

Personal

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Appointments

2007-present. Victor S. Thomas Professor of History of Art and Architecture, History of Art and Architecture; Senior Fellow, Society of Fellows, Harvard University (since 2008); Affiliate Department of Germanic Languages and Literature (since 2013)
 2013. Slade Professorship of Fine Art. Oxford University
 2004-7. Professor in the History of Art, Courtauld Institute of Art, University of London
 2003. Slade Professorship of Fine Art. Cambridge University
 2000-2004. Professor of History of Art, History of Art, University College London
 2000-2001. Ordinarius Professor (C-4) of Modern Art History, Institute of Art History, Goethe University Frankfurt
 1991-2000. Professor of History of Art and Architecture, History of Art and Architecture, Harvard University
 1989-1991. Assistant Professor, History of Art and Architecture, Harvard University
 1985. Teaching Associate, History of Art, University of California, Berkeley.
 1979-1980. Yale University, English, Research Assistant to Prof. Michael Cooke
 1976-1980. Yale University, History, Research Assistant to Prof. Peter Gay

Education

1988: Ph.D., University of California, Berkeley, History of Art. Thesis: "Self-Portraiture and the Crisis of Interpretation in German Renaissance Art: Albrecht Dürer, Hans Baldung Grien, Lucas Cranach the Elder."
 1984: M.A., University of California, Berkeley, History of Art. Thesis: "Death as a Hermeneutic in Hans Baldung Grien."
 1982-3: Research Fellow, University of Heidelberg. German Literature and Philosophy. D.A.A.D.-Funded Project: Martin Heidegger Lectures on Friedrich Hölderlin, 1934-1942.
 1982: M.A., Clare College, Cambridge University. Tripos—English Literature. First Class Degree.
 1980: B.A., Yale University. Major—History, the Arts, and Letters. Senior Thesis: "Daedalus, Icarus, and the Maze." Graduated *summa cum laude*, with Distinction in the Major.

Professional Honors

Distinguished Lifetime Achievement Award for Writing on Art, College Art Association, 2020
 Walter Channing Cabot Fellow, Harvard University, 2017-2018
 Andrew W. Mellon Distinguished Achievement Award, 2009

Member American Philosophical Society, elected 2008
Member American Academy of Arts and Sciences, elected 1995
Honorary Master of Arts, Harvard University, 1992
Newnes English Prize, Clare College, Cambridge University, 1982
Greene Cup, General Learning, Clare College, Cambridge University, 1982
Theron Rockwell Field Prize, University prize for outstanding essay in the Humanities, Yale University, 1980
Wrexham Prize, Best Senior Essay, Yale College, 1980
Phi Beta Kappa, Elected Junior Year, Yale College, 1979

Guest Professorships and Fellowships

2018. Avenali Chair in the Humanities, University of California at Berkeley
2012-2013. Fellow, All Souls College, Oxford
2006-2007. John Simon Guggenheim Memorial Foundation Fellowship
2006-2007. Guest Professor, Kunsthistorisches Institut in Florence
2003-2004. Guest of the Fellows, Wissenschaftskolleg, Berlin
2002-2003. Visiting Fellow, Clare College, Cambridge University
1992. Guest Professor, Graduate Program in “Theory of Literature,” Department of Literature, University of Constance
1991-1992. Alexander von Humboldt Foundation Research Fellowship
1986-1989. Junior Fellow, Society of Fellows, Harvard University
1983-1986. The Berkeley Fellowship for Graduate Studies, University of California, Berkeley
1982-1983. Fellowship, Deutsche Akademischer Austauschdienst (DAAD)
1980-1982. Mellon Fellowship, Clare College, Cambridge University

Books

Bosch and Bruegel: From Enemy Painting to Everyday Life. Andrew W. Mellon Lectures. Princeton University Press, 2016. Revised reprint 2017.

Prizes / Awards: First Place, PROSE Award for Art and Art Criticism, American Publishers Awards, 2017.

Reviews: *Harvard Magazine* (November-December 2016); *Boston Globe* (“The Year in Arts” December 16, 2016); *New York Times Book Review* (December 25, 2016) and “Editor’s Choice” (January 1, 2017); *Times Higher Education* (January 19, 2017); *The Guardian* (Feb. 1, 2017); *Choice* 58/8 (April 2017); *The Art Newspaper* 288 (March 2017); *Times Literary Supplement*, lead review (March 31, 2017); *Commonweal* (March 29, 2017); *Library Journal* (April 10, 2017); *The America Magazine* (April 24, 2017); *Literary Review* 453 (May 2017); *Tikkun* (“Tikkun recommends”) 32/ 2 (Spring 2017); *Marginalia / Los Angeles Review of Books* (June 6, 2017), *Critical Inquiry* (June 7, 2017); *Sixteenth Century Journal* 48/2 (Summer 2017); *Burlington Magazine* 159 (July, 2017); *Slovo a Smysl / Word and Sense* 27 (2017); *CAA.reviews* (September 27, 2017); *Zeitschrift für Kunstgeschichte* 80 (2017); *Evening Standard* (“Best Art Books of 2017” December 21, 2017); *Renaissance Quarterly* 71/2 (Summer 2018); *Historians of Netherlandish Art Reviews* (June 2018); *Common Knowledge* 24 (August 2018)

Dürer’s Hands. The Council of the Frick Collection Lecture Series. New York: The Frick Collection, 2006.

The Reformation of the Image. London: Reaktion Books, and Chicago: Univ. of Chicago Press, 2004. Rev. paperback ed. Chicago 2008.

Prizes / Awards: Millard Meiss Publication Grant, College Art Association, 2003; inaugural ACE / MERCERS' International Book Award, 2005

Translation: German (Rita Seuss), revised and expanded: Munich: C. H. Beck, 2017.

Reviews: *Scotland on Sunday* (March 21, 2004); *Church Times* (June 25, 2004); *Apollo* 155 / 509 (July 2004); *London Review of Books* 26/16 (Aug. 19, 2004); *CAA.reviews* (September 7, 2004); *Bookforum* (Oct./Nov. 2004); *The Art Newspaper* 150 (September 2004); *Times Literary Supplement* (October 29, 2004, lead review); *Artforum* (December 2004, "Best of 2004"); *Providence Journal* (January 2, 2005, "Reviewers' Favorite 2004"); *The Christian Century* (January 25, 2005); *The Nation* (March 7, 2005); *Kunstchronik* 58 (June 2005); *German Quarterly* 78 (2005); *Renaissance Quarterly* 58 (2005); *Common Knowledge* 11 (Fall 2005); *Catholic Historical Review* 91 (July 2005); *Material Religion: The Journal of Objects, Art and Belief* 1 (2005); *Sehepunkte* 6: 3 (2006), URL: <http://www.sehepunkte.historicum.net/2006/03/7448.html>; *Kunstform* 7: 3 (2006), URL: <http://www.kunstform.historicum.net/2006/03/7448.html>; *Sanctorum* 3 (2006), 253; *Heythrop Journal* 47 (2006); *The Art Book* 13 (2006); *Religious Studies Review* 32 (2006); **rev. ed. reviews** *The Guardian* (December 12, 2009); **German trans. reviews** Portal Kunstgeschichte (Oct. 11, 2017); *Christ in der Gegenwart* (Nov. 12, 2017); *Die Eule—Magazine für Kirche, Politik und Kultur* (Nov. 1, 2017); *art Kunstmagazin* (Nov. 2017); *Christ in der Gegenwart* (Nov. 12, 2017); *Frankfurter Allgemeine Zeitung* (Nov. 17, 2017, lead review); *Berlin Zeitung* (Jan. 4, 2018); *Frankfurter Rundschau* (Jan. 11, 2018); *Theologische Literaturzeitung* 3 (March, 2019)

The Moment of Self-Portraiture in German Renaissance Art. Chicago: Univ. of Chicago Press, 1993. Paperback ed. Chicago 1996.

Prize: 1994 George Wittenborn Memorial Award, Art Libraries Society of North America

Translation: German: Munich: Wilhelm Fink, forthcoming

Reviews: *The Times* (July 8, 1993); *Dagens Nyheter* (Oct 20, 1993); *Art Book Review Quarterly* (Autumn 1993); *Bibliothèque d'Humanisme et Renaissance* 61 (1994); *Sixteenth Century Journal* 25 (1994); *The Art Bulletin* 76 (June 1994); *Print Collector's Newsletter* 25: 2 (1994): 75-76; *The New Republic* (September 19 & 26, 1994); *Frankfurter Allgemeine Zeitung* (September 1, 1994); *Times Higher Educational Supplement*; *Burlington Magazine* 36 (November 1994); *Art History* 17 (December 1994); *British Journal of Aesthetics*, 35: 2 (1995); *New York Review of Books* (March 21, 1996); *Print Quarterly* (December 1996).

Paul Klee. Legends of the Sign. With Rainer Crone. New York: Columbia Univ. Press, 1991.

Translations: Japanese: Tokyo: Iwanami Shoten Publishers, 1994; German, revised, in: *Paul Klee und Edward Ruscha: Projekt der Moderne—Sprache und Bild*. With Rainer Crone and Alexandra Gräfin Stosch. Edited Petrus Graf Schaesberg. Regensburg: Schnell und Steiner, 1998

Reviews: *Bookwatch* (October 1991); *Times Literary Supplement* (April 1992); *Journal of Aesthetic Education* (Fall 1992).

Caspar David Friedrich and the Subject of Landscape. New Haven: Yale Univ. Press; London: Reaktion Books, 1990. First paperback ed., Reaktion, 1993. 2nd paperback ed. revised, Reaktion and Yale, 1996. 3rd paperback ed. revised and expanded, Reaktion, 2009.

Prize: Jan Mitchell Prize for the History of Art, 1992

Translations: German (by Christiana Spelsberg): *Caspar David Friedrich. Landschaft und Subjekt*. Text und Bild. Munich: Wilhelm Fink, 1998.

Reviews: *Sunday Times* (Nov. 25, 1990); *Arts Review* (November 16, 1990); *The Independent*, (December 2, 1990); “Kaleidoscope,” BBC Radio 4, Jan. 4, 1991; *New York Review of Books* (March 7, 1991); *Times Literary Supplement* (Feb. 22, 1991); *The New Republic* (April 1, 1991); *Art Line* (April 1991); *Choice* (March 1991); *Göteborgs-Posten* (April 14, 1991); *Burlington Magazine* (September 1991); *British Journal of Aesthetics* 1991; *Wilson Library Bulletin* (April 1991); *Gazette des Beaux Arts* (November 1993); **rev. ed.:** *Arachne* 1 (1994); *Times Literary Supplement* (June 11, 2010); **German trans:** *Frankfurter Allgemeine Zeitung* (October 1999);

Die Suche nach dem Labyrinth. Der Mythos von Dädalus und Ikarus. Frankfurt: Suhrkamp Verlag, 1983.

Reviews: *Frankfurter Allgemeine Zeitung* (April 13, 1984).

Exhibition Catalogues

Unheimliche Heimat--Henry Koerner 1915-1991. Vienna: Österreichische Galerie Belvedere, 1997.

The Printed World of Pieter Bruegel the Elder. With Barbara Butts. St. Louis: The St. Louis Museum of Art, 1995.

Review: *Print Collector's Newsletter* 26 (November-December 1995)

Edited Books

Art and Religious Reform in Early Modern Europe. With Bridget Heal. *Art History Book Series*. Hoboken, NJ: Wiley, 2018.

