

Christopher Stewart WOOD
Professor and Chair, Department of German, New York University (Affiliated Faculty, Department of
Comparative Literature and Institute of Fine Arts)

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CURRICULUM VITAE (September 2018)

Academic degrees and study

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|-----------|---|
| 1979-1983 | Harvard College
A.B. magna cum laude in History and Literature |
| 1983-1985 | Ludwig-Maximilians-Universität, Munich
three semesters in degree program in art history |
| 1984-1991 | Harvard University
Ph.D. in Fine Arts
Dissertation: "The Independent Landscapes of Albrecht Altdorfer," advised by
Konrad Oberhuber and Henri Zerner |
| 2000 | Yale University
Honorary Master of Arts Privatim (MAH) |

Employment

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| 1992-2014 | Yale University
Assistant, (from 1996) Associate, (from 2000) Full Professor, and (from 2013)
Carnegie Professor, History of Art |
| 2014-present | New York University
Professor, Department of German |

Visiting professorships

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| fall 1997 | University of California, Berkeley
Visiting Associate Professor |
| spring 2001 | Vassar College
Belle Ribicoff Distinguished Visiting Scholar |
| spring 2007 | Hebrew University, Jerusalem, Visiting Professor |
| fall 2013 | New York University, Department of German, Visiting Professor |
| spring 2019 | Affiliated Faculty, NYU-Shanghai |

AWARDS AND FELLOWSHIPS:

1980	Jacob Wendell Scholarship, Harvard University
1983-1984	Deutscher Akademischer Austauschdienst (DAAD) fellowship, Munich
1987-1988	Sheldon Fellowship, Harvard University, for study and travel abroad (Vienna, Paris)
1989-1992	Junior Fellow, Society of Fellows, Harvard University
summer 1994	Guest scholar, Institut für Europäische Kulturgeschichte, Augsburg
1995-1996	Morse Fellowship, Yale University
2002	John Simon Guggenheim Fellowship
2002-2003	NEH / Rome Prize Fellowship, American Academy in Rome
fall 2004	Ellen Maria Gorrissen Fellow, American Academy in Berlin
fall 2011	Member, School of Historical Studies, Institute for Advanced Study, Princeton
spring 2012	Senior Fellow, Internationales Forschungszentrum für Kulturwissenschaften, Vienna
fall 2014	Fellow, Kolleg-Forschergruppe BildEvidenz, Freie Universität Berlin
fall 2017	Fellow, Center for Ballet and the Arts, New York University
Sept.-Oct. 2018	Visiting Professor, Villa I Tatti
Nov.-Dec. 2018	Fellow, Kolleg-Forschergruppe BildEvidenz, Freie Universität Berlin

PRIZES AND DISTINCTIONS

2009	Susanne M. Glasscock Humanities Book Prize for Interdisciplinary Scholarship, for <i>Forgery, Replica, Fiction: Temporalities of German Renaissance Art</i>
2011	review of Hans Belting, <i>Bild-Anthropologie</i> , in <i>Art Bulletin</i> 86 (June 2004): 370-73, was selected as one of 39 texts for inclusion in the <i>Art Bulletin Centennial Anthology, 1911-2011</i>
2016	elected Member of the American Academy of Arts and Sciences
2018	Jacob Burckhardt-Preis des Kunsthistorischen Instituts Florenz

PROFESSIONAL SERVICE

1999 - 2002 Book Review Editor, *The Art Bulletin*

Editorial boards of *RES: Anthropology and Aesthetics*, *Oxford Encyclopedia of Aesthetics*

BOOKS

A History of Art History, forthcoming from Princeton University Press in fall 2019

Anachronic Renaissance (with Alexander Nagel) (New York: ZONE Books, 2010)

Translated as *Renaissance anachroniste* (Paris: Presses du Réel, 2015) and *Renacimiento anacronista* (Madrid: Akal, 2017); *Rinascimento anacronico* (Rome: Quodlibet, forthcoming)

- the French translation by Françoise Jaouen was awarded the Prix de la traduction of the Salon du livre et de la revue d'art at the Festival de l'histoire de l'art, June 2013
- the first chapter was translated into Italian in *Alfabeta* 2.30 (June 2013), p. 26

- an excerpt was included in the anthology *Time*, ed. Amelia Grooms, *Documents of Contemporary Art*, Whitechapel Gallery /MIT Press, 2013, pp. 38-42

Reviews:

Jacob Mikanowski, *Bookslut* (online), June 2010
 Gabriele Guercio, *Alias*, supplement to *Il Manifesto*, August 7, 2010
 Robert W. Gaston, *Renaissance Quarterly* 63 (2010): 1374-77
 Caroline O. Fowler *Expositions* 4.1&2 (2010): 128-132
 Lina Bolzoni, *Sole 24 Ore*, April 3, 2011
 Frank Fehrenbach, *CAA Reviews*, March 2011 (online)
 Guido Rebecchini, *Perspective: la revue de l'INHA*, 2010/11, 3, pp. 461-68
 Marcia B. Hall, *Kunstchronik*, 2011, pp. 531-534
 Erin J. Campbell, *Oxford Art Journal* 34 (2011)
 Keith Moxey, *Contemporaneity: Historical Presence in Visual Culture* 1 (2011)
 Katherine Hunt, *Art History* 35.4 (September 2012): 840-43
 Gerhard Wolf, *Art Bulletin* 94 (2012): 135-41
 Kristen Lippincott, *Burlington Magazine*, March 2012
 Valentina Hristova, *Studiolo* 9 (2011/2012)
 Ingrid D. Rowland, *Konsthistorisk tidskrift* 81:3 (2012): 172-77
 Stefano Chiodi, *Alfabeto* 2.30 (June 2013), p. 24

Forgery, Replica, Fiction: Temporalities of German Renaissance Art (Chicago: University of Chicago Press, 2008)
 Awarded the Susanne M. Glasscock Humanities Book Prize for Interdisciplinary Scholarship

Reviews:

