

# KRISTEN STREAHLE, PHD

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## CURRENT POSITION

July 2019-June 2020      **Visiting Assistant Professor**, University of Puget Sound; Tacoma, WA  
Department of Art and Art History

## PROFESSIONAL POSITIONS

March 2019-May 2019      **Adjunct Professor**, Temple University; Philadelphia, PA  
Tyler School of Art, Department of Art History

Jan. 2019-March 2019      **Adjunct Instructor**, Drexel University; Philadelphia, PA  
Westphal College, Department of Art & Art History

Sept. 2017-Nov. 2018      **Post-doctoral Fellow** (PostDoc-Stipendiatin)

Research group:  
"Image, artefact, art. Italian and Mediterranean art history (4th-16th c.)"  
Kunsthistorisches Institut in Florenz-Max-Planck-Institut  
Department of Prof. Dr. Gerhard Wolf in Florence, Italy.

Sept. 2015-August 2017      **Pre-doctoral Research Assistant** (Wissenschaftliche Assistentin)

Research group:  
"Image, artefact, art. Italian and Mediterranean art history (4th-16th c. "  
Kunsthistorisches Institut in Florenz-Max-Planck-Institut  
Department of Prof. Dr. Gerhard Wolf in Florence, Italy.

## EDUCATION

Dec. 2017      **PhD**, Cornell University, History of Art and Visual Studies; Ithaca, NY.

*Dissertation*: "Crafting Nobility in Trecento Sicily: The Painted Ceiling of the Palazzo Chiaramonte-Steri"

Committee: Prof. Cynthia Robinson (Chair), & Profs. Andy Galloway, Marilyn Migiel, Shawkat Toorawa

Dec. 2012      **MA**, Cornell University, History of Art and Visual Studies; Ithaca, NY.  
Major field: medieval Italian art and architecture  
Minor fields: medieval Islamic art and literature; Italian literature

May 2009      **BA** Temple University, Tyler School of Art; Philadelphia, PA.  
Double majors: Art History and Psychology

Summer 2010 & 2011      Italian School, Middlebury College; Middlebury, Vermont.

Sept. 2006- Dec. 2006      Rome Study Abroad Program, Temple University; Rome, Italy.

## ACADEMIC INTERESTS

Medieval Italian art and architecture • Islamic art and architecture • Mediterranean Studies • Medieval Italian literature • Medieval Arabic literature • Gender, sexuality, and queer studies • Cultural heritage preservation • Ethics of collecting

## PUBLICATIONS

### Peer Reviewed Journal Articles

'St George and the Trinacrian Rebellions: Art in Sicily during the Later Crusades,' in *The Italian South: Transcultural Perspectives 500-1500*, edited by Gerhard Wolf and Elisabetta Scirocco, Special Issue of *Convivium* 5, no. 1 (2018): 126-141 (6,000 words).

'TABI MUROLI MUIDEM REP: Pseudo-Kūfic, Retrograde Latin, and the Crusades Remembered on the Palazzo Chiaromonte-Steri Ceiling', in *Transcultural Sicily: New Trends in Islamic Arts, Architecture and Archaeology*, edited by Giuseppe Mandalà, Special Issue of *Journal of Medieval Transcultural Studies* 4, nos. 1-2 (2017): 217-268 (18,500 words).

### Encyclopedia Entries

'Religious Spaces in Islamic and Norman Sicily' in *The Religious Architecture of Islam, Volume II*, edited by Kathryn Blair Moore and Hasan-Uddin Khan (Turnhout: Brepols, forthcoming 2021) (6,000 words).

## WORKS-IN-PROGRESS

### Books

*In Pursuit of Magnificence: Art, Architecture, & Literature in Medieval Sicily*. Manuscript invited for review.

- Awarded ICMA Kress Research and Publication Grant

*Routes of Rejoicing: Ceremonial Practices in Medieval Port Cities*. In preparation.

