

Danny Smith

Doctoral Candidate in Art History, Stanford University
 1107 Lincoln Place #2, Brooklyn, NY 11213
 smithda@stanford.edu · +1-216-905-9875
www.danielstanleysmith.com

EDUCATION

- Ph.D. exp. 2022 Stanford University, Art History
 Dissertation (in progress): “Dreaming in Public in Late Medieval Rome”
 Advisor: Bissera Pentcheva
- M.A. 2015 Williams College, Art History
 Qualifying Paper: “The Nature of Structure at Wells Cathedral”
- B.A. 2012 Carleton College, *magna cum laude* in Art History and Studio Art
 Distinction in Art History, Thesis: “What the Hell is a Good Chair? The
 Furniture and Architecture of Donald Judd”
 Distinction in Studio Art, Thesis work in sculpture and performance.

WORK EXPERIENCE

Teaching:

- 2020 - Provostial Graduate Teaching Fellow, Stanford Department of Art and Art History
- 2018-2019 - Lecturer, San Francisco State University School of Art
Writing About Art, (Instructor of Record) Fall 2018, Fall 2019
- 2018, 2020 - Assistant Program Director & Architectural History Instructor, Carleton College
 Department of Art and Art History Biennial Off-Campus Studies Program.
Architecture, Urbanism and Empire in Europe: Britain, France, Spain & Italy
 Winter 2018, Winter 2020
- 2016-2018 - Art Dept. Teaching Liaison, Stanford Vice-Provost for Teaching and Learning
- 2017-2018 - Teaching Assistant, Stanford University Department of Art and Art History
Medieval Journeys, Professor Bissera Pentcheva, Spring 2017
Introduction to the Visual Arts, Professor Alexander Nemerov, Fall 2017
Theories of the Moving Image, Professor Karla Oeler, Spring 2018
Script Analysis, Professor Adam Tobin, Fall 2018
- 2014-2015 - Teaching Assistant, Williams College Department of Art
Art Through Time, Professor Zirka Filipczak, Spring 2015
Art Through Time, Professor Stefanie Solum, Fall 2014
- 2011-2012 - Teaching Assistant, Carleton College Department of Art and Art History
Introduction to Sculpture, Professor Stephen Mohring, Fall 2011-Spring 2012

Curatorial:

- 2020-2021 - Mellon Curatorial Research Assistant, Cantor Arts Center, Stanford University
- 2020-Pres - Project Manager, Global Medieval Sourcebook, Stanford University
<https://sourcebook.stanford.edu/>
- 2019 - Center for Curatorial Leadership/Mellon Foundation Seminar in Curatorial Practice
- 2013-2014 - Graduate Curatorial Intern, Williams College Museum of Art, Williamstown, MA
- 2012-2013 - Curatorial Intern, deCordova Sculpture Park + Museum, Lincoln, MA

Fine Art:

- 2014-2016 - Studio Assistant, Project Manager, Jenny Holzer Studio, Brooklyn, NY
- 2010-2012 - Studio Assistant, Stephen Mohring Studio, Northfield, MN
- 2011 - Fabrication/Ranch Intern, Judd Foundation, Marfa, TX

PUBLICATIONS

Books

Exquisite Reality: Photography and the Invention of Nationhood, 1851-1900. Exh. Cat. Stanford:
 Stanford Arts Center. Forthcoming March 2021.

Articles + Book Chapters

- “Ambrogio Lorenzetti’s *Sala dei Nove*, Siena: Surveillance, Shame, and the Sense of Being Seen,” in *Sensing the Middle Ages. Sense, Matter, and Medium. New Approaches to Medieval Literary and Material Culture*, edited by Fiona Griffiths and Kathryn Starkey. Berlin: Walter de Gruyter. Forthcoming Summer 2021.
- “The Painted Logos: Abstracting Christ in the Ashburnham Pentateuch,” in *Medieval Art and Abstraction: Beyond the Ornament*, edited by Elina Gertsman, 144-170. Amsterdam: University of Amsterdam Press, Forthcoming February, 2021.

Translations

- “On the Explanation of Dreams (Somniale Ioseph),” [Berlin, Staatsbibliothek Ms. Ham. 390 f.49v] Translation + transcription + introduction, *Global Medieval Sourcebook*, 2020. <https://sourcebook.stanford.edu/text/explanation-dreams-somniale-ioseph>
- “An Explanation of Divination Through the Apostles,” [Berlin, Staatsbibliothek Ms. Ham. 390 f.26v] Translation + transcription + introduction, *Global Medieval Sourcebook*, 2020. <http://sourcebook.stanford.edu/text/explanation-divination-through-apostles>
- “Victor Hugo’s War on the Demolishers,” Translation + introduction, *West 86th: A Journal of Decorative Arts, Design History, and Material Culture*. 25:2 (Fall/Winter 2018): 224-48.