Susan Donahue Kuretsky, *CAA Reviews* (online), May 20, 2009
 Susan Maxwell, *Historians of Netherlandish Art* (online)
 Andrew Morrall, *Journal of the Northern Renaissance* (online journal)
 Bonnie Noble, *Renaissance Quarterly* 62 (2009): 540-41
 Andrea M. Gáldy, *Renaissance Studies* 23/3 (2009): 398-400
 Matthew Heintzelman, *German Studies Review* 32/2 (2009): 440-41
 Hans J. van Miegroet, *Choice* 46/9 (May 2009)
 Christopher P. Heuer, *Oxford Art Journal* 33/1 (2010): 103-108
 Katharina Krause, *Zeitschrift für Kunstgeschichte* 73/1 (2010)
 Guido Rebecchini, *Perspective: la revue de l'INHA*, 2010/11, 3, pp. 461-68
 Anthony Grafton, *Art Bulletin* 93 (2011): 253-56

The Vienna School Reader: Politics and Art Historical Method in the 1930s, New York, ZONE Books, 2000, edited with introductory essay

Review:

Margaret Olin, *CAA Reviews*, September 8, 2000

Albrecht Altdorfer and the Origins of Landscape, London, Reaktion Books, and Chicago, University of Chicago Press, 1993; revised and updated edition with new Afterword, 2014

Reviews:

Anthony Grafton, *New York Review of Books*, October 20, 1994
 Patricia Emison, *Art Bulletin* 87 (1995): 143-45
 Keith Moxey, *Print Quarterly* 12 (1995): 298-99

Jeffrey Chipps Smith, *Renaissance Quarterly* 48 (1995): 670

TRANSLATIONS

Translation of Erwin Panofsky, "Perspektive als 'Symbolische Form,'" published as *Perspective as Symbolic Form*, with introductory essay (New York: ZONE, 1991)

Translation of Hans Belting, *Das Ende der Kunstgeschichte?*; published as *The End of Art History?* (Chicago: University of Chicago Press, 1987)

ARTICLES AND ESSAYS

IN PRESS:

"Unter Einfluss," in proceedings of conference *Einfluss Strömung Quelle: Aquatische Metaphern in der Kunstgeschichte*, Zentral Institut für Kunstgeschichte

"Die Wiener Schule der Kunstgeschichte," in *Formbildung und Formbegriff: Das Formdenken der Moderne*, ed. Markus Klammer, Malika Maskarinec, Ralph Ubl, and Rahel Villinger, Fink (Reihe: eikones)

"The Crime of Passion," in *XXXIX Coloquio Internacional de Historia del Arte: Historia del arte y estética, nudos y tramas* (Universidad Nacional Autónoma de México-Instituto de Investigaciones Estéticas)

"Landscapes by Wolf Huber and Domenico Campagnola, invented, copied, and replicated," in *Jenseits des Disegno? Die Entstehung selbständiger Zeichnungen in Deutschland und Italien im 15. und 16. Jahrhundert* (Florence, Kunsthistorisches Institut)

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"Public and Private Dimensions of the Votive Offering," in exhibition catalogue *Agents of Faith: Votive Objects in Time and Place*, ed. Ittai Weinryb, Bard Graduate Center, New York, 2018

"Le traité de perspective en ruines," translation of "The Perspective Treatise in Ruins" (2003), as Introduction to Lorenz Stöer, *Geometria et perspectiva*, Brussels: Zones sensibles, 2018

"Strzygowski and Riegl in America," *Journal of Art Historiography* = English original of article published in *Wiener Jahrbuch*, 2004 (see below) <https://arthistoriography.files.wordpress.com/2017/11/wood.pdf>

"Cats (and Creditors) Do Not Exist," *Yearbook of Comparative Literature* 60 (2014): 252-73 (appeared 2017)

"Figure and Ground in Goethe's *Wilhelm Meisters Lehrjahre*," *ELH* 84 (2017): 399-422

"Self-Portraiture," in: *Oxford Philosophical Concepts: Self-Knowledge*, ed. Ursula Renz (Oxford University Press, 2017), pp. 295-99

"Immortality," in *Liquid Antiquity*, ed. Brooke Holmes (Athens: Deste, 2017), pp. 108-11

"Articles of Faith," in *Artforum*, January 2017, p. 113

"Under the Influence," *Res: Anthropology and Aesthetics* 67/68 (2016-17): 290-98

entry on J. H. W. Tischbein in *Spurenlese: Zeichnungen und Aquarelle aus drei Jahrhunderten*, exhibition catalogue, Hamburger Kunsthalle, 2016, pp. 98-99

"Panofsky in Munich, 1967," *Modern Language Notes* 131 (2016): 1236-57

"What Did the Savage Detectives Find?" (with Gabriele Guercio), *Yearbook of Comparative Literature* 59 (2013): 253-79 (appeared 2016)

"Allegorie und Prophezeiung," in *Allegorie: DFG-Symposion 2014*, ed. Ulla Haselstein (Berlin: De Gruyter, 2016), pp. 567-98

"Image and Thing, A Modern Romance," *Representations* 133 (2016): 130-51

contribution to questionnaire on Matter and Materialisms, *October* 155 (2016): 105-7

"Maximilian als Archäologe," in: Jan-Dirk Müller and Hans-Joachim Ziegeler, eds., *Maximilians Ruhmeswerk: Künste und Wissenschaften im Umkreis Kaiser Maximilians I.* (Berlin: De Gruyter, 2015), pp. 131-84 = translation of "Maximilian I as Archeologist" (see below)

"Aby Warburg, *Homo victor*," *Journal of Art Historiography* 11 (December 2014) = revised English version of article published in *Cahiers du Musée national d'art moderne* (see below)

Introduction to Alois Riegl, *L'Industrie d'art romaine tardive* (Paris: Macula, 2014)

essay on Eugenio Battisti, *L'antirinascimento* (1962) (with Michael Cole), *Art Bulletin* 95 (December 2013): 651-56

"Source and Trace," editorial statement, as introduction to *Wet/Dry*, special issue of *RES: Anthropology and Aesthetics* 63/64 Spring/Autumn 2013

"Metalepsis," in *Denkfiguren / Figures of Thought: For Anselm Haverkamp*, eds. Eva Horn and Michèle Lowrie, eds. (Berlin: August, 2013), pp. 111-113

