



1. October 3, 2017

2. KAREN ROSE MATHEWS

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5. 5870 SW 34th Street, Miami, FL 33155

6. Assistant Professor

7. Department of Art and Art History

9. US Citizen

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11. EDUCATION

1995—University of Chicago, Doctor of Philosophy—Art History; with honors

Dissertation: “They Wished to Destroy the Temple of God”: Responses to Diego Gelmírez’s Cathedral Construction in Santiago de Compostela, 1100-1140 (Dissertation Director, Michael Camille)

1987—University of Chicago, Masters of Arts—Art History

1985—UCLA, Bachelor of Arts—Art History; cum laude

1983—University of Bordeaux, France—Art History

LANGUAGES

Fluent in French, German, Spanish, Italian; Reading knowledge of Latin, Greek (ancient and modern), Arabic, Galician, Catalan, Portuguese

14. PROFESSIONAL EXPERIENCE

ASSISTANT PROFESSOR, University of Miami, August 2014 to present

RESEARCH ASSISTANT PROFESSOR, University of Miami, August 2011 to August 2014;

LECTURER, University of Miami, Department of Art and Art History, January 2008 to August 2011

VISITING LECTURER, University of Washington, Seattle, WA, Department of Near Eastern Languages and Civilization, July 2004-March 2005; School of Art, Department of Art History, June 2004-December 2007

VISITING SCHOLAR—University of Washington, Seattle, WA, Jackson School of International Studies, November 2002-March 2003

VISITING ASSISTANT PROFESSOR—University of California, Santa Cruz, Santa Cruz, CA, Department of Art History, September 2001-December 2002

ASSISTANT PROFESSOR—University of Colorado at Denver, Denver, CO, Department of Fine Arts, August 1996-August 2001, Art History Area Head
VISITING LECTURER—University of Texas at Austin, Austin, TX, Department of Art and Art History, January-May 1998

VISITING ASSISTANT PROFESSOR—University of Notre Dame, Notre Dame, IN, Department of Art, Art History and Design, August 1995-July 1996

TEACHING FELLOW—Southern Methodist University, Dallas, TX, Meadows School of the Arts, August 1994-June 1995

PUBLICATIONS

18. “Defining a Merchant Identity and Aesthetic in Pisa: Muslim Ceramics as Commodities, Mementos, and Decoration on Eleventh-century Churches,” in Eva Frojmovic and Catherine Karkov, eds., *Postcolonising the Medieval Image*, London: Routledge, 2017, 196-217.

“Holy Plunder and Stolen Treasures: Portable Luxury Objects as War Trophies in the Competition among the Italian Maritime Republics, 1100-1400,” in Julia Fischer, ed., *More Than Mere Playthings: The Minor Arts of Italy*, Newcastle: Cambridge Scholars Publishing, 2016, 59-83.

“Decorating with Things: *Spolia* as Material Culture in the Italian Maritime Republics, 1100-1300,” *bfo-Journal* (Bauforschung online) 1 (2015): 4-13.

“Other Peoples’ Dishes: The Use and Meaning of Bacini (Ceramic Basins) as Decoration on Eleventh-century Churches in Pisa,” *Gesta* 53/1 (2014): 5-23.

“Plunder of War or Objects of Trade? The Reuse and Reception of Andalusí Objects in Medieval Pisa,” *Journal of Medieval Iberian Studies* 4, no. 2 (September 2012): 233-58.

“Mamluks and Crusaders: Architectural Appropriation and Cultural Encounter in Mamluk Monuments,” in Sarah Lambert and Helen Nicholson, eds., *Languages of Love and Hate: Conflict, Communication, and Identity in the Medieval Mediterranean*, Leiden: Brepols, 2012, 177-200.

“Nudity on the Margins: The *Bayeux Tapestry* and its Relationship to Marginal Sculpture,” in Benjamin C. Withers, ed., *Naked Before God: The Unclothed Body in Anglo-Saxon England*, Morgantown: West Virginia University Press, 2003, 138-161.

“Reading Romanesque Sculpture: The Iconography and Reception of the South Portal Tympana at Santiago de Compostela,” *Gesta* 39/1, (2000): 3-12.

“Expressing Cultural Identity and Political Legitimacy in the Year 1000: The Use of *Spolia* on the *Ambo of Henry II*,” *Medieval Encounters* 5, no. 2 (1999): 156-83.