Film, Television, Radio: Directed and/or Authored

Director, Writer, Presenter, and Producer. *The Burning Child*. Feature-length film. IMDb:

<http://www.imdb.com/title/tt3783362/>

Festivals (Official Selection): Jerusalem Jewish Film Festival 2019, Screening Dec. 25, 2019; JFilm Festival, Pittsburgh, PA 2020

Preview Screenings: Film Series Studies and Stories of Exile, Yale University Art Galleries, New Haven, CT, Nov. 7, 2017; Burgkino, co-sponsored by Sigmund Freud Museum and Friends of the Secession, Vienna, Nov. 17, 2017; Harvard Art Museums, Jan. 21, 2018; Pacific Film Archives and Townsend Center for the Humanities, Berkeley, CA, March 14, 2018

Director's Screenings: Metropolitan Museum of Art, Co-sponsored the MET and Values Network, Sept. 20, 2019; N.Y.U. / Tisch School of the Arts, Co-sponsored Department of Cinema Studies and Remarque Institute, Sept. 27, 2019; The Getty Center and Getty Research Institute, Oct. 15, 2019; Whitney Museum of American Art, November 17, 2019; Film Forum and Film Makers on Campus Series, University Center for Human Values, Princeton University, Dec. 4, 2019; The Cinematheque Vancouver, March 17, 2020;

Writer and Presenter. *Vienna—City of Dreams*. Feature-length Special. Produced by BBC Scotland; Commissioned BBC4. Eleanor Yule, Director; Mhairi McNeil, Producer.

Broadcast Premier BBC 4 and BBC HD Dec. 30, 2007. IMDb:

<http://www.imdb.com/title/tt4654934/>

Reviews (partial list): *Telegraph* (29 Dec. 2007)

Writer and Presenter. *Northern Renaissance*. Three-Part Series. Produced BBC Scotland. Allan Campbell, Producer; Colin Murray, Sandy Raffan, and Elaine Donnelly, Directors.

Broadcast premier BBC 4 April 13, 21, and 28, 2006. IMDb:

<http://www.imdb.com/title/tt4669830>

Reviews (partial list): *Homes and Antiques* (April 2006); *Daily Mail* (“Pick of the Day”) (April 8, 2006); *Telegraph* (“Pick of the day”) (April 8 and April 13); *Guardian* (“Watch This”) (April 8); *Sunday Times* (“Best Art History”) (April 4, 16, 23); *Independent* (April 18); *Observer* (“Digital Pick of the Day”) (April 9); *Scotland on Sunday* (“Pick of the Day”) (April 9 and April 16); *Radio Times* (“Digital / Cable Highlights”) (April 15-21); *Times* (April 13); *Scotsman* (“Choice”) (April 13); *Herald* (April 13 and April 21); *Mail on Sunday* (April 16); *Spectator* (April 15); *Financial Times* (April 27); and *Time Out* (April 26).

Writer and Presenter. “The Wanderer.” Radio Program in the series “German Romantic Painting and Painters,” BBC Radio 3. Premier October 18, 1994.

Film, Television, Radio: Collaborations and Contributions

Contributor. *Albrecht Dürer*. TV Documentary. Directed by Christian Stiefenhofer. Dokurama and Bilderfest, for “Terra X,” ZDF, Broadcast premier Sept. 8, 2019

Contributor. *Mystery of the Lost Paintings*. Six-Part TV Series. Sky Arts Productions Hub, Sky Arts Italia, and Ballandi Arts. <https://www.imdb.com/title/tt8621358/>

Chief Contributor. *The Temptation of Saint Anthony by Joos van Craesbeeck*. Directed by Cathy Fitzgerald for “Moving Pictures” series. BBC Radio 4, Broadcast Premier Jan. 30, 2018. <http://www.bbc.co.uk/programmes/b09plrg2#play>

Contributor. *Jérôme Bosch, le diable aux ailes d’ange*. Produced by France 5 and l’INA. Eve Ramboz and Nathalie Plico, Directors. France 5, Broadcast March 2017.

<http://www.imdb.com/title/tt6506798/>

Contributor. *Aby Warburg: Metamorphosis and Memory*. Produced by Judith Wechsler. Judith Wechsler, Writer and Director. <http://www.imdb.com/title/tt5534016>

“Ungeheuer.” Radio Talk on Diagonal, ORF-I Radio, Austria, July 24, 2010.

Contributor. *The Protestant Revolution*. Produced by IWC Media. Four-Part Series. Broadcast Premier, BBC September 4, 2007.

Contributor. *Private Life of a Masterpiece*. Three-Part Series. Produced by Fulmar Television and Film, Ltd. BBC 4 Broadcast Premier December 2006.

Contributor. *Masterpieces of the British Museum*. Six-Part Series. Produced by Fulmar Television and Film, Ltd. BBC 4 Broadcast Premier June-July 2006.

Contributor. *Decoding Da Vinci*. Three-Part Series. Produced by Wildfire Television. More4 Broadcast Premier May 15-17, 2006; and Channel Four October 2006.

Books in Progress

Art in a State of Siege: Bosch, Beckmann, Kentridge. The Gombrich Lectures in the Classical Tradition. Forthcoming Princeton: Princeton University Press.

Last Experiences in Painting. Theories of Modernism and Postmodernism in the Visual Arts, 4. Forthcoming Cork: University College Cork; and New York and London: Routledge.

Vienna Interior. Book project on Viennese art and design 1898-1938, based on 2013 Slade Lectures, Oxford.

Playing Statues. Book project on the Viennese-American painter Henry Koerner

Articles and Essays

"Iconoclasm in Northern Italy Circa 1500." With Tamara Morsel-Eisenberg. Forthcoming in *Critical Inquiry* (Autumn 2021)

"Vienna Interior." Forthcoming in *The Secession Talks II. Exhibitions in Conversation 2011-2021* (Vienna: Schlegelbrücke, Editor, 2021).

"The Moment of the Fall: The Ethical Challenge." Forthcoming in *RES: Anthropology and Aesthetics* (2021)

"Drawings as Friends." Forthcoming in *Crossroads: Drawing the Dutch Landscape*, exhibition catalogue ed. Joanna Seidenstein. Cambridge: Harvard Art Museums, 2021

"Songs Without Words: The Romantic Experience." Forthcoming in *The Critique of Reason: Essays on Romanticism in the Visual Arts*, ed. Isabel Gass and Daniel Spaulding. New Haven: Yale University Press, 2021

"Contamination | Purification." With Caroline A. Jones. Forthcoming in *Purity and Contamination in Early Modern Art and Architecture*, ed. Lauren Jacobi and Daniel Zolli, pp. 315-360. Amsterdam: Amsterdam University Press, 2021

"Dürer in Motion." Forthcoming in *Dürer's Journeys: Travels of a Renaissance Artist*, exhibition catalogue ed. Susan Foister and Peter van den Brink, pp. 43-56. London: National Gallery and Yale University Press, 2021

"Geognosy," "Self Portrait in Distress," and "Nature Painting," in *Critical Zones: The Science and Politics of Landing on Earth*, ed. Bruno Latour and Peter Weibel, pp. 114-117, 312-316, and 330-341. Karlsruhe and Cambridge, MA: Center for Art and Media and MIT Press, 2020

"Maly Trostinets." *Granta* 149 (Autumn 2019): 14-33

Anthologized: *The Best American Essays 2020*, Best American Series, ed. André Aciman and Robert Atwan. Boston: Houghton Mifflin Harcourt, 2020.

"The Presence of the Past." *Lucian Freud: The Self-portraits*, exhibition catalogue ed. Peter Sawbridge, pp. 16-27. London and Boston: Royal Academy of Art and Museum of Fine Arts Boston, 2019

"Der Fall Baldung." *Hans Baldung Grien. Neue Perspektiven auf sein Werk*, ed. Julia Carrasco, pp. 18-35. Berlin: Deutscher Kunstverlag, 2019

"Victor Theodor Slama und Henry Koerner." In *Victor Th. Slama. Plakate, Ausstellungen, Masseninszenierungen*, ed. Bernhard Hachleitner and Julia König, pp. 125-131. Vienna: Wienbibliothek im Rathaus, 2019

"Vue d'emprunt: la voyageur en arrêt chez Caspar David Friedrich et William Wordsworth," trans. Laure Cahen-Maurel. *Caspar David Friedrich et le romantisme allemande*, ed. Jean-Noël Bret and Laure Cahen-Maurel, pp. 21-54. Paris: Editions Klincksieck, 2019

"Art in a State of Siege." *Marginalia / Los Angeles Review of Books* (September 28, 2017)

"Stellen in der unbegrenzten Großstadt." *Otto Wagner und die Wiener Stadtbahn*, ed. Andreas Nierhaus, pp. 37-43. Vienna: Hatje Cantz, 2017

"Tummelplatz." *Smoke, Ashes, Fable: William Kentridge*, exhibition catalogue ed. Margaret K. Koerner, pp. 62-141. New Haven and London: Yale University Press, 2017. Translations in French: Arles: Actes Sud, 2017; and Dutch: Brussels: Mercatorfonds, 2019

- “On Monuments.” *RES: Anthropology and Aesthetics* 67/68 (2016-2017): 5-20
- “Home and the World.” *Artists in Exile: Expressions of Loss and Hope*, exhibition catalogue Yale University Art Gallery, ed. Frauke Josenhans, pp. 30-47. New Haven: Yale University Press, 2017
- “The Weight of Evidence.” *William Kentridge and Vivienne Koorland: Conversations in Letters and Lines*, exh. cat. Fruitmarket Gallery, ed. Tamar Garb, pp. 148-157. London: Fruitmarket Gallery, 2016
- “Tapestries—A Collaboration with Stephens Tapestry Studio.” In *Thick Time: William Kentridge*, exh. cat. Whitechapel Gallery, ed. Iwona Blazwick, pp. 36-54. London: Artbook, 2016
- “Caspar David Friedrich: Earth Life Art.” In *Reset Modernity!* exh. cat. ed. Bruno Latour, pp. 66-73. Karlsruhe and Cambridge, MA: ZKM and MIT Press, 2016
- “The Ring Street at 150 Years.” *Burlington Magazine* 158 (January 2016): 26-31
- “Hieronymus Bosch, Teufelschöpfer.” In *Poiesis—Über das Tun in der Kunst*, ed. Andreas Beyer and Dario Gamboni, pp. 123-166. Passagen, 42. Berlin and Munich: Deutsche Kunstverlag, 2014
- “Whichever Page You Open: William Kentridge in New York.” With Margaret K. Koerner. *Artforum* (January 2014)
- Anthologized:** *William Kentridge*, ed. Rosalind E. Krauss, October Files, pp. 177-184. Cambridge, MA: MIT Press, 2017
- “Renouveler l’histoire de la commande.” With Bruno Latour. Translated Estelle Beauseigneur. In *Faire art comme on fait société*, ed. Didier Debaise, et al., pp. 409-422. Paris: Les Presse du Réel, 2013
- “Writing Rituals: The Case of Aby Warburg.” *Common Knowledge* (2011): 81-101
- “On Adam Fuss: A Dialogue.” With Margaret L. Koster. In *Adam Fuss: Home and the World*, pp. 3-15. New York: Chiem & Reid, 2010
- “Copies Creating Originals.” In *Coping with the Past: Creative Perspectives on Conservation and Restoration*, ed. Pasquale Gagliardi, Bruno Latour, and Pedro Memelsdorff, pp. 1-17 and *passim*. Florence: Leo S. Oldschki, 2010
- “Friendship Portraits.” In *Hans von Aachen (1552-1612). Hofkünstler in Europa*, exh. cat. ed. Thomas Fusenig, pp. 63-74. Aachen and Berlin: Seurmondt-Ludwig-Museum and Deutscher Kunstverlag, 2010
- “Epiphanies of the Black Magus at 1500.” In *The Image of the Black in Western Art*, volume 3, part 1, *The Sixteenth through Eighteenth Centuries*, ed. David Bindman, et al., pp. 7-92. Cambridge: Menil Foundation and Harvard Univ. Press, 2010
- “Monstrance.” In *Luc Tuymans*, exh. cat. ed. Madeleine Grynsztejn and Helen Molesworth, pp. 31-46. San Francisco and Columbus, OH: San Francisco Museum of Modern Art and Wexner Center for the Arts, 2009
- Anthologized:** *On and by Luc Tuymans*, ed. Peter Ruyffelaere, pp. 184-198. London: Whitechapel Gallery, and Cambridge, MA: MIT Press, 2013
- “Identity and the Museum.” In *The Busch-Reisinger Museum*, ed. Peter Nisbet, pp. 242-257. Cambridge: Harvard University Art Museums, 2007
- “Bosch’s Enmity.” In *Tributes in Honor of James H. Marrow: Studies in Painting and Manuscript Illumination of the Late Middle Ages and Northern Renaissance*, ed. Jeffrey F. Hamburger and Anne S. Korteweg, pp. 285-300. London and Turnhout: Harvey Miller, 2006