"This Strange Speech," review of *The Early Dürer*, Thames and Hudson/ Germanisches Nationalmuseum, Nuremberg, 2012, *London Review of Books*, July 5, 2013

preview of NGA Albertina Dürer exhibition, *Artforum*, January 2013

interview of Horst Bredekamp, *Art Bulletin* 94 (2012): 515-27

"La Bocca della Verità," in Christoph Wagner and Oliver Jehle, eds., *Albrecht Altdorfer: Kunst als zweite Natur*, Regensburg: Schnell & Steiner, 2012, pp. 55-70

"The Credulity Problem," in *The Age of the Antiquaries in Europe and China, 1400-1800*, ed. Peter Miller and François Louis (Ann Arbor: University of Michigan Press, 2012), pp. 149-79

"Aby Warburg, *Homo victor*," in *Cahiers du Musée national d'art moderne* 118 (2011/12): 81-101

"Renaissance," in *Lexikon Kunstwissenschaft: Hundert Grundbegriffe*, ed. Jürgen Müller and Stefan Jordan (Stuttgart: Reclam, 2012)

"Dromenon," in *Common Knowledge* 18 (2012): 106-16 (Special Issue on the Warburg Library)

"Envoi: Reception of the Classics," in *Reception of the Classics: An Interdisciplinary Approach to the Classical Tradition*, ed. William Brockliss et al. (Cambridge University Press, 2012), pp. 163-73

"The Votive Scenario," *RES: Anthropology and Aesthetics* 59/60 (2011): 207-27

"Wappenbuch des Konrad Peutinger," in: *Bürgermacht und Bürgerpracht: Augsburger Ehren- und Familienbücher der Renaissance*, exhibition catalogue, Maximilianmuseum Augsburg, 2011, pp. 168-69

"Painting and Plurality," *Yearbook of Comparative Literature* 56 (2010): 116-39 = modified original English text of "Das Bild ist immer schon plural" (see below)

"Das Bild ist immer schon plural," in David Ganz and Felix Thürlemann, eds., *Das Bild im Plural: Mehrteilige Bildformen zwischen Mittelalter und Moderne*, Berlin: Reimer, 2010, pp. 87-110

"Roundtable on Globalization," ed. David Joselit, *October* 133 (Summer 2010): 3-19

"Art History Reviewed VI: Ernst H. Gombrich, *Art and Illusion*," *Burlington Magazine* 151, December 2009, 836-39; reprinted in *The Books That Shaped Art History*, ed. Richard Shone and John-Paul Stonard (London: Thames and Hudson, 2013), pp. 116-27

"Eine Nachricht von Raffael," in: *Öffnungen: Zur Theorie und Geschichte der Zeichnung*, ed. Friedrich Teja Bach and Wolfram Pichler, (Munich: Fink, 2009), pp. 109-37

"When Attitudes Became Form" (on Michael Baxandall), *Artforum*, January 2009, pp. 43-44

"Alternative Antiquities in the Renaissance" (with Alexander Nagel), in *Renaissance Medievalisms*, ed. Konrad Eisenbichler (Toronto: CRRS, 2008), pp. 53-74

"The Imagined Landscape: Autonomy, Fiction, Modernity," in *Tradition and Modernity: Comparative Perspectives*, Peking – Yale University Conference (Beijing: Peking University Press, 2007), pp. 534-48

"Van Eyck Out of Focus," in Amy Golahny, Mia M. Mochizuki and Lisa Vergara, eds., *In His Milieu: Essays on Netherlandish Art in Memory of John Michael Montias* (Amsterdam: Amsterdam University Press, 2006), pp. 467-82

"Otto Pächt und die nicht mehr schönen Künste," in Michael Pächt and Artur Rosenauer, eds., *Otto Pächt: Symposium anlässlich seines 100. Geburtstages* (Munich: Michael Pächt, 2006), pp. 67-76

"Countermagical Combinations by Dosso Dossi," *RES: Anthropology and Aesthetics* 49/50 (2006): 151-70

"A Newer Protagoras" (with Robert Williams), *Art Bulletin* 88 (2006): 567-82

"Piero della Francesca, Liminologist," in Steffen Bogen et al., eds., *Bilder, Räume, Betrachter Festschrift für Wolfgang Kemp* (Berlin: Reimer, 2006), pp. 252-69

"Mortal Immortal" [on Hans Holbein the Younger], *Artforum*, January 2006, p. 101

- "Maximilian I as Archeologist," *Renaissance Quarterly* 58 (2005): 1128-74
- "Interventions: Toward a New Model of Renaissance Anachronism" (with Alexander Nagel), *Art Bulletin* 87 (2005): 403-32
- "Translatio Imperii," *Texte zur Kunst* 15, 57 (March 2005): 99-107
- "Strzygowski und Riegl in den Vereinigten Staaten," in: *Wiener Schule: Erinnerung und Perspektiven*, ed. Michael Viktor Schwarz (= *Wiener Jahrbuch für Kunstgeschichte* 53, 2004), 217-34
- Interview, *Passepartout: Skrifter for Kunsthistorie* 12 (2004): 115-30
- "Riegl's Mache," *RES: Anthropology and Aesthetics* 46 (Autumn 2004): 155-72
- "Indoor/ Outdoor: The Studio around 1500," in *Inventions of the Studio: Renaissance to Romanticism*, ed. Mary Pardo and Michael Cole (Chapel Hill: University of North Carolina Press, 2004), pp. 36-72
- "The Perspective Treatise in Ruins: Lorenz Stoer, *Geometria et perspectiva*, 1567," *The Treatise on Perspective, Published and Unpublished*, ed. Lyle Massey, *Studies in the History of Art, Symposium Papers XXXVI*, Washington, National Gallery of Art, CASVA, 2003, 235-57; republished with CD-ROM edition of Lorenz Stoer, *Geometria et Perspectiva* (Erlangen: Harald Fischer), 2006; translated as "Le traité de perspective en ruines," as Introduction to Lorenz Stöer, *Geometria et perspectiva*, Brussels: Zones sensibles, 2018
- "Short Dialogue on Painting," *Index 2003: Fellows and Residents at the American Academy in Rome*, Rome, 2003, n.p.
- "Why Autonomy?," *Perspecta* 33 (2002): 48-53
- "Art History's Normative Renaissance," *The Italian Renaissance in the Twentieth Century*, Acts of an International Conference, Florence, Villa I Tatti, 1999; Florence: Olschki, 2002, pp. 65-92
- "Notation of Visual Information in the Earliest Archeological Scholarship," *Word and Image* 17 (2001): 94-118
- "Print Technology and the Brixen Globes," *Kunsthistoriker: Mitteilungen des österreichischen Kunsthistorikerverbandes* 15/16 (1999/2000): 15-20
- "Die Brixner Globen" and catalogue entries in *Circa 1500: Landesausstellung 2000*, Innsbruck, 2000, pp. 237-39, 418-20
- "A Rediscovered Venetian Woodcut after Georg Pencz," *Festschrift Konrad Oberhuber*, ed. Achim Gnann and Heinz Widauer, Milan: Electa, 2000, pp. 255-61
- "Remarks on the Portrait of Otto I at Innichen," in: *Michael Pacher und sein Kreis*, Proceedings of Symposium, Brunico, Italy, 24-26 September 1998 (Bolzano: Athesia, 1999), pp. 105-12
- "Introduction" to Otto Pächt, *The Practice of Art History: Reflections on Method*, London, Harvey Miller, 1999, pp. 9-18
- "The Errera Sketchbook and the Landscape Drawings on Grounded Paper," *Herri met de Bles: The Road to Calvary in the Art Museum, Princeton University: Studies and Explorations of the World Landscape Tradition*, ed. Norman E. Muller et al., Antwerp: Brepols, 1998, pp. 101-16