19. Review of Shirley Ann Brown, *The Bayeux Tapestry, Bayeux, Médiathèque municipale: Ms. I: A Sourcebook*, H-France Review 15 (August 2015), no. 101, 1-3 (<http://www.h-france.net/reviews/vol15reviews.html>)

Review of Sherry Lindquist, ed., *The Meanings of Nudity in Medieval Art*, *Speculum* 88/4 (October 2013): 1125-7.

Review of Serafín Moralejo, *Iconografía gallega de David y Salomón*, *Speculum* 81, no. 4 (October 2006).

Review of Heather Ecker, *Caliphs and Kings: The Art and Influence of Islamic Spain*, *Speculum* 81, no. 1, (January 2006): 180-1.

Review of Hans-Rudolf Meier and Dorothea Schwinn Schürmann, eds., *Schwelle zum Paradies: Die Galluspforte des Basler Münsters*, *Speculum* 80, no. 1 (January 2005): 279-81.

Review of C.S. Drake, *The Romanesque Fonts of Northern Europe and Scandinavia*, *Speculum* 79, no.1 (January 2004): 171-3.

“Ancient Egypt and the Mamluks,” *Aegyptos* 2, no. 1 (Winter/Spring 2004): 14-17.

Review of Jere Bacharach, ed., *Fustat Finds: Beads, Coins, Medical Instruments, Textiles and other Artifacts from the Awad Collection*, *Aegyptos* 2, no. 3 (Summer 2003): 18.

Review of D. Fairchild Ruggles, *Gardens, Landscape, and Vision in the Palaces of Islamic Spain*, *Medieval Encounters* 8, no. 1 (2002): 91-4.

“Borrowing or Stealing?: The Use of *Spolia* in the Mosque Complex of Sultan al-Mu’ayyad Sheikh,” *ARCE Bulletin* 180 (Summer 2001): 25-7.

“Introduction to Islamic History and Religion,” and “A Reflection of the Natural World: The Form and Content of Islamic Art,” in *Dar al-Athar al-Islamiyyah—An Islamic Art Museum without Walls*, Denver, CO: Denver Art Museum, 2001, 1-7.

20. “Audiences and Interpretation in Mamluk Cairo: The Reception of the Inscriptions on the Sultan Hasan Madrasa Complex” in Habibeh Rahim, ed., *Inscription as Art in the World of Islam*, New York: Greenwood Press, (forthcoming 2017).

A Companion to Medieval Pisa (contributed volume under contract with Brill Academic Publishers).

Conflict, Commerce, and an Aesthetic of Appropriation in the Italian Maritime Cities, 1000-1150 (book-length study forthcoming from Brill Academic Publishers in 2018).

“Recycling for Eternity: The Reuse of Ancient Sarcophagi by the Pisan Merchant Elite in the 12th to 14th century,” in Anne Leader, ed., *Memorializing the Middle Classes in Medieval and Renaissance Europe* (article in volume accepted for publication by Medieval Institute Publications).

“The Pisan Bacini and the Churches of Medieval Pisa,” chapter completed for the contributed volume *A Companion to Medieval Pisa*.

“Stolen, Hoarded, and Misplaced Saints: Visualizing the Relationship between Merchants and their Holy Patrons in Medieval and Early Modern Venice,” in Cynthia Camp and Emily Kelley, eds., *Mighty Protectors for the Merchant Class* (article in volume accepted for publication by Routledge).

“3-D Modeling in the Urban Classroom: Using Photogrammetry for the Study of Historic Architecture in Coral Gables, FL,” *Journal of Interactive Pedagogy and Technology* (article accepted for publication pending revisions).

“The Pisan Bacini as Commodities and Mementos,” sample chapter in preparation for a book-length project entitled *Mapping, Materiality, and Merchant Culture in Late Medieval Italy (1250-1400)*.

“Art of the Mamluks,” article in preparation for Oxford Bibliographies.

