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<https://rochester.academia.edu/ChristopherHeuer>

Ph.D. 2003 University of California, Berkeley, Department of History of Art
M.A. 1998 University of California, Berkeley, Department of History of Art
M.A. 1996 University of Southern California, Department of Art & Architecture
A.B. 1994 Bowdoin College, *cum laude*, double major in Art History and Philosophy
1993 University of Edinburgh, Faculty of Arts, Visiting Undergraduate

ACADEMIC POSITIONS

2020- The University of Rochester, Department of Art and Art History
Visual and Cultural Studies Program, Environmental Humanities Program
Professor

2018-2020 The University of Rochester, Department of Art and Art History
Visual and Cultural Studies Program, Environmental Humanities Program
Associate Professor (with tenure)

2015-2018 Williams College and The Sterling and Francine Clark Art Institute
Director, Research and Academic Program and Senior Lecturer
Graduate Program in the History of Art (Associate Director from 2015-2016)

2007-2014 Princeton University, Department of Art and Archaeology
Assistant Professor, Class of 1931 Bicentennial Preceptor
Departmental Representative (2011-2013)
Executive Board, Interdisciplinary Doctoral Program in the Humanities (2011-2014)

2005-2007 Columbia University, Department of Art and Archaeology
Andrew W. Mellon Postdoctoral Fellow in the History of Art

2004-2005 University of Washington, Seattle, Department of Art
Visiting Assistant Professor (2004-2005)

2000-2002 Kunsthistorisch Instituut, Rijksuniversiteit Leiden
Samuel H. Kress Predoctoral Fellow

SELECT FELLOWSHIPS AND AWARDS

2019 Harvard University, Villa I Tatti in Florence, Bernard Berenson Fellow
2019 Central New York Humanities Corridor Grant
2018 Department of Art History, the University of Pennsylvania, Visiting Scholar

- 2018 Universidade Estadual de Campinas (São Paulo), FAPESP Senior Fellow
 2017 Sterling and Francine Clark Art Institute Fellowship, Fall Term
 2016 Mellon Grant (co-written with Michael Ann Holly, for Clark RAP): \$640,000/3 yrs.
 2014-5 Center for Advanced Study in the Visual Arts, Samuel. H. Kress Senior Fellowship
 2014 Sterling and Francine Clark Art Institute Fellowship, Awarded Fall term, accepted summer
 2013 Canadian Studies Travel Prize (Princeton, internal competitive)
 2013 Graham Foundation Project Grant (with *Our Literal Speed*)
 2013 Digital Humanities Initiative Grant (Princeton, internal competitive)
 2011-14 3-Year Bicentennial Preceptorship, Princeton University (internal, highly competitive)
 2010 Warhol Foundation Arts Writers Grant (with *Our Literal Speed*)
 2009 Gerda Henkel-Stiftung Fellow, Humboldt-Universität zu Berlin
 2007 Gardner Grant in the Humanities (Princeton, internal competitive)
 2007-09 Alexander von Humboldt Stiftung, Forschungs-Stipendium, Berlin (declined)
 2006 Canadian Centre for Architecture, Montreal, CCA Junior Faculty Fellow
 2005 Institute for Advanced Study, Princeton, Term Member (declined)
 2004-05 Huntington Library and Museum Curatorial Fellow, Prints and Drawings
 2002-04 Getty Research Institute, Predoctoral/Postdoctoral Fellow
 2002-04 Center for Advanced Study in the Visual Arts, Mary Davis Fellowship 2002-04 (declined)
 2000-02 Kunsthistorisch Instituut Leiden, Kress Foundation Institutional Fellowship
 2000 British Library, London, The Bibliographic Society of Great Britain Research Award
 2001 Fulbright Fellowship: Germany and the Netherlands (declined)
 2000 Getty Research Institute Research Grant
 1999 Deutscher Akademischer Austausch Dienst (DAAD), Research Fellowship, Wolfenbüttel/Berlin
 1998 American Association of Netherlandic Studies (AANS), Language Award for Study in the Netherlands (Amsterdam/The Hague)