"Early Archeology and the Book Trade: The Case of Peutinger's *Romanae vetustatis fragmenta* (1505)," *Journal of Medieval and Early Modern Studies* 28 (1998): 83-118

"Germany's Blind Renaissance," *Infinite Boundaries: Order, Disorder, and Reorder in Early Modern German Culture*, ed. Max Reinhart (= Sixteenth Century Essays and Studies, vol. 40), 1998, pp. 225-44

"Une perspective oblique: Hubert Damisch, la grammaire du tableau et la Strukturanalyse viennoise," *Cahiers du Musée national d'art moderne* 55 (Winter 1996): 107-29

contribution to "Questionnaire on Visual Culture," *October* 77 (Summer 1996): 68-70

"Theories of Reference," contribution to forum "Art History and its Theories," *Art Bulletin* 78 (March 1996): 22-25

"Curious Pictures' and the Art of Description," *Word and Image* 11 (October-December 1995): 332-52

"Charisma and Self-Doubt in the Western Tradition" (with Romy Golan), forum on teaching of the art history survey, *Art Journal* 54 (Fall 1995): 78-81

"Paul de Man und die Kunstgeschichte," *Texte zur Kunst* 4, 14 (June 1994): 83-89 ["Paul de Man and Art History," *Flash Art International*, vol. 28, no. 183 (Summer 1995): 87-90]

"Ryman's Poetics," *Art in America* 82 (January 1994): 62-70; reprinted in *Robert Ryman: Critical Texts since 1967*, ed. Vittorio Colaizzi and Karsten Schubert (London: Ridinghouse, 2009), pp. 296-306

"Ritual and the Virgin on the Column: The Cult of the Schöne Maria in Regensburg," *Journal of Ritual Studies* 6 (1992): 87-101

"Das erzählte Drama in Bildern: Adolph von Menzel und Max Klinger" (with Amy Kurlander and Stephan S. Wolohojian), in *Der Text des Bildes: Möglichkeiten und Mittel eigenständiger Bilderzählung*, ed. Wolfgang Kemp, Munich: text + kritik, 1989, pp. 35-61

"Michael Pacher and the Fate of the Altarpiece in Renaissance Germany," *Res: Journal of Anthropology and Aesthetics* 15 (Spring 1988): 89-104

"In Defense of Images: Two Local Rejoinders to the Zwinglian Iconoclasm," *The Sixteenth Century Journal* 19 (Spring 1988): 25-44

ENCYCLOPEDIA ENTRIES

entry on "Albrecht Dürer," *Gay Histories and Cultures: An Encyclopedia*, ed. George E. Haggerty, New York and London: Garland Press, 2000, pp. 262-63

entries on "Iconoclasm and Iconophobia" and "Perspective," *Encyclopedia of Aesthetics*, ed. Michael Kelly, Oxford: Oxford University Press, 1998, 2: 450-54, 3: 477-81 (revised for new edition)

"The History of Art History," *Encyclopedia Americana*, 1995 edition (CD-ROM); 1996 edition (print), pp. 384r-384s

BOOK REVIEWS

Molly Nesbit, *The Pragmatism in the History of Art*, in *Artforum*, November 2014, pp. 79-82

Thomas Noll, *Albrecht Altdorfer in seiner Zeit: religiöse und profane Themen in der Kunst um 1500*; Magdalena Bushart, *Sehen und Erkennen: Albrecht Altdorfers religiöse Bilder*; and Margit Stadlober, *Der Wald in der Malerei und der Graphik des Donaustils*, in *Art Bulletin* 89 (December 2007): 818-21

Joachim Pissarro, *Cézanne/Pissarro, Johns/Rauschenberg: Comparative Studies on Intersubjectivity in Modern Art*, and Gabriele Guercio, *Art as Existence: The Artist's Monograph and its Project*, in *Artforum*, October 2006, pp. 77-78

Edgar Bierende, *Lucas Cranach d. Ä. und der deutsche Humanismus: Tafelmalerei im Kontext von Rhetorik, Chroniken und Fürstenspiegeln*, in *Zeitschrift für Kunstgeschichte* 69 (2006): 281-85

David Summers, *Real Spaces*, in *Bookforum*, February/March 2005, p. 20

Hans Belting, *Bild-Anthropologie*, in *Art Bulletin* 86 (June 2004): 370-73

Ernst Gombrich, *The Preference for the Primitive*, in *The New Republic*, May 26, 2003, pp. 31-35

Michael Fried, *Menzel's Realism*, in *Artforum*, October 2002, pp. 43-44

Hans Belting, *The Invisible Masterpiece*, in *The New Republic*, March 25, 2002, pp. 40-46

Victor I. Stoichita, *The Self-Aware Image*, for CAA Online Reviews, September 1999

Bruno Bushart, *Die Fuggerkapelle in Augsburg*, in *Renaissance Quarterly* 50 (Spring 1997): 326-27