- “Everyman in Motion: From Bosch to Bruegel.” *Proceedings of the British Academy* 121 (2006): 297-328
- “Wirklichkeit bei Hieronymus Bosch.” In *Realität und Projektion. Wirklichkeitnahe Darstellung in Antike und Mittelalter*, ed. Peter Schmitt and Martin Büchsel, pp. 227-238. Neue Frankfurter Forschungen, 1. Berlin: Gebr. Mann, 2005
- “Kunstreform und Kunstbewahrung in Deutschland seit 1500.” In *Nationalschätze aus Deutschland. Von Luther zum Bauhaus*, exh. cat. by Norman Rosenthal, *et al.*, pp. 38-45. Bonn: Konferenz Nationaler Kultureinrichtungen und Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, 2005. Translations: Polish 2007
- “Self-Portraiture Direct and Oblique.” *Self Portrait Renaissance to Contemporary*, exhibition catalogue ed. Joanna Woodall and Anthony Bond, pp. 66-81. London: National Portrait Gallery, 2006
- “Reforming the Assembly.” In *Making Things Public: Atmospheres of Democracy*, exh. cat., ed. Bruno Latour and Peter Weibel. Cambridge: MIT Press, 2005
- “Impossible Objects: Bosch’s Realism.” *RES: Anthropology and Aesthetics* 46 (2004): 73-97.
- “1537. The Town of Dinkelsbühl Installs Texts Behind Its Altars.” In *New History of German Literature*, ed. David E. Wellbery, *et al.*, pp. 236-41. Cambridge: Harvard Univ. Press, 2004
- “Unmasking the World: Bosch’s Ethnography,” *Common Knowledge* 10/2 (2004): 220-251.
- “Bosch’s Equipment.” In *Things that Talk*, ed. Lorraine Daston, pp. 27-65. New York: Zone Books, 2004
- “Introduction.” Aby Warburg, *Le rituel du serpent: récit d’un voyage en pays pueblo*, trans. Sibylle Muller and Philip Guiton, pp. 9-54. La littérature artistique. Paris: Macula, 2003.
- “Albrecht Dürer: A Sixteenth-Century Influenza.” In *Albrecht Dürer and His Legacy: The Graphic Work of a Renaissance Artist*, exhibition catalogue, ed. Giulia Bartrum, pp. 18-38. London: British Museum, 2002
- “The Icon as Iconoclasm,” in *Iconoclasm: Beyond the Image Wars in Science, Religion and Art*, exh. cat. ed. Bruno Latour and Peter Weibel. Karlsruhe and Cambridge: ZKM / Center for Art And Media Karlsruhe, MIT Press, 2002, pp. 164-213
Translation: Polish, by Wojciech Michera, with new introduction: in *Konteksty* 67 (2013): 58-81
- “Factura.” *RES: Anthropology and Aesthetics* 36 (1999): 5-19
- “Lifeworld: Portrait and Landscape in Netherlandish Prints, 1550-1650.” With Michael Zell. Harvard Univ. Art Museums Gallery Series, 29. Cambridge: Harvard Univ. Art Museums, 1999
- “L’image dans le Réforme et les pratiques de la croyance moderne.” *Les Cahiers du Mnam* 66 (1998): 95-124
- “Confessional Portraits: Representation as Redundancy,” *Hans Holbein: Paintings, Prints, and Reception*, ed. Mark Roskill and John Oliver Hand, *Studies in the History of Art*, 60, pp. 125-140. Washington: National Gallery of Art, 2001
- “Hieronymus Bosch’s World Picture.” *Picturing Science / Producing Art*, ed. Peter Galison and Carolyn Jones, pp. 297-323. (New York and London: Routledge, 1998)
- “Contingency and the City.” In *Kontingenz*, ed. Gerhard von Graevenitz and Odo Marquard, *Poetik und Hermeneutik*, 17, pp.433-443. (Munich: Fink, 1998)
- “Bosch’s Contingency.” In *Kontingenz*, ed. Gerhard von Graevenitz and Odo Marquard, *Poetik und Hermeneutik*, 17, pp. 242-283. (Munich: Fink, 1998)

- “Rembrandt's *David in Prayer*.” Introductory Essay, with a Strike from the Original Copper Plate. Jerusalem: The Israel Museum, 1997
- “Value.” With Lisbet Rausing. *Contemporary Critical Terms in Art History*, ed. Robert Nelson and Richard Shiff, pp. 292-306. Chicago: University of Chicago Press, 1996
- “The Image in Quotations: Cranach's Portraits of Luther Preaching.” *Shop Talk: Studies in Honor of Seymour Slive*, ed. Cynthia P. Schneider, et al, pp. 143-6. Cambridge: Harvard Univ. Art Museums, 1995
- “The Fortunes of Dürer's *Nemesis*.” *Fortuna*. Fortuna vitrea, 15. Edited by Walter Haug and Burghart Wachinger, pp. 239-294. Tübingen: Max Niemeyer Verlag, 1995
- “Ideas About the Thing, Not the Thing Itself: Hans Blumenberg's Style.” *History of the Human Sciences* 6: 4 (1993): 1-10
- “Überlegungen zur Torgauer Schloßkapelle.” In *Torgau in Farben*, ed. Bernd Blum. Klitzschen: BB Verlag, 1992
- “The Disfigured Self-Portraits of Hans Baldung Grien.” *Traditionswandel und Traditionsverhalten*. Fortuna vitrea, 5. Edited by Walter Haug and Burghart Wachinger, pp. 179-223. Tübingen: Max Niemeyer Verlag, 1991
- “Albrecht Dürer's *Pleasures of the World* and the Limits of Festival.” *Poetik und Hermeneutik*, 14, *Das Fest*, pp. 180-216. Edited by Rainer Warning and Walter Haug. Munich: Wilhelm Fink, 1989
- “Albrecht Dürer and the Moment of Self-Portraiture.” *Daphnis: Zeitschrift für Mittlere Deutsche Literatur* 15 (1986): 409-439
- “Rembrandt and the Epiphany of the Face.” *RES: Anthropology and Aesthetics* 12 (1986): 5-33
- “The Fate of the Thing: Ornament and Vessel in Chou Bronze Interlacery.” *RES: Anthropology and Aesthetics* 10 (1985): 28-46
- “The Mortification of the Image: Death as a Hermeneutic in Hans Baldung Grien.” *Representations* 10 (1985): 52-101. Translation: Polish, by Wojciech Michera, in *Konteksty* 63 (2010): 7-31
- “Borrowed Sight: The Halted Traveler in Caspar David Friedrich and William Wordsworth.” *Word and Image* 1:2 (1985): 149-163
- “Nicht Francesco Clemente: 'Verneinung' und 'Graffiti' als motivisches Element im Werke des Künstlers.” *Francesco Clemente. Pastelle 1973-1983*, edited by Rainer Crone, pp. 43-49. Munich: Prestel-Verlag, 1984

Short Texts and Published, Broadcast, and Web-Based Interviews

- “Étiquetage stochastique. Un *Fastnachtschrift*.” In *The Postcard Dialogues. Mélanges en l'honneur de Dario Gamboni*, ed. Sarah Burkhalter and Laurence Schmidlin, pp. 85-94. Lausanne: Art&Fiction, 2020.
- “Exhibition Talk: R. H. Quaytman and Joseph Koerner.” Forthcoming in *The Secession Talks II. Exhibitions in Conversation 2011-2021* (Vienna: Schlegelbrücke.Editor, 2021).
- “Dürer, the global artist?” “Dürer and the apocalypse?” and “Vienna and the Holocaust?” Videos, web-based articles, and podcasts. EXPÉditions, 2020.
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- Hannes Bajohr, Florian Fuchs, and Joe Paul Kroll, *History, Metaphors, Fables; A Hans Blumenberg Reader*. Forthcoming in *Common Knowledge*
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- Pieter Bruegel der Ältere*, exhibition at the Kunsthistorisches Museum, Vienna, and *Bruegel: The Master*, catalogue by Elke Obertaler, et al. In *New York Review of Books* (May 23, 2019)
- Vermeer and the Masters of Genre Painting*, exhibition at the Louvre, Paris, National Gallery of Art, Dublin; National Gallery of Art, Washington, D.C., and catalog by Adriaan E. Waiboer et al. In *The New York Review of Books* (February 7, 2019)
- Cordula Grewe, *The Nazarenes: Romantic Avant-Garde and the Art of the Concept*. *caa.reviews.2018.195* (August 24, 2018)
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- Kentridge: An Unauthorized Catalogue Raisonné*. In *Print Quarterly* 34:3 (September 2017): 358-363
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- Mia M. Mochizuki, *The Netherlandish Image After Iconoclasm, 1566-1572: Material Religion in the Dutch Golden Age*. In *Art and Christianity* 65 (Spring 2011)
- Leo Steinberg, *Leonardo's Incessant Last Supper*. In *Art Bulletin* 84/4 (Dec. 2004): 775-781.
- Andrew Morrall, *Jörg Breu the Elder: Art, Culture, and Belief in Reformation Augsburg*. In *Apollo* 159 / 500 (October, 2003): 59-60
- Edward Snow, *Inside Bruegel*. In *The New Republic* (February 1, 1999): 25-31
- Aby Warburg, *Images from the Region of the Pueblo Indians of North America*. In *The New Republic* (March 24, 1997): 30-38
- Meyer Schapiro, *The Theory and Philosophy of Art: Style, the Artist, and Society*. In *The New Republic* (January 9, 1995)
- Ruth Mellinkoff, *Outcasts: Signs of Otherness in Northern Art of the Late Middle Ages*. In *The New Republic* (September 12, 1994): 35-38
- Erwin Panofsky, *Perspective as Symbolic Form*, trans. Christopher Wood. In *The New Republic* (April 26, 1993): 32-38
- Keith Moxey, *Peasants, Warriors, and Wives: Popular Imagery of the Reformation*. In *Art Bulletin* 73 (1991): 144-149
- Ruth Mellinkoff, *The Devil at Isenheim* and Andrée Hayum, *The Isenheim Altarpiece*. In *The New Republic* (November 26, 1990): 42-46
- Hans Belting, *Bild und Kult*. In *Liber (Frankfurter Allgemeine Zeitung / L'Indice / Le Monde / El Pais)* 2/3 (October 1990): 3, 15
- Hans Blumenberg, *Höhlenausgänge*. In *LIBER (TLS / Frankfurter Allgemeine Zeitung / L'Indice / Le Monde / El Pais)*, 1/2 (December 1989): 12-13