- Awarded RSA Kress-Beinecke Library Fellowship

### Edited Collections

*Architecture and Mediation in Medieval Mediterranean Port Cities*. Co-edited with Sarah Kozlowski. Manuscript invited for review.

### Articles

"An Introduction to the Construction of Storied Ceilings in Medieval Sicily" (15,000 words drafted).

"Ezio Levi and the Translation of Sicilian Art during the Rise of Fascism" (12,000 words drafted).

"The Lost Crown of Frederick II and the Lamentable Capture of Bertha: Displays of War Booty in Thirteenth-Century Italy" (10,000 words drafted).

"*E quello lo traslatae de sarrazinescho*: the quest for knowledge across the Mediterranean in *Il Libro di Sidrach* (Garrett Ms. 123)," drafted.

"Speaking Stones: Reading Siculo-Arabic Funerary Inscriptions using Reflection Transformation Imaging (RTI)," digital components catalogued.

## FELLOWSHIPS, AWARDS, & GRANTS

2019	<b>Kress-Beinecke Library Fellowship</b> , Renaissance Society of America (\$3000)
2018	<b>Kress Research and Publication Grant</b> , International Center of Medieval Art (\$3000)
2017-2018	<b>Post-Doctoral Fellowship</b> , Kunsthistorisches Institut in Florenz-Max-Planck-Institut (€2220/mo)

- 2014 **Frederic C. Lane Dissertation Grant**, Medieval Academy of America (\$2000)  
**Conference Travel Grant**, Cornell University Graduate School  
(\$2355 total awarded 2010-2014)  
**Conference Travel Grant**, Italian Art Society (\$500)
- 2013-2014 **Sage Fellowship**, Cornell Uni. Graduate School (\$22,900 to each doctoral student)
- 2013 **Research Travel Grant**, Cornell University Graduate School (\$2000)  
**Research Travel Grant**, Cornell University Society for the Humanities (\$1000)
- 2012 **Michelle Sicca Research Grant**, Cornell Uni. Institute for European Studies (\$3000)
- 2011 **FLAS Fellowship**, United States Department of Education (\$7,500)  
**Foreign Language Instruction Grant**, Cornell University Graduate School  
(\$1250; declined)
- 2010 **Fellowship in European Art History**, Kress Foundation & Middlebury College  
(\$8,000)  
**FLAS Fellowship**, United States Department of Education (\$7,500; declined)
- 2010 & 2011 **International Research Grant**, Cornell University Institute for European Studies  
(\$4000 total)
- 2009-2010 **Sage Fellowship**, Cornell Uni. Graduate School (\$22,900 to each doctoral student)

## INVITED LECTURES

'Deconstructing 'Mudéjar' Art in the Kingdom of Aragón: Teruel and Palermo', Center for the Art and Architectural History of Port Cities; Naples, Italy (Oct. 2018).

'A Mirror for Rebels: The Ethical Dimensions of Violence on the Painted Ceiling of the Palazzo Chiaramonte-Steri', Lawrence University; Appleton, WI (March 2018).

'The Question of Pseudo-Kufic: Acknowledging Sicily's Islamic Past on the Painted Ceiling of the Palazzo Chiaramonte-Steri', Las cuestiones sicilianas: primer seminario español sobre Sicilia árabe, Consejo Superior de Investigaciones Científicas; Madrid, Spain (June 2013).

'The Politics of Illumination and the Cloister of Santa Maria Nuova at Monreale', IFA-Frick Symposium, Institute of Fine Arts and Frick Collection; New York City, NY (April 2012).

## CONFERENCE PRESENTATIONS

'When Tristan Sails South: Workshop Practices and Narrative Experience in 'Trecento Sicily'', Italian Art Society sponsored sessions: 'The Restoration of the 14th-century Painted Ceiling of the Sala Magna in Palazzo Chiaramonte-Steri in Palermo', 54th International Congress on Medieval Studies, Western Michigan University; Kalamazoo, MI (May 2019).