University Council for Research in the Humanities/Tuck Fund Summer Grant (Princeton), 2008, 2009, 2010, 2011, 2012, 2013

University of California, Berkeley, Mellon Departmental Grant 1999, Humanities Research Grant, 1998, Departmental Travel Awards, 1997, 1998, 1999

BOOKS

Andrea Büttner: Liber Vagatorum, Der Bettler Orden (Köln: Walther König, 2020)

Into the White: The Renaissance Arctic and the End of the Image (Zone Books/MIT Press, 2019)

Reviews: *caa.reviews*, *Renaissance Quarterly*, *Sixteenth Century Journal*, *Arctic*, *Los Angeles Review of Books*, *Vesto Reviews*, *Print Quarterly*, *Renaissance Quarterly*, *Harper's*, *Svenska Dagbladet*, others

(Named one of the “Five Best Books on Northern Renaissance” in April 2020)

Ecologies, Agents, Terrains (*Clark Studies in the Visual Arts 15*) (as editor and contributor, with Rebecca Zorach) New Haven: Yale UP, 2018)

(contributors: Maggie Cao, Center for Land Use Interpretation, Jeffrey Jerome Cohen, Chelsea Frazier, Ghana Think Tank, Christopher P. Heuer, Jessica Horton, Sarah Kanouse,

Sonya Lee, Dylan Miner, Jamie Nisbet, Vittoria di Palma, Verity Platt, Julian Yates, Rebecca Zorach)

Vision and Communism (with R. Bird, et. al) (New York, New Press, 2011)

Reviews: *Artforum*, *Chicago Tribune*, *Newcity*, *ArtMargins*, *Choice*, *Jahrbücher für Geschichte Osteuropas*

The City Rehearsed: Object, Architecture, and Print in the Worlds of Hans Vredeman de Vries (New York and Oxford: Routledge, 2009, paperback, December 2013)

Reviews: *Renaissance Quarterly*, *Sehepunkt*, *Kunstform*, *Oxford Art Journal*, *Sixteenth Century Journal*, *Historians of Netherlandish Art Review of Books*, *caa.reviews*, *others*

Early Modern Subterraneans: Episode, Attrition, Text (in progress)

CHAPTERS IN BOOKS

“Khôra/Dürer” in Walter Melion, ed. *Ekphrasis* (Leiden: Brill, 2021).

“Fear of Begging” in: *Andrea Büttner: Poverty Pieces* (Vienna: König, 2019), 281-300. [slightly expanded version appeared as an independent book, *Libri Vargatorum: Der Bettler Orden* (Cologne: Walter König, 2020)

“Die Botschaft als Akteur bei Konrad Witz” in: H. Grundler, ed. *The Announcement* (Berlin: De Gruyter, 2020). 740-86.

“Truth of Earth: Fossils, Force, and Leonardo” in Francesca Borgo, ed. *Leonardo e Gli Altri* (Berlin: Deutscher Kunstverlag, 2019), 319-334

“The Savage Episteme” in Robert Felfe and Maurice Saß, eds., *Naturalismen: Kunst, Wissenschaft, und Ästhetik* (Berlin: De Gruyter, 2019), pp. 87-96.

“Kinesis and Death in Lautensack” in Ashley West, ed. *The Primacy of the Image in Northern European Art 1400-1700: Essays in Honor of Larry Silver* (Leiden: Brill, 2017), 412-420.

“Morelli’s Remix/Our Literal Speed” in Jas’ Elsner, ed. *Comparativisms* (Ashgate/Routledge 2017), 16-29.

“Northern Imaginative Antiquarianism: The Column as Relic and Tool” in Alina Payne, ed. *The Blackwell Companion to Renaissance Architecture* (Boston: Blackwell, 2017), 717-741.

“Arctic Matters in Early America” in: Jennifer Roberts, ed. *Scale* (Chicago UP/ Terra Foundation, 2016), 230-264.

