**Margaret M. Williams**

**Professor appointed tenure-track 9/1/07**

Art Department

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**Curriculum Vitae**

**EDUCATION**

M.S. Ed 2006 Childhood Education, City College of New York

Ph. D. 2000 Department of Art History and Archaeology, Columbia University,

 **(**Dissertation: *The Sign of the Cross: Irish High Crosses as*

 *Cultural Emblems*)

M. Phil. 1996 Department of Art History and Archaeology, Columbia University

M.A. 1994 Department of Art History and Archaeology, Columbia University

B.A. 1993 Art History and Romance Languages, New York University (cum

 laude)

**PROFESSIONAL EXPERIENCE**

2020-present Full Professor, Art History—William Paterson University, NJ

2013-2019 Associate Professor, Art History—William Paterson University, NJ

2007-2012 Assistant Professor, Art History—William Paterson University, NJ

2006-2007 Grade 5 Classroom Teacher—P.S. 10 Brooklyn, NY

2004-2006 NYC Teaching Fellows Program (Taught Reading and Visual

Arts, grades K-5)

2001- 2004 Temporary Organizer—International Union UAW

2001 Contractual Researcher–Metropolitan Museum of Art, NY

**BOOKS**

2012 *Icons of Irishness from the Middle Ages to the Modern World* (NY: Palgrave Macmillan Press, The New Middle Ages Series)

**EDITED VOLUMES**

Forthcoming (Series editor) Sara A. Rich, *Closer to Dust* (NY: Punctum Books)

2017 (Series editor) Theo Thomani and Asa Simon Mittman, eds., *Sea Monsters: Things from the Sea,* vol. 2, Tiny Collections (NY: Punctum Books)

2016 (Series editor) Jason Mohaghegh and Dejan Lukic, *Elemental Disappearances*, Tiny Collections (NY: Punctum Books)

2016 “Hoarders and Hordes: Responses to the Staffordshire Hoard,” vol 7.3 of *Postmedieval: a journal of medieval cultural studies*, guest-edited with K. Overbey (NY: Palgrave Macmillan Press)

2016 *Walk on the Beach: Things from the Sea,* vol. 1, co-edited with K. Overbey, series: *Tiny Collections* (NY: Punctum Books)

2013 *Transparent Things*, co-edited with K. Overbey (NY: Punctum Books)

**BOOK CHAPTERS, ARTICLES, AND ESSAYS**

2020 “Twelfth-Century Irish Crosses” in *The Rood in Medieval Britain and Ireland, c. 900-1500* (Boydell and Brewer)

2019 “ ‘Celtic’ Crosses and the Myth of Whiteness,” in *Whose Middle Ages?* Andrew Albin, Will Cerbone, Mary Erler, Tom O’Donnell, Nick Paul, and Nina Rowe, ed.s (NY: Fordham University Press)

2018Review of H. Williams, J. Kirton, and M. Gondek, eds., *Early Medieval Stone Monuments: Materiality, Biography, Landscape* (Suffolk, UK: Boydell & Brewer, 2015) in *Speculum: A Journal of Medieval Studies* 93/4 (October 2018): 1270-71*.*

2015 “Medieval Memes,” co-authored with L. Razzore, in *Medieval Afterlives in Contemporary Culture,* ed. Gail Ashton (NY: Bloomsbury Academic)

2014 “Our Feminism, Our Activism,” co-authored with M. Easton, in *Burn After Reading: Miniature Manifestos for a Post/medieval Studies*, vol. 1, ed. M. Seaman and E. Joy (NY: Punctum Books)

2010 “Private Memories, Public Display: Jewelry, Souvenirs, and Tattoos as Icons of Irishness,” in *Memory Ireland*, ed*.* O. Frawley (Syracuse: Syracuse University Press)

2010 Review: *The Fabric of Cultures: Fashion, Identity, and Globalization*, ed.s E. Paulicelli and H. Clark (NY: Routledge, 2009), in *The* *Journal of Popular Culture* (Vol. 43:1, February 2010, pp. 224-6)

2004 “The ‘Temple of Industry’: The Irish Industrial Exhibition of 1853,” in *Looking Again: Irish Art Historical Studies in Honour of Peter Harbison,* ed.C. Hourihane (Princeton, NJ: Princeton University Press)