Exhibitions

- Curator, Erdkunde | Earth Tidings. Major installation in: Critical Zones: Observatories for Earthly Politics. Curated by Bruno Latour and Peter Weibel. Zentrum für Kunst und Medientechnologie (ZKM) | Center for Art and Media, Karlsruhe, July 2020 - October 2021
- Curator. "Adam and Eve." Harvard Art Museums. September - December 2018
- Co-Curator. "Looking Back: The Western Tradition in Retrospect." With Jeffrey Hamburger. Harvard Art Museums. January - May 2018
- Curator. "Artist in Residence: Henry Koerner in Pittsburgh." Chatham University Art Gallery, Pittsburgh, PA, October - November 2009
- Curatorial Collaborator. "Making THINGS Public." Curated by Bruno Latour and Peter Weibel. Zentrum für Kunst und Medientechnologie (ZKM) | Center for Art and Media, Karlsruhe, March - July 2005

Co-Curator. "Iconoclasm: Beyond the Image Wars." With Peter Galison, Dario Gamboni, Bruno Latour, Adam Lowe, Hans-Ulrich Obrist, and Peter Weibel. Zentrum für Kunst und Medientechnologie (ZKM) | Center for Art and Media, Karlsruhe, May - September, 2002

Co-Curator. "Lifeworld: Portrait and Landscape in Netherlandish Prints 1550-1675." With Michael Zell. Harvard Univ. Art Museums. October 1999 - January 2000

Curator. "Unheimliche Heimat--Henry Koerner 1915-1988." Österreichische Galerie, Vienna. June-August 1997

Reviews (partial list): *Täglich Alles* (June 27, 1997), *Die Presse* (June 30, 1997), *Salzburger Nachrichten* (July 5, 1997); *Oberösterreichische Nachrichten* (July 7, 1997), *Neue Volksblatt* (July 11, 1997), *Vorarlberger Nachrichten* (July 12, 1997), *Kronenzeitung* (July 27, 1997), *Wiener Zeitung* (August 8, 1997), *Austria Today* (August 8, 1997), *Frankfurter Allgemeine Zeitung* (Aug. 13, 1997), *Pittsburgh Post-Gazette* (Aug. 16, 1997)

Co-Curator. "The Printed World of Pieter Bruegel the Elder." With Barbara Butts. St. Louis Art Museum, April-June 1995; Arthur M. Sackler Museum, Harvard Univ., September-November 1995

Curator. "For Prayer and For Study: German Renaissance Art." Busch-Reisinger Museum, Harvard Univ., November 1992-January 1993

Curator. "Early Netherlandish Painting." Fogg Art Museum, April-July 1990

Distinguished Lectureships

Joan Carlisle-Irving Lecturer. University of British Columbia. 2021.

Janson-La Palme Distinguished Lecture in European Art History. Washington College. 2017.

Jim and Susanne Wilkinson Lecturer. University of Pittsburgh. 2016.

The E. H. Gombrich Lectures on the Classical Tradition. The Warburg Institute, University of London. 2016. Online: https://www.youtube.com/watch?v=VoujwsX_AKE;
<https://www.youtube.com/watch?v=QH6rqjpDHT8&t=12s>
<https://www.youtube.com/watch?v=FQohMdCcmxg&t=37s>

The Slade Lectures. Oxford University. 2013.

The Tanner Lectures. Cambridge University. 2012. Online:
<https://www.youtube.com/watch?v=QrFWof6wnB0>;
<https://www.youtube.com/watch?v=7dxTDLTWTyY&t=22s>

Stephen Ostrow Distinguished Visitor in the Visual Arts. Reed College. 2011.

The 57th Andrew W. Mellon Lectures in the Fine Arts. National Gallery, Washington. 2008.

Louise Smith Bross Lectures. University of Chicago and Art Institute of Chicago. May 2007.

The Dulcy B. Miller Lecture. Smith College Museum of Art. April 2007.

The Getty Lectures. University of Southern California. 2005.

Agnes Rindge Claflin Lectureship. Vassar College. 2004.

Christensen Distinguished Visiting Lectureship. Stanford University. 2004.

The Slade Lectures. Cambridge University. 2003.

The Polonsky Visiting Lectureship in the History of Ideas. Hebrew Univ. of Jerusalem. 2001.

The Tomás Harris Lectures. University College London, University of London. 1995.

Public Lectures and Invited Papers

"Dürer in Motion." 2021 National Gallery Linbury Lecture. The National Gallery, London.

- "Revisiting Maly Trostinets." Webinar talk, with panel discussion. Austrian Embassy Belarus and the 28th Minsk International Book Fair, February 19, 2021.
- "Erdleben." Critical Zones Streaming Festival. Organized by ZKM / Center for Art and Media, Karlsruhe, May 23, 2020.
- "Max Beckmann." Norman and Roselea Goldberg Lecture Series, Vanderbilt University, March 12, 2020.
- "The Presence of the Past: Lucian Freud." With Sebastian Smee. Museum of Fine Arts, Boston, March 4, 2020.
- "Nervenklinik." Symposium: retrospektive Peter Weibel. ZKM / Center for Art and Media, Karlsruhe, September 28, 2019.
- "Henry Koerner in Berlin." St. Maria Magdalena and Bard College Berlin. May 14, 2019.
- "Max Beckmann." Harvard Institute of Learning in Retirement. May 3, 2019.
- "William Kentridge: The Evidence of Images." Herman Tob Lecture Series, Institute of Jewish Studies, University of Antwerp. March 7, 2019
- "The Moment of the Fall: A Challenge for Ethical Reasoning." New York Renaissance Consortium Lecture, Columbia University. February 20, 2019; repeated University of British Columbia, March 19, 2020.
- "Der Fall Hans Baldung Grien." Keynote Address: Hans Baldung Grien. Neue Perspektiven auf sein Werk. Internationale Tagung. Staatliche Kunsthalle Karlsruhe and Karlsruher Institut für Technologie. October 18, 2018.
- "Hieronymus Bosch, Enemy Painter." Boston Athenæum. May 17, 2018.
- "Causes in, Causes of Albrecht Dürer's Engraved *Fall*." Causality and the Work of Art: Clark Colloquium, Clark Art Institute. April 28, 2018.
- "Ausstellungsgespräch mit R. H. Quaytman." Verein bildender Künstlerinnen Wiener Secession, November 16, 2017. <https://vimeo.com/244344134>
- "Unhomely Home: Exile Across Generations." Yale University Art Gallery, November 8, 2017.
- "Bosch, Bruegel, and the Depiction of Extreme Conditions." Book presentation in conversation with Jorie Graham and Peter Sacks. Boston Book Festival. October 28, 2017.
- "Art in a State of Siege." Keynote Address. Protestantism and the Materiality of Texts. Princeton University, April 20, 2017.
- "The Reformation of the Image Reconsidered." Art and the Reformation Colloquium. Getty Research Institute, Los Angeles, CA. February 3, 2017.
- "The Moment of the Fall in Renaissance Art: The Ethical Challenge of Adam and Eve." The James and Susanne Wilkinson Lecture, University of Pittsburgh, November 17, 2016; repeated The Jansen-Le Palme Distinguished Lecture in European Art History, Washington College, Chestertown, MD, April 3, 2017; the Joan Carlisle Irving Lecture Series, University of British Columbia, Vancouver, BC, Canada, March 19, 2020.
- "Art in a State of Siege: Bosch in Retrospect." Andrew W. Mellon Seminar on Violence and Non-Violence, Arthur M. Sackler Lecture Hall, Harvard University, November 15, 2016; Online: <https://www.youtube.com/watch?v=FA4ZRZxdFx0>; repeated as the Avenali Lecture, University of California at Berkeley, March 15, 2018.
- "Vienna Interior." Department of Art and Art History, University of New Hampshire, Durham, NH, October 25, 2016.
- "Enemy Painting." The Holberg Symposium: Art into Life/ Life into Art. Bergen, Norway, June 7, 2016.
- "The Moment of the Fall: Some Unreasonable Solutions." Renaissance Society of America

- Boston, March 31, 2016; Session: "The Ethical Challenge of Adam and Eve."
"Beyond Bosch?" The Robert and Margaret Rothschild Lecture, Harvard Art Museums, January 28, 2016.
- "Vienna Interior, or The Burning Child." Department of Germanic Languages and Literatures, Harvard University, November 10, 2015.
- "Bruegel's Nomos." Nomos de la Terre de Carl Schmitt. AIME Project / Science-Po, Paris. May 4, 2015.
- "Der Cranachaltar. Meisterbild der Reformation." Werkstatt des Sehens, City Church, Wittenberg and Bugenhagenhaus, Wittenberg, May 1, 2015.
- "Max Beckmann in Tuxedo." University As Collector. Radcliffe Institute for Advanced Study, Harvard University, April 24, 2015.
- "Songs Without Words: The Romantic Experience." Martin A. Rayerson Lectureship and lecture for opening of the exhibition *The Critique of Reason: Romantic Art, 1760-1860*. Yale University Art Gallery. March 5, 2015. Online: <https://www.youtube.com/watch?v=oovMD1Ig49o>
- "Parmi les idoles: La Tentation de saint Antoine de Jérôme Bosch." Series: L'image piège: paradoxes jeux visuels de Bosch à Bruegel. Musée du Louvre, Paris. January 19, 2015. Online: <http://www.louvre.fr/parmi-les-idoles-la-tentation-de-saint-antoine-de-bosch>
- "William Kentridge Tapestries." Witts Art Museum, Johannesburg, South Africa. November 18, 2014.
- "On Freud's 'Remembering, Repeating, and Working Through.'" Solange Skinner Lecture, The Boston Psychoanalytical Society and Institute. April 26, 2014. Online: <http://viennaproject.fas.harvard.edu/family-portrait>
- "On Monuments." Iconoclasm. Italian Institute, Columbia University. April 4, 2014.
- "In Praise of Difference." Busch-Reisinger Study Day. Adolphus Busch Hall, Harvard University. February 28, 2014.
- "Enemy Painting." Lecture and Master Class. Sciences Po, Paris. December 18, 2013.
- "The Viennese Interior." Secession, Vienna. March 14, 2013. Online: <https://vimeo.com/112727951>
- "Hieronymus Bosch and Carl Schmitt." Department of History of Art, Johns Hopkins University, November 29, 2011.
- "Disastrous Looks: Art Literacy." The Future University. Centre for Research in the Arts, Social Sciences, and Humanities, University of Cambridge. July 2, 2011.
- "Memories and Motifs: Field Notes" Keith and Nadine Pierce lecture on American Art, Columbus Museum of Art, April 17, 2011.
- "Law and the Human: The Challenge of Carl Schmitt." Brandeis University. December 2, 2010.
- "Epiphanies in the Archive." The Image of the Black in Western Art: M. Victor Leventritt Symposium. Nov. 15, 2010.
- "Jheronimus Bosch, *duvelmaker*." Keynote Address. *Poïésis* - Sur le faire en art. Congrès annuel du Centre allemand d'histoire de l'art, Paris. July 1, 2010.
- Keynote Address. Annual Conference of the Association of Art Historians. University of Glasgow and Glasgow School of Art. April 16, 2010. Online: <https://vimeo.com/60547894>
- "Hieronymus Bosch: Enemy Painting." The Devens Lecture Series. Museum of Fine Arts, Boston. December 3, 2009. Repeated: Edgar Wind Society, Oxford University, February 19, 2013.
- "The Unspeakable Subject of Hieronymus Bosch." History, Theory and Criticism Forum Lecture, Massachusetts Institute of Technology, October 21, 2008. Repeated: Institute of Advanced Study, Princeton University. January 20, 2009. Department of Art History and

