

**HUNTER COLLEGE
EARLY TENURE OF DR. MARIA LOH**

WHEREAS, Maria Loh is an internationally well regarded scholar of Italian Renaissance Art with particular expertise in Venetian Art, specifically Titian; and

WHEREAS, Dr. Loh has already published three full length scholarly books and over fifteen refereed articles and book chapters, and has edited a special issue of the prestigious *Oxford Art Journal*; and

WHEREAS, while during a pre-tenure scholarship leave at the Villa I Tatti, the Harvard University Center for Renaissance Art in Florence, Italy, Dr. Loh completed work on her third book, *Titian's Touch*; and

WHEREAS, Dr. Loh's research interests are go beyond Italian Art, one of her most recent publications concerns Alfred Hitchcock's film "Vertigo"; and

WHEREAS, a colleague at an Ivy League institution stated, "Indeed, it would be difficult to think of another Renaissance scholar at her career stage with such an impressive array of achievements..."; and

WHEREAS, Dr. Loh serves as a reviewer for multiple scholarly presses and grant award programs in her field; and

WHEREAS, Dr. Loh is an outstanding teacher, receiving high evaluations from her students, both graduate and undergraduate, as well as her peers; and

WHEREAS, Dr. Loh has served as an undergraduate student advisor for her department as well as made significant contributions to course and program assessment in her department; and

WHEREAS, this request for early tenure for Dr. Maria Loh comes with the highest recommendation from the faculty and academic administration, now therefore be it

RESOLVED, that Dr. Maria Loh of the Department of Art and Art History at Hunter College be awarded early tenure in accordance with 6.2.c.(2) effective September 1, 2019, subject to financial ability.

EXPLANATION: Dr. Maria Loh is a prolific scholar particularly, but not exclusively, in the area of Italian Renaissance Art with an emphasis on Titian who exceeds the requirements for early tenure. Her book, *Titian Remade: Repetition and the Transformation of Early Modern Italian Art*, was described by one external reviewer at a prestigious east coast institution as "one of the most groundbreaking studies of pre-Modern European Art in the last 20 years." She is an engaging teacher at both the graduate and undergraduate levels and is a fine colleague.

Whereas, Mariah Loh is an internationally well regarded scholar of Italian Renaissance Art with particular expertise in Titian,

Whereas, she has already published three full length scholarly books and over fifteen refereed articles,

Whereas, she serves as a reviewer for multiple scholarly presses and grants in her field,

Whereas, Dr. Loh is an outstanding teacher, receiving high evaluations from her students, both graduate and undergraduate, as well as her peers,

Whereas, she has served as an undergraduate student advisor for her department as well as made significant contributions to course and program assessment in her department,

Resolved, that Mariah Loh of the Department of Art and Art History at Hunter College be awarded early tenure in accordance with 6.2.c.(2) effective September 1, 2019, subject to financial ability.

Explanation: Dr. Maria Loh is a prolific scholar particularly, but not exclusively, in the area of Italian Renaissance Art with an emphasis on Titian. Her book, *Titian Remade: Repetition and the Transformation of Early Modern Italian Art*, was described by one external reviewer at a prestigious east coast institution as “one of the most groundbreaking studies of pre-Modern European Art in the last 20 years.” A colleague at an Ivy League institution stated, “Indeed, it would be difficult to think of another Renaissance scholar at her career stage with such an impressive array of achievements...” She is an engaging teacher at both the graduate and undergraduate levels and is a fine colleague.

Request for Faculty Personnel Action with a Bylaw Waiver

Date: November 12, 2018

College or Unit: Hunter College

Name of Candidate: Maria Hsiuya Loh

Department: Art and Art History

Appointment Title: Professor

Full-Time Tenured Full-Time Tenure Track Visiting Substitute Adjunct

Date of Initial Appointment: August 25, 2016

Summary of Action: Early Tenure

By-law to be waived/APPLIED: 6.2.D.2

Waiver requested for (please check one):

Appointment Promotion Re-appointment with Tenure

Date of Departmental P&B: August 28, 2018

Date of College-wide P&B: November 13, 2018

Waiver effective as of (starting date): September 1, 2019

I hereby certify that this request for a waiver of the *Bylaws* is for the good of the institution.



