

TOUBA GHADESSI

Associate Provost for Academic Administration and Faculty Affairs
Professor of the History of Art
Co-Founder, Wheaton Institute for the Interdisciplinary Humanities
Wheaton College
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EDUCATION

Ph.D. Art History, Northwestern University, June 2007
Dissertation: "Identity and Physical Deformity in Italian Court Portraits 1550-1650: Dwarves, Hirsutes, and Castrati"
Advisor: Dr. Lyle Massey
Minor Field: "Center and Periphery in French Art 1830-1906"
Advisor: Dr. S. Hollis Clayson
M.A. Art History, Northwestern University, 2002
B.A. Art History, Trinity University, 1999
Maturité fédérale scientifique (72 points)
Institut Florimont, Geneva, Switzerland, 1994

TEACHING/PROFESSIONAL EXPERIENCE

Wheaton College

Associate Provost for Academic Administration and Faculty Affairs (2018-present)

Professor (2020-present)

Associate Professor (2013-present)

Fields of Knowledge in the Early Modern Period

Bodies and Wonders: Art, Truth, History

Introduction to Italian Renaissance Art

Assistant Professor (2007-2013)

Arts of the Near and Middle East (in Arts of Africa, the Americas, and the Near and Middle East)

The Boundaries of Portraiture

Ruling Families of the Renaissance

Baroque Art and Architecture

Early Modern Spaces

The Art of Collecting: from *Wunderkammern* to MoMA

Arts of the Western Tradition

Anatomies 1400-1650: Forbidden, Sexual, and Monstrous

Patronage and the Artist in Early Modern Italy

Great Works I, II

Wheaton College

Honors Theses Primary Advisor

Jillian Pffifferling, *Faces of Power: Visible Agency of Florentine and Venetian Leaders 1500-1650* (2011)

Whitney Alves, *Ulisse Aldrovandi's Opera Omnia: Collecting Natural Wonders* (2010)

Alicia LaTores, *Luca della Robbia as Maiolica Producer: Artists and Artisans in Fifteenth-Century Florence* (2009)

Metropolitan State College of Denver (Spring 2007-Summer 2007)

Adjunct Lecturer

Introduction to World Art: Art after 1200

The Artist in Early Modern Italy

Northwestern University, School of Continuing Studies (Spring 2004 and Summer 2005)

Instructor

Italian Renaissance Art 1300-1600

Special Topics in Baroque Art

Northwestern University

Teaching Assistant

Introduction to European Art (Winter 2004)

Early Modern Body and Gender (Spring 2004)

Introduction to American Art (Spring 2003)

Introduction to European Art (Winter 2003)

Introduction to Latin American Art (Fall 2002)

Orientalism in Nineteenth-Century French Art (Spring 2002)

Contemporary Video (Spring 2002)

Introduction to European Art (Winter 2002)

Northern Visual Culture of the Renaissance (Fall 2001)

Collège du Léman– NEASC and CIS accredited, IB World School, Geneva, Switzerland

Instructor

English (Summer 2006 and Summer 2016)

American Academy of Art, Chicago

Guest Lecturer (April 2002-Summer 2005)

Early Modern Anatomy and Art

Caravaggio and His Followers

Women, Art, and Anatomy

INVITED PARTICIPATIONS

“Human Difference: How Objects Reveal our Shared Humanity,” in *Material Culture and Community Formation*, Academia Sinica (Taipei, 2020)

“Laughing at Others – Extraordinary Bodies and Human Difference,” in *Comic Renaissance in Italy*, sponsored by the Villa I Tatti, University of Alabama (Tuscaloosa, 2020)

“Ambiguous Gender, Transgressive Bodies, and Sovereign Authority in the Valois Court,” University of California, UCI Center for Early Modern Cultures and Department of Art History (Irvine, 2018)

“Extraordinary Bodies and Human Difference in the Renaissance,” Northwestern University, Department of Art History (Evanston, 2018)