21. ACADEMIC HONORS

- 2017—Coral Gables Cultural Development Grant
- 2017—Faculty Learning Community Fellowship, University of Miami
- 2016—Coral Gables Community Foundation Grant
- 2015—Provost’s Research Award, University of Miami
- 2015—University of Miami Center for the Humanities Fellowship
- 2015—Digital Humanities Summer Institute Tuition Scholarship, Victoria, BC
- 2015—NEH Summer Institute in Granada, Spain
- 2015—Atlantic Institute Supplemental Grant for Travel to Turkey
- 2012—Stipend, UC Mediterranean Studies Multicampus Research Project Workshop
- 2010—NEH Summer Institute in Barcelona, Spain
- 2000-1—American Research Center in Egypt Fellowship
- 1999—Graham Foundation for Advanced Studies in the Arts--grant for research and travel in Egypt
- 1999—College of Arts and Media, University of Colorado at Denver, Researcher of the Year
- 1998—Junior Faculty Development Grant, University of Colorado at Denver
- 1997—Junior Faculty Development Grant, University of Colorado at Denver
- 1997—Seed Money Grant, University of Colorado at Denver
- 1993-1995—Haakon Fellowship
- 1994—Program for Cultural Cooperation--dissertation travel grant to Spain
- 1992—Samuel H. Kress Travel Fellowship
- 1992—University of Chicago Overseas Dissertation Research Fellowship
- 1991—Department of Art, University of Chicago--Visiting Committee Travel Fellowship
- 1990 and 1991—Instituto da Lingua Galega--Scholarship for study of the Galician language in Santiago de Compostela, Spain

22. Editor, *A Companion to Medieval Pisa* (contributed volume under contract with Brill Academic Publishers).

PROFESSIONAL ACTIVITIES

23. Chair, Committee for Professional Development, Medieval Academy of America (2012-14)

Committee Member, ARCE Northwest Chapter, 2004-6

Founding Member, Sammamish Arts Commission, Sammamish, WA, 2002-2008

Committee Member, American Society for Hispanic Art Historical Studies, 1994-1997

Organizer of Session “Questioning Cultural Influence in the Medieval Mediterranean” 98th Annual College Art Association Conference, Chicago, February 2010

Organizer of Sessions “Methodologies and Historiography of Spanish Art History I and II,” 36th International Congress on Medieval Studies, Kalamazoo, Michigan, May 2001

Organizer of Session “Nudity and Genitalia in the Early Middle Ages,” 34th International Congress on Medieval Studies, Kalamazoo, Michigan, May 1999

Consultant for Seattle Art Museum concerning installation and display of Islamic art collections within new Museum building, 2004-2006

Advisor for Islamic art acquisitions, 2004 to present

26. PROFESSIONAL MEMBERSHIPS

College Art Association

Medieval Academy of America

International Center of Medieval Art

American Institute for Maghrib Studies

Historians of Islamic Art Association

Italian Art Society

Renaissance Society of America

PUBLIC LECTURES

Invited Lectures:

“Gendered Identities and Cultural Alienation in Contemporary Iranian Photography,” Boca Raton Art Museum, October 2017

“Spanish Medieval Objects in the Lowe Art Museum,” Lowe Art Museum, October 2017

“Cartographic Visuality in the Italian Maritime Republics, 1100-1400,” University of Miami Humanities Center Colloquium, October 2017

“Future Directions in Technology and the Visual Arts,” Gulliver Preparatory School Cum Laude Society Induction Ceremony, April 2017

“Reanimating the Power of Holy Protectors: Merchants and their Saints in the Visual Culture of Medieval and Early Modern Venice,” Antiquities Interdisciplinary Research Group, University of Miami, November 2016

“International Mudéjar: Artistic Styles and Maritime Expansion in the Crown of Aragón in the 13th and 14th Centuries,” Early Modern Studies Research Group, University of Miami, October 2016

“Earthly Reflections of Paradise: Islamic Gardens of Spain, Ottoman Turkey and Beyond,” Florida International University School of International and Public Affairs, September 2016

“Mapping, Materiality, and Merchant Culture in Late Medieval Italy,” Ohio Wesleyan University, April 2016

“Islam, Gender, and Sexuality in the Visual Arts: A Colloquium,” Lowe Art Museum, March 2015

“ArtLab @ the Lowe 2014—*Conquest & Coexistence: The Cultural Synthesis of Spanish Colonial Art*,” Lowe Art Museum, April 2014 and September 2014

“Mamluks, Traders, and Crusaders: Cultural Exchange and a Hybrid Artistic Style in the Medieval Mediterranean,” University of New Mexico, Gale Memorial Lecture Series, March 2013

“ArtLab @ the Lowe 2011—*Women, Windows, and the Word: Diverging Perspectives on Islamic Art*,” Lowe Art Museum, University of Miami, October 2011

“Artistic Production and the Medieval Cult of Saints,” Osher Lifelong Learning Institute, University of Miami, March 2011

“Sex, Death, and Magic: The Interpretation of Paleolithic Cave Paintings in Spain and France,” Tribal Arts Society, Lowe Art Museum, University of Miami, April 2010