(President's/Provost's signature)

Lon S. Kaufman, Provost and Vice President for Academic Affairs

(President's/Provost's name, typed or printed)

WAIVER JUSTIFICATION

Name: Maria Hsiuya Loh

Unit/College: Hunter College

Department: Art and Art History

Please summarize your justification for requesting a waiver. Give examples of the candidate's publications, quality of teaching, honors, service and other achievements. You are encouraged to use only the space provided on this template but may add a second page if needed, particularly in the case of a justification for early tenure.

Professor Maria Hsiuya Loh is an active and ambitious scholar; the case for her early tenure rests on her exceptional production and her position at the forefront of a new generation of scholars in her field. She is among the most respected scholars of the Italian renaissance, and a recognized expert in Venetian art.

Scholarship

Professor Loh came to Hunter in the Fall of 2016 from the University College London with two published monographs, *Titian Remade: Repetition and the Transformation of Early Renaissance Italian Art*, published by the Getty Research Institute in 2007, and *Still-Lives: Death, Desire, and the Portrait of the Old Masters*, which was just out from Princeton University Press when she was hired. Both titles were well and widely reviewed in journals ranging from *Renaissance Quarterly* and *Burlington Magazine* to *The Chronicle of Higher Education* and *Times Higher Education*.

During her 2017-18 pre-tenure research leave at the Villa I Tatti, the Harvard University Center for Renaissance Art in Florence, she completed work on a third book, entitled *Titian's Touch*, commissioned by Reaktion Press in England, and now in press. Her research interests are broad: her most recent publications are a book chapter entitled "Sites/Sights of Repetition in Hitchcock's *Vertigo*," and an essay on the afterlife of the renaissance in nineteenth-century Italy, which will be published this fall in *I Tatti Studies*. Since 2004, she has published over fifteen peer reviewed articles and chapters, and, in addition to her three books, she has edited a special issue of the prestigious *Oxford Art Journal*, and served as reviews editor for the journal from 2010 to 2013. She has also long served as a reviewer for major presses in the renaissance, and is currently a reviewer for the *Journal of the Warburg and Courtauld Institutes* and is on the editorial board of *I Tatti Studies*.

The ten external evaluators were extremely positive. Many reviewers stated that they frequently use Professor Loh's publications in their courses and commend them to their graduate students. One states, "Loh is one of the very few truly original minds in what has long been a center—for a long time the center—of the field of art history." Another writes, "I have no hesitation in saying that Maria Loh is one of the top scholars working in Italian Renaissance art anywhere."

Teaching

Professor Loh taught in the department in the academic year 2016-17 on both the undergraduate and graduate levels. Her student evaluations in the fall semester on both the undergraduate and the graduate level were well in keeping with the department's traditionally high average: 6.1 for her undergraduate class, and 6.75 for her graduate seminar—which had the attractive title "Love and Death in Renaissance Art. Professor Cynthia Hahn observed that class, noting the range of the subjects and approaches

Professor Loh brought to the class, from “lovesickness, feminist art history, and pastoral imagery” to Derrida on gift-giving, “to bloodletting and circulation, to bathing.” She writes, “In sum, this is a provocative and challenging class which are students seem very excited to be taking. I have rarely seen such a lively discussion in the 7pm time –these students were awake and engaged.”

Service

Professor Loh has served as an undergraduate major advisor, and will step in this year as Assessment Coordinator. She volunteered her undergraduate Research Methods class for course assessment, and helped design the assessment tools. She will step in this year as our Assessment Coordinator. In her three years here, Professor Loh has become an important and welcome faculty voice.

Attach the Request Form; candidate's CV; outcome of all P & B meetings; candidates personal statement; summary of student course evaluation; peer reviews; a list of referees, with those selected by the department marked with an asterisk; letters from outside referees, and other relevant information. Please send in a format compatible with Word for Windows 2003. Email these materials to Kenneth.Norz@mail.cuny.edu.