Roundtable discussant for “Deception, Deceit, and Dishonesty in the Early Modern Era,” New England Renaissance Conference, University of Massachusetts (Boston, 2017)

“Ambiguous Valois Bodies: French Rulers and Monstrosity (1494-1589),” Wesleyan Renaissance Seminar, Wesleyan University (Middletown, 2016)

“Vexed Rulership: Ambiguous Valois Bodies (1494-1589),” Mahindra Center for the Humanities, Harvard University (Cambridge, 2015)

“Monstrous Stories: A History of Monsters,” Necronomicon Conference (Providence, 2015)

“Radical Readings: A Workshop on Early Modern Artifacts, 1400-1800,” participant, Institute for the Liberal Arts, Boston College (Boston, 2013)

“Renaissance Court Dwarves and Medici Self-Fashioning,” Wellesley College, Department of Art and Art History (Wellesley, 2010)

“Early Modern Natural Sciences, Castrati, and Representation,” Wellesley College, Department of Art and Art History (Wellesley, 2009)

Keynote speaker at the 9th Annual Mark Roskill Symposium at the University of Massachusetts at Amherst, “Monsters, Ink: Images of Dwarves and Hirsutes in Early Modern Courts” (Amherst, 2009)

CONFERENCES, SYMPOSIA

Co-organizer with Gabriela Torres, Inaugural Symposium for the Faculty of Color Working Group, Mellon funded initiative through the New England Humanities Consortium, Wheaton College (Norton, 2019)

Organizer, “Renaissance Now! A New England Renaissance Conference Discussion,” a three-panel series and presenter “NERC Today: Outreach and Web Presence” in the session “A New England Renaissance Conference Discussion: Past, Present, and Future” at the Renaissance Society of America conference (Boston, 2016)

Chair and commentator, “British Monstrosity: Gendered Politics, Scientific Scholarship, and Knowledge Transmission” at the Sixteenth Century Study conference (New Orleans, 2014)

“Ruling Bodies and Monstrous Bodies in the Valois Court” in the session “Renaissance Monsters, Humans, and Animals II” at the Renaissance Society of America conference (New York, 2014)

Co-organizer with Katie Chenoweth of a session on “Gendering Valois France” at the Sixteenth Century Study conference (Cincinnati, 2012)

Co-organizer with Jessica Keating of a session on “Generosity in the Early Modern Period” at the Renaissance Society of America conference (Washington, D.C., 2012)

Co-organizer with Yuen-Gen Liang of the New England Renaissance Conference, “Expanding Relations, Families in the Renaissance,” at Wheaton College (Norton, 2011)

“Questioning Legitimacy: Ruling Families and their Monsters” in the session “Family and the Formation and Perpetuation of Early Modern States” at the Social Science History Association (Boston, 2011)

“Catherine de’Medici-Valois: Monsters and the Construction of a Royal Image” in the session “Noble Women, Myth and Remembrance” at the Western Society for French History conference (Boulder, 2009)

“Inventoried ‘Monsters’” in the session “The Study of Renaissance Inventories: the Politics of Possession and Display” at the Renaissance Society of America conference (Los Angeles, 2009)

“Monsters as Medici Instruments: Devising Rulership” in the session “The Medici Grand Ducal Family & its Cultural Identity” at the Renaissance Society of America conference (Chicago, 2008)

“Catherine de’Medici-Valois, Queen of France and Owner of Monsters” in the session “Portraits, Power, Propaganda: Peripheral Medici Women of the 15th and 16th centuries” in association with the Society for the Study of Early Modern Women at the College Art Association conference (Dallas, 2008)

“Renaissance Monsters: Paradoxical Others at Court” in the session “Signifying the Exotic in Renaissance Art” at the Renaissance Society of America conference (Miami, 2007)

“Monsters, Morgante, and Medici Court Art” in the session “Medici Margins: Art, Patronage, and Court Life in Late Renaissance Florence” at the Renaissance Society of America conference (San Francisco, 2006)