- Communications, McGill University, Montreal, Nov. 6, 2009. Online:
<https://www.youtube.com/watch?v=oAwilLEhtw4>
- “Enemy Sources.” Keynote Speaker. Second Jheronimus Bosch Conference. Jheronimus Bosch Centre. ’s-Hertogenbosch. May 23, 2007.
- “Teaching Hieronymus Bosch.” Keynote Speaker. History of Art Conference. Winchester College, Winchester. January 18, 2007. Repeated: Humanities Center, Harvard University, October 4, 2007.
- “Peindre la vie quotidienne: Bruegel et Bosch.” Conférences “Réalisme, realisms,” Musée du Louvre, Paris. June 19, 2006.
- “Last Experiences in Painting.” Two Lectures and Taped Seminar in Series: Lectures in the Theory of Modernism and Postmodernism. University of Cork. May 11-13, 2006.
- “Bruegel, Bosch, and the Painting of Everyday Life.” The Everyday. Johns Hopkins University Humanities Center, Baltimore, MD. April 22, 2006.
- “Dürer’s Hand.” 4th Annual Council Lecture, Frick Collection, New York. April 13, 2006.
- “Everyman in Motion: From Bruegel to Bosch. Aspects of Art, British Academy, London November 10, 2005.
- “Hieronymus Boschs Feindschaft.” Siemens-Stiftung, Munich. July 7, 2005. Televised: Tele-Akademie, SÜDWEST Fernsehen and 3 sat, June 18, 2006.
- “Hieronymus Bosch.” Great European Masters Series, Arts Fund Lecture, Wallace Collection. March 10, 2005.
- “Bosch’s Enmity.” Bettman Lecture Series, Columbia University. February 28, 2005. Repeated: Mellon Seminars on Cultural Mobility, Harvard University. October 17, 2005; Essex Research Seminars, Department of Art History and Theory, University of Essex, March 2, 2005; Kunsthistorisches Institut, Florence, April 17, 2007.
- “Hostile Bodies in Hieronymus Bosch.” Seminar on Medical Anthropology, Department of Anthropology, University College London. February 3, 2005.
- “The Oblique Self-Portrait.” Self-Portrait Painting 1500-2000.” Symposium at National Portrait Gallery, London, April 20, 2004.
- “Self-Portraiture *in malo*.” Comparative Social and Cultural History Seminar, Cambridge University, March 2, 2004.
- “Cultural Mobility: Bosch to Bruegel.” Wissenschaftskolleg zu Berlin, Nov. 11, 2003.
- “Identity and the Museum: The Busch Reisinger Centennial.” M. Victor Leventritt Lecture and Centenary Lecture of Busch-Reisinger Museum, Harvard University, October 24, 2003.
- “Dürer’s Model.” Dürer and His Legacy. British Museum, March 21, 2003.
- “Bosch’s *Garden* Otherwise.” Department of History of Art, Cambridge Univ., March 5, 2003.
- “Reality in Bosch.” Realität und Projektion—Wirklichkeitsnahe Darstellung in Antike und Mittelalter. Liebieghaus Museum Alter Plastik, Frankfurt, November 9, 2002; Repeated: Courtauld Institute of Art, London, May 16, 2003.
- “Bosch’s Equipment.” Oxford Art Society Associates, Oxford Univ., October, 12, 2002; Repeated: University of Bristol, 30 October 2002; Slade School of Art, London, November, 20, 2002.
- “Divine Concealment in Hieronymus Bosch.” Image Wars and Image Floods. Symposium zur ZKM-Ausstellung ‘Iconoclash’. ZKM / Center for Art and Media, Karlsruhe, July 13, 2002.
- Closing Plenary Lecture. “Bruegel Enterprises.” Musées Royaux des Beaux-Arts de Belgique, Brussels, June 21, 2002.

- “Caspar David Friedrich in the Russian Imperial Collections.” Somerset House, London, May 7, 2002.
- “Labels of Authorship.” Courtauld Institute of Art, London, 29 April 2002.
- “The Icon as Iconoclasm.” Inaugural Lecture, University College London, February 28, 2002.
- “Icon and Iconoclasm.” Iconoclasm: Contested Objects, Contested Terms. Henry Moore Institute, Leeds, July 13, 2001
- “Spuren des Gemachten in der Kunst.” Inaugural Lecture, Institut für Kunstgeschichte, University of Frankfurt, April 26, 2000.
- “This Is the End: Apocalypse Medieval and Modern.” British Academy and British Museum, London, March 8, 2000; Repeated: Department of History of Art, Cambridge Univ., January 29, 2003.
- “Factura: Art History's Thing.” Burke Lecture, Indiana Univ. at Bloomington, 28 October 1999; Repeated: Center for Literary and Cultural Studies, Harvard Univ., November 2, 1999.
- “Wort und Bild 1500 / 1800.” Four Lectures. Institut für Kunstgeschichte, University of Vienna, June 4, 11, 18 and 25, 1999.
- “Die Reformation des Bildes.” Institut für Kunstgeschichte, University of Frankfurt, April 26, 1999.
- “Experience and Poverty in Menzel.” What Was Modernism (and Why Won't It Go Away)? Wattis Symposium 1999. San Francisco and Berkeley, April 10, 1999.
- “Writing Rituals: The Case of the Art Historian.” 1999 Gordon Gray Faculty Lecture on the Craft of Scholarly Writing, Harvard Univ., April 14, 1999.
- “Dürer und die Kunstgeschichte.” Institut für Kunstgeschichte, University of Vienna, June 29, 1998.
- “Beginnings and Ends: German Drawing from Fuseli to Menzel.” Arthur M. Sackler Museum, Harvard Univ., April 4, 1998.
- “Reformation Portraiture and the Routines of Modern Belief.” Ashmolean Museum, Oxford Univ., March 5, 1998; Repeated: Benjamin West Lecture, Swarthmore College, Swarthmore, PA, April 22, 1998; Stanford Univ., Stanford, May 2, 1998; Centre Pompidou, Paris, June 10, 1998; Columbia Univ., November 10, 1998; University of Texas at Austin, February 25, 1999; 1999 Brieger Lecture, University of Toronto, March 3, 1999.
- “Reformation Portraiture: Representation and Redundancy.” Hans Holbein. Center for Advanced Study of the Visual Arts, National Gallery, Washington, November 22, 1997.
- “The Reformation of Church Space.” University of Wisconsin, Madison, April 19, 1996.
- “Bosch's Disparities.” Histories of Science / Histories of Art. Harvard Univ. and Boston Univ., November 5, 1995.
- “Bosch, Bruegel, and the World Picture.” Arthur Sackler Museum, Harvard Univ., September 28, 1995 and October 26, 1995.
- “Quotes in Images and Images in Quotes: Pictures for Luther's Reformation.” Frühe Neuzeit Interdisziplinär, Duke Univ., April 22, 1994.
- “Bosch's World Picture.” Plenary Lecture. Alternative Realities: Medieval and Renaissance Inquires into the Nature of the World. Barnard Medieval and Renaissance Conference, Dec. 3, 1994; Repeated: University College London, March 1, 1995; Oberlin College, April 12, 1995; University of Wisconsin at Madison, April 19, 1996; Courtauld Institute, London, November, 1996; Institute for Advanced Study, Leiden, March 15, 1997. In

- German as “Hieronymus Boschs Weltbild,” Institut für Kunstgeschichte, University of Frankfurt, June 10, 1997; University of Munich, January 21, 1999.
- “Bosch’s Contingency.” Poetik und Hermeneutik 17: Kontingenzbewußtsein und Kontingenzbewältigung, Bad Homburg, September 14, 1994.
- “Romantic Tradition in Germany: Allegory and Irony.” Sunday Lecture, Metropolitan Museum of Art, New York, Feb. 13, 1994.
- “Mimesis und Vertretung.” Repräsentation städtischer Eliten im 15. und 16. Jahrhundert. Augsburg und Nürnberg im Vergleich. Conference sponsored by the Institut für europäische Kulturgeschichte, Augsburg Univ., January 29, 1994.
- “The Family Portrait.” Keynote Address. Portraiture and the Problematics of Representation, Whitworth Art Gallery, Manchester, England, September 25, 1993; Version delivered at: Center for Literary Studies, Harvard Univ., November 6, 1993; Department of Art History, Princeton Univ., March 7, 1994; Street Hall Lecture Series, Yale Univ., March 29, 1994; Department of History of Art, University of California at Berkeley, April 25, 1994; Fifth Franklin M. Ludden Lecture in the History and Criticism of Western Art, Ohio State Univ., May 19, 1994; Israel Museum, Jerusalem, March 23, 1995; Lehmann Lecture, Emory Univ., April 22, 1995; Davidson College, March 19, 1996; L’Chaim Society of Oxford Univ., November 21, 1996; L’Chaim Society of Cambridge Univ., March 6, 1997; Keynote Address, Image, Icon and Text in Modern Jewish Culture, Princeton Univ., March 7, 1999; Frick Art Museum, Pittsburgh, Pennsylvania, September 17, 2003; Chatham University, Pittsburgh, Pennsylvania, October 6, 2009; von Liebig Art Center, Naples, Florida, December 11, 2009. In German: “Das Familienbildnis,” Institut für Kunstgeschichte, Munich, Feb. 17, 1995; University of Vienna, June 25, 1997; Institut für Kunstgeschichte, University of Frankfurt, January 22, 1999. Online version: <http://viennaproject.fas.harvard.edu/family-portrait>
- “Icons of the Word: The Lutheran Altarpiece.” Daniel H. Silberberg Lecture, Institute of Fine Arts, N. Y. U., April 23, 1993.
- “The Fortunes of Dürer’s *Fortune*.” Reisensburg Gespräche: Fortuna. Reisensburg bei Günzburg, Germany, Nov. 17, 1992.
- “Hans Baldung Grien und die entstellte Renaissance in Deutschland.” Inaugural Lecture of Colloquium Augustanum -Augsburger Vorträge zur Kulturgeschichte. Sponsored by the Institut für europäische Kulturgeschichte. Maximilianmuseum, Augsburg, Jan. 13, 1992.
- “Art as Experience: Caspar David Friedrich and His Heirs.” Aspects of Modernity in German Art of the Nineteenth Century. Fogg Museum, Harvard Univ., Cambridge, May 9, 1991.
- “Critical Style.” Double Talk: Conversations in Art History. With Norman Bryson. Dept. of Art History and Archaeology, Columbia Univ., March 28, 1991.
- “Art as Experience: The Landscapes of Caspar David Friedrich.” Metropolitan Museum of Art, New York, March 22, 1991.
- “Dürer and His Model.” The Drawing Society, New York, March 21, 1991.
- “The Disfigured Self-Portraits of Hans Baldung Grien.” Gendering Rhetorics: Postures of Dominance and Submission in Human History; Center for Medieval and Early Renaissance Studies, SUNY Binghamton, Oct. 19, 1990.
- “*Homo interpretis in bivio*: the Iconography of Choice in Lucas Cranach.” Iconography at the Crossroads: Conference of Index of Christian Art, Princeton Univ., March 24, 1990.
- “Meaning as Effect: Desire and Abjection in Dürer’s School.” Session: Irony and Paradox in Northern Renaissance Art, CAA, New York, Feb. 15, 1990.