Name: Maria Loh**College:** Hunter**Recommendation for :** Early Tenure**Title:** Full Professor (without Tenure)**Department:** Art & Art History**Effective Date:****Salary:**

(Subject to Financial ability)

Higher Education**A. Degrees**

<u>Institution</u>	<u>Dates Attended</u>	<u>Degree and Major</u>	<u>Date Conferred</u>
University of Toronto Canada		PHD, Art History	2003
University of Toronto Canada		MA, Art History	1998
Université de Rennes II , Rennes FRANCE	1995-1996	Licence in History of Art	
Ecole Régionale des Beaux Arts, Rennes FRANCE	1993-1995	Certificat des Etudes en Arts Plastiques	
McGill University, Montréal CANADA	1989-1993	BA, Art History	

B. Additional Higher Education and/or Education in Progress: (none)

<u>Institution Experience</u>	<u>Dates Attended</u>	<u>Courses etc.</u>
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A. Teaching in Other Institutions:

<u>Institution</u>	<u>Dates</u>	<u>Rank</u>	<u>Department</u>
University College London History of Art	2004-2016	Reader	Department of
St Hilda's College, Oxford, U.K.	2003-2004	Junior Research	

B. Other (non-teaching):

<u>Institution</u>	<u>Dates</u>	<u>Title</u>
University College London UK	2004-2009	<i>Administrative posts:</i> Webmaster
	2004-2005	Library Representative
	2004-2005	DEOLOS Representative
	2006-2007	Exams Secretary
	2009-2010	First Year Tutor
	2011-2016	Director of Undergraduate Studies

Name: Maria LohCollege: HunterPUBLICATIONS:**Books:**

Forthcoming: *Titian's Touch* (London: Reaktion Press, in progress, expected in print 2019)

Still-Lives. Death, Desire, and the Portrait of the Old Master (Princeton: Princeton University Press, March 2015).

Reviewed by: Tracey Warr, *Times Higher Education* (25 June 2015); J.B. Gregory, *Choice* (October 2015); William Wallace, *Renaissance Quarterly* (Summer 2016); Giles Waterfield, *Burlington Magazine* (forthcoming)

Titian Remade: Repetition and the Transformation of Early Modern Italian Art (Los Angeles: Getty Research Institute, 2007).

Reviewed by: Nina C. Ayoub, *The Chronicle of Higher Education* (31 July 2007); Sandra Rothenberg, *Library Journal* (15 September 2007); J.B. Gregory, *Choice* (January 2008); Gabriele Neher, *The Art Book* (May 2008); Diana Gisolfi, *caareviews.org* (12 August 2008); Bernard Aikema, *Burlington Magazine* (January 2009); Deborah Walhberg, *Renaissance Quarterly* (Fall 2009); Jonathan Unglaub, *The Art Bulletin* (March 2010); Charlotte Guichard, *Annales HSS* (November/December 2010).

Articles:

Forthcoming: 'Plotting the Triumphal Story Arch in Titian's Tomb', *The Object as Event (III): Triumphal Arches and the Paragone between the Arts*, ed. Alina Payne (under review)

2018 *Sites/Sights of Repetition in Hitchcock's Vertigo', Répétition/Wiederholung*, eds. Andreas Beyer, Etienne Jollet, and Markus Rath (Paris: Deutsches Forum für Kunstgeschichte, 2018)

'The Future Belongs to Ghosts: Renaissance Shadows in Ottocento Italy', *I Tatti Studies*, eds. Alina Payne, Lina Bolzoni, and Lino Pertile (Rome: Officina Edizioni, in press)

'Plotting the Triumphal Story Arch in Titian's Tomb', *The Object as Event (III): Triumphal Arches and the Paragone between the Arts*, ed. Alina Payne (under review)