Hubert Damisch, *The Origin of Perspective and Le Jugement de Paris*, in *Art Bulletin* 77 (December 1995): 677-82

Books on Jan van Eyck by Craig Harbison, Joel Upton, and Jan-Baptist Bedaux, in *Art Bulletin* 75 (March 1993): 174-80

The Age of Dürer and Holbein, ed. John Rowlands, in *Speculum* 66 (1991): 471-74

CONFERENCES AND WORKSHOPS ORGANIZED

"Art in the Time of Reformation," German Studies Association annual meeting, Atlanta, October 7, 2017 (with Jennifer Nelson)

"J. J. Winckelmann: The Transalpine Fantasy of Modern Paganism," Deutsches Haus, NYU, December 8-9, 2016 (with Larry Wolff)

"The Cover-Up: Contributions to a Political Iconography," Deutsches Haus, NYU, May 5-6, 2016 (with Christine Landfried)

"Speech Unbound / *Ungebundene Rede*: On prose and the prosaic," Deutsches Haus, NYU, October 29-30, 2015

"Gottfried Semper: The Lives of the Architect," Deutsches Haus, NYU, April 28, 2015

"The Immaterial Renaissance," New England Renaissance Conference, Yale University, October 9, 2010, co-organizer

Department of History of Art, Yale University, Reunion conference, April 2-5, 2009, co-organizer

"Liberal and Illiberal Thoughts on Architecture and Modernity: A Conversation," School of Architecture, Yale University, January 28, 2008

"Art in a Networked Society," Yale University, October 1, 2005 (with David Joselit)

"*The Shape of Time, Then and Now*" (on George Kubler), Getty Research Institute, February 10, 2005

"The Historical Imagination of Renaissance Art," Clark Art Institute, Williamstown, June 7-8, 2002 (with Alexander Nagel)

"Visuality and Early Modern Culture: The Dutch Experience," Whitney Humanities Center, Yale University, February 1-2, 2002 (with Bryan J. Wolf)

sessions at College Art Association

EXHIBITIONS CURATED

"Visions of a Nation: The Illustrated Book in Holland, 1600-1700," Beinecke Library, spring 2002 (with Bryan J. Wolf)

"Holland of the Imagination", Yale University Art Gallery, winter 2001-2002 (with Bryan J. Wolf)

"Bosch's Demonology," Yale University Art Gallery, winter 2001-2002

numerous teaching exhibitions at Yale University Art Gallery, 1992-present

SELECTED PAPERS, PRESENTATIONS, AND SEMINARS

"Why did the 'Renaissance' resist translation?" at conference Art History Before English: Negotiating a European Lingua Franca from Vasari to the Present, March 9, 2018, Kunsthistorisches Institut, Florence

"Ballet in the Neoclassical Project," Center for Ballet and the Arts, NYU, November 27, 2017

"The Ex Voto, A New Interpretation," at Visual Culture Forum, Department of Art History, SUNY Binghamton, November 15, 2017

"Adorno on Good Form and Bad Form," in symposium *The Persistence of Art*, Center for Humanities and the Arts, University of Indiana, Bloomington, November 11, 2017; and at the Department of Philosophy, University of Tel Aviv, January 3, 2018

"The Lost Honor of Katharina Fürleger," German Studies Association annual meeting, Atlanta, October 7, 2017

“What was the ‘German Renaissance’?” European Cultural Studies core seminar, Princeton University, September 25, 2017

“3 Frauen,” University of Hamburg, July 4, 2017

“Ausdruck,” seminar at Kunstgeschichtliches Seminar, University of Hamburg, July 4, 2017

“The Parodic Ways of the Soldier-Folk,” keynote lecture at graduate conference *Renaissance Displacements: Migration and Truth Production, 1400-1700*, Princeton University, May 5, 2017

conversation with Maria Tatar on “Beauty and the Beast,” Deutsches Haus, NYU, April 18, 2017

“The Stigma of Mortality,” at conference *Anachronisms*, Department of Comparative Literature, New York University, April 14, 2017

“Unter Einfluss,” at conference *Einfluss Strömung Quelle: Aquatische Metaphern in der Kunstgeschichte*, Zentralinstitut für Kunstgeschichte, Munich, March 23, 2017

“Ernst H. Gombrich on the Pleasures and Perils of Circular Thinking,” Kunsthistorisches Institut, Florence, March 20, 2017; and seminar at Villa I Tatti, March 21, 2017

“Pragmatism and the History of Art,” College Art Association annual meeting, New York, February 18, 2017

Mellon Sawyer Seminar on Visual History: The Past in Pictures, University of Southern California, February 6, 2017

“The Lost Honor of Katharina Fülleger,” conference on Art and the Reformation, Getty Research Institute, February 2, 2017

“3 Women,” Distinguished Lecture Series, Medieval and Renaissance Center, New York University, October 19, 2016; keynote lecture at conference *Past Time: Art, Anachronism, Anachronisticism*, University of York, November 18, 2016; Agnes Rindge Claflin Lecture, Vassar College, March 28, 2017

“The ‘German Renaissance’ in the Nineteenth Century,” German Studies Association annual meeting, San Diego, October 1, 2016

“Landscapes by Wolf Huber and Domenico Campagnola, invented, copied and replicated,” at conference *Beyond Disegno: The Emergence of Independent Drawings in Germany and Italy in the 15th and 16th Centuries*, Kunsthistorisches Institut, Florence, March 3, 2016

“La Muletta de Verona,” conference paper, *Tracing the Jerusalem Code*, MF School of Theology, Oslo, December 10, 2015

Albrecht Altdorfer: Parody, Travesty, Disguise,” Rewald Lecture Series, Graduate Center, CUNY, October 13; Art History, NYU, November 11, 2015

“Panofsky in Munich, 1967” German Studies Association, October 4, 2015

“The Figure in Two, Three, and Four Dimensions,” English Institute, Yale University, September 18, 2015

“Darstellen,” seminar, Internationales Doktorandenkolleg Mimesis, June 19, 2015

„Altdorfer: Bekleiden, Umkleiden, Verkleiden,“ Kunsthistorisches Museum, Vienna, June 10, 2015;
Ludwigs-Maximilian Universität München, June 18, 2015