Session chair and presenter of “Portraying Physical Deviance: Art, Monsters, and Anatomy” at the Hawaii International Conference on Arts and Humanities (Honolulu, 2005)

“Portraying Physical Deviance: Art, Monsters, and Anatomy” at the conference “Medicine on Canvas,” Loyola University and the Hektoen Institute for Medical Research (Chicago, 2004)

Co-chair of a workshop on “Constructing the Female Body: Debased, Mutilated, and Dead Bodies in Religious Images” at the symposium “Attending to Early Modern Women: Structures and Subjectivities,” University of Maryland (College Park, 2003)

PUBLICATIONS

“Transgressive and Sovereign Authority in the Valois Court.” In *The Metaphor of the Monster: New Disciplinary Approaches to Understanding the Monstrous Other*, edited by Keith Moser. London: Bloomsbury Publishing (forthcoming, 2020)

Portraits of Human Monsters in the Renaissance: Dwarves Hirsutes, and Castrati as Idealized Anatomical Anomalies. Kalamazoo: Arc Humanities Press / Medieval Institute Publications, 2018.

“Lords and Monsters: Visible Emblems of Rule.” *ITatti Studies Journal*, a special issue on *The Material Culture of the Italian Signori from 1200-1600*, 16: 1/2 (Fall 2013): 491-523.

With Yuen-Gen Liang, "The Interdisciplinary Humanities: A Platform for Professionalization and Experiential Learning," *Perspectives on History* 51:4 (April 2013): 40-41.

"Visualizing Monsters: Anatomy as a Regulatory System." In *Bodies of Knowledge: Anatomy, Complexity and the Invention of Organizational Systems, 1500-1850*, edited by Matthew Landers and Brian Muñoz, 145-156. London: Pickering and Chatto, 2012.

"Inventoried Monsters." *Journal of the History of Collections* 23:2 (Winter 2011): 267-281.

"Portraying Physical Deviance: Art, Monsters, and Anatomy." In *Medicine on Canvas: Interactions between Art & Medicine*. Symposium proceedings. Chicago: D'Arcy Museum, Loyola University Chicago and The Hektoen Institute for Medical Research, 2007.

"Constructing the Female Body: Debased, Mutilated, and Dead Bodies in Religious Images." Edited by Joan Hartman and Adele Seeff. *Attending to Early Modern Women: Structures and Subjectivities*. Conference proceedings. Newark: University of Delaware Press, 2007.

Book Reviews, Opinion Editorials:

"Why we must rethink the dialogue on the humanities." *The New England Journal of Higher Education*, 9 October 2018.

"From dragons to Kenya, 'fake news' has a long history." *The Albany Times Union*, 14 April 2018.

Jennifer Spinks. "Monstrous Births and Visual Culture in Sixteenth-Century Germany." *Renaissance Quarterly* 63:1 (Spring 2010): 244-245.

FELLOWSHIPS/GRANTS/AWARDS

Postdoctoral

*Elizabeth and Todd Warnock Publication Grant, Northwestern University
(2017)

*Marion and Jasper Whiting Foundation Fellowship (2008-2009)
Wheaton College

*Faculty Research Grant (Summer 2014, AY 2016-2017)

*Arnold Award (Summer 2012)

*Course Transformation Award – New pedagogies (Summer 2011)

*Connection Conversation Award (Summer 2011)

*Faculty Research Grant (Summer 2010)

*Infusion Grant – Arts of the Western Tradition (Fall 2008)

*Faculty Development Summer Research Grant (Summer 2008)

Predocctoral

Northwestern University

*Paris Program in Critical Theory Fellowship, in affiliation with the Ecole des hautes études en sciences sociales and the Collège international de philosophie (2005-2006)

*Graduate Research Grant (Spring 2005)

*Conference Travel Grant (November 2003, January 2005, March 2006, March 2007)

*Kaplan Humanities Center Teaching Fellowship (Spring 2004)

*Graduate Representative, Department of Art History (2002-2003)

*Graduate Certificate in Italian Studies' Travel Fund (Summer 2002)