Name: Maria LohCollege: Hunter**Articles:**

- 2015 'Déjà-vu and the Pleasures of Possession', *Portable Classic/Serial Classic*, ed. Salvatore Settis (Milan/Venice: Fondazione Prada, 2015).
- 2013 "I Am Not Who You Think I Am": Attributing the Humanist Portrait, Identifying the Art-Historical Subject', *Fictions of Art History*, eds. Michael Hatt and Mark Ledbury (Williamstown: Clark Art Institute), pp. 87-103.
- 'Custodia degli occhi: Discipline and Desire in Post-Tridentine Italian Art' in *The Sensuous in the Counter- Reformation Church*, eds. Marcia Hall and Tracy Cooper (Cambridge: Cambridge University Press), pp. 91-112.
- 'Tradition': thought piece commissioned by Karen Lang (Editor in Chief) for the *Art Bulletin* special column 'Notes from the Field: Tradition' (December 2013), pp. 531-4.
- 2012 'Veronese's Story of the Eye', exhibition catalogue essay commissioned by Virginia Brilliant (Curator) for: Veronese, John and Mable Ringling Museum of Art, Sarasota, Florida (December 2012), pp. 71-85.
- 'Afterward/Afterword/Afterwork', *Mayhem*: Sherrie Levine, eds. Joanna Burton, Donna de Salvo, and Elisabeth Sussman (New Haven: Yale University Press), pp. 183-8.
- 2011 'Introduction: Early Modern Horror', *Oxford Art Journal*, Vol. 34, no. 3, pp. 321-33 (Special Issue: Editor)
- 'Outscreaming the Laocoön: Sensation, Special Affect, and the Moving Image', *Oxford Art Journal*, Vol. 34, no. 3, pp. 393-414.
- 'The Death of the Medium and Technologies of the New in Early Modern Italy', *Novità—das 'Neue' in der Kunst um 1600. Theorien, Mythen, Praktiken*, ed. Ulrich Pfisterer and Gabriele Wimböck (Munich: Diaphanes), pp. 239-61.
- 2009 'Renaissance Faciality', *Oxford Art Journal*, Vol. 32, no. 3: pp. 341-63 (Special Issue: Mal'occhio. Looking Awry at the Renaissance, co-editor with Patricia Rubin).
- 'Huomini della nostra età: Tintoretto's Preposterous Modernity,' in *Tintoretto. Actas de Congreso*, ed. Miguel Falomir (Madrid: Museo del Prado): pp. 188-95.
- 2008 'Death, History, and the Marvelous Lives of Tintoretto', *Art History* Vol. 31, no. 5: pp. 665-90.
- 'Eternal Affairs: Remakes and Double Takes in Hong Kong and Hollywood,' *Journal of Shanghai University* Vol. 15, no. 2: pp. 58-63 (translated into Chinese).

Name: Maria LohCollege: Hunter**Articles:**

- 2006 'Originals, Reproductions, and a "Particular Taste" for Pastiche in the Seventeenth-Century Republic of Painting', *Mapping Markets for Paintings, Europe and the New World, 1450-1750* eds., N. de Marchi and H. van Miegroet (Turnhout: Brepols), pp. 243-266.
- 2004 'New and Improved: Repetition as Originality in Italian Baroque Theory and Practice', *Art Bulletin* Vol. 86, no. 3 (2004): pp. 477-504.

SHORT TEXTS AND REVIEWS:

- 2016 'Time Is Out of Joint: Looking at Caravaggio in the 21st Century', *Frieze Masters (in press)*
- 2012 'Double Happiness', *Edgar Wind Journal*, Vol. 4 (2012): pp. 9-10.
- 2008 'The Walls Have Ears. Group Exhibition 09.03.08-05.04.08', *Man & Eve Gallery, London* <http://www.manandeve.co.uk/misc/walls-have-ears-essay>
- 2007 Review/interview: 'Still Life: An Interview with Laura Mulvey,' *The Art Book* Vol. 14, no. 1: pp.65-66.
- 'History Painting', entry in *The Classical Tradition: A Guide*, eds. A. Grafton, G. Most, and S. Settis, (Cambridge: Harvard University Press).
- 2006 Review: "'Made in Hong Kong". Hong Kong: Front Door/Back Door (M. Wolf, K. Baker, D. Young) and Wong Kar-wai (S. Teo)', *The Art Book* Vol. 13, no. 2: pp. 2-5.
- 2001 'Brigid Lowe. Unedited Confessions of an Inveterate Marxist Retail Junkie/Confessions intégrales', *Journal de la Galerie VOX* 10 (April): p. 5.
- 1999 Review: L. Andrews. *Story and Space in Renaissance Art: The Rebirth of Continuous Narrative* (Cambridge: Cambridge University Press, 1995) in *Albertiana* Vol. 2: pp. 307-11.
- 1998 Review: Pellegrino Tibaldi pittore e architetto dell'età borromaica. Special issue of *Studia Borromaica. Saggi e documenti di storia religiosa e civile della prima età moderna* 11 (1997) in *Confraternitas* Vol. 9, no. 2: pp. 47-8.