'Inquisition Architecture of Aragón: Painted Petitions in the Aljafería of Zaragoza and the Steri of Palermo', Cities in Crisis: Emergency Measures in Architecture and Urbanism, 1400-1700, Bibliotheca Hertziana – Max Planck Institute for Art History; Rome, Italy (Sept. 2018).

'Maintaining Magnificence in 'Trecento Sicily'', Annual Meeting of the Renaissance Society of America; New Orleans, LA (March 2018).

'A mirror for princes and rebels: The painted ceiling of the Palazzo Chiaramonte-Steri', Gender and Medieval Studies Group Annual Conference: Gender, Places, Spaces and Thresholds; Canterbury, UK (January 2017).

'St. George and the Trinacrian Rebellion: Art in Sicily during the Later Crusades', Andrew Ladis 'Trecento Conference'; New Orleans, LA (November 2016).

'Breaking Bread, Breaking Hearts: Hospitality in Late Medieval Sicily', International Medieval Congress; University of Leeds, England (July 2016).

'Excommunicated: art patronage in Sicily during the later Crusades', Sicily: Language, Art, and Culture; University of Pennsylvania; Philadelphia, PA (February 2015).

'*E bem cavalca a guiza de barone*: The Justice of Madonna Elena', Persecution, Punishment and Purgatory in the Long Middle Ages, City University of New York; New York City, NY (November 2014).

'TABIMUROLI MUIDEM REP: Pseudo-Kufic, Retrograde Latin, and the Crusades Remembered on the Chiaramonte-Steri Ceiling', Italian Art Society sponsored sessions: Medieval Art and Architecture in Southern Italy', 49<sup>th</sup> International Congress on Medieval Studies, Western Michigan University; Kalamazoo, MI (May 2014).

'*E quello lo traslatae de sarrazinescho*: the quest for knowledge across the Mediterranean in *Il Libro di Sidrach* (Garrett Ms. 123)', Othello's Island: The 2<sup>nd</sup> Annual Conference on Medieval and Renaissance Cyprus; Larnaca, Cyprus (April 2014).

'Warring and Wanton Women: The Painted Ceiling of the Palazzo Chiaramonte-Steri and the Mediterranean Question', 47<sup>th</sup> International Congress on Medieval Studies, Western Michigan University; Kalamazoo, MI (May 2012).

'Shine upon all who are in the house: The Cloister of Santa Maria Nuova at Monreale', History of Art and Visual Studies Department, Cornell University; Ithaca, NY (April 2012).

'To beguile the eyes: The Baronial Ceiling of the Palazzo Chiaramonte-Steri and Romantic Translation', 46<sup>th</sup> International Congress on Medieval Studies, Western Michigan University; Kalamazoo, MI (May 2011).

'The Facts Were These: Marvelous Mapping and Craniological Conundrums', Cornell Medieval Studies Student Colloquium, Cornell University; Ithaca, NY (February 2011).

'Exquisite Agony: Fragmentation, the Blinding Darkness, and Angela of Foligno', Intimacy: Family, Fealty, and Friendship in the Middle Ages, City University of New York; New York City, NY (March 2010).

'The Parekklesion of the Church of the Chora: An Agent of Imperial and Marian Authority', Cornell Medieval Studies Student Colloquium, Cornell University; Ithaca, NY (February 2010).

## **DEPARTMENT PRESENTATIONS**

'An Introduction to the Construction of Storied Ceilings in Medieval Sicily,' University of Puget Sound; Tacoma, WA (December 2019).

'Modeling Romance: A Case Study of the Guicciardini and Tristan Quilts,' Tyler School of Art, Temple University; Philadelphia, PA (April 2019).

'Deconstructing 'Mudéjar' Art in the Kingdom of Aragón: The Cases of Teruel and Palermo', Labor/Incontro, Kunsthistorisches Institut in Florenz; Florence, Italy (July 2018).