“The Egmont Master Battle Scenes,” Symposium in honor of Henri Zerner, Harvard University, May 1, 2015

“Giotto and the Miracle at Greccio: An Anthropology of Witnessing,” conference on The Anthropological Style, Stockholm, Royal Swedish Academy of Letters, History and Antiquities, April 24, 2015

“The Evil Eye,” ACLA Annual Conference, Seattle, March 27, 2015

“Thorvaldsen returns to Copenhagen, 1838,” at conference How to Return, Deutsches Haus, NYU, March 2015

“Influence,” Clark Art Institute panel on Influence, CAA conference, February 13, 2015

“Belle Époque,” ACLx conference, Columbia, South Carolina, February 7, 2015

“Schon Form ist eine Haltung,” eikones Jahrestagung, *Formbildung und Formbegriff*, Universität Basel, November 14, 2014

“Die Flüsterer,” invited lecture, Universität Hamburg, November 4, 2014; Kolleg-Forschergruppe BildEvidenz, Freie Universität Berlin, November 21, 2014

“The Counter-Archeology of the Pilgrims,” Oslo School of Architecture and Design, *Seeing the Non-Existent: Projections of Rome and Pompeii in Guidebooks*, September 12, 2014

“Allegory and Prophecy,” DFG Symposium on Allegory, Villa Vigoni, May 22, 2014

“The Whisperers,” Weissinger Lecture, Dept. of Comparative Literature, University of California, Berkeley, April 17, 2014; Department of Art History, Brown University, March 6, 2014; Warnock Lecture, Department of Art History, Northwestern University, May 20, 2015

“Cats (and Creditors) Do Not Exist,” American Comparative Literature Association annual meeting, NYC, March 2014

“Style and Freedom,” Renaissance Society of America annual meeting, NYC, March 2014

“The Crime of Passion,” Deutsches Haus at New York University, October 8, 2013; keynote lecture at conference Dürer and Warburg: Interpreting Antiquity, Courtauld Institute, London, November 22, 2013; keynote lecture at conference Historia del arte y estética nudos y tramas, XXXIX Coloquio Internacional de Historia del Arte, Instituto de Investigaciones Estéticas, UNAM, Mexico City, October 20, 2015; keynote lecture at annual Graduate Student Symposium, Department of German, University of Pennsylvania, February 18, 2016

“The Uninvited,” Tessin Lecture, Nationalmuseum Stockholm, October 23, 2013

Roundtable on Aby Warburg, The Helix Center (New York Psychoanalytic Society), October 12, 2013

“Toward a Typology of Recycling,” keynote lecture at conference *Use Reuse Refuse*, Tel Aviv University, June 16, 2013

“Panofsky's *ultima poesia*,” at conference on Duke House, Institute of Fine Arts, New York University,

February 2, 2013

"The Uninvited," Brieger Lecture, University of Toronto, January 24, 2013; and annual 1960s Scholar Program lecture, Williams College, April 25, 2013

"Closing Remarks," at conference Beyond Representation: An Interdisciplinary Approach to the Nature of Things, Bard Graduate Center and Institute of Fine Arts, NYU, September 29, 2012

"Exhibition Value 2012," at conference Denkbilder--Thinking Images/Critical Eye, Whitney Humanities Center, Yale University, September 20, 2012

keynote lecture at conference "Aura of the Word in the Early Age of Print," Royal Flemish Academy of Belgium for Science and the Arts, Brussels, September 14, 2012

"Die Eindringlichen," IFK, Vienna, June 11, 2012; and Universität Graz, Festvortrag, KUGEL: Preisverleihung, May 21, 2012

"Die verlorene Ehre von Katharina Fürleger," Germanisches Nationalmuseum, Nürnberg, June 6, 2012

"Statist und Komparse," Kunstgeschichtliches Institut München, Kolloquium "Erfindung des Publikums," June 5, 2012

"Anachronie und Anachronismus," Renaissance Kolloquium, Historisches Seminar, Universität Basel, April 27, 2012

"Ernst Gombrich," Eikones, Universität Basel, April 26, 2012

"Paradoxien der Kunstgeschichtsschreibung im 19. Jh.," Kunstgeschichtliches Institut, Universität Zürich, April 25, 2012

"Anachronic Architecture," roundtable discussion with Lucia Allais, Spyros Papapetros, and Christopher Heuer, Media and Modernity program, School of Architecture, Princeton University, December 7, 2011

"The Uninvited," Bettman Lecture Series, Columbia University, September 26, 2011; Faber Lecture, Program in European Cultural Studies, Princeton University, December 1, 2011

"Nomen nominandum," at conference "Corpus fictum: Soziale Imaginationen des Körpers in der Bildfigur der Frühen Neuzeit," LMU Munich, July 8, 2011

"Das Bild als Szenario," Kolleg und Forschergruppe Bildakt, Humboldt University, Berlin, July 4, 2011

roundtable with Patricia Falguières and Didier Debaise on Gilbert Simondon and Alois Riegl, Centre Pompidou, Paris, May 20, 2011

http://www.dailymotion.com/video/xiwjbs_selon-patricia-falguieres-au-dela-de-l-image_creation

"The Votive Scenario," at Theorizing Early Modern Studies, University of Minnesota, May 6, 2011; and at conference "Ex Voto: Votive Images across Cultures," Bard Graduate Center, New York City, April 28-29, 2011

"Paradoxes of Artistic Authorship," at conference, "Intangibles: Immaterial Vectors, Agents, and Effects," Harvard Humanities Center, April 1-2, 2011

book presentation and lecture, with Alexander Nagel, Institut National de l'Histoire de l'Art, Paris, March 11, 2011

"Art History Unrealized," Frank Davis Memorial Lecture, Courtauld Institute, University of London, December 7, 2010

Remarks, at conference, "Images at Work: Images and Efficacy from Antiquity to Modernity," at Kunsthistorisches Institut Florence, September 30, 2010

Workshop, Institut für Kunstwissenschaft, Technische Universität Dresden, May 6, 2010

"The Plural Temporality of the Work of Art," Melburn G. Glasscock Center for Humanities Research at Texas A&M University, February 17, 2010