Name: Maria LohCollege: HunterInvited Lectures

- 2018 'Titian and Tomorrow's Skies', Villa I Tatti, Florence, 29 March
- 'Looking Awry at Titian's Sacred and Profane Love', Max Planck/Hertziana, Rome, 13 March
- 'The Bachelor Stripped Bare by His Bride, Even', UCL History of Art (Past Imperfect Seminars), London, 27 January
- 'The Case for Caso', Vitae Seminar, Villa I Tatti, Florence, 11-12 January
- 2017 'Leather, Feather, Sticks, and Stones: Titian's Sense of Things', Department of Art, UCLA, 6 November
- 'Status Update' Faces/Portraits/Selfies (Wong Forum), UC Riverside, 3 November
- 'Tangere, tocco, tactus and the Genius of Titian', Renaissance Consortium, IFA/NYU, 21 March
- 'Titian's Desperate Vitality', University of Tennessee, Humanities Center (Distinguished Visiting Scholars Project), 6 March
- 'Titian's Touch and the Music of Time', Keynote lecture, Genius loci, Genius populi. Italy, Genius of Place, Place of Genius, UC San Diego, 24 February
- 2016 'Carne Viva and Titian's Art of Life', Rutgers University (AHGSO Distinguished Speaker Series), 27 October
- 'The Painter as Anti-Pygmalion', CUNY Graduate Center (Rewald Lectures), 27 September
- 'Still Lives', Masaryk University (Czech Republic), Department of the History of Art, 2 May
- 'Titian's Touch', CUNY Hunter College, Department of Art & Art History, 30 March
- 'Renaissance
<https://www.youtube.com/watch?v=ji8TOLpsnGo>
- 2015 'Still Lives: Death, Desire, and the Portrait of the Old Master', Hay Literary Festival, Hay-on-Wye, 30 May
- 'Still Lives: Death, Desire, and the Portrait of the Old Master', Oxford Literary Festival, Ashmolean Museum, 22 March
- 'Non-Finito: Michelangelo and the Art of Failure', University of Warwick, Department of Art History, 25 February
- 2014 'One for Sorrow, Two for Joy: Obsolescent Histories in Hitchcock's Vertigo', Past Imperfect (Hitchcock Double Bill with Laura Mulvey), 10 November
- 'Still Lives: Death, Desire, and the Portrait of the Artist', University of Bristol, Department of Art History, 20 October

Name: Maria LohCollege: HunterInvited Lectures

- 2014 'Double Happiness. On Alfred Hitchcock's Vertigo',
Wiederholung/Répétition, Deutsches Forum für Kunstgeschichte, Paris, 27
June
- 'The Dead Man, the Blind Man, and the Ghost in the Portrait', University of
Pennsylvania, Department of Art History, 4 April
- 2013 'Farewell My Lovely', University of Edinburgh, Department of Art History, 31
October
- 'The Sympathetic Magic of Early Modern Artist Portraiture', University of
East Anglia, Department of World Art, 2 October
- 'The Future Belongs to Ghosts: Renaissance Shadows in Ottocento
Italy', Revival and Return, Villa I Tatti, 5-7 June
- 'Distant Voices, Still Lives', UC Berkeley, Early Modern Seminar,
April
- 'A Ghost Is Born', Department of Fine Arts, University of Toronto, 7
March
- 'The Dead Man, the Blind Man, and the Ghost in the Portrait', Boston
University, 1 March
- 'The Long Goodbye', Tomasso Lecture, Dept of Art History, Tufts
University, 4 February 2012
- 'Veronese's Story of the Eye', Humanities Initiative, NYU, 26 November
- 'The Big Sleep', Moving Images Conference, UCL History of Art, 26
October
- 'Veronese's Story of the Eye', Yale University Art History Lecture
Series, 9 October
- 'Daydreamers in Plato's Cave', Guardare, Hertiziana/Max Planck
Institut, Cortona, 16 June
- 'Sting, Speck, Cut, Little Hole: The Pathos of the Early Modern Artist
Portrait', University of Manchester, Art History & Visual Studies
Research Seminar, 14 March