2002 “Dressing the Part: Depictions of Noble Costume in Irish High Crosses,” in *Encountering Medieval Textiles and Dress: Objects, Texts, Images, ed.s* D. Koslin and J. Snyder (NY: Palgrave Macmillian Press)

2001 “Constructing the Market Cross at Tuam: The Role of Cultural Patriotism in the Study of Irish High Crosses,” in *From Ireland Coming: Irish Art from the Early Christian to the Late Gothic Periods and its Context within Europe*, ed. C. Hourihane, (Princeton, NJ: Princeton University Press)

1999 “Warrior Kings and Savvy Abbots: The Cross of the Scriptures, Clonmacnois,” *Avista Forum: Journal of the Association Villard de Honnecourt for the Interdisciplinary Study of Medieval Technology, Science, and Art*, Volume 12, Number 1, (Fall 1999): 4-11

**INVITED LECTURES**

2020 “ ‘Celtic’ Crosses and the Myth of Whiteness,” University of North Carolina, Charlotte.

2020 “ ‘Celtic’ Crosses, Whiteness, and the Process of Allyship” Georgetown University, Washington, DC

2018 “ ‘Celtic’ Crosses and the Myth of Whiteness,” SUNY: Albany, Albany, NY

2018 “Art History and Public Medievalism,” Elon University, Elon, NC.

2016 *91st Annual Meeting of the Medieval Academy of America* (Paper: “Bombs, Bulldozers, and ‘Simpletons’”)

2016 “Edmond Johnson’s Electrotype Replicas as ‘Icons’ of Irishness,” *Masterpieces of Medieval Art in Modern Reproduction* (Symposium), University of Illinois Urbana-Champaign

2014 “On the Matter of Irish Crosses,” Invited Lecture for the *Medieval Club of New York*, CUNY Graduate Center, NY

2009 “Icons of Irishness: Contemporary ‘Celtic’ Imagery in Jewelry, Body Art, and Souvenirs” Tufts University, Department of Art and Art History, Boston, MA

2008 “Irish Art,” The Irish Club of William Paterson University, Wayne, NJ

**CONFERENCE** **PAPERS**

2021 *56th International Congress on Medieval Studies,* Kalamazoo, MI/Virtual due to COVID-19 (Session Co-Chair: 1) “Demythologizing Celtic Whiteness;” 2) “Race and the Medieval Academy of America;” and Session Organizer: “Considering Race in the Classroom: Complicating the Narratives of Medieval Art History”)

2021 *College Art Association Annual Conference,* New York, NY/Virtual due to COVID-19 (Presentation: “Learning to Confront White Supremacy in PreModern Art History.”)

2020 *College Art Association Annual Conference*, Chicago, IL (Session Co-Chair, “Unlearning Art History: Anti-Racist Work in PreModern Fields”)

2019 *54th International Congress on Medieval Studies,* Kalamazoo, MI (Paper: “ ‘Celtic’ Crosses and the Myth of Whiteness”)

2018 *53rd International Congress on Medieval Studies,* Kalamazoo, MI (Paper: “ ‘Celtic’ Crosses and White Supremacism”)

2018 *53rd International Congress on Medieval Studies,* Kalamazoo, MI (Session Organizer, *Medieval Collections (A Roundtable)*)

2017 *MAKE/RISK/WORK: The 5th Biennial Meeting of the BABEL Working Group*, Reno, NV (Session Co-Organizer: “Craftivism” with Marian Bleeke, Cleveland State University)

2017 *MAKE/RISK/WORK: The 5th Biennial Meeting of the BABEL Working Group*, Reno, NV (Session Co-Organizer: “Organizer Training,” with Eden Schulz, The Working World)

2017 *MAKE/RISK/WORK: The 5th Biennial Meeting of the BABEL Working Group*, Reno, NV (Paper: “Irish Crosses in Black and White”)

2016 *51st International Congress on Medieval Studies*, Kalamazoo, MI (Presider and Respondent, *Easter 1916: Revolutionary Medievalists, the Celtic Revival, and the Cultural War for Irish Independence (A Roundtable)*)

2016 *51st International Congress on Medieval Studies*, Kalamazoo, MI (Presider, *Speculatio: Medieval and Modern*)