- “Tradition as Fall: Albrecht Dürer and Hans Baldung Grien.” Reisenburg Gespräche: Traditionsbewußtsein und Traditionsverhalten. Reisenburg bei Günzburg, West Germany, June 9, 1989.
- “Artistic and Imperial Self-Denomination in the *Prayer Book* of Emperor Maximilian I.” Medieval Academy of America Annual Meeting, Univ. of Wisconsin at Madison; Session: `Patronage, Production, and Public,” April 14, 1989.
- “Hans Baldung Grien's Disfigured Self-Portraits.” Sixteenth-Century Studies Conference, Chicago, Oct. 1988; and 23rd International Congress on Medieval Studies, Kalamazoo, Michigan; Session: `Artistic Self-Consciousness in the Middle Ages,' May 6, 1988
- “Self Portraiture and Disfiguration in German Renaissance Art.” Department of Art History, Northwestern Univ., April 21, 1988.
- “Lucas Cranach's Reformation Allegories and the Crisis of Interpretation in Early Sixteenth Century German Art.” Department of Fine Arts, Harvard Univ., Feb. 9, 1988; and Department of Art History and Archaeology, Columbia Univ., March 11, 1988.
- “The Limits of Festival.” Poetik und Hermeneutik 14: `Das Fest', Bad Homburg, Oct. 2, 1987.
- “Dürer Disfigured.” Cambridge Seminar in Early Modern History, Harvard Univ., May 13, 1987.
- “Continuity or Crisis: Retrospective in Northern Stained Glass.” Symposium on Northern Renaissance Stained Glass, Holy Cross, March 7, 1987.
- “Albrecht Dürer and the Moment of Self-Portraiture.” St. Louis Symposium on German Literature, Washington Univ., March 28, 1986.
- “The Artist in the Labyrinth: Daedalus, Icarus, and John Keats,” and “The Subject in the Landscape: Friedrich and Wordsworth.” Two lectures sponsored by German-American Institute and University of Heidelberg, June 20 & 21, 1983.

Conference Organizer, Session Chair, Panels, Commentary, Webinars

- Panelist. Freud's Drawings and the Visual Origins of Psychoanalysis. Virtual. Harvard University, February 17, 2021.
- "Allegory of Iconoclasm." Online talk with Dario Gamboni. Series "Beyond Matter: Cultural Heritage on the Verge of Virtual Reality." ZKM, Karlsruhe, October 5, 2020.
- Panelist. Manuscript workshop, Lihong Liu, *The Real Scene in Chinese Art, 1350-1550*. Virtual. University of Rochester, April 17, 2020.
- Moderator. Christopher P. Heuer and Andrei Pop present *Into the White* and *A Forest of Symbols*. Friday Forum, Harvard Book Store, Nov. 8, 2019.
- Guest speaker, with Zoe Strauss. Office Hours in the Macknight Room, Isabella Stewart Gardner Museum, January 26, 2017.
- Speaker and panelist. Conversations with Creators: Thomas Adès. Goethe Institute and Boston Symphony Orchestra, November 2, 2016.
- Roundtable. Purity and Contamination in Renaissance Art and Architecture. New England Renaissance Conference. MIT, October 1, 2016.
- Q & A and moderator with William Kentridge on *Refuse the Hour*. Yale Repertory Theater, November 8, 2015.
- Panelist. “Nightmares and Fantasies: Painting Coney Island.” Coney Island Symposium: An Intersection of Art & Identity. Wadsworth Athenaeum Museum of Art, February 28, 2015.
- Commentary. “Image and Identity in the German Reformation.” American Historical Association, New York City, January 4, 2015.

Moderator. "Artist's Books." Boston Book Festival, October 25, 2014.

Presenter. Literary Lights 2014. Association of the Boston Public Library, Boston, April 13, 2014.

Co-Organizer and Moderator. The Future of the Museum: The Public, Technology, and Governance. Boston Athenæum, "The Public," with Thomas Campbell, James Cuno, and Malcolm Rogers; Jan. 27; "Technology," with Jane Alexander, Teresa Lai, and Amit Sood, Feb. 10; "Governance," with Bill Achtmeyer, Warren McFarlen, and John Reed, Feb. 24, 2014.

Moderator. "Heroes and Anti-Heroes." Boston Book Festival, October 19, 2013.

Moderator. "Curatorial Seminar." Isabella Stewart Gardner Museum, April 29, 2013.

Moderator. Painting Beyond Itself: The Medium in the Post-Medium Condition, Harvard University, April 12-13, 2013.

Moderator. Prints and the Pursuit of Knowledge, Symposium, Harvard Art Museums, Dec. 3, 2011.

Moderator. "How to Live." Boston Book Festival, October 15, 2011.

"The Church of What's Happening Now." Conversation with Luc Tuymans, Kerry James Marshall, and Helen Molesworth. Harvard University Humanities Center, Feb. 4, 2009.

Moderator. Collecting in the 21st Century. Collections Committee Annual Meeting. Harvard University Art Museums, Nov. 2, 2007.

Speaker. Art For Yale: Collecting for a New Century. Yale University Art Gallery, New Haven, CT, Oct. 21, 2007.

Speaker. Inheriting the Past: Tradition, Translation, Betrayal, Innovation. I Dialoghi di San Giorgio. Giorgio Cini Foundation, Venice, 12-14 Sept. 12-14, 2007.

Panelist. Self Portraiture: Making, Meaning, Mirroring. National Portrait Gallery, London, November 25, 2005.

Moderator. The Royal Institute of British Architects Trust Annual Discourse, November 8, 2005.

"The End of Genre Painting." Frick Art and Historical Center, Pittsburgh, September 14, 2003.

"Artwork, Image, Artifact." Roundtable Discussion, Victoria and Albert Museum, April 23, 2003.

"Trace / Place / Face." Iconoclasm: Beyond the Image-Wars in Science, Religion and Art." Center for Art and Media, Karlsruhe, May 2002.

Member of "Things That Talk" Working Group, Max-Planck-Institut für Wissenschaftsgeschichte, Berlin, Meetings November 2001- July 2002.

Session Chair. "Remastering the Renaissance." Sponsored Session of Renaissance Society of America. College Art Association, Philadelphia, February 2002.

Conference Co-Organizer and Session Chair. "Methods of Understanding in Art and Science: The Case of Duchamp and Poincaré." Harvard Univ., November 3-4, 1999.

Seminar Leader. Harvard Program for Art Museum Directors. Harvard Univ., April 16, 1999.

Closing Commentator. "Printing Matters: The Materiality of Print in Early Modern Europe." Harvard Univ., December 1998.

Seminar Leader. Harvard Program for Art Directors. Harvard Univ., March 1998.

Panelist. "Jüdische Kultur unterwegs," 2nd International Theodor Herzl Symposium, Vienna, City Hall, 23 September 1997.

Plenary Speaker, Fiftieth Anniversary Symposium on the History of the Harvard Society of Fellows. Harvard Univ., May 20, 1996.

Session Chair. "The Abject in Art History." College Art Association, Boston, Feb. 1996.

Conference Organizer and Moderator. Bruegel: Worlds and Words. Arthur M. Sackler Museum, Nov. 9, 1995.

Discussant. Viewpoint and Vanishing Point: Perspective in Interpretation. The History of Art Department and Doreen B. Townsend Center for the Humanities, University of California, Berkeley, Nov. 5, 1994.

Session Chair. "Reading Visual Images." Literary and Cultural Studies Today. Tenth Anniversary Celebration of Center for Literary and Cultural Studies, Harvard Univ., Oct. 22, 1994.

Discussant. Session: Portraying the Body. Possible Pasts: Critical Encounters in Early America. University of Pennsylvania, Philadelphia, June 4, 1994.

Discussant. Session: Bakhtin and Art History. College Art Association, Seattle, February, 1993.

Session Chair. "Image Theory Before Art Theory: The Self-Description of Visual Art in the Middle Ages and Renaissance." College Art Association, Chicago Feb. 14, 1992.

Roundtable Speaker. The Future of History in Medieval and Renaissance Art. Barnard Medieval and Renaissance Conference, Dec. 1, 1990.

Discussant. Session: Materials as Progenitors of Form and Meaning," College Art Association, Houston, Feb. 12, 1988.

Editorial

2008-present. International Advisory Board, *Nederlands Kunsthistorisch Jaarboek*

1995-present. Associate Editor; 1990-1995, Editorial Advisor, *RES: Anthropology and Aesthetics*

1992-present. Series Founder and Editor, TOPOGRAPHICS, Reaction Books Ltd.

1987- present. Advisory Editor, Reaktion Books Ltd.

2017. Co-Editor (with Bridget Heal), "Art and Religious Art in Early Modern Europe," special issue of *Art History* 40: 2.

2011-2019. Scientific Committee, *Acta/Artis, Estudis d'Art Modern*

2009-present. Consulting Editor, *The International Literary Review*

1999. Special Editor, "Factura," issue 36 of *RES: Anthropology and Aesthetics*

1997. Special Editor, "Abjection," issue 31 of *RES: Anthropology and Aesthetics*

1995-2004. Co-Editor, *The New History of German Literature*, Harvard Univ. Press

1995-2000. Board of International Advisors, *Art History*

1993-1999. Editorial Advisor, *Word & Image*

1993-1999. Advisory Board, *Arachne: An Interdisciplinary Journal of Languages and Literature*

1993. Special Editor, "Practice," issue 24 of *RES: Anthropology and Aesthetics*

1992-1995. Editorial Board, *The Art Bulletin*

1992-1995. Book Review Editor, *The Art Bulletin*

Professional Services Current

Trustee, American Academy in Berlin (since 2018); Chair Fellows and Alumni Committee (since 2020)

Faculty Member, École des Arts Politiques, Sciences Po Paris (since 2010)

Trustee, Isabella Stewart Gardner Museums (since 2009); Chair, Collections and Conservation Committee (since 2015)

Council of Visitors, Mount Auburn Cemetery, Cambridge, MA (since 2013)

Reviewer, Deutsche Forschungsgemeinschaft (since 2014)

Professional Services Past

2018-20, 2009-2014. American Academy of Arts and Sciences, Membership Section Panel, Visual & Performing Arts

2002-2018. Reviewer, American Academy in Berlin

2015-2016. Search Committee. Director, Isabella Stewart Gardner Museum, Boston, MA

2013-2018. Visiting Instructor, Gallery Teachers Program, Yale University Art Gallery