“Speech as Object in Konrad Witz” in Jessica Burkirk and Samuel Mareel, eds. *The Aura of the Word in the Early Age of Print* (Oxford and New York, 2016), 51-65.

"Ornamental Defacement" in Alina Payne, ed. *Ornament as Portable Culture: Between Globalism and Localism* (Princeton University Press, 2016), 155-165; 375-377.

"Diaprojektion als Lehr- und Analyseverfahren" in: Matteo Burioni, Burcu Dogramaci, Ulrich Pfisterer (eds.): *Kunstgeschichte 1915. 100 Jahre Heinrich Wölfflin: Kunstgeschichtliche Grundbegriffe*. (Passau: Klinger 2015), 229-231.

"Niemand vor Bruegel" in Birgit Münch, ed. *Bauern, Bäder und Bordelle: Die Genese der Genremalerei bis 1550 [Trierer Beiträge zu den historischen Kulturwissenschaften 8]* (Wiesbaden, 2014), 81-95. A revised and edited English translation appears in Walter Melion, ed. *The Anthropomorphic Lens* (Leiden: Brill, 2014), 403-420.

"Peripatetics of the Sixteenth-Century Architectural Sketchbook" in: *The Schilder-Architect in the Netherlands (Architectura Moderna 12)* (2014), 149-160.

"The Scrawl of Thought" in: Luke Morgan, ed. *Intersections and Counterpoints: Proceedings of Impact 7: The International Multi-Disciplinary Printmaking Conference, Melbourne, 2011* (Monash UP, 2013), 229-232.

"Entropic Segers" in Angela Vanhalen and Bronwen Wilson, eds. *The Erotics of Looking: Materiality and Netherlandish Visual Culture* (London: Wiley, 2013), 68-91.

"Scholarship" (with M. Jackson and A. Perchuk) in Alexander Dumbadze and Suzanne Hudson (eds.) *Contemporary Art: 1989 to the Present* (Oxford, 2013), 438-446.

"Raum" in: Stefan Jordan and Jürgen Müller, eds. *Lexikon Kunstwissenschaft: Hundert Grundbegriffe* (Ditzingen: Verlag Philipp Reclam, 2012), 259-265.

"Sad Urgency" *Reception Rooms* (Princeton: IHUM Books, 2011).

"Delirious New Amsterdam" in P. Lombaerde (ed.) *New Urbanism and the Grid* (Turnhout: Brepols, 2011), 177-186.

"Difference, Repetition, and Utopia: European Print's New Worlds" in *Proceedings of the 31st International Congress of the History of Art, Melbourne, 13-18 January 2008* (Melbourne University Press, 2009), 203-208.

"Bildraum as Aporia" in *Aporias*, ed. Alexander Nagel and Lorenzo Pericolo (Aldershot: Ashgate, 2010), 143-158.

"Trzy rysunki z Biblioteki Gdańskiej Polskiej Akademii Nauk – uwagi na temat granic wpływu" in M. Malgortza (ed.), *Netherlandish Artists in Gdansk at the Time of Hans Vredeman de Vries* (Gdansk: Museum of the City of Gdansk, 2007), 87-91.

"Placing Rederijkerskunst in Antwerp" in: Piet Lombaerde (ed.) *Hans Vredeman de Vries and the Technical Arts [Architectura Moderna 3]* (Turnhout: Brepols, 2005), 192-219.

"Perspective, dat is..." in: *Hans Vredeman de Vries und die Renaissance im Norden* (exhibition catalogue) Antwerp, Koninklijk Museum voor Schone Kunst/Lemgo (Germany) Schloß Brake,

Weserrenaissance Museum, May-December 2002 Munich: Hirmer, 2002), 227-232. Dutch translation: Ghent; Ludion, 2002.

ARTICLES IN REFEREED JOURNALS

“One Place After Another” *Artforum* (February 2022)

"Pulverized Regions of Time" *Oxford Art Journal* 44:3 (Spring 2021)

“Evaporating Dürer” *Grey Room* (Fall 2021).