"Quand l'histoire de l'art est-elle sociale?," at colloquium: *L'Histoire sociale de l'art: Généalogies et enjeux d'une pratique*, INHA, Paris, December 11, 2009

"Das Bild ist immer schon plural," keynote address, at conference: *Das Bild im Plural*, University of Konstanz, October 10, 2009

"Temporalities of the cult image, strange and stranger," Kunsthistorisches Institut, Florence, October 27, 2008; Department of Art and Architecture, Harvard University, February 10, 2009; University of Pennsylvania, *Theorizing: Lectures in Literary Theory*, March 24, 2009

"Ultrahistoire," keynote lecture at conference: *Quellen der Erkenntnis? Zur Kunstliteratur der Frühen Neuzeit*, Munich, Zentralinstitut für Kunstgeschichte, November 21, 2008

"Englobement, investissement, citation: une typologie du recyclage," at conference *L'art de la reprise: emplois, détournement et assemblages à travers l'histoire*, Auditorium du Louvre, Paris, May 23, 2008

"Augsburg 1500: Virtual Pilgrimage to the Seven Basilicas of Rome," in *Virtual Romes*, panel at annual meeting of Renaissance Society of America, Chicago, April 2008

"Architecture and Autonomy," seminar at Temple Hoyne Buell Center for American Architecture, School of Architecture, Columbia University, February 28, 2008

"Anachronische Vorgestalten der Renaissance-Allegorie," at *Die Oberfläche der Zeichen: Zur Hermeneutik visueller Strukturen in den Bildallegorien der italienischen Renaissance*, Freie Universität Berlin, December 7-9, 2007

"The Origin: Modelled, Doubled, Displaced," Annual Department of Art Lecture, Smith College, November 28, 2007

"The Votive Scenario," with Milette Gaifman, Medieval - Renaissance Forum, Department of History of Art, Yale University, November 13, 2007

"The Temporal Instability of the Artifact," *The Rebirth of Antiquity: Numismatics, Archeology, and Classical Studies in the Culture of the Renaissance*, Princeton University, November 9, 2007

"Paradoxe der sakralen Archaeologie um 1500," *Positionen zur deutschen Kunst um 1500*, Staatliche Museen zu Berlin Preußischer Kulturbesitz, Gemäldegalerie, June 9, 2007

"Mechanical replication of the indulgenced image," workshop on *Art, Architecture, and the Indulgence*, Courtauld Institute, University of London, May 26, 2007

"Alois Riegl, l'abstraction et la distraction," colloquium on Alois Riegl, Musée du Louvre, Paris, May 12, 2007

"Envoi," at conference *Reception and the Classics*, Yale University, April 27-28, 2007

"Experience of the Divine, Twice Removed," *The Senses of Religion: Knowledge, Miracles, Worship, and Sensory Experience in the World's Religions*, Yale University, conference, October 29, 2006

"What Did the Early Woodcut Replicate?" *Origins of European Printmaking*, Washington, D.C., National Gallery of Art, symposium, November 19, 2005

"Myths of the Image," Courtauld Institute of Art, London, symposium "Conversations with Hans Belting," May 11, 2005

"The Imagined Landscape: Autonomy, Fiction, Modernity," Beijing University, symposium "Tradition and Modernity," March 8, 2005

"Countermagic: Dosso Dossi's Image of the Witch," lecture delivered at American Academy in Berlin; Freie Universität, Berlin; Forschungsgruppe Kult-Bild, University of Münster; University of Copenhagen; University of Aarhus; Institute of Fine Arts, New York; Duke University (as keynote speaker, Graduate Symposium); Johns Hopkins University (2004-2005)

„Die Landschaftszeichnung des frühen 16. Jahrhunderts: Ursprungsmythen," symposium "Aspekte deutscher Zeichenkunst, Zentralinstitut für Kunstgeschichte, Munich, December 9, 2004

"Eine Postkarte von Raphael," symposium "Die Zeichnung: Grenz- und Fließfiguren anschaulichen Denkens," IFK, Vienna, October 15, 2004; and symposium "Linien: Ästhetische und epistemische Dimensionen der Zeichnung," Freie Universität, Berlin, November 27, 2004

"Topics in the History of Art History," University of Aarhus, Institute for Aesthetic Studies, Department of Art, November 2, 2004

presentation (with Alexander Nagel) at Renaissance Seminar, Leslie Humanities Center, Dartmouth College, April 24, 2004

"The First World's Columbian Exposition," conference "Empire/Globe," Yale University, April 9, 2004

"The Credulity Problem," conference "Early Modern Antiquarianism: East and West," Bard Graduate Center, March 2004

"The Fabrication of Facts, ca. 1520," Dean's Lecture Series, Yale University, November 4, 2003

"The Discourse of the Idol," two-part symposium on "Images of Europe," European University Institute, Florence, October 2003 and March 2004

"Les errances du spectre de Aby Warburg: Hamburg—Londres—Los Angeles," Musée du Louvre, Paris, March 31, 2003

"Van Eyck Out of Focus," symposium "Mediators: Medium and its Messages," Boston University, March 7-8, 2003

"Strzygowski und Riegl in den Vereinigten Staaten," symposium on the 150th anniversary of the Institute of Art History at the University of Vienna, Vienna, October, 2002

"Otto Pächt und die nicht mehr schönen Künste," symposium on Otto Pächt, University of Vienna, October, 2002

"What Happened to the German Perspective Treatise after Dürer?," workshop on perspective treatises and their audiences, Getty Research Institute, May 1, 2002

"The Tremor of Forgery," Department of History of Art and Architecture, Harvard University, April, 2002; American Academy in Rome, April 23, 2003; University of Toronto, April 2004

"Book as Text, Book as Artifact: Venice and Augsburg, c. 1500," Bard Graduate Center for the Decorative Arts, New York, November 13, 2001

"Riegl on Migration Period Jewelry," at workshop "German Art History and the Idealist Philosophy," Clark Art Institute, Williamstown, August 18-19, 2001

"The Bewildered Artist," Bette Allison Rand Symposium, University of North Carolina at Chapel Hill, April 21, 2001; and Vassar College, April 23, 2001

"Short Political Guide to the Study of Belt Buckles," Institute of Fine Arts, New York University, February 16, 2001

"When Works of Art Don't Signify," Society of Fellows, Columbia University, November 16, 2000