'St George and the Trinacrian Rebellion: Art in Sicily during the Later Crusades', Abteilungstreffen, Kunsthistorisches Institut in Florenz; Florence, Italy (October 2016).

'Circa 1377: St George and Crusading in Sicily', Labor/Incontro, Kunsthistorisches Institut in Florenz; Florence, Italy (March 2016).

'Shine upon all who are in the house: The Cloister of Santa Maria Nuova at Monreale', History of Art and Visual Studies Department, Cornell University; Ithaca, NY (April 2012).

## CONFERENCE, SYMPOSIUM, & PANEL ORGANIZATION

- 2019-2021 Conference Co-organizer, 2021 "Andrew Ladis *Trecento* Conference", a two-day international conference, Frist Center for Art; Nashville, TN. *Postponed to November 2022*.
- 2020 Panel Co-organizer with Sarah Kozlowski, "Architecture and Mediation in Medieval Port Cities: Italy and the Mediterranean", Society of Architectural Historians; Seattle, WA.
- 2016-2018 Conference Co-organizer, 2018 "Andrew Ladis *Trecento* Conference", a two-day international conference, University of Houston; Houston, TX.
- 2012 Symposium Organizer, "Methods in Medieval: Mediterranean Investigations Symposium", a series of six lectures, Cornell University; Ithaca, NY.
- 2010 Conference Co-organizer with Polly Nordstram, "Keeping a Distance?: Resistance, Accommodation, and Exchange in Proximity", a two-day graduate student symposium, Dept. of History of Art & Visual Studies, Cornell University; Ithaca, NY.
- Symposium Co-organizer with Polly Nordstram, "Visual Cultural Colloquium Series", a series of 12 lectures, Dept. of History of Art & Visual Studies, Cornell University; Ithaca, NY.
- 2009 Programming Organizer, "Mediterranean Studies Initiative ", a variety of workshops and performances, Institute for European Studies, Cornell University; Ithaca, NY.

## TEACHING RECORD

### PUGET SOUND UNIVERSITY IN TACOMA, WA.

INSTRUCTOR OF RECORD | AY 2019-2020

#### **Studies in Western Art: Ancient to Renaissance Art** (Fall 2019, Spring 2020, introductory survey)

Students are introduced to selected monuments produced by the civilizations of the pagan ancient Mediterranean and the Near East, medieval Christian Europe, and the world of Islam, from ca. 3000 BCE to ca. 1300 CE. The course examines a wide range of material - from colossal monuments to humble objects, from works of awesome religious significance to lighthearted artifacts of the secular realm - to understand the role art played in the various societies of the ancient world.

#### **Honors Studies in Western Art: Ancient to Medieval Art** (Spring 2020, introductory seminar)

This class investigates how and why objects and monuments were removed from their contexts – for better or worse– and reassembled in museums, private homes, and universities. For example, studying the deconstruction and export of early Islamic palace facade of Mshatta (now in Berlin) and the Egyptian Temple of Dendur (now in New York City), we confront questions, such as "Who owns art?" and "Can an encyclopedic museum be ethical?"

#### **Port Cities of the Medieval Mediterranean** (Spring 2020, advanced seminar)

Visiting a variety of Mediterranean cities, students learn about the laborious efforts of merchants, artists, and barons to establish connections along distant shores. Discussions are framed within a number of current issues in Medieval scholarship, such as the advantages and limitations of regional studies like Mediterranean Studies. Brief introductions to critical theories (such gender and sexuality and ecocriticism) add richness to this seminar.

#### **Research Methods of History of Art** (Fall 2019, advanced seminar)

This class examines the origins and history of the discipline of art history and serves as an introduction to fundamental methods of art historical research (e.g., biographical, formalist, iconographic, sociological, feminist, etc. approaches.) This generally chronological seminar also provides introduction to museological

procedures, and offers students the opportunity to become acquainted with and to practice different types of art historical writing (e.g., ranging from catalog entry to book review).