“Pregnant With its Contrary: Francis Klingender” *Resolution* 2 (Spring 2021), 73-83.

“Epistemic Images” (introduction to edited volume) and “The Envious Destroyer of All Things” in *21: Beiträge zur Kunstgeschichte und Visuellen Kultur* 2 (2020), 381-402.

“Our Literal Speed/Disappearing into the Green: Peter Bruegel and Water” *Sixteenth Century Journal* 50 (2019), 135-147.

“Under the Impression: Hercules Segers” *Artforum*, September 2016, 185-6.

“Hundreds of Eyes” *Journal of Art Historiography* 10 (Dec 2013), Online at: <http://arthistoriography.files.wordpress.com/2013/12/heuer.pdf>

“Entropic Segers” *Art History* (Summer 2012), 934-957.

“Dürer’s Folds” *Res: Anthropology and Aesthetics* 59/60 (Spring/Autumn 2011), 249-265.

“A Different Mode of Disjunction (review article on C. Wood, *Forgery Replica, Fiction*)” *Oxford Art Journal* 33:1 (2010), 103-108.

Response to “Questionnaire on Contemporary Art” *October* 130 (2010).

“Hieronymus Cock’s Aesthetics of Collapse, ca. 1550” *Oxford Art Journal* 33:4 (November 2009), 387-408.

“Our Literal Speed” (As Our Literal Speed, with M. Jackson and Andrew Perchuk) *October* 129 (2009).

“The Perpetual *mécanicien*: Isaac de Caus as Author” *Studies in the History of Gardens and Designed Landscapes* 29:3 (July-Sept 2009), 192-199.

(With M.J. Jackson) “Slow Difficulty: An Exchange with Charles Harrison” *InterReview* 9 (2007), pp. 3-24. republished as “Conversation Eight” as a book chapter in *Charles Harrison: Looking Back* (London: Ridinghouse, 2011), 229-239.

“Three Danzig Drawings” *Biuletyn Historii Sztuki* LXIX: 3-4 (Fall 2007), 315-322.

“A Copperplate for Hieronymus Cock” *The Burlington Magazine* vol. CXLIX, no. 1247 (February 2007), 96-99.

“Show of Hands: Hendrick Goltzius” *Artforum* XLI: 5 (January 2003), 60-1; (also at <http://www.artforum.com/inprint/id=3942>).

"Perspectiefboekjes, lering, en vermaak" *Kunstschrift* 47 (June 2002).

"Between the Histories of Art and Architecture: Critical Reception of Hans Vredeman de Vries" *Bulletin Koninklijke Nederlandse Oudheidkundige Bond* 100:1 (April 2001): 27-40.

"Perspective as Process in Vermeer" *Res: Anthropology and Aesthetics* 38 (2000): 82-100.

"Picture-Curtains and the Dutch Church Interior, c. 1650: Framing Revelation in the Golden Age" *Chicago Art Journal* 7:1 (Spring 1997): 15-33.

BOOK AND EXHIBITION REVIEW ARTICLES

Michael Gaudio, *Sound, Image, Silence: Art and the Aural Imagination in the Atlantic World* (2020) *caa.reviews*, August 2020

“Naked With Textbook Poems” (review of Kevin Mattson, *We’re Not Here to Entertain: Punk Rock, Ronald Reagan, and the Real Culture War of 1980s America*, for *Vesto* 21 September 2020), *online*

“The Task of Art” (feature piece on Martin Luther shows in New York, Minneapolis, and Atlanta, for *Art in America*, April 2017), 82-89.

Todd Cronan, *Against Affective Formalism* (2014) in *Art Journal* 74:1 (2015), 101-4 [with *Our Literal Speed*].

Paul Taylor, ed. *Meditations on a Heritage: Ernst Gombrich* (2014) in *Renaissance Quarterly* (Fall 2015), 992-994.

Keith Moxey, *Visual Time* (2013) in *Renaissance Quarterly* (Winter 2014), 967-968.