2004-2016. Governing Board, Yale University Art Gallery

2001-2016. Collections Committee, Harvard Art Museums

2014. Visiting Committee. Getty Research Institute, Los Angeles, CA

2010-2013. External Examiner. Department of Fine Arts, University of Hong Kong

2009. Adjudicator, The Kenneth Clark Prize, Winchester College

2008-10. Committee to Visit the Harvard Art Museums

2008. Member, Decadal Review, Institute for Advanced Studies, Princeton University

2004-2007. Advisory Council, Paul Mellon Centre, London

2004-2006. Advisory Council, Warburg Institute

2003-2006. Advisory Committee, Medieval and Renaissance Galleries, Victoria and Albert Museum, London

2002. Nominator, Mellon Awards for Distinguished Achievement

2001. External Examiner, Courtauld Institute of Art, London

2000. External Examiner, National University of Ireland, Galway.

1999-2002. Development Advisory Board, National Museums of Scotland

1998. External Reviewer, Department of Art History, Northwestern Univ.

1996-8. Board, Frühe Neuzeit Interdisziplinär

1996-1999. Board of Directors, American Friends of the Warburg Institute

1995-1999. Board of Directors, International Society for Jewish Art

1994. Chair, Seminar on Visual Representation and Cultural History, Center for Literary and Cultural Studies, Harvard

1993-2001. Council of The Frick Collection (Vice Chair 1997-2001)

1993. Reviewer, National Research Council, Committee for the Study of Research-Doctorate Programs in the US

Reviewer of book manuscripts for (partial list): Harvard Univ. Press, Cambridge Univ. Press, Princeton Univ. Press, Columbia Univ. Press, Penn State Univ. Press, University of California Press, University of Chicago Press, MIT Press, V&A Publications, Zone Books, Peter Lang AG, Brepols Publishers, Yale Univ. Press, Routledge Press.

Outside referee for tenure reviews and member of *ad hoc* appointment committees: Washington University in St. Louis (2020), Indiana University Bloomington (2020), University of Rochester (2020, 2018); University of Glasgow (2019); School of Advanced Study, University of London (2019); University of Hunter College (2018); Yale (2016, 1998); Northwestern (2015, 2003); Johns Hopkins (2014, 2007, 1993); University College London (2012); University of Chicago (2014, 2012); University of Manchester (2009); University of Frankfurt (2008); University of Zurich (2008); Vassar College (2008); Institute of Advanced Studies, Princeton (2008, 2004); Princeton University (2001); University of Southern California (2006, 2005); Bryn Mawr College (2006); University of Bristol (2005); Harvard University (2004, 2003); Stanford (2004, 2002); Hebrew Univ. (2003, 2001); NYU (2002); Boston Univ. (2001); University of California at Santa

Barbara (2000); University of California at Berkeley (1999); University of Michigan at Ann Arbor (1999); Ohio State (1997); University of Pennsylvania (1996); Duke (1994).

University Services

Executive Board, Center for Jewish Studies, Harvard, 2019-present.
Director of Undergraduate Studies, History of Art and Architecture, Harvard, 2020-2021, 2007-16, 1995-99, 1993-94, 1990-91.
Nominating Committee, Charles Eliot Norton Professor of Poetry, Harvard 2019, 1999, 1994.
Chair, Southern Renaissance Senior Professor Search Committee, History of Art and Architecture, Harvard, 2018-20.
Search Committee Member, Modern Austrian Film and Literature Professor Search, Germanic Languages and Literature Department, Harvard, 2018.
Dean's Faculty Resources Committee. 2018-2020.
Harvard Art Museums Chief Curator Search Committee, Harvard 2017-2018.
Chair, Second-Year Review (Sarah Lewis), History of Art and Architecture and African and African American Studies, Harvard, 2017-18.
Chair, Southern Renaissance Visiting Assistant Professor Search Committee, History of Art and Architecture, Harvard, 2017-18.
Interim Chair, History of Art and Architecture, Harvard, 2017-18.
Arthur M. Sackler Museum Renovation Committee, Harvard 2016-2018.
Summer Institute for Technical Studies in Art (SITSA), Guest Lecturer, Harvard 2017.
Summer Institute for Technical Studies in Art (SITSA), Advisory Committee, Harvard 2017, 2018.
Fine Arts Library Chief Librarian Search Committee, Harvard 2016-17.
Curriculum Committee, History of Art and Architecture, Harvard 1990-1991; 1993-4; 1995-6; 1997-8; 2007-2016.
Chair, Southern Renaissance, Assistant Professor Search Committee, History of Art and Architecture, Harvard, 2016.
Faculty Supervisor, HAA/VES Undergraduate Art Exhibition, Harvard 2010-2016.
Chair, Southern Renaissance Visiting Assistant Professor Search Committee, History of Art and Architecture, Harvard, 2015.
Faculty Supervisor, Making Art History, Harvard 2010-2016.
Daimler-Benz-Curator of the Busch Reisinger Museum Search Committee, Harvard 2009-10.
Henry, Knox, Smith and Van Clegg Fellowships Committee, Harvard 2008-9.
Chair, Tenure Review Committee, Photography and American Art, Harvard 2008.
Chair, Subcommittee for Arts in the Curriculum, Task Force on the Arts, Harvard 2007-8.
Task Force on the Arts, Harvard 2007-8.
Resources Fundraising and Alumni Committee, Courtauld Institute, 2004-2006.
Director of Undergraduate Admissions, Courtauld Institute, 2004-5.
Promotions Committee, Courtauld Institute, 2004-5.
Admissions, Combined Degrees, History of Art, U.C.L., 2001.
Chair, American Art Search Committee, Harvard, 1999.
Beinecke Memorial Scholarship Nomination Committee, Harvard, 1999.
Fine Arts Library Search Committee, Harvard, 1998.
Roman Art Search Committee, Fine Arts, Harvard, 1997.
Medieval and Baroque Architecture Search Committee, Fine Arts, Harvard, 1995-6.

Harvard Univ. Art Museums Capital Campaign Committee, 1995-6.
Committee on Undergraduate Education, 1995-6.
Faculty Council, Harvard, elected 1994-1997.
Busch Reisinger Museum Planning Committee, Harvard 1994-1999.
Chair, Chinese Art Search Committee, History of Art and Architecture, Harvard, 1994.
Chair, Chinese Art Think Tank, History of Art and Architecture Harvard, 1993.
Whiting Fellowship Committee, Harvard, 1994.
Associate Curator of American Art Search Committee, Harvard Univ. Art Museums, 1993.
Standing Committee on Expository Writing, Harvard 1993-1999.
Subcommittee on Literature and Arts, The Core Program, Harvard 1992-1999.
Islamic Art Search Committee, History of Art and Architecture, Harvard 1992.
Winthrop Curator of Paintings Search Committee, Harvard Univ. Art Museum, Harvard 1991.
Medieval Art Search Committee, History of Art and Architecture, Harvard 1991.
Pulitzer Chair in Contemporary Art Search Committee, History of Art and Architecture, Harvard 1990.
Philip Hofer Curator of Printing and Graphic Arts Search Committee, Houghton Library, Harvard 1990.
Roman Art Search Committee, History of Art and Architecture, Harvard 1989.
Student-Faculty Committee, History of Art and Architecture, Harvard 1989-1991, 1992-1993.
Admissions Committee, History of Art and Architecture, Harvard 1989-90; 1992-1999.
Vice President, Middle Common Room, Clare College, Cambridge, 1981-2.

Courses Taught

Art in a State of Siege—Graduate Seminar (Harvard 2021)
Human 20: A Colloquium in the Visual Arts. Lecture course with seminars co-taught with Yukio Lippit, Ewa Lajer-Burckharth, Jennifer Roberts, David Roxburgh, and Sarah Lewis (Harvard 2020)
The Age of Albrecht Dürer—Conference course (Harvard 2020)
Northern Renaissance and Baroque Art: From Van Eyck to Vermeer (Harvard 2020)
Dutch Landscape Drawings—Graduate Seminar (Harvard 2019)
Printmaking from Dürer to Rembrandt—Graduate Seminar (Harvard 2019)
In Pursuit of the Ordinary: Genre Painting and Its Aftermath in Boston-Area Collections—Freshman Seminar (Harvard 2019, 2018, 2011, 2007)
Landmarks of World Architecture (team-taught, Harvard 1999, 2011, 2012, 2016, 2017, 2018, 2019)
Adam and Eve—General Education / Ethical Reasoning. Lecture course co-taught with Stephen Greenblatt (Harvard 2018, 2015, 2014)
Methods and Theory of Art History. Year-long Graduate Proseminar (team-taught annually, Harvard 2007-present)
Looking Back: The Western Tradition. Lecture course co-taught with Jeffrey Hamburger (Harvard 2018)
Early Print Culture: Representations of the Islamic East. Graduate Seminar co-taught with Gulru Necipoglu. (Harvard 2018)
The Evidence of Images in Renaissance Art (Harvard 2017)
The Enemy: Law and the Human—Graduate Seminar co-taught with Noah Feldman (Harvard Law School and Graduate School of Arts and Sciences 2016)

Sophomore Excursion: Vienna (Harvard 2016)
The Age of Dürer: Prints and Drawings at Harvard (Harvard 2015)
Looking Back. Graduate Seminar in General Education co-taught with Jeffrey Hamburger (Harvard 2015)
William Kentridge. Graduate Seminar Co-Taught with Margaret Koerner (Harvard 2014)
Vienna Interior—Graduate Seminar (Harvard 2013)
Vienna, City of Dreams—Proseminar (Harvard 2012)
Prints and the Pursuit of Knowledge—Graduate Seminar (Harvard 2011)
Adam and Eve—Graduate Seminar co-Taught with Stephen Greenblatt (Harvard 2011)
Law and the Human: The Challenge of Carl Schmitt—Graduate Seminar co-taught with Noah Feldman (Harvard Law School and Graduate School of Arts and Sciences 2010)
The Western Tradition (team-taught, Harvard 2015, 2014, 2011, 2010, 2009, 2008)
Landmarks of World Art and Architecture (team-taught, Harvard 2018, 2017, 2016, 2010, 2009, 2008)
Northern Renaissance—Undergraduate Lecture (Harvard 2009)
The Age of Albrecht Dürer—Graduate Seminar (Harvard 2008)
Hieronymus Bosch—Graduate Seminar (Harvard 2007, 1994)
Romantic Love of Art—MA Special Topic (Courtauld 2005-6)
Hieronymus Bosch and the Netherlandish Tradition--3rd Year Special Topic (Courtauld 2005)
The Age of Albrecht Dürer—MA Special Topic (Courtauld 2004-5)
Painting of Everyday Life in Northern Renaissance Art—3rd Year Special Topic (Courtauld 2004)
Genre Painting in London Collections--1st Year Topic (Courtauld 2005, 2006)
The Invention of Everyday Life from Bosch to Bruegel—M.A. Seminar (U.C.L. 2003-4)
The Invisible in the Visual Arts--Undergraduate Seminar (U.C.L. 2002)
Hieronymus Bosch--Undergraduate Seminar (U.C.L. 2002)
Mittelalterliche Skulptur im Liebighaus: Vergleich zwischen Frankfurter und Berliner Stücken-Blockseminar (Univ. of Frankfurt 2001)
Facture--Undergraduate Seminar (U.C.L. 2002)
The Everyday--Undergraduate Seminar (U.C.L. 2000)
The Altarpiece--Undergraduate Seminar (U.C.L. 2000, 2001)
The Historiography of Art--Undergraduate Seminar (U.C.L. 2001, 2000)
Das Altarwerk--Lectures (Frankfurt 2000)
Evangelischer Kirchenbau--Hauptseminar (Univ. of Frankfurt 2000)
Kunst- und Baureformen in der ehem. DDR--Grossexkursion (Univ. of Frankfurt 2000).
Problems in Reformation Art--Graduate Seminar (Harvard 1999).
Art and Visual Culture--Lectures, Core Program (Harvard 1998)
Early Modern Curiosity--Graduate Seminar co-Taught by Stephen Greenblatt (Harvard 1997)
Introduction to Northern Renaissance and Baroque Painting and Sculpture—Lecture course (Harvard 1996)
Prints & Places: Pieter Bruegel the Elder--Graduate Seminar (Harvard 1995)
The Altarpiece—Lecture course, Core Program (Harvard 1998, 1994)
Methods and Theory of Art History--Graduate Proseminar (Harvard 1993, 1992)
Die Selbstdarstellung in der deutschen Kunst der Frühneuzeit -Seminar for Graduates and Post-Doctoral Students (University of Constance, Winter 1992)
The Ugly--Graduate Seminar (Harvard 1991)