Name: Maria Loh

College: Hunter

Invited Lectures

- 2011 'Cross My Heart, Hope to Die, Stick a Needle in My Eye: Punctum and Portraiture in Early Modern Italy', Columbia University, November
- 'Cross My Heart, Hope to Die, Stick a Needle in My Eye: Punctum and Portraiture in Early Modern Italy', Harvard University, November
- 'Ungentum Sympaticum: Early Modern Portraiture, Friendship, and Mourning', UCL Centre for Early Modern Exchanges, 5 October
- 'Early Modern Copy Right/Early Modern Copy Wrong', AHRC Workshop on Copyright and the Visual Arts, University of Oxford, 14 5 September
- 'Early Modern Horror, or a History of the Pineal Period Eye', London Aesthetics Forum, University of London, 9 March
- 2010 "I Am Not Who You Think I Am": Attributing the Humanist Portrait, Identifying the Art- Historical Subject, Fictions of Art History, The Sterling and Francine Clark Art Institute, Williamstown, October
- 'Story Arc: An Episode Guide to Titian's Triumph', The Object as Event (III): Triumphal Arches and the Paragone between the Arts, Hertziana/Max Planck Institut, Cortona, May
- 'Special Affects: The Early Modern Horror Picture Show', University of Nottingham, March
- 2009 'Titian's Tomb', The Object as Event (III): Triumphal Arches and the Paragone between the Arts, Hertziana/Max Planck, Rome, November
- 'Renaissance Faciality', London Seminar for Early Modern Culture, Courtauld/UCL, London, October
- Renaissance Faciality', University of Chicago, Graduate Lecture

Name: Maria LohCollege: HunterInvited Lectures

- 2008
- 'Action Heroes: Projecting the Old Master in Early Modern Italian Art', Post-graduate Seminar, University of Essex, November
 - 'O che Zorzon ghe insegna quel tenor! Harmony in the 17th-Century Venetian Collection', Venezia mercato dell'arte, Centro Tedesco di Studi veneziani, Venice, Italy, October
 - 'Fame and the Triumph of the Artist, ca.1600' and 'Raphael, Michelangelo, and Titian: On the Melancholy of Monuments', Series of undergraduate and graduate seminars, Warwick University, March
 - 'What's So New about Early Modern Modernity?', Novità in the Visual Arts c.1600, University of Munich, February
 - 'Past Perfect: On the Construction of Old Master Narratives', Post-graduate Seminar, University of Oxford, January
 - 'Picturing the Early Modern Artist', Showcasing Art History Public Programme, Courtauld Institute of Art, January
- 2007
- ““Say Hello, Wave Goodbye””: Repetition and the Aesthetics of the Same but Different’, Keynote lecture, Looking Backwards, Moving Forwards: Imitation and Canon-Making in Italy and Netherlands, 15th and 16th Centuries, Radboud University Nijmegen, The Netherlands, November (workshop) La Vita Agrodolce di Taddeo Zuccaro: Visual Narrative and Artistic Biography, Getty Research Institute, Los Angeles, October
 - 'The Death of the Author and the Birth of Art History', York University, Post-graduate Seminar, May
 - 'The Lament of Painting: Tintoretto in the Seventeenth Century', Congreso Tintoretto, Museo del Prado, Madrid, March
 - 'Luminosity and Visibility: The Marvellous Lives of Tintoretto', Renaissance Research Forum, Courtauld Institute of Art, London, February
 - 'Huomini della nostra età: Tintoretto's Preposterous Modernity', London Seminar for Early Modern Visual Culture, London, February
 - 'The Marvellous Lives of Jacopo Robusti detto Tintoretto', Italian Renaissance Seminar, Oxford, January