“The Traveling Culture of Ceramics in the Islamic World: Artistic Exchange between East and West in the Medieval and early Modern Periods,” American Ceramics Circle Symposium, Seattle Art Museum, November 2007

“Contemporary Female Muslim Artists,” Seattle Art Museum, November 2006

“Ancient Egypt and the Mamluks: Architecture and Appropriation,” American Research Center in Egypt/Northwest Chapter, University of Washington, April 2003

“Cultural Cooperation or Cultural Collision?: Muslim Attitudes towards Christians in Medieval Cairo,” De Pauw University, October 2002

“Urban Spectacle and the Appropriation of Culture in Medieval Cairo,” Pre- and Early Modern Studies Workshop, University of California, Santa Cruz, May 2002

“References to the Past in the Mamluk Monuments of Cairo,” American Research Center in Egypt, Cairo, Egypt, May 2001

“From Royal Collection to Museum Theme Park: Reinventing the Louvre for the 21st Century,” Denver Art Museum, Denver, Colorado, March 2000

“The Use of Ancient and Christian *Spolia* in the Islamic Architecture of Cairo,” Archaeological Institute of America, Denver, Colorado, November 1998

“Inscription as Islamic Sign,” Center for Middle Eastern Studies Colloquium, University of Texas at Austin, April 1998

“The Meaning of Inscription in Islamic Architecture,” Archaeological Institute of America, Boulder, Colorado, November 1997

“Audience Responses to the Sculptural Program on the Cathedral of Santiago de Compostela,” University of Notre Dame, Humanities Colloquium, March 1996

“The Uses and Abuses of the Cathedral of Santiago de Compostela: A Study in Religious Architecture and Its Social Meaning,” Southern Methodist University, February 1995

Conference Presentations:

“Mapping, Materiality, and Merchant Culture in Medieval Italy,” Medieval Academy of America Annual Meeting, Atlanta, GA March 2018

“Architecture as Incomplete Collection: Renovation and Spoliate Decoration in the Civic Monuments of the Italian Maritime Republics, 12th to 14th century,” College Art Association Annual Conference, Los Angeles, CA February 2018

“International Mudéjar: Artistic Styles and Maritime Expansion in the Crown of Aragón in the 13th and 14th Centuries,” Artistic Dialogue During the Middle Ages: Islamic Art-Mudéjar Art, Córdoba, Spain, November 2016

“Stolen, Hoarded, and Misplaced Saints: Visualizing the Relationship between Merchants and their Holy Patrons in Medieval and Early Modern Venice,” International Medieval Congress, Leeds, England, July 2015

“Redefining Burial Practices and Social Boundaries in Fourteenth-century Pisa at the Camposanto,” Renaissance Society of America Annual Conference, Berlin, Germany, March 2015

“Legendary Plunder: Saints’ Relics and Architectural *Spolia* as Loot in Medieval Venice,” SECAC 2014, Sarasota, FL, October 2014

“Before Norman Sicily: The Prehistory of Mediterranean Cultural Encounter in Eleventh-century Southern Italy,” Medieval Academy of America Annual Meeting, Los Angeles, CA April 2014

“Recycling for Eternity: The Reuse of Ancient Sarcophagi by the Pisan Merchant Elite in the 12th to 14th century,” College Art Association Annual Conference, Chicago, IL, February 2014

“The End of Medieval Hybridity in Venice and New Visual Modes for Representing the East,” Symposium on Medieval and Renaissance Studies, Saint Louis University, June 2013

“Anxiety of Origins: Shifting Conceptions of the Past in Genoese Historical Chronicles and Civic Architecture of the Twelfth and Thirteenth Centuries,” Excavating the Mediterranean Past, UC Mediterranean Studies Multicampus Research Project Workshop, Santa Barbara, CA, November 2012

“Objects on the Loose: The Salerno/Amalfi Ivories as Luxury Commodities in Mediterranean Trade and Cultural Exchange,” The Tusk and the Book: The Salerno/Amalfi Ivories in Their Mediterranean Contexts, Florence, Kunsthistorisches Institut, 29 June to 1 July 2012

“Venice as the East: Venetian Warrior Merchants and the Creation of a Hybrid Visual Culture (11th to 14th centuries),” Thirteenth Mediterranean Research Meeting, Montecatini Terme, 21-24 March 2012

“Spoils of War or Objects of Trade?: The meanings of Muslim ceramic basins (*bacini*) as church decoration in Pisa (11-16c),” Convergence of the Mediterranean: Commerce, Capital and Trade Routes in the History of the Sea, Salerno, Italy, September 2011