M. Horst, et. al. eds. *Lust und Laster: Die 7 Todsünden von Dürer bis Naumann* (2010) in *Print Quarterly* XXIX: 1(2012).

The Invisible Committee, *The Coming Insurrection* (2008), in *Oxford Art Journal* 33:3 (Winter 2010): 385-389. [with *Our Literal Speed*].

Gerd Unverfehrt, ‘*Da sah ich viel Kostliche Dinge*’ *Albrecht Durers Reise in die Niederlande* (2007) in *Sehepunkte* 8 (2008) [also published in *Kunstform* 9 (2008): http://www.arthistoricum.net/index.php?id=276&ausgabe=2008_09&review_id=13228].

Badeloch Noldus, *Trade in Good Taste: Relations in Architecture and Culture between the Dutch Republic and the Baltic World in The Seventeenth Century* (2004) in: *Renaissance Quarterly* (Fall 2007): 1377-1379.

Anne-Marie Logan with Michiel C. Plomp, *Peter Paul Rubens: The Drawings* (2004); Peter C. Sutton, Marjorie E. Wieseman, Nico van Hout. (eds.) *Drawn by the Brush: Oil Sketches of Peter Paul Rubens* (2004) in: *Sixteenth Century Journal XXXV*: 4 (Winter 2006): 945-948.

Antwerp, Rubenshuis. *De Wereld is een Tuin: Hans Vredeman de Vries en de Tuinkunst van de Renaissance* (Rubenshuis, Antwerp, 14 September – 8 December 2002) in: *Journal of the Society of Architectural Historians* (March 2004): 100-102.

Christy Anderson (ed.) *The Built Surface, Volume 1: Architecture and the Pictorial Arts from Antiquity to the Enlightenment* (2002) in: *Sixteenth Century Journal XXXIV*:3 (Fall 2003): 795-796.

Yvonne Bleyerveld. *Hoe bedriechlijk dat die vrouwen zijn: Vrouwenlisten in de beeldende kunst in de Nederlanden circa 1350-1650*(2000), Eddy de Jongh. *Dankzij de tiende muze.* (2000), Eric Jan Sluijter. *De 'heydensche fabulen' in schilderkunst van de Gouden Eeuw* (2000) in *Seventeenth Century News* 23 (2002): 78-86.

Patrick O'Brien, et. al. *Urban Achievement in Early Modern Europe: Golden Ages in Antwerp, Amsterdam, and London* (2001) *Historians of Netherlandish Art Newsletter* 19:1 (May 2002): 24-5.

Wolfgang Behringer and Bernd Roeck (eds.) *Das Bild der Stadt in der Neuzeit (1400-1600)* (1999) in *Word and Image* 17:3 (July-September 2001): 300-302.

Alina Payne, *The Architectural Treatise in the Italian Renaissance: Architectural Invention, Ornament, and Literary Culture* (1999) *Renaissance et Réforme* 24:2 (Fall 2000): 79-83.

CURATORIAL

“Art After Democracy” (Clark conversation, 1 November 2016) with: Robert Bird, Tania Bruguera, Jodi Dean, Anthony Gardner and David Riff)

“Vision and Communism” (with R. Bird, M. Jackson, T. Mosaka, S. Smith) Smart Museum, University of Chicago, 29 September 2011 - 22 January 2012
Reviews: *ArtMargins*, *Chicago Tribune*, *NewCityArt3*

“Art as Knowledge” (co-curated with Yve-Alain Bois)
Princeton Art & Archaeology Departmental Lecture Series/Institute for Advanced Study Lecture Series, Series of Seven Lectures, October 2008-April 2009.