Name: Maria LohCollege: HunterInvited Lectures

- 2006 'Power, Knowledge, and Pleasure: Visibility in the Republic of Painting', Department of History of Art, Cambridge, May
- 2005 'The Good Father and His Son. A Seventeenth-Century Venetian Family Romance', Guest Lecture Series, Harvard University, Cambridge, April
- 2004 'Keeping Up with the Della Roveres: The Social Implications of Replication in Early Modern Italy', Art and Replication, Corpus Christi College, Oxford, June
- 'Censorship and Discipline: The Death of Eros in Post-Tridentine Italy?', St. Hilda's College, Oxford, April
- 'A Taste for Baroque "Pastries" in Seventeenth-Century Europe', The Art of the Dealer, Getty Research Institute, Los Angeles, March
- 'Eros Unbound: The Conversion of the Magdalene in Baroque Art', University College Graduate Seminar, London, February
- 'Disciplining Desire in Post-Tridentine Italian Art', Ashmolean Museum, Oxford, January
- 'The Old Master, His Young Follower, and the Follower's Son. Imitation and Emulation in Seventeenth-Century Venetian Painting', Faculty of Modern History Italian Renaissance Seminar Series, Oxford, January
- 2003 'The Blinding of Eros in Post-Tridentine Italian Art', University College London/Courtauld Institute of Art Seminar in Early Modern Art, London, November
- 'Repe-Titian: Defining Master Copies and Workshop Originals', Botticelli Workshop, Courtauld Institute of Art, London, March
- 'Prestige Fetishes: Titian's Reclining Nudes and the Consolidation of Group Identity', Art Pursuits, Buckingham, February
- 2001 'Production and Consumption in Seventeenth-Century Venice', Mapping Markets for Paintings, Europe and the New World, 1450-1750, Antwerp, March
- 'New Dogs, Old Tricks: The Internal Logic of Aesthetic Production in Seicento Venice', College Art Association, Chicago, March
- 2000 'Does This Colour Make Me Look Fat? The Implications of Flesh and the Insecurities of Colour in Renaissance Art Theory', British School at Rome, March
- 1999 'Humanism and the Marvellous in Cinquecento Venetian Book Culture', Et in Arcadia Ego, Amherst College, April

Name: Maria Loh**College:** Hunter**Conference Papers**

- 2015 'Verso vs. Versa', College Art Association, New York, February
- 2014 'Di/segn/o: In Praise of Wanderlust', Renaissance Society of America, New York, March
- 2013 'Out of Office Replies: A User's Guide to the Non-Finito', Sixteenth Century Studies Conference, San Juan, March
- 2011 'The Artist's Body of Work', Renaissance Society of America, Montréal, March
- 'Time Out of Joint: Resetting the Laocoön', College Art Association, New York, February
- 2010 'Representation and Early Modern Horror', Early Modern Horror Conference, London, May
- 2009 'Titian and I', Renaissance Society of America, Los Angeles, March
- 2008 "'The Effects of Fear": Nicolas Poussin and the Early Modern Horror Picture', Renaissance Society of America, Chicago, April
- 2007 'Spectre of the Artist: Canon Formation in Seventeenth-Century Venice', Renaissance Society of America, Miami, March
- 2006 'Eternal Affairs: Double Takes and Remakes in Hong Kong and Hollywood', Retrospect and Prospect: The Cinematic Boulevard between China and Hollywood, Shanghai, June
- 2005 'Ancients on the Shoulders of Moderns: A Seventeenth-Century Self Portrait with an Old Master Bust', Renaissance Society of America, Cambridge, April
- 2004 'The Erotics of Repetition: Homosociality and Titianesque Seriality', Comité Internationale d'Histoire de l'Art, Montréal, August
- 2003 'The Immaculate Collection: Lascivious Renaissance Paintings and Nympholeptic Viewers in Seventeenth-Century Italy', Renaissance Society of America, Toronto, March
- 2002 'Padovanino's Triumph of the Will. Repetition as Becoming', Double Sight: Copies, Likenesses and Translations in Early Modern Visual Culture, Courtauld Institute of Art, London, December
- 'Reading between the Lines: Constructing a Republic of Painting in Seventeenth-Century Venice', Society for the History of Authorship, Reading, and Publishing, London, July
- 'Oedipal and Saturnine Complexes in Seventeenth-Century Venetian Painting: Historicizing Influence in an Age before Anxiety', The Presence of the Past, Las Vegas, May (paper nominated for Allen Beck Award)