2015 *50th International Congress on Medieval Studies*, Kalamazoo, MI, (Presider and Session Organizer, *Medieval Originality: Looking Back, Looking Forward (A Panel Discussion)*)

2015 *50th International Congress on Medieval Studies,* Kalamazoo, MI (Session Organizer, *Medieval Art: From Romanesque to Gothic (A Roundtable)*)

2015 *50th International Congress on Medieval Studies,* Kalamazoo, MI, (Respondent, *The Cross in Medieval Art*)

2014 *On the Beach: Precariousness, Risk, Forms of Life, Affinity, and Play at the Edge of the World, The 3rd Biennial Meeting of the BABEL Working Group*, Santa Barbara, CA (Conference Planning Committee and Session Co-Organizer with The Material Collective, *Walk on the Beach (a material ecology) + Things from the Sea (a flash exhibition)*)

2014 *On the Beach: Precariousness, Risk, Forms of Life, Affinity, and Play at the Edge of the World, The 3rd Biennial Meeting of the BABEL Working Group*, Santa Barbara, CA (“Sand/Stone”)

2014 *49th International Congress on Medieval Studies*, Kalamazoo, MI (“Parchmenteresy: What does a recreated medieval material tell us? The work of Jesse Meyer at Pergemena”)

2013 *The Middle Ages in the Modern World*, St. Andrews, UK (Respondent: *Modern Perspectives on Medieval Architecture, Modern Interpretations of Medieval Art 1,* and *Modern Interpretations of Medieval Art 2*)

2013 *48th International Congress on Medieval Studies*, Kalamazoo, MI (Session Organizer, *Time and the Medieval Object*)

2013*48th International Congress on Medieval Studies*, Kalamazoo, MI (Co-Presented with Nancy M. Thompson, “Speculations”)

2012 *cruising in the ruins: the question of disciplinarity in the post/medieval university,* *The 2nd Biennial Meeting of the BABEL Working Group*, Boston, MA (Presider: *Hoarders*)

2012 *47th International Congress on Medieval Studies*, Kalamazoo, MI (Presider, *Active Objects 1: Optics and Transparency*)

2012 *47th International Congress on Medieval Studies*, Kalamazoo, MI (Session Organizer, *Early Irish Monastic Culture: The Bible and Apocrypha at Home and Abroad*)

2012 *47th International Congress on Medieval Studies*, Kalamazoo, MI (Session Organizer, *The Basics of Medieval Ireland (A Roundtable)*)

2012 *47th International Congress on Medieval Studies*, Kalamazoo, MI (Session Organizer, *Irish Literature, Legend, and Lore: Recovering the Theology of Secular and Spiritual Texts*)

2011*46th International Congress on Medieval Studies*, Kalamazoo, MI (Session Organizer, *The Mythologies of Ireland*)

2011*46th International Congress on Medieval Studies*, Kalamazoo, MI (Session Organizer, *Navigations through Medieval Ireland: Physical, Mythological, and Virtual Journeys*)

2011*46th International Congress on Medieval Studies*, Kalamazoo, MI (Session Organizer, *Art and Architecture in the Era of the Book of Kells*)

2010 *after the end: the humanities, medieval studies, and the post-catastrophe, The 1st Biennial Meeting of the BABEL Working Group*, Austin, TX (Session Organizer and Chair: *Transparent Things*)

2010 *Transatlantic Dialogues/Speaking of the Middle Ages,* Groningen, The Netherlands, (“Souvenirs of the ‘Celtic’ Middle Ages”)

2009 *Northeast Popular Culture Association*, Queens, NY (“Miniaturizing Irishness: Kathy Centracchio’s ‘Charming Irish Cottage’”)

2009 *24th International Conference on Medievalism*, Siena, NY, (“Pat Fish’s ‘Celtic’ Tattoos: Medieval Imagery and Modern Religious Identities”)

2009 *44th International Congress on Medieval Studies*, Kalamazoo, MI, (“‘A Christian Burial’: Funerary Rites and the *Cross of the Scriptures* at Clonmacnois”)

2009 *Popular Culture Association of America Conference*, New Orleans, LA, (“Icons of Irishness: Contemporary ‘Celtic’ Imagery in Jewelry, Body Art, and Souvenirs”)

2008 *43rd Annual International Congress on Medieval Studies*, Kalamazoo, MI, (“Signs of Power and Influence in Irish High Crosses”)