Art and Image in the German Renaissance and Reformation--Lectures, Core Program (Harvard 1992, 1991)
Bosch and Bruegel--Undergraduate Seminar (Harvard 1990)
Early Netherlandish Painting--Lectures (Harvard 1990)
Art and the Reformation--Graduate Seminar (Harvard 1992, 1990)
Crossing the Alps: Pictorial Exchange between Northern and Southern Europe 1400-1600--
Undergraduate Seminar co-Taught with John Shearman (Harvard, Fall 1989)
Dürer and His Age--Undergraduate Seminar (Harvard, Spring 1989)
Interpretation of German Romantic Landscape Painting--Graduate Seminar (Harvard, Fall 1988)
Junior Tutorial on Art Historical Method (Harvard, 1989-1999; 2007-present)
Romantic Landscape Painting and Poetry—Undergraduate Seminar (Univ. of California at Berkeley, Summer 1986)

German Habilitations Directed or Advised

Rosamunde Gräfin von der Schulenberg (Frankfurt), *Zeichen im Exil--Zeichen des Exils? Handzeichnungen und Drickgraphik deutschsprachiger Emigranten (ab 1933)* (2000, primary advisor).

Doctoral Dissertations Directed or Advised

Completed:

Ruth Madeline Ezra (Harvard), "Veit Stoss in Relief: The Practitioner's View" (2020, primary supervisor); Joanna Catherine Wendel (Harvard), "Cocottes, Garçonnes, and Cowboys: Gender and Figuration in the Work of George Grosz, Karl Hubbuch, and Hanna Nagel, 1915-1935" (2020, primary supervisor); Victoria Addona (Harvard), "Bernardo Buontalenti and the Unity of the Arts in Action (1563-1609)" (2020, second reader); Odilia Bonebaker (Harvard) "Bruegel and the Lost Art of Cloth Painting" (2018, primary supervisor); Jordan Troeller (Harvard), "Scenes from the Archive: Photography, Objecthood, and the Bauhaus" (2018, second reader); Morgan Ng (Harvard, G.S.D.), "The Stratified City: Military Architecture and Urban Experience in Sixteenth-Century Italy" (2018, second reader); Charlotte Elizabeth Gray (Harvard), "The Fabric of the Church: Textiles and the Interpretation of the Architectural Arts at Chartres Cathedral, c. 1200-1224" (2017, second reader); Marisa Mandabach (Harvard), "Blood, Rocks, and Clouds: Matter and Artistry in Rubens' Antwerp Mythological Paintings" (2016, primary advisor); Daniel Zolli (Harvard), "Donatello's Promiscuous Technique" (2016, secondary advisor); Shawonipinesiiik Kinew (Harvard), "The Vision in Stone: Melchiorre Cafà in the World 1636-1667" (2016, primary advisor); Nadia Marx (Harvard), "Images of Adam and Engagements with Antiquity in Romanesque and Gothic Sculpture" (2016, second reader); Jaspas Cornelis van Putten (Harvard), "The Networked Cosmos: Sebastian Münster's City Views" (2015, primary advisor); Jaya Remond (Harvard), "The *Kunstbüchlein*: Printed Artists' Manuals and the Transmission of Craft in Renaissance Germany" (2014, primary adviser); Maggie Cao (Harvard), "Episodes at the End of Landscape: Hudson River School to American Modernism" (2014, second reader); Yvonne Irene Linda Owens (University College London), "Figures of Toxic Femininity in Hans Baldung Grien: Witches, Menstruation, Venomous Virgins and Apocalyptic Signs" (2014, primary advisor); Mercedes Llorente (University College London), "The Image of the Catholic Queen. Mariana of Austria: Consort, Regent and Queen Mother" (2012, primary advisor); Marisa Bass (Harvard), "The Venus of Zeeland: Jan Gossaert and the Revival of Antiquity in the Netherlands" (2011, second reader); Nicole Blackwood (Courtauld

Institute of Art), “Without the Brush: The Curious Paintings of Ugo da Carpi and Cornelis Ketel,” (2010; primary advisor); Edward Wouk (Harvard), “*Raffaello fiammingo: The Graphic Work of Frans Floris de Vriendt (1519/20-1570)*,” (2010, second reader); Stephanie Porras (Courtauld Institute of Art), “The Peasant as Pagan in the Work of Pieter Bruegel the Elder” (2008, primary advisor); Catherine Clinger (University College London), “Caspar David Friedrich and the Catachthonic Cultures of Romantic Science and Technology” (2007, primary advisor); Amy Powell (Harvard), “Repeated Forms: Rogier van der Weyden’s *Deposition* and Its ‘Copies’” (2004, primary advisor); Elizabeth Ross (Harvard), “Picturing Knowledge and Experience in the Early Printed Book: Reuwich’s illustrations for Breydenbach’s *Peregrinatio in terram sanctam*” (2004, primary advisor); Deborah Ellen Zafman (U.C. Berkeley), “Franz Pfoff’s Brotherhood, *Bilder*, and *Bildung*: Drawing on Friendship, Chivalry, and Schiller” (2003, primary advisor); Susan Merriam (Harvard), “Icons after Iconoclasm: The Flemish Garland Picture 1608-1700” (2002, primary advisor); Cynthia Hall (Harvard University), “Treasure Book of the Passion: Word and Image in the *Schatzbehalter*,” (2002, primary advisor); Jeanne Nuechterlein (U.C. Berkeley), “Holbein and the Reformation of Art” (2000, primary advisor); Daniel Sherer (Harvard), “Anamorphosis and the Hermeneutics of Perspective From Leonardo to Hans Holbein the Younger, 1490-1533” (2000, primary advisor); Barnaby Nygren (Harvard), “The Monumental Saint’s Tomb in Italy: 1260-1520” (1999, second reader); Paul Franklin (Harvard) “Men in the Making: Case Studies in the Work and Personae of Vaslav Nijinsky, Charlie Chaplin, and Marcel Duchamp, 1909-1929” (1999, second reader); Eugene Wang (Harvard) “Pagoda and Transformation: The Making of Medieval China” (1997, second reader); Pam Lee (Harvard) “Object to be Destroyed: The Art of Gordon Matta-Clark (1996, second reader); Karl Johns (Harvard) “Anthonis Blocklandt Studies” (1995, second reader); Greg Thomas, “Theodore Rousseau and the Ecological Landscape” (1995, second reader); Adrian Randolph (Harvard) “Public Woman: The Visual Logic of Authority and Gender in Fifteenth-Century Italy” (1995, second reader); Geraldine Johnson (Harvard) “In the Eye of the Beholder: Donatello’s Sculpture” (1994, second reader); Michael Zell (Harvard) “Protestant Imagery and Jewish Apologetics: Rembrandt’s Encounter with Rabbi Manasseh ben Israel” (September 1994, second reader); Eric White (Boston Univ.) “The Art of Imitation in Hugo van der Goes,” (1994, primary advisor); Anne Anninger (Harvard), “Parisian Book Illustration 1530-1560: The Decades of Liberation,” (1994, second reader); Alexander Nagel (Harvard) “Michelangelo, Raphael, and the Altarpiece Tradition” (1993, second reader); Thomas McGrath (Harvard) “*Disegno, Colore* and the *Disegno Colorito*: The Use and Signification of Color in Italian Renaissance Drawings,” (1993, second reader); John Hutton (Harvard) “Rural Buildings in Netherlandish Painting, c. 1420-1570 (1992, second reader); Christopher Wood (Harvard), “The Independent Landscape Paintings of Albrecht Altdorfer” (1991, second reader)

In Progress: Sarah Rosenthal (Harvard) on Urs Graf (primary supervisor); Sarah Mallory (Harvard) on swamp terrain in Dutch art (primary supervisor); Sarah Lund (Harvard) on female printmakers in the French Revolution (second reader); Kirsten Burke (Harvard) on Johann Neudörffer the Elder (primary supervisor); Kaila Howell (Harvard) on Philipp Otto Runge and Romantic and post-Romantic process philosophy (primary supervisor); Hollie Buttery (Harvard) on caricature in early seventeenth century Italian art and theory (second reader); Avantika Kumar on the Tiberius Psalter (second reader); Eleanor Goerss on Ramon Llull and the *Breviculum* (second reader); Linda Mueller (Harvard), on presentation drawings and artistic failure in the Italian Renaissance (primary supervisor); Christopher Williams-Wynn (Harvard), on Conceptual

Art in the global information age; Rahul Kulka (Harvard), Art Production at the Brandenburg Court (primary supervisor); Harmon Siegel (Harvard), Monet's side-by-side painting (primary supervisor); Normandy Vincent (Harvard), Sadeler's engravings After Dürer (primary supervisor); Caitlin Henningsen (Harvard), Painting on Stone 1555-1630 (second reader); Anna Huber (Harvard), on laughter in Northern Renaissance Prints (primary supervisor); Jennifer Cadere-Gillette (Harvard) on Léon de Laborde (primary supervisor)

External Ph.D. Examiner

Max Koss (University of Chicago, 2019); Irene Wilkinson (University of Essex, 2006); Lucy Cuttler (Courtauld Institute, 2004); Bridget Heal (Courtauld Institute, 2001); Sarah Egan (University of Galway, 2001)

Masters Theses (or equivalent) Directed (partial list)

Sarah Mallory on atmosphere in Dutch art and science (Harvard 2020); Sarah Rosenthal on Esaias van de Velde's printed landscapes (Harvard 2020); Kaila Howell on Caspar David Friedrich's *Sea of Ice* (Harvard 2019); Linda M. Mueller on Girolamo Mazzola Bedoli (Harvard 2018); Kelsey Eldridge on Altdorfer's synagogue iconography (Harvard 2017); Rahul Kulka on hidden self-portraits in Dürer's printed oeuvre; Harmon Siegel on Louise Nevelson (Harvard 2016); Normandy Vincent on Coort's Titian (Harvard 2013), Caitlin Henningson on Lucas van Leyden's *Adoration of the Golden Calf* (Harvard 2013), Ronah Sadan on Albrecht Dürer's *Marvelous Sow of Landser* (Harvard 2012), Denva Jackson on Cranach's *Four Witches* