

# **Sheri F. Shaneyfelt**

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## **EDUCATION**

Ph. D., History of Art, Indiana University at Bloomington

Dissertation: "The Perugian Painter Giannicola di Paolo: Documented and Secure Works"

Advisors: Bruce Cole and Molly Faries

Areas of concentration: Italian and Northern European art of the 14th-17th centuries

M. A., History of Art, Vanderbilt University

M.A. Thesis: "Fifteenth-Century Netherlandish Secular Images of Justice Commissioned for Town Halls"

Areas of concentration: Netherlandish Painting, Early Christian/Byzantine Art

B. S., Biology and History of Art, Centre College

## **PROFESSIONAL EXPERIENCE**

Vanderbilt University, Nashville, TN; Principal Senior Lecturer in History of Art, 2016– present

Vanderbilt University, Nashville, TN; Senior Lecturer in History of Art, 2007–2016, 2002–2004

Director of Graduate Studies, History of Art, 2020– present

Director of Undergraduate Studies, History of Art, 2008–present

Recipient of a Covid-19 Innovative Teaching Award, College of Arts and Science, 2021

Recipient of the Ellen Gregg Ingalls Award for Excellence in Classroom Teaching for  
Vanderbilt University, 2018

Recipient of the Harriet S. Gilliam Teaching Award, College of Arts and Science, 2012

Prior teaching appointments c/o: The Umbra Institute, Perugia, Italy

The Institute for Fine and Liberal Arts at Palazzo Rucellai, Florence, Italy

Indiana University, Bloomington

## **COURSES TAUGHT**

Italian Renaissance Art and Architecture, 14th-16th centuries; Early Renaissance Florence

Michelangelo Buonarroti: Life and Works; Raphael and the Renaissance

Northern European Renaissance Art/Netherlandish Painting

Seventeenth-Century Art and Architecture, Northern and Southern Europe

History of Art Survey II: Renaissance to Modern Art

## **SELECT PUBLICATIONS**

"The Marian Altarpieces of Pietro and Ambrogio Lorenzetti," in *A Companion to Late Medieval and Early Modern Siena*, eds. Santa Casciani and Heather R. Hayton (Brill Academic Publishers, 2021), Chapter 6, pp. 113-31.

"The *Società del 1496*: Supply, Demand, and Artistic Exchange in Renaissance Perugia," *The Art Bulletin*, 97, 1 (March 2015), pp. 10-33.

"Giannicola di Paolo's collaboration with Pietro Perugino at the Cenacolo di Foligno, Florence," *Zeitschrift für Kunstgeschichte*, 73, 4 (2010), pp. 573-86.

"A Reappraisal of Giannicola di Paolo's Early Career," *The Burlington Magazine* 149 (2007).

"School of Pietro Perugino, St. Sebastian" (with Annette Rupprecht, conservator), in *Studying and Conserving Paintings: Occasional Papers on the Samuel H. Kress Collection*. (Archetype Publications, in association with The Conservation Center of The Institute of Fine Arts, New York University, 2006), pp. 132-43.

"Lambert Suavius (1510 to ca. 1574-76), The Twelve Apostles Series, with Christ and St. Paul, ca. 1545-48," in *Professional Printmaking in the Sixteenth-Century Netherlands*, exhibition catalogue, ed. Molly Faries (Indiana University Art Museum, 1994).

“Cornelis Cort and Philips Galle: Master Reproductive Engravers,” and “The Rise of Professional Printmaking in the Sixteenth Century” (co-authored), in *Professional Printmaking in the Sixteenth-Century Netherlands*, exhibition guide, eds. Molly Faries and Linda Baden (Indiana University Art Museum, 1994).

### **WORK IN PROGRESS**

Completed book-length Manuscript in five chapters (85,000 words): *Perugino, Raphael, and their Circle: Renaissance Painting in Perugia*, a comprehensive study focusing on painting and workshop practices in the later fifteenth and early sixteenth centuries, including Perugino and the early Raphael, and the artists Giannicola di Paolo, Berto di Giovanni, Eusebio da San Giorgio, and Domenico Alfani.

### **CONFERENCE AND SYMPOSIUM PAPERS, INVITED LECTURES**

Lecture to accompany the exhibition “Leonardo da Vinci: 500 Years of Genius” Denver Museum of Nature and Science; invited lecture for the Denver Chapter of the Vanderbilt Alumni Association, May 2019.

“Renaissance Painting in Perugia: Pietro Perugino and the Italian Renaissance Workshop”  
Invited lecture, University of Warwick in Venice, November 2018.

Lecture to accompany the exhibition “Sanctity Pictured: The Art of the Dominican and Franciscan Orders in Renaissance Italy” at the Frist Center for the Visual Arts; invited lecture for the Nashville Chapter of the Vanderbilt Alumni Association, December 2014.

“Italian Renaissance Art from Glasgow: Paintings from Florence, Bologna, and Venice at the Milwaukee Art Museum,” Milwaukee Art Museum, October 2014.

“Raphael, Perugino, and the Società del 1496,” Department of History of Art, University of Cambridge, UK, October 2011.

“Art and Sound in the Premodern Era,” College Art Association Conference, Chicago, February 2010.  
Session co-chair with Diane J. Reilly, Indiana University.

“Raphael’s early artistic formation in regard to Perugino and the Perugian School,”  
Department of History of Art, University of Cambridge, UK, January 2010.

“Giannicola di Paolo’s *Incredulity of St. Thomas*: Conventual patronage in Renaissance Perugia,”  
Southeastern College Art Conference, Mobile, October 2009.

“Minor Artists, Major Impact: The *Società del 1496* in Renaissance Perugia,” Renaissance Society of America Conference, Chicago, 2008.

“The Last Supper: Its Genesis and Replication in the Perugian School,”  
Southeastern College Art Conference, Charleston, 2007.

“New Documents for the Perugian School: A Reappraisal of Giannicola di Paolo’s Early Career,”  
Southeastern College Art Conference, Little Rock, 2005.

“The Legacy of Perugino in the Cinquecento: Giannicola di Paolo and the Cappella di San Giovanni Battista at the Collegio del Cambio, Perugia,” *Perugino and the Italian Renaissance*, symposium for the exhibition “Perugino, Master of the Italian Renaissance,” Grand Rapids Art Museum, 1998. Also presented as the opening lecture of the Indiana Univ. Art History Association Lecture Series, 1998.

“Justice Served: Science, Plagiarism, and Law in Town Hall Paintings of Northern Europe,”  
Centre College, 1995.

“*The Vengeance of Tomyris*, a lost composition by the Master of Flémalle: its significance as an *Exemplum Iustitiæ*,” Southeastern College Art Conference, New Orleans, 1994.