"Hans Sedlmayr: Art History, Politics, Pessimism," at roundtable workshop "Cultures of Disenchantment: Art, Architecture, and Politics at the End of History," UCLA Center for Modern and Contemporary Studies, May 5, 2000

"Humanist Scholarship and the 'True Icon' of Christ," American Association for Italian Studies, New York City, April 13, 2000 (Session: "The Medieval Past in the Renaissance Present," Chair: Stefano Cracolici)

"Tomb Raiders of the Renaissance," invited lecture, Department of Art History, Columbia University, March 29, 2000

chair, open session, "Northern Renaissance," CAA Annual Conference, New York, February 26, 2000

"Himmel und Erde aus Tiroler Sicht: Die Sperantius Globen in Yale," at Österreichischer Kunsthistorikertag, Innsbruck, October 1, 1999

"Critical Fortune of the Anti-Classical Renaissance," Wesleyan Renaissance Seminar, September 23, 1999

"Art History's Anti-Heroic Renaissance and How it Travelled," at symposium "The Renaissance in the Twentieth Century," Florence, Villa I Tatti, June 9, 1999

"The Materiality of the Earliest Archeological Publications," at symposium "Printing Matters: The Materiality of Print in Early Modern France and Italy," Harvard University, November 14, 1998

"Maximilian I as Archeologist," invited lecture at Department of Art History, Pennsylvania State University, October 20, 1998

"Deutungsvorschläge zum Bildnis Otto I. in Innichen," at colloquium on Michael Pacher, Brunico, Italy, September 26, 1998

"The Credulous Beholder: German Humanism and the Image," at colloquium on the Beholder and the Experience of Art in Early Modern Europe, Warburg Institute, London, June 5, 1998

"Replication Technology and the Forms of the Gods," CAA Annual Conference, Toronto, February 27, 1998 (Session: "Reconsidering the Exactly Repeatable Pictorial Statement," Chairs: Claudia Swan and Elizabeth Wyckoff)

"Maximilian als Archäologe," at roundtable workshop on Emperor Maximilian I, Herzog August Bibliothek, Wolfenbüttel, December 12, 1997

"The Perspective Treatise in Ruins: Lorenz Stoer, *Geometria et perspectiva*, 1567," at colloquium on the Treatise on Perspective, Published and Unpublished, Washington, National Gallery of Art, CASVA, November 8, 1997

"Conrad Celtis and Druid Sculpture," invited lecture, Department of Art History, University of California, Santa Barbara, October 30, 1997

"Market Restraints on the Humanist Book: The Case of Peutinger's *Romanae vetustatis fragmenta* (1505)," Sixteenth Century Studies Conference, Atlanta, October 24, 1997 (Session Chair: Hans van Miegroet)

"Creative Archeology in Germany ca. 1500," invited lecture, Department of Art History, Duke University, October 23, 1997

"When to trust an image, and when not (ca. 1500): Conrad Celtis and Druid Sculpture," invited lecture, Department of Art History, University of California, Berkeley, October 16, 1997

"Archäologie und Leichtgläubigkeit um 1500: Conrad Celtis und die Druidensulptur," invited lecture, Department of Art History, University of Hamburg and Kulturwissenschaftliches Institut Warburg, Warburg-Haus, Hamburg, June 5, 1997

"Kreative Archäologie um 1500: Das Simpertus-Grab aus St. Ulrich und Afra in Augsburg," invited lecture at Zentralinstitut für Kunstgeschichte, Munich, June 4, 1997

"Decorative Aspects of the Capital Letter in the Renaissance," invited lecture at Bard Graduate Center for the Decorative Arts, New York, April 11, 1997

"Archäologie und Leichtgläubigkeit in Deutschland um 1500: Die blinde Renaissance," invited lecture at Kunsthistorisches Institut, Freie Universität Berlin, May 24, 1996

"Archeology and Credulity in the German Renaissance," invited lecture, Department of Art History, Barnard College, Columbia University, March 19, 1996

"Materiality and the Indexical Fallacy," CAA Annual Conference, Boston, February 24, 1996 (Session: "Art History and the Matter of Art," Chair: Michael Leja)

"Art History Between Reference and Signification," Alice Berline Kaplan Center for the Humanities, Northwestern University, in series: "The Claim of Theories," January 15, 1996

"Netherlandish Landscape and the Foliage Study on Grounded Paper," at colloquium on Herri met de Bles, Princeton University, October 14, 1995

"Germany's Blind Renaissance," Frühe Neuzeit Interdisziplinär, Annual Conference, Duke University, April 21, 1995 (Session: New Directions in German Renaissance Art, Chair: Larry Silver)

"Description and Disenchantment in Netherlandish Painting," invited lecture, Department of Fine Arts, Harvard University, Department of Fine Arts, December 13, 1994

"Hubert Damisch and the End of Scholarly Perspective," at symposium on Damisch and perspective, Berkeley, November 5, 1994

"Die Rezeption von Altdorfers Landschaften in Augsburg," invited lecture, Colloquium Augustana, University of Augsburg, February 3, 1994

"Die frühen Brunnen in Augsburg," conference on "Repräsentationsstil von Stadteliten" in sixteenth-century Germany, Institut für Europäische Kulturgeschichte, Augsburg, January 31, 1994

"Landscape and Subject in the Renaissance," CAA Annual Conference, New York, February 17, 1994 (Session Chair)

"Curious Pictures," Historians of Netherlandish Art, International Conference, Boston, October, 1993 (Session: "Art and the Unfamiliar," Chair: Peter Parshall)

"Formalism's Form," CAA Annual Conference, Seattle, February, 1993 (Session: "Toward a Historical Anthropology of Formalism," Chair: Robert Williams)

"Graphic Descriptions of Natural Accidents," invited lecture, Yale Art School, November 30, 1992

"Albrecht Dürer's Landscape Watercolors and the Problem of Plein-Air Drawing in the Renaissance," Sixteenth Century Studies Conference, Philadelphia, October, 1991

"The Replicated Icon: Albrecht Altdorfer and the Schöne Maria Pilgrimage," CAA Annual Conference, Washington, D.C., February, 1991 (Session: "Art in Ritual Context," Chair, Irene J. Winter)