2001, Sep 27 “The Power of the Crucified Jesus: Conflicts of Expression in Late Antique Art”. *Hecate at the Crossroads: Magic in the Ancient World*, International Research Seminar, School of Classics, History and Religion, University of New England

**Yale University Organisations: Invited Speaker**

2018, April 12 *Women in Ancient and Premodern Studies*, Yale University: lunch speaker.

2016, Aug 24 *Yale Centre for Teaching and Learning*,Faculty Teaching Academy.

2014, Dec 4 *Yale Interdisciplinary Working Group for the Study of Antiquity*: paper and panel discussion on “Pedagogy, Interdisciplinarity, and Ancient Art”, with Milette Gaifman, Susan Matheson, Rina Talgam.

**PROFESSIONAL SERVICE**

**Awards**

2022 *Society for Biblical Literature* (Status of Women in the Profession Committee) Outstanding Service in Mentoring Award

**Peer-Reviewer**

JournalsThe Art Bulletin;Gesta; The Journal of the Warburg and Courtauld Institutes; Journal of Early Christian Studies; Journal of Late Antiquity; Art Journal; Byzantine and Modern Greek Studies; Art Bulletin of Victoria; Parergon; ERAS (online journal, School of Historical Studies, Monash University); E-MAJ (online Art Journal, University of Melbourne).

Presses Brepols; Harvard University Press; Oxford University Press; Reaktion

Funding Bodies Österreichische Akademie der Wissenschaften, Austrian Scientific Commission: 2008,11

Australian Research Council, Australian Government: 2009-10

Australian Research Council, Australian Government: 2007

**Committee and Board Membership**

Current

International Advisory Board, *International (Digital) Dura-Europos Archive* <https://duraeuroposarchive.org/our-team/>

Steering Committee, ‘Art and Religions of Antiquity’ Unit, Society for Biblical Literature. 2011-

Editorial Board Member, The Yale ISM Review, 2017 -

Editorial and Scientific Council Member, *Eikón Imago*, Journal edited by the Research Group CAPIRE

(Collective for the Multidisciplinary Analysis of European Religious Iconography), University of Madrid, 2018 – present

Previous

International Centre of Medieval Art, New York – elected Associate Board Member: 2011-14

Research Grants & Scholarships Committee, MCD University of Divinity: 2013-14

Executive Committee Member, Fine Arts Network, Melbourne: 2008–14

Acquisitions Committee Member, Cunningham Dax Collection, University of Melbourne: 2007-14

Executive Committee Member, Australian Association for Byzantine Studies: 2003-2010

Secretary- Executive Committee, Australian Association for Byzantine Studies: 2005

**Consultant**

The Visual Commentary on Scripture, Kings College London. 2015-2020.

<http://www.visual-scripture.com/>

**Profession Affiliations**

College Art Association: 2005-

International Centre of Medieval Art: 2011-

Society for Biblical Literature: 2008-

**Yale University**

Convener, MA program Medieval Studies

Co-leader (with Carolyn LaFerriere): Archaia Summer Study Tour 2020 (to Sicily – *cancelled due to the pandemic*)

Member, Archaia’s Dura Europos Advisory Committee, 2020-

Member, Archaia Steering Committee, 2019-

Member, Miller Hall Art Committee, ISM, 2019-

Member, Walls Committee, YDS, 2017-

Freshman Adviser (Pierson College), 2015-

Berkeley Divinity School Faculty Member, 2015-

Sophomore Adviser, Yale College 2016-2019

Member, Admissions Committee, YDS, Spring 2016-2017

Interviewer for Admissions Office, YDS, Spring 2016-2018

Member, Sustainability Committee, YDS, 2015-2016

**Melbourne University**

Unsatisfactory Progress Review Committee Member: 2011-2014

Member, Research Higher Degrees Committee (Arts Faculty): 2008-9

Art History Department

Undergraduate Coordinator, 2011-2014

Study Abroad Coordinator, 2011-2014

Web Coordinator, 2011-2014

Convenor, Art History Seminar Series, School of Culture and Communication, 2008-9, 2011-14