2001 *International Medieval Congress*, University of Leeds, UK (Session Moderator/Chair: *Locating the Familiar: Community and Territory in Medieval Irish Art*)

2001 *36th International Congress on Medieval Studies*, Kalamazoo, MI, (“Salvation and A Square Deal: Medieval Irish Market Crosses”)

2000 *Pilgrimage: Jerusalem-Rome-Santiago-Ireland*, University College Cork, Ireland, (“Marking the Pilgrims' Way at Clonmacnois: The High Crosses and Devotional Practice”)

2000 *35th International Congress on Medieval Studies*, Kalamazoo, MI (Session Organizer, *When You're A Celt, You're A Celt All the Way: The Limits of Identity in Medieval Irish Art*)

2000 *Popular Culture Association of America Conference*, New Orleans, LA, (“Tying the Knot: Celtic Interlace Designs and Contemporary Body Art”)

**HONORS**

2020 Assigned Release Time Grant, William Paterson University

2017 Assigned Release Time Grant, William Paterson University

2017 Sabbatical Leave (FA17), William Paterson University

2010 College of Arts and Communication’s Center for Creative Activity and Research Fund Grant

2010-2011 Assigned Release Time Grant, William Paterson University

2009-2010 Assigned Release Time Grant, William Paterson University

2005-2006 Arts In Education Grant

2001; 1996; 1995 Columbia University President’s Fellowship

2000 Columbia University Howard Hibbard Fellowship

1997 Columbia University Advisory Council Grant

1997 Canon West Fellowship, The Laymen's Club of the Cathedral of Saint John the Divine

1995 Columbia University Departmental Summer Travel Grant

**PROFESSIONAL SERVICE**

2020 NASAD (National Association of Schools of Art and Design) Accreditation Self-Study Committee

2020 Workshop Breakout Group “Mini-Moderator,” *Town Hall on Diversity, Medieval Art History, and 2020*, sponsored by the IDEA (Inclusivity, Diversity, Equity, and Accessibility) Committee of the International Center for Medieval Art.

2015-2016 Co-Chair, Middle States Periodic Review Report Committee, William Paterson University

2015 Civic Engagement Strategic Planning Committee, William Paterson University

2014-2016 Director, University Core Curriculum, William Paterson University

2010-13 University Core Curriculum Council of the Faculty Senate, William Paterson University

2012 NASAD (National Association of Schools of Art and Design) Accreditation Self-Study Committee

2010 Coordinator, Ebru Art Experience (Children’s Art Workshop), William Paterson University

2010 National Survey of Student Engagement (NSSE) Task Force, William Paterson University

2009-present Faculty Advisor, William Paterson University

2008-2010 Advisement and Registration Council of the Faculty Senate, William Paterson University

2007-present Art Department Liaison to College of Education, William Paterson University

2008-2014 Office of Field Experiences Advisory Board, College of Education, William Paterson University

2007-present Art Department Union Representative (AFT)

**COURSES TAUGHT**

ARTH 1010 Understanding Art

ARTH 1100 Caves to Cathedrals

ARTH 2200 Art of Ancient Egypt and the Near East

ARTH 2240 Greek and Roman Art (WI)

ARTH 2280 Medieval Art (WI)

ARTH 2330/AWS2330 Arts of Africa (cross-listed with Africana World Studies) (GA & WI)

ARTH 3380 Islamic Art (GA & WI)

ARTH 3990 Body Art

ARTH 3000 Research Methods in Art History (WI)

**PROFESSIONAL AFFILIATIONS**

2016 Series Editor, *Tiny Collections* (Imprint of *Punctum Books*)

2015-16 Member*, Medieval Academy of America*

2014-2015 Steering Committee, *BABEL Working Group*

2014-presentEditorial Board, *Different Visions (a web-based, open-access, peer-reviewed annual journal of medieval art)*

2012-2019 Editorial Board, *Eolas: The Journal of the American Society of Irish Medieval Studies*

2012-2019 Art History Representative, Executive Board of the *American Society of Irish Medieval Studies*

2010-present Core Committee and Founding Member, *The Material Collective*

2008-present Member, *American Society of Irish Medieval Studies*

2008-2012; 1994-2000 Member, *College Art Association*

2008-present; 1995-2000 Member, *International Center for Medieval Art*