

As an undergraduate student, I found myself drawn toward art-historical research. The field offered a potent intersection for all of my interests: the visual, the temporal, the psychological, and the historical were each brought forward when discussing the cultural valence of George Grosz's drawings of life in twentieth-century Berlin and Berndt Notke's fifteenth-century *Danse Macabre* wall painting in Tallinn. What entrapped me there, however, was the demeanor of the professionals who orchestrated these conversations. Each of my professors were not only dignified experts—they also approached me as a complete human being with a complex life and experience. Perhaps most influential on my decision to enroll in further classes before adopting it as my major, however, was that they treated me as a potential future colleague.

From there, Art History changed my life in tangible and intangible ways. Through it, I realized that human creativity and imagination are natural facets of being that have always been with us—we need only look closely to discover how they materialize under new and changing historical circumstances. This revelation allowed me to look at the visual world with greater wonder and appreciation. More importantly, though, it afforded me the intellectual stimulus to move beyond the position of simply acknowledging that multiple viewpoints exist and toward adjudicating between many authentic positions. The history of art is an ever-expansive area in which ideological, economic, and other cultural complexities of particular moments in time are given form. Its critical study becomes a matter of understanding that, while the past is imperfectly knowable, its unknowable-ness can prove to be a source of great inspiration and growth.

It is of utmost importance to me that the formative experiences that I had as a student be reproduced and expounded upon for newer generations. University life is not necessarily an easy endeavor, and students should feel welcomed into this new sphere with genuine respect and appreciation, each of which underwrite my professorial candor. My classes are comprised of lectures and conversations that aim to facilitate intellectual collaboration between students, while assignments—which include critical responses and research papers (for which I provide thorough feedback)—encourage them to think laterally, solve problems, and develop more nuanced understandings of the relationships between material things and the human experience. Further, I actively outline that some articles—and the concepts contained within them—can be difficult to digest, and it is okay for them to express uncertainty about them. We are most capable of strengthening our intellectual vulnerabilities when we accept that they exist at all.

My students are primarily graded upon how they demonstrate a meaningful effort to engage with the material at hand. Can they conceptualize how a medieval beholder may have read and responded to a reliquary that features a disembodied human tooth on display beneath a rock crystal sphere? What would be inflected by this combination of materials and human remains, and what cultural incentives underwrote the creation of such a fabulously grotesque thing? Similarly, might we find parallels to such a strange material habit in our own lives? Questions like these tend to ignite students' curiosity, and in turn, they begin to consider medieval artworks

as intermedial sites of provocation. Eventually, the present world is also transformed into a place that demands deeper inquiry as they realize that it has many similitudes with the past.

Ultimately, my pedagogical objective is to extend knowledge that enriches and enhances students, their skill sets, and their contributions to the world. Such an undertaking has not gone unnoticed: my course evaluations have been consistently excellent since I first began teaching in 2014, and it was with much elation that I accepted a Chancellor's Teaching Award from the UNC Student Union in 2019 (an honor presented in recognition of my "outstanding commitment to undergraduate instruction"). A selection of evaluations, as well as student recommendations, are included in this dossier; other pedagogical accomplishments are detailed in my *curriculum vitae*.