“Durer’s Things: Renaissance German Prints from the Collection”
Princeton University Art Museum, 12 February – 15 May, 2009

“Our Literal Speed II”, Gallery 400, Chicago, 1 May – 4 July 2009
(co-curated with Matthew Jesse Jackson, Andrew Perchuk, and Zach Cahill)

“Viewing Ruins” Virtual Itinerary and commentary for the *Speculum Romanae Magnificenitae*,
University of Chicago Library, first posted Fall 2008:
<http://speculum.lib.uchicago.edu/itinerary/index.html?itinerary=heuer>

“Our Literal Speed I: Der Performative Diskurs” Zentrum für Kunst und Medientechnologie, Karlsruhe,
February 29 - May 25 2008 (co-curated with Matthew Jesse Jackson and Andrew Perchuk)

TEACHING AWARDS

University of Washington, Distinguished Teaching Award Nominee, December 2004

University of California, Berkeley, Departmental Teaching Prize (for Outstanding Graduate Instructor in
Art History), 1999

RECENT & FORTHCOMING INVITED LECTURES & INTERVIEWS

“Infernal Quarry”
Cornell University, April 2021

Keynote lecture at conference “Mountain Terrains in the History of Art”
Warburg Institute, London, (online), September 2020

“Greening the Labyrinth”
Lisbon, National Library of Portugal, July 2020 (postponed)

Respondent on panel “Reassessing Epistemic Images” (postponed)
Renaissance Society of American Annual Meeting, Philadelphia, April 2020

Keynote lecture at symposium “Environment: Awareness, Exchange, and Impact”
Boston College, 28 March 2020 (postponed)

“Withdrawn Watercolors in the 1490s”
Workshop: “Invisibilities,” Zentrum für die Theorie und Geschichte des Bildes,
Universität Basel, March 12-13, 2020

“Dürer’s Weather”
Conference: “Ekphrasis” Emory University, 6 December 2019

“Without Knowledge, Frozen”
National Museum of Denmark, Copenhagen, November 2020 (invited, declined)

Public Conversation with critic Eloy Fernandez-Porta
Fundació Antoni Tàpies, Barcelona, 11 October 2019

“Unfrozen Ink”

Bibliotheca Herziana, Rome, April 2019

Keynote lecture at conference “Ruimte”
Universiteit Amsterdam, March 2019

“Snow as/against the Image”
Zentralinstitut für Kunstgeschichte München, 23 November 2018

“The Savage Episteme”
Department of Art History and Communication Studies, McGill University, October 2018

“Tools for Lying in Nuremberg, ca. 1505”
Villa I Tatti, Harvard University for Italian Renaissance Art, 12-13 March 2018

"Renaissance Catastrophe"
Cambridge University (UK), January 27 2018

"There Are No Fortresses: Soviet Arctic Ecology"
George Washington University, November 9, 2017

“Sekula After Neoliberalism”
Antibes, FR. Fondation Hartung, workshop: *Shelf Life: The Artist in the Library*
3-7 July 2017

“Arctic Ink”
University of Pennsylvania, Kislak Center for Rare Books, Philadelphia, symposium: *Objects of Study: Paper, Ink, and the Material Turn*, 31 March-1 April 2017 (also University of Illinois at Chicago conference: *Epistolary Routes*, April 13/14, 2017), and University of Sydney, August 8, 2017, University of Wisconsin, Madison, 16 September 2017, and session “Knowns and Unknowns in Early Print Culture” *Renaissance Society of American Annual Meeting*, New Orleans, LA, 24 March, 2018

“Inuit in Augsburg”
Getty Research Institute, Los Angeles, colloquium: *German Art in the Age of Dürer and Cranach*, 1-3 February, 2017; also Universität Hamburg, conference: *Naturalisms in Art and Aesthetics*, 26-28 January 2017

Opening remarks at Universidad Nacional de San Martín, Buenos Aires, conference: *State of Affairs in Latin Art History*, 11-12 December 2016

“The Savage Episteme”
Cambridge University, conference: *Epistemic Images*, 10-11 November 2016. [first of cycle of three conferences curated by myself and Alexander Marr, (Cambridge), and Horst Bredekamp (Berlin)]

“Zones of Indifference: Discontentments of Global Art History” (keynote lecture)
Boston College, International Association for Visual Culture Conference, 29 September 2016