## **TEMPLE UNIVERSITY, TYLER SCHOOL OF ART IN PHILADELPHIA, PA.**

INSTRUCTOR OF RECORD | WINTER 2019

### **Medieval Port Cities** (Spring 2019, writing intensive seminar)

Over the course of seven weeks we travel to different Mediterranean cities and focus on a thematic aspect in each destination – from urban infrastructure in Palermo to the funduq system of Alexandria to community rituals in Bari. Students approach the material through a variety of writing exercises, such as an op-ed, annotated bibliography, and an online exhibition, as well as museum visits. This class is 75% taught online.

## **DREXEL UNIVERSITY IN PHILADELPHIA, PA.**

INSTRUCTOR OF RECORD | SPRING 2019

### **Renaissance to Romanticism** (Winter 2019, introductory survey)

This is the second part of a three-part introduction to Art History, covering c. 1400-1850 in the program's new major. The course moves chronologically and geographically through major art movements of Western Europe. My intervention will include more examples and contexts from the Islamic, Mediterranean, and New World arts.

## **CORNELL UNIVERSITY IN ITHACA, NY.**

INSTRUCTOR OF RECORD | 2010-2015

### **Art and Patronage in Medieval Sicily and Southern Italy** (Fall 2014, First-Year Writing Seminar)

This course is a broad introduction to the discipline of Art History with a focus on the southern Italian peninsula and the Mediterranean. By addressing this region via an art historical approach, we will address large questions, particularly, "What is Italian art?" "What is a canon?" and "Why is the distinction between 'southern' and 'northern' art made?"

### **The Marvelous Mediterranean** (Spring 2012, First-Year Writing Seminar)

Different travel medieval itineraries, such as Ibn Battuta's and Benjamin of Tudela's, provide the background for this seminar on the circulation of objects, ideas, and people through the Mediterranean basin from the ninth through the fifteenth centuries. Questioning the labels, like "Christian" and "Islamic," the course encourages students to closely read the descriptions of objects and people in primary texts to determine the utility of religious identity in a variety of medieval contexts.

### **Mapping the Marvelous and Monstrous in the Middle Ages** (Spring 2011, Fall 2011, First-Year Writing Seminar)

Examining the political and religious motivations supporting the wide belief in otherworldly creatures, the course addresses how the medieval appellation of "monster" to describe non-Christians, deviant Christians, and women were adopted in pseudo-scientific practices in the eighteenth and nineteenth centuries.

## **TEACHING ASSISTANTSHIPS**

### **Constantinople** with Benjamin Anderson (Spring 2015, advanced seminar)

A thorough micro-history of the Byzantine capital, this course guided students through the architectural and political changes experienced from the Late Antique period (approximately 330 C.E.) to its fall in the mid-fifteenth century to the Ottoman Empire (1453).

### **The Modern Era** with Judith Bernstock (Spring 2013, intermediate survey)

This course will consider modern art in its cultural context, from the painting associated with the French Revolution through pop art. The course is divided into 10 units, focusing on the innovative art produced in response to political, social, and cultural developments.

**Renaissance and Baroque Art** with Claudia Lazzaro (Fall 2012, intermediate survey)

Highlighting the importance of increased trade and the rise of the "middle class," this course traced different iterations of the Renaissance and Baroque through Italy, France, and the Lowlands.

**Islamic Art and Architecture** with Cynthia Robinson (Fall 2010, intermediate survey)

This survey covered the principle dynasties from the Umayyad's in the late-eighth century to Mongol rule of the mid-fourteenth century. Architecture, book culture, and material culture were incorporated from the Spain, North Africa, Italy, the Levant, Iraq, Iran, Anatolia, and Transoxiana.

## TEACHING AWARDS & DEVELOPMENT

2014 Peer Mentorship Program, John S. Knight Institute for Writing in the Disciplines, Cornell University; Ithaca, NY.

Peer Collaboration Program, John S. Knight Institute for Writing in the Disciplines, Cornell University; Ithaca, NY.

