

PROMOTION RECOMMENDATION
The University of Michigan
College of Literature, Science, and the Arts

Patricia Simons, associate professor of the history of art, with tenure, and associate professor of women's studies, without tenure, College of Literature, Science, and the Arts, is recommended for promotion to professor of the history of art, with tenure, and professor of women's studies, without tenure, College of Literature, Science, and the Arts.

Academic Degrees:

Ph.D.	1985	University of Melbourne
B.A.	1974	University of Melbourne

Professional Record:

2007 – present	Associate Professor, Department of Women's Studies, University of Michigan
2003 – 2007	Associate Professor, Women's Studies Program, University of Michigan
1989 – present	Associate Professor, Department of the History of Art, University of Michigan
1992	Visiting Professor, Department of Art History, Northwestern University
1987 – 1989	Lecturer, Institute of Fine Arts, University of Sydney
1981 – 1986	Lecturer, Department of Fine Arts, University of Melbourne

Summary Evaluation:

Teaching – Professor Simons is a rigorous and dedicated teacher. Since 1989, she has developed eight graduate courses, directed or co-directed nine dissertations, and been a committee member on eighteen more. She also developed twenty different undergraduate courses including large lecture courses on gender and popular culture as well as small writing-intensive seminars on a variety of topics including Renaissance and Baroque art history and gender studies. She has also been a leader in interdisciplinary initiatives between the History of Art and a host of other departments, programs, and centers, including Women's Studies, the Program in Medieval and Early Modern Studies, the Sweetland Writing Center, and the Center for Research on Learning and Teaching.

Research – Professor Simons is renowned for her work in gender and sexuality studies, as well as for her scholarship in the areas of the Renaissance and feminist art history. Her 25-year publishing record of path breaking essays has established her reputation as an internationally recognized scholar of the highest quality. With the publication of her book, *The Sex of Men in Premodern Europe* (forthcoming summer 2011), her excellent reputation will be substantially increased. She is widely recognized as one of the most important feminist and Renaissance art historians active today, and she has played an important role in the development of the new fields of gender and sexuality studies. Her research is characterized as wide-ranging and meticulous, original as well as exceptionally clear and comprehensible. She is writing a new book entitled *Corporeal Metaphors in Renaissance Europe*.

Recent and Significant Publications:

The Sex of Men in Premodern Europe, Cambridge University Press, forthcoming 2011.

“Images of bathing women in Early Modern Europe and Turkey,” in *Crossing Cultures: Conflict, migration and convergence*, J. Anderson (ed.), papers of the 32nd Congress of the International Committee of the History of Art (CIHA), Melbourne University Publishing, 2009, pp. 267-271.

“Annibal Caro’s after-dinner speech (1536) and the question of Titian as Vesalius’ illustrator,” with M. Kornell, *Renaissance Quarterly*, 61(4), 2008, pp. 1069-1097.

“Disegno and desire in Pontormo’s *Alessandro de’ Medici*,” *Renaissance Studies*, 22(5), 2008, pp. 650-668.

Service – Professor Simons directed the program in undergraduate studies in the History of Art during a time of curricular innovation (1996-1999), and she has consistently played a major role in developing interdisciplinary initiatives between History of Art and other departments and programs in the college and beyond. She has also served on or chaired many policy, review, search, and action committees across the college. Throughout her tenure at the University of Michigan, Professor Simons has played a major role in organizing and participating in conferences and museum exhibitions both inside and outside the university, and she serves on numerous editorial boards, fellowship and advisory committees, and tenure and promotion committees, both nationally and internationally.

External Reviews:

Reviewer (A)

“‘Women in Frames’ (among other essays of Prof. Simons’) was, and remains, one of the standard works in the field, not only for the polemic aspect—that is, chastening our tendency to universalize or naturalize the male gaze—but also because its careful scholarship makes it clear to any reader that its arguments have genuine historical grounding.”

Reviewer (B)

“Patricia Simons is a major figure in Italian Renaissance studies with a presence that continues to make itself felt beyond the History of Art, especially in fields concerned with the history of gender and sexuality. ... For twenty years, the work of Pat Simons has broached new areas for art historical investigation; it has been influential across several disciplines...”

Reviewer (C)

“It is a rare scholar, perhaps especially so in Italian Renaissance art with its particularly artist-oriented and canon-based traditions, who can control the huge range of material necessary to make this argument [about masculine sexuality in *The Sex of Men in Premodern Europe*]. It is an even rarer one in any field who can take on such eminences gris and not-so-gris as Lacan and Laqueur. This is an impressive and potentially radicalizing work of importance to art history but also to Renaissance and early modern studies, to scholars of modernity, and to scholars of gender and sexuality more generally.”

Reviewer (D)

“Patricia Simons stands firmly among the premier scholars in Renaissance studies (historical and art historical), specifically those interested in issues of gender... It is therefore not surprising that whenever I teach a course on Renaissance art, whether on the undergraduate or graduate level, a

'Simons study' is included among the assigned readings. It is there for several reasons: 1) its content, 2) its 'readability,' and 3) as a model for students to strive to emulate. In reading—and in some cases re-reading—the packet of materials sent for review, I was struck time and again by the high caliber of every aspect of her work.”

Reviewer (E)

“...Simons has been a major player in the historiography of early modern European gender and sexuality since the mid-1980s—one of the scholars who helped to constitute this as a recognizable field. Several of her articles are already classics, and I expect her book to achieve that standard as well.”

Reviewer (F)


“Although her articles treat a variety of topics, they share some common underpinnings. They are all well-argued, meticulously researched, and theoretically informed studies that crack open new ways of understanding Renaissance portraiture, sexual activity, power relations, and the human body.”

Reviewer (G)

“...Simons is now at the top of her game... .[*The Sex of Men in Premodern Europe*], far from merely synthesizing the research of others or rearranging received ideas about the Early Modern body, defines a whole new way of conceiving the issue and will set the terms of the debate for decades to come.”

Summary Recommendation:

Professor Simons has been a key figure in the development of the research fields of gender and sexuality. She has played a central role in the teaching of Renaissance and Baroque art history, popular culture, and gender studies in the Department of the History of Art, and she has been particularly active in interdisciplinary initiatives with other departments in the college. The Executive Committee of the College of Literature, Science, and the Arts and I recommend that Associate Professor Patricia Simons be promoted to the rank of professor of the history of art, with tenure, and professor of women's studies, without tenure, College of Literature, Science, and the Arts.



Terrence J. McDonald
Arthur F. Thurnau Professor,
Professor of History and Dean
College of Literature, Science, and the Arts

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