“The Post-Critical Arctic”
Columbia University, Society of Fellows in the Humanities, conference: *ICE: An Inquiry into the Aesthetics & Science of Ice*, 14-16 April 2016

Terra Foundation for American Art Europe, Paris, Conversation: "New Amsterdams", 14 March 2016

"Leonardo's Fossils"

Kunsthistorisches Institut in Florenz/Max-Planck-Institut, conference *Leonardo & gli altri*, 14/15 October 2015

Department of Art History, Cambridge University, conference *The Language of Early Modern Ingenuity* 27 May 2015

"Lippard, Weiner, and the Arctic"

Conference *NORDIK*, University of Iceland, Reykjavik, 18 May 2015

Clark Art Institute, Williamstown, MA, conference *Drawing/Transference*, 13/14 March 2015

"Lautensack Without Life"

Smart Museum Lecture, University of Chicago, 6 October 2014

"Moving Pictures/Moving Cities"

Conference: *Building the Picture: Architecture in Italian Renaissance Painting*. National Gallery, London, 6 June 2014

"Architectural Dismemberment and Consciousness"

Renaissance Society of America Annual Meeting, March 2014

"Disappointment, Boredom and Failure: True Stories of the Renaissance Everyday" (panel co-chair w/Maria Loh)

Sixteenth Century Studies Annual Meeting, San Juan, PR, 24-27 October 2013

"Enchantment and the Banderole"

University of Cape Town, 19 July 2013

"Speech as Object"

Conference: *The Announcement: Annunciations and Beyond*, Kunsthistorisches Institut in Florenz, 2-4 May 2013

"Selma 1965: The Architecture of the Event"

Conference: *Architecture and the Street*, Harvard University, Graduate School of Design, 29 March 2013

"Erwin Panofsky's Publics"

Conference: *The Duke House*, Institute of Fine Arts, New York University, 1 February 2013 [also Tel Aviv University, 15 January 2014]

"The Sterzing Altarpiece and the Materiality of the Banderole" (invited lecture)

Conference: *The Aura of the Word*, Brussels, Musée des Beaux-Arts, 12-14 September 2012 (also on scientific and guidance committee for this conference)

"Our Literal Speed" (conference – presenter, lead organizer, with Matthew Jesse Jackson) Princeton, 19 April 2012

"Ornamental Defacement"

Symposium: *Ornament as Portable Culture*, Harvard University, 12-15 April 2012

Panel on "Anachronism and Architecture" (CH with Wood, Allais, and Papapetros) Princeton SoA, 5 December 2011 (invited lecture)

"Kinesis and Death in Lautensack" *Printmaking and Knowledge* Symposium, Harvard University, 2-3 December 2011 (also Helsinki: Finnish Academy of Fine Arts, 27 January 2013)

"The Dismembered Column as Fragment and Relic"

Ornament and Variety: Architectural Prints Reconsidered Symposium, University of Virginia, 1 October 2011

Roundtable on Baxandall and Moxey in German History, University of Oxford, 15 March 2011

"The Filmic Page in Stuart England"

The Object as Event Seminar, III. May 19-22, 2010, Cortona, Italy

"Landscapes in Motion" co-organizer & presenter (with Jane Newman, UC Irvine, and Bridget Alsdorf, Princeton), "The Renaissance of the Baroque" Panel, *Renaissance Society of America 55th Annual Meeting*, Venice, 8-10 April 2010

As well as lectures at: Universiteit Utrecht, Leiden Universiteit, Hong Kong University, the University of Auckland, McGill, Yale, NYU, Tel Aviv University, Rutgers, Södertörn University, Columbia, UC Irvine, Reed College, Helsinki University, Hunter College, UCLA, the Getty Research Institute, the University of Chicago, Williams College, the University of Oregon, Penn State, and others.

DOCTORAL and MASTERS' STUDENTS ADVISED

Christian Sancto (co-advisor), ABD Rochester, 2020

Jacob Eisensmith (advisor), M.A. Williams, 2017
Currently Ph.D. student, University of Pittsburgh

Julia Silverman (advisor), M.A. Williams, 2016
Currently Ph.D. student, Harvard University

Abigail Newman (co-advisor), Ph.D. Princeton, 2016
Currently Akademischer Medewerker, Universiteit Antwerpen

Elizabeth Petcu (original dissertation reader), Ph.D. Princeton, 2015
Currently Lecturer in Architectural History, The University of Edinburgh

Marius Hauknes (dissertation reader, examiner), Ph.D. Princeton, 2014

Currently Assistant Professor, University of Notre Dame

Leslie Geddes (dissertation reader, examiner), Ph.D. Princeton, 2014
Currently Assistant Professor, Tulane University

Caroline O. Fowler (advisor), Ph.D. Princeton, 2013
Currently Starr Director, Clark Art Institute

Johanna Heinrichs (dissertation reader, examiner), Ph.D. Princeton, 2013
Currently Visiting Assistant Professor, the University of Kentucky

(Ph.D. Generals Committee Member: Johanna Heinrichs (2009), Leslie Geddes (2009), Emily Spratt (2010), Elizabeth Petcu, Jen Morris, Abigail Newman (all 2011), Mira Rossipaul (2013)). Examining Committee Member: Francesca Leoni (2008))

Undergraduate Thesis Advising (all Princeton):

2007-8: Elizabeth Agnew, Lindsay Wich, Jo Lanus; 2008-9: Emmy Stevens, Juhea Kim, Joelle Milov; 2010-11: Anneliese Mondschein, Ashley Dunning; 2012-13: Micol Spinazzi, Maximilian Li
Junior Undergraduate Paper Advising: 2010: Ashley Dunning; 2013: Raphael Benabou, Robert Lambeth, Grace Riccardi.

SERVICE

(at Rochester): Steering Committee, VCS; Steering Committee, Humanities Center; Affiliate: Environmental Studies; Admissions Committee, VCS; Tenure Committee, Art History
(at Williams): Search Committee, Williams College Art Museum Associate Curator, 2016;
(at Princeton): Departmental Representative for the Department of Art & Archaeology, 2012-2013
Executive Board, Interdisciplinary Doctoral Program in the Humanities, 2011-2014; Art 101
Coordinating and Lead Instructor, Spring Semesters 2008, 2009, 2011; Art 400 Co-Lead Instructor, Fall Semesters 2010, 2012; Hellenic Studies Fellowship Committee and Affiliated Faculty, 2008-2014; Renaissance Studies Program Faculty 2007-2014; Oxford-Princeton-Münster Program (co-chair, with Yair Mintzker, History), 2010-2013; Faculty Committees: Curriculum Committee, 2007-8, 2008-9, 2009-10, 2012-13; Resources Committee, 2007-8, 2008-9, 2012-13; Graduate Committee, 2012-2013; Lecture Committee (chair) 2008-9; Publications Committee, 2008-9, 2012-13; Museum Committee, 2010-2014; Hall Committee (advises on artworks for PUAM to acquire, *ex officio*), 2007-2014.

Manuscript & Fellowship Referee: *Sixteenth Century Journal*, *Journal of the Society of Architectural Historians*, *Zeitschrift für Kunstgeschichte*, *Huntington Quarterly*, *Nederlands Kunsthistorisch Jaarboek*, *Oxford Art Journal*, *Princeton University Art Museum Bulletin*, *Renaissance Quarterly*, *Art Bulletin*, Yale University Press, University of Chicago Press, Penn State University Press, Routledge Books, Princeton University Press, Israel Science Foundation, Swiss National Science Foundation, Getty Research Institute, Australian Academy of the Humanities, Clark Art Institute, Princeton Institute for Advanced Study, Harvard University's I Tatti

International Advisory Board: *Art History*, 2018-

Northern European Book Review Editor, *CAA.reviews*, 2008-2014.

LANGUAGES

German, French, Dutch (speaking/reading/writing), Italian, Spanish, Portuguese, Ancient Greek and Latin (some reading)