*Barbara Smith Shanley Graduate Travel Fellowship (Summer 2002)
*Teaching Assistant Fellowship (2001-2003, Winter 2004)
*University Fellowship (2000, Fall 2003)
Trinity University
*Alpha Kappa Psi, French Honor Society (Life member, inducted 1998)
*Alpha Rho Tau, Art History Honor Society (President 1999)

RELEVANT PROFESSIONAL EXPERIENCE

Chair, Art History (Art and Art History Department) (Summer 2013-Summer 2017)

Manager (joint position) of the InterMedia Arts Group Innovation Network (IMAGINE), funded by the Sherman Fairchild Foundation (Summer 2014-Summer 2015)
(www.wheatoncollege.edu/imagine)

President (joint position) of the New England Renaissance Conference (Summer 2013-Summer 2018) (www.new-england-renaissance-conference.org)

Co-founder of the Wheaton Institute for the Interdisciplinary Humanities (2012)
(www.wheatoncollege.edu/wiih)

Co-director with Yuen-Gen Liang (2012-2013) and with Josh Stenger (2013-2014) of the Wheaton Institute for the Interdisciplinary Humanities

Beard and Weil Galleries, Wheaton College (Fall 2011)
Co-curator for “The Art of Intellectual Community: Early Modern Objects and Pedagogy”

Visual Media Center, Northwestern University (January 2005-August 2005)
Digitization Coordinator Assistant

Research Assistant, Archivio di Stato, Florence, Italy (2004-2005)

Block Museum, Northwestern University (2004)
Translator from French to English for the exhibition *Honoré Daumier: Public and Private Domains* and for the publication of Mickenberg, David; Corinne Granof; and Peter Hayes, eds. *The Last Expression – Art and Auschwitz*. Evanston: Northwestern University Press, 2003

Northwestern University Journal of Visual Studies (2002-2003)
Editorial Board Member and Head of Financial Division

The Marion Koogler McNay Art Museum (January 2000-May 2000 and Summer 1998-Summer 1999)
Professional Internship – Assistant to the Director of Development
Assistant to the Director of Teaching Resource Center

SERVICE AND PROFESSIONAL INVOLVEMENT

Board of directors, Rhode Island Council for the Humanities (2015-present), vice chair (2017-2018), chair (2018-2020) (<http://rihumanities.org>)

Board of directors, member, Providence Athenaeum (2016-present)
(<https://providenceathenaeum.org>)

Member, working group for the founding of the New England Humanities Consortium (2017-2019) and Executive Committee for the Faculty of Color Working Group (2020 – present)

Conference Program Committee, Renaissance Society of America (2019-present)

Occasional reviewer, *Renaissance Quarterly* (2010-present), *The Art Bulletin* (2016-present)

Wheaton College

2019-2020: ExPEDITe Team (Strategic Planning Committee)

2015-2020: Watson Fellowship Committee

2014-2015: Admissions Advisory Committee; Watson Fellowship Committee

2013-2014: Advisory Committee (chair); Faculty Planning and Priorities Committee (chair); Visiting Artist Program and Arts in the City Program (search committee chair); Digital Asset Curator (search committee); Watson Fellowship Committee

2012-2013: American Association of University Professor, member-at-large; Advisory Committee; Watson Fellowship Committee

2011-2012: American Association of University Professor, member-at-large; Planning and Priorities Committee (defunct); Watson Fellowship Committee

2010-2011: First-Year Seminar Steering Committee; Watson Fellowship Committee; American Association of University Professor, member-at-large

2009-2010: Watson Fellowship Committee; Italian Programs Review Committee

2008-2009: Modernist Art Historian Search Committee; Provost Search Committee; Italian Programs Review Committee

LANGUAGES

French: native

Persian: native

English: fluent reading, writing, speaking, and primary academic language

Italian: proficient reading, elementary writing and speaking

German: elementary reading, writing, and speaking (Goethe Certificate in German as a Second Language, Goethe Institute, Vienna, Summer 1996)

Latin: elementary reading