2011 James E. Rice Jr. Award, awarded for student paper, John S. Knight Institute for Writing in the Disciplines, Cornell University; Ithaca, NY.

Gertrude Spencer Prize Honorable Mention, awarded for student paper, John S. Knight Institute for Writing in the Disciplines, Cornell University; Ithaca, NY.

'Teaching Writing,' Graduate seminar on pedagogy, Cornell University; Ithaca, NY.

## PROFESSIONAL DEVELOPMENT

2020 '**Teaching to the Whole Classroom: Applying Principles of Universal Design to Curricular Design and Pedagogy,**' University of Puget Sound; Tacoma, WA.

2017 '**Techniques in Medieval Ceramic Production (*ceramiche antiche*),**' Scuola di Ceramica di Montelupo Fiorentino; Montelupo Fiorentino, Italy.

2011 **Middlebury Italian School**, Master's Level; Middlebury, Vermont.

**'Reflectance Transformation Imaging (RTI) and Polynomial Texture Mapping (PTM) Training,**' Cultural Heritage Imaging; San Francisco, CA.

**'Wired! Digital Visualization Training: Intensive introduction to digital tools that enable the 2D and 3D modeling of geographies, architectures and objects,**' Duke University; Chapel Hill, NC.

**'Usages of High Dynamic Range Photography and Video,**' International Digital Laboratory, University of Warwick, Warwick, England.

2010 **Middlebury Italian School**, Undergraduate Advanced Level; Middlebury, Vermont.

## PROFESSIONAL SERVICE

2016 **Organizer**, "Early Modern Restoration Practices in Pompeii," 2-day departmental excursion to the Museo Archaeologico Nazionale di Napoli and Pompeii; KHI; Naples & Pompeii, Italy.

- 2015-2018      **Coordinator**, Intensive Writing Workshop, (5 two-week sessions), KHI; Florence, Italy.  
**Coordinator**, Weekly Academic Writing Group, KHI; Florence, Italy.
- 2014-2017      **Elected Member of Emerging Scholars Committee**, Italian Art Society.
- 2014            **Field Representative**, Graduate & Professional Student Association, Cornell University.  
**Housing Committee**, Graduate & Professional Community Initiative, Cornell University.
- 2009            **Secretary**, Medieval Studies Student Colloquium Committee, Cornell University.

## FIELD EXPERIENCE

- August 2008    Excavation of Roman Anderitum (modern-day Javols); Languedoc-Roussillon, France.

## MUSEUM CONSULTATION & INTERNSHIPS

- 2018            Consultant, Museo Nazionale del Bargello; Florence, Italy.  
2014            Consultant, Galleria Interdisciplinare Regionale della Sicilia, Pal. Abatellis; Palermo, Italy.  
2008-2009      Collections Assessment Intern, The Barnes Foundation; Upper Merion, PA

## RESEARCH LANGUAGES

- Italian:** fluent speaking, reading, writing  
**Spanish:** basic speaking, advanced reading competency  
**French:** advanced reading competency  
**German:** intermediate reading competency, basic speaking  
**Classical Arabic:** intermediate reading competency  
**Latin:** intermediate reading competency  
**Occitan/Provençal:** working reading competency

## PROFESSIONAL AFFILIATIONS

- Italian Art Society • Medieval Academy of America • The Renaissance Society of America • International Center of Medieval Art • Byzantine Studies Association of North America • Society of Architectural Historians

## COMMUNITY SERVICE

- 2020            Volunteer Arts Programming Instructor, **Grant Elementary School**; Tacoma, WA.
- 2019            Grant Writing Committee Volunteer, **Philadelphia Orchard Project**; Philadelphia, PA.
- 2014            Volunteer Instructor (Microsoft Word, PowerPoint, Introduction to the Internet),  
**Women's Opportunity Center**; Ithaca, NY.