Honours Research Coordinator, 2008-9

Ursula Hoff Scholarship Examiner, 2006-8

Judge, The Michael Scott Art Prize, Newman College, University of Melbourne: 2012, 2013

Organiser of the 2013 Joseph Burke Lecture, and host for the lecturer, Paul Hills: April 2013

Art History Faculty Spokesperson, University website, 2014

**External University Dissertation Examination**

2005 La Trobe University (Honors Thesis, Early Christian Art)

2007 University of Adelaide (Honors Thesis, Roman Art)

2012 Australian National University (PhD Thesis, Byzantine Art)

**PROFESSIONAL EXPERIENCE**

**Conference Organisation – convenor**

*Ernst Kitzinger & the Making of Byzantine Art History*. Convened with Professor Henry Maguire (Johns Hopkins Univ.)

Warburg Institute, University of London, 11 Jan. 2013

*Iconoclasm: A Symposium*. Convened with Dr Justin Clemens, University of Melbourne, 6 Sep. 2013.

*Sites of Devotion: New Directions in Medieval Art*: University of Melbourne, 10 Nov. 2011.

**Creative Works** (selection)

Documentary Participant: Blick Films, UK. “Crucifixion”. London, March 20, 2019.

Press Interview: Huffington Post (Will O’Conner): Jan 12, 2018. Tikhvin Icon

Press Interview: America Magazine (Michael O’Loughlin): Dec 8, 2017. Nativity scenes as tools for political commentary

https://www.americamagazine.org/faith/2017/12/08/polarized-times-should-nativity-scenes-try-make-political-points

Press Interview, New Haven Register (Ed Stannard): October 14, 2017. Restoration of 17thC painting at YDS

http://www.nhregister.com/news/article/Yale-painting-s-secret-revealed-A-Protestant-12278655.php

video: https://www.youtube.com/watch?v=-OyvO1buGMI

Press Interview, Yale News (Mike Cummings): October 5, 2017.

https://divinity.yale.edu/news/yds-marks-500th-anniversary-protestant-reformation

Radio Interview: April 5, 2015. On the body of Christ (the historical Jesus & iconography):

For “The Body Sphere” Programme, Australian Broadcasting Commission, Radio National

http://www.abc.net.au/radionational/programs/bodysphere/the-body-of-christ/6353956

Radio Interview: February 16, 2014. On the Merits of Art History Degrees

For “Art Smitten”, 90.7 FM, Melbourne, Australia

Radio Interview: Dec. 6, 2013. On the representation of the crucifixion in art

For “Encounter” Programme, ABC Radio National

http://www.abc.net.au/radionational/programs/encounter/felicity-harley-mcgowan/5140508

Radio Interview: Dec. 7, 2013. On the power of relics and images: For “Re-Creation”, ABC Radio National

http://www.abc.net.au/radionational/programs/encounter/re-creation/5021422#transcript

**Museum Experience** (voluntary curatorial assistance)

The British Museum, Department of Medieval and Later Antiquities (Curator: Chris Entwistle): 2004-5

National Gallery, London (Curator: David Jaffe): 2004

Warburg Institute, Photographic Collection (Curator: Elizabeth McGrath): 2003-4

Art Gallery of South Australia, Asian Art (Curators: Dick Richards & James Bennet): 1995-1999, & 2005

**UNIVERSITY TEACHING**

**Yale University**

Seminars

*Classical Traditions: Roman to Renaissance Art* Freshman Seminar: Spring 2016, 2019 (HSAR 010)

*Origins of Christian Art in Late Antiquity* Graduate Seminar: Fall 2021, 2018 (REL731/MDVL 631)

*The Cult of Saints in Early Christianity & the Middle Ages* Graduate Seminar with Prof. Vasileios Marinis: Spring 2017, 18, 22 (REL942)