Essays + Reviews

- “The Medieval Myth of Notre-Dame,” October 2019, Los Angeles Review of Books. <https://lareviewofbooks.org/article/the-medieval-myth-of-notre-dame>
Translated as: “Der mittelalterliche Mythos von Notre-Dame” in *Notre Dame de Paris: Bilder einer Kathedrale*, edited by Lothar Schirmer, 9-19. Munich: Schirmer/Mosel Verlag, 2020.
- “Viewer Ascending a Staircase,” in *Left of Center: 5 Years of The Anderson Collection at Stanford University*, edited by Jason Linetzky, 12-16. Stanford: Anderson Collection, 2019.
- “‘To those who cannot appreciate the marked difference’ Frederick H. Evans’ Dissatisfaction,” in *The Art of Description*, edited by Alexander Nemerov, n.p., Stanford: Cantor Arts Center, 2017.
- The Architecture of Life* and Diller Scofidio + Renfro’s Berkeley Art Museum and Pacific Film Archive. Exhibition and Architectural Review, CAA Reviews, 2017. <http://www.caareviews.org/reviews/2994>
- “Masako Miyazaki’s *Invisible Cities*,” in *my only heroes are phenomena*: 2016 Stanford MFA Thesis Exhibition. Stanford: Stanford University Department of Art and Art History, 2016. Exh. Cat.

PUBLIC LECTURES AND CONFERENCE PAPERS

- “Volgete Gli Occhi: Seeing and Surveillance in Ambrogio Lorenzetti’s Siena” 53rd International Congress on Medieval Studies (Kalamazoo, MI), May 10-13, 2018.
- “‘The Mohammedan Church’: Building the Apocalypse at San Baudelio de Berlanga” 52nd Annual UCLA Art History Graduate Symposium, Fowler Museum (Los Angeles, CA), October 21, 2017.
- “Landscape with a Storm Drain: Drawing in Circles from Giotto to Richard Long,” Angles on Art, Cantor Arts Center (Stanford, CA), April 13, 2017.
- “The Medieval Church and the ‘Agnes Martin Chapel,’” Collaborative Lecture with Jess Genevieve Bailey, 50 Artists Series, San Francisco Museum of Modern Art (San Francisco, CA), April 7, 2017.
- “The Nature of Structure at Wells Cathedral,” Williams College Sterling and Francine Clark Art Institute Graduate Program in the History of Art (Williamstown, MA), June 5, 2015.
- “A Hagiography of Site: Nature and History at Wells Cathedral” 50th International Congress on Medieval Studies (Kalamazoo, MI), May 15, 2015.
- “What the Hell is a Good Chair? The Architecture and Sculpture of Donald Judd,” Carleton College (Northfield, MN), February 8, 2012.

SYMPOSIA, CONFERENCE SESSIONS, AND WORKSHOPS ORGANIZED

Space, Place, and Presence in the Trecento: Representing Three-Dimensionality Before the Age of Perspective. 65th Annual Meeting of the Renaissance Society of America (Toronto, ON), March 17-19 2019. Session respondent and co-organizer with John C. Witty III.

No Entry: Impenetrable Architecture in Medieval Art. 52nd International Congress on Medieval Studies (Kalamazoo, MI), May 14, 2017. Session co-organizer and co-chair with Lora Webb.

Not at Home – Migration, Pilgrimage, and Displacement in Art, Design, and Visual Culture. Inaugural Berkeley/Stanford Symposium. San Francisco Museum of Modern Art (San Francisco, CA), April 8, 2017. Conference co-organizer with Jess Genevieve Bailey, UC Berkeley.

EXHIBITIONS AND PUBLIC PROJECTS

As Curator

Exquisite Reality: Photography and the Invention of Nationhood 1851-1900, Cantor Arts Center, Stanford University. Opens March 29, 2021. Curator.

Looking At and Looking Through: Rethinking Portraiture in the Collection of Jonathan and Karin Fielding, Williams College Museum of Art, 2015. Co-curator.

As Participant

2020 School of Art Faculty and Staff Exhibition. Fine Arts Gallery, San Francisco State University. February 22-April 2, 2020. Group exhibition.

Chapel, Coulter Gallery, Stanford University. July 11-August 20, 2017. Exhibition in collaboration with Lora Webb.

Façade, Gunn Foyer Gallery, Stanford University, November 2016. Exhibition in collaboration with Lora Webb.

AWARDS AND GRANTS

Marian and Andrew Heiskell/Anthony M. Clark Rome Prize in Medieval Studies, American Academy in Rome, 2020-2021

Graduate Research Opportunity Grant, Stanford School of Humanities and Sciences, 2019

G. J. Pigott Scholars Program Fellowship, Stanford School of Humanities and Sciences, 2018-2019

Europe Center Graduate Student Grant, Freeman Spogli Institute for International Studies, Stanford University, 2017, 2019

Pauline Brown Fund Grant for Advanced Research in American Art, Department of Art and Art History, Stanford University, 2016, 2017

Fulkerson Award for Leadership in the Arts, Williams College Museum of Art, 2015

Hyslop-Warnholz Grant, Department of Art and Art History, Carleton College, 2011

Ursula Hemingway Jepson Memorial Prize in Art, Carleton College, 2011

LANGUAGES

Native:

English, French

Working or Reading Knowledge:

Italian (B2/C1), German (B1), Latin