Name: Maria LohCollege: HunterConferences (organized, chaired, or other)

- 2000 'Stimulation, Simulation, and Dissimulation: Titian and the Question of Originality in Neo- Tizianismo', Renaissance Society of America, Florence, March
- 2015 Obsolescence in the City, UCL History of Art (Past Imperfect Seminars)
- 2013 On Forgetting, UCL History of Art (Past Imperfect Seminars), 21 March (Co-organizer with Prof. Rose Marie San Juan)
- 2012 Moving Images, UCL History of Art (Past Imperfect Seminars), 25-26 October (Co-organizer with Prof. Rose Marie San Juan and Dr. Mechthild Fend)
- 2011 Performing Research: Art History Not For Publication, Courtauld Institute of Art, 06 May (Session chair)
- Working Faces: Facial Expression and New Models of Likeness in Portraiture, UCL, AHRC funded Likeness and Facial Recognition Research Network, 08 April (Workshop Chair)
- 2010 Early Modern Horror, a two-day research workshop and conference, UCL, London, May (Organiser of Leverhulme-funded conference)
- 2008 Early Modern Horror (I & II), Renaissance Society of America, Chicago, April (Session chair and organizer)
- 2008 Mal'occhio. Looking Awry at the Renaissance a two-day research workshop in collaboration with the Oxford Art Journal, London, November (Conference co-organiser with Prof. Pat Rubin)
- 2007 Writing the Early Modern Italian Artist (Session co-chair with Dr. James Clifton)
- 2003 Histories of the Eye, Association of Art Historians, London, April (Session chair and organizer)
- 2002 Authors, Books, and Audiences in Early Modern Italy, Society for the History of Authorship, Reading, and Publishing, London, July (Session co-chair with Dr. Lisa Pon)

Name: Maria Loh**College:** Hunter**Service to the Field:**

- 2017 –pres Reviewer for Journal of the Warburg and Courtauld Institutes
 2016-pres Reviewer for PSC CUNY Grants Committee
 2015- pres Selection Committee for the Villa I Tatti/Harvard Center for Italian Renaissance Studies
 2013- pres Grant reviewer for the Institute of Advanced Studies, Princeton
 2012-pres Member of the Editorial Board, I Tatti Studies
 2010-pres Reviewer for University of Pennsylvania Press
 2010-2013 Book Reviews Editor, Oxford Art Journal
 2010-pres Reviewer for Ashgate Publications, Early Modern Series
 2010 Commentator on Titian's Assuntà as Early Modern Installation Art, for Open University programme on the History of the Biennale in Venice (Clear Focus Films)
 2008-pres Reader for Art History (Association of Art Historians) 2006- pres Grant reviewer for the Getty Research Institute
 2006- 2013 Member of the Editorial Board, Oxford Art Journal
 2006-2007 Co-convenor, London Seminar for Early Modern Visual Culture
 2004-2007 Member of the Editorial Board, The Art Book (Association of Art Historians)
 2004- pres Reader for The Art Bulletin (College Art Association)

Academic Honours:

- 2014 Samuel H. Kress Foundation Fellowship in Renaissance Art History
 2014 Millard Meiss Publication Fund of the College Art Association 2012-
 2013 Member, Institute of Advanced Studies, Princeton University
 2007-2009 Philip Leverhulme Prize
 2003-2004 Joanna Randall-Maclver Junior Research Fellow, St. Hilda's College Oxford
 2000-2002 Getty Research Institute Residential Pre-Doctoral Fellow
 2002 G. Krieble Delmas Grant for Archival Research Outside of the Veneto
 2000 Ontario Graduate Scholarship (renewed 2002)
 2000 G. Krieble Delmas Grant for Independent Research on Venetia History & Culture
 1998 Connaught Fellowship (renewed 1999-2001)
 1997 University of Toronto Open Fellowship (renewed 1998-2000)

Administrative & Other Services on Behalf of the College:

- Present Undergraduate Art History Advisor
 MA Admissions Committee