*The Cult of Mary: Early Christian & Byzantine Art* Graduate Seminar with Prof. Vasileios Marinis: Fall 2019, Spring 2021, Fall 2022

*Early Christian Archaeology* PhD Seminar with Prof. Stephen. Davis, Spring 2017 (RLST 601)

*From House Churches to Gothic Cathedrals* Graduate Seminar, Fall 2016 (REL945)

Directed Reading Course

*Historiography of Early Christian Art* Graduate (PhD, & MA), Fall 2018 (RLST 962\_02)

Regular Guest Lecturer:

*History of Medieval Christianity* MDVL 664; *Foundations of Christian Worship* REL 682 01; *Devotion and Practice in Early Christianity* REL 633; *Ancient Christianity*

Dissertation Committees

2021- Stephanie Wisowaty *Art History*

2021- Julia Nations-Quiroz *Religious Studies*

2019- Chelsea Connolly *Art History*

2019- Kate Werwie *Art History*

2018-22 Stéphanie Machabee *Religious Studies*

2018-22 Danny Eastmann *Religious Studies*

**Melbourne University**

Seminars

*Iconography*4th year, Honours: 2006-08, 2011-2014

*Researching the Image*PhD Methodology Coursework: 2014

Lecture Courses

*Art* *History: Theory & Controversy* 1st year undergraduate survey course: 2011 & 2013

*Renaissance Art* 2nd year undergraduate: 2014

*The Art of Medieval Europe* 2nd year undergraduate: 2011-2014

*Medieval Art* 2nd/3rd year undergraduate: 2006-8

*Early Christian and Byzantine Art* 2nd/3rd year undergraduate: 2006-8

*The Medieval Image: Art & Culture* 3rd year undergraduate: 2011-2014

Regular Guest Lecturer(2007-2014)

*Art History: The Work of Art* 1st year undergraduate

*Materials and Techniques* 2nd year undergraduate

*Materials and Conservation* 2nd year undergraduate

*Renaissance Art: Donatello to Leonardo* 2nd/3rd year undergraduate

*Renaissance* *Art: Giorgione to Michelangelo* 2nd/3rd year undergraduate

*Renaissance Art in Florence and Venice* 2nd/3rd year undergraduate

*Theories of Art History* 4th year, Honours

*Cross Cultural Art* 4th year, Honours

Teaching Assistant & Lecturer

*Renaissance Art in Florence and Venice* 2nd/3rd year undergraduate: 2010

*Renaissance Art: Giorgione to Michelangelo* 2nd/3rd year undergraduate: 2009

*Art History: The Work of Art* 1st year undergraduate: 2006 & 2007

Co-Supervision, PhD Theses

2009 A. Drummond: *Iconography of the Marriage of the Virgin in Renaissance Art*

2011 J. Fox: *The Role of the Author Portrait in 14th and 15th century Secular Literature*

2012 A. Madden: *The Identification of Mosaic Workshops in Early Byzantine Palestine and Arabia*

2015 P. French: *David Wright: Contemporary Australian Religious Iconography*

2015  A. Lo Conto: *The Procaccini Workshop & Baroque Art in Lombardy*

A. Goatley: *Re-thinking the Absolute in Giorgio Vasari’s Lives of the Artists*

J. Kean: *Iconography of Australian Indigenous Art*

Principal Supervisor

2017 PhD: L. Turnbull: *Imperial Contexts of Christian Art: Basilicas, Space & Roma Christiana, 312-384* (Examiners: K. Bowes, L. Grig)

2014 MA: J. Majcen: *Late Medieval Iconography of the Legend of the Three Living and the Three Dead*

**United Faculty of Theology,** Melbourne

Seminar

*The Gospels and Art*Graduate: 2008 (co-taught with Professor Dorothy Lee, New Testament)

**Teaching Awards**

2011 Teaching Support Fellowship, Faculty of Arts, University of Melbourne

2009 Teaching Excellence Award: Dean, Faculty of Arts, University of Melbourne