“Defining a Merchant Identity and Aesthetic in Pisa: Muslim Ceramics as Commodities, Mementos, and Decoration on Eleventh-century Churches,” 46th International Congress on Medieval Studies, Kalamazoo, Michigan, May 2011

“Creating a Mediterranean Identity: Venice and Pisa’s Cultural and Commercial Competition and their Use of *Spolia* in Religious Architecture,” Medieval Academy of America Annual Meeting, Phoenix Arizona, April 2011

“Other People’s Dishes: The Use and Meaning of *Bacini* (Ceramic Basins) on Medieval Churches in Europe,” College Art Association Annual Conference, Los Angeles, February 2009

“Norman Propaganda or English Satire? Gendered and Nationalistic Readings of the Bayeux Tapestry,” Southeastern College Art Conference, New Orleans, September 2008

“Mamluks, Mongols, and Crusaders: Religious Conflict and its Representation in Mamluk Architecture,” International Medieval Congress, Leeds, UK, July 2004

“The Mamluks and Their ‘Infidel’ Neighbors: Religious Conflict and its Representation in Mamluk Architecture,” 38th International Congress on Medieval Studies, Kalamazoo, Michigan, May 2003

“Urban Spectacle and the Display of *Spolia* in Medieval Cairo,” Medieval Academy of America Annual Meeting, New York, NY, April 2002

“Traveling Cultures in the Thirteenth Century: The Use of Christian *Spolia* in the Mamluk Architecture of Cairo,” College Art Association Annual Conference, Chicago, Illinois, February 2001

“The Making of a Successful Bishopric Around the Millennium: Political Influence, Economic Prosperity, and Art Patronage in Hildesheim under Bishop Bernward, 992-1022,” The University of Chicago Medieval Studies Workshop, “*Genus Regale et Sacerdotale: The Image of the Bishop Around the Millennium*,” Chicago, Illinois, October 1999

“Nudity and Genitalia in the Early Middle Ages: The Visual Evidence from Anglo-Norman England,” 34th International Congress on Medieval Studies, Kalamazoo, Michigan, May 1999

“The Use of *Spolia* in the Mamluk Architecture of Cairo: Constructing a Mediterranean Past,” Medieval Academy of America Annual Meeting, Washington, DC, April 1999

“Subverting the Norman Narrative in the Borders of the *Bayeux Tapestry*,” College Art Association Annual Conference, Toronto, Canada, February 1998

“Multiculturalism in the Eleventh Century?: The Significance of *Spolia* on the *Ambo of Henry II* in Aachen,” International Medieval Congress, Leeds, UK, July 1997

“Expressing Cultural Identity and Political Legitimacy through the Use of *Spolia* on the *Ambo of Henry II*,” 32nd International Congress on Medieval Studies, Kalamazoo, Michigan, May 1997

“Audience, Perception, and Romanesque Portal Sculpture at Santiago de Compostela,” Center for Medieval and Renaissance Studies Conference “Writing Cultures/Making Cultures: Sites, Stages, and Scenarios of Medieval Studies,” Binghamton University, October 1996

“Negotiated Meanings and Urban Audiences for the Inscriptions on the Sultan Hasan Madrasa/ Mausoleum Complex in Cairo,” Hofstra University, Interdisciplinary Conference on Inscription as Art in the World of Islam, April 1996

27. COURSES TAUGHT

Seminars:

Undergraduate:

Gothic Cathedrals

Islamic Art

Art of the Medieval Mediterranean

Medieval Saints and Sites

Art of the Colonial Americas

Current Methodologies in Medieval Art

Pilgrimage and Tourism

Methodologies of Art History

Museums and Collecting

Graduate:

Historiography,

New Methodological Approaches to

Romanesque Art

Social and Historical Context of Medieval

Liturgical Objects

Romanesque Art of Spain, France, and

Germany

Lecture Courses:

Islamic Art

Saints and Sites in Medieval Western

Europe

Spanish Art

Medieval Art

Early Christian and Byzantine Art

Art History Survey I

Romanesque Art

Introduction to Islam

Cultural History of Early Modern Islamic

Dynasties

Introduction to Islamic Civilization

Islamic Urbanism

Digital Egypt

Islam and the West

Survey of Western Art—Medieval and

Renaissance

Gothic Art

Methodologies of Art History

Roman Art and Architecture

Gothic Architecture in France

30.

Department of Art and Art History Representative, University of Miami College Council

Department of Art and Art History Representative, Academic Computing Advisory Committee