

Christopher P. Heuer

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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 Architecture
A.B.	1994	Bowdoin College, <i>cum laude</i> , double major in Art History and Philosophy
	1993	University of Edinburgh, Faculty of Arts, Visiting Undergraduate

ACADEMIC POSITIONS

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

2025-6	Getty Senior Fellow, The Getty Research Institute
2025	Göteborgs Universitet, Visiting Professor in the Humanities
2024	University of Edinburgh. Geddes Fellow in the History of Architecture

- 2022-3 College Art Association, Travel Grant for Students to Europe (Venice)
- 2022 Göteborgs Universitet, Scandinavian-American Foundation Senior Fellow
- 2019 Harvard University, Villa I Tatti in Florence, Bernard Berenson Senior 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

Hell's Magnet: Early Modern Undergrounds, Episode, Attrition, Text (forthcoming, Penn State Press)

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/Princeton University Press, 2019) Reviews: *caa.reviews*, *Renaissance Quarterly*, *Sixteenth Century Journal*, *Arctic*, *Los Angeles Review of Books*, *Vesto Reviews*, *Print Quarterly*, *Renaissance Quarterly*, *Harper's Weekly*, *Svenska Dagbladet*, *Art History*, *Wall Street Journal*, *Historians of Netherlandish Art*, *React/Review*, *The Northern Review*, *Revue d'Art Canadienne*, *Art in America*, *RACAR*, others.

(Named one of the "Five Best Books on Northern Renaissance" in 2020)
<https://fivebooks.com/best-books/northern-renaissance-christopher-s-wood/>

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, 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*, others

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*, *Zeitschrift für Kunstgeschichte*, *caa.reviews*, *Historians of Netherlandish Art Review of Books*, others

CHAPTERS IN BOOKS

"Fossil Energy: Agricola's Cuts" in *Submergences* (Cambridge/London: I Tatti/Harvard UP, 2026), *forthcoming*

"Teeth of Gales" in: *A Festschrift for Michael Ann Holly* (Yale UP/Clark, 2025), pp 183-190.

"Antiquity Without Humans" in: Claudia Swan and Rebecca Zorach *et. al*, eds. *Elemental Forces in the Early Modern World* (Amsterdam: Amsterdam University Press, 2025), *forthcoming*

"Dürer's Peasant Column, Again" in: *Monumentality: Histories and Ideologies*, ed. Riar and Kassler-Taub (Los Angeles: Getty Research Institute, 2025), *forthcoming*

"Out of the White" in: Sigrid Sandström, ed. *Landscape Revisited: Ten Conjunctions of Art and Landscape (Helsinki: Academy of Fine Arts, 2023)*, 75-83.

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

"Fear of Begging" in: *Andrea Büttner: Poverty Pieces* (Vienna: König, 2019), 281-300

"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), 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 Analyse methode" in: Matteo Burioni, Burcu Dogramaci, Ulrich Pfisterer (eds.): *Kunstgeschichten 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

"That Area of Terror: Robert Smithson's Lowlands" *Nederlands Kunsthistorisch Jaarboek* (2023), 29-47.

"Entropy and the Old Monuments" *The Brooklyn Rail* (June 2022)

"One Place After Another: Dürer on the Road" *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

Marisa Bass, *The Monuments End* (Princeton UP, 2024). In *Art Bulletin* 2025.

Angela Vanhalen, *The Moving Statues of Seventeenth-Century Amsterdam: Automata, Waxworks, Fountains, Labyrinths* (2022), *Architectural Histories* 10:3 (2023).

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

Consultant and co-organizer of symposium at Memorial Art Gallery (Rochester, NY) exhibition *Renaissance Impressions* (2021-2022)

"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

SERVICE

(at Rochester, from 2019): 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, 2010-: *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

External Examiner: McGill University, Princeton University, York University, University of Oslo.

International Advisory Board: *Art History*, 2018-2023

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

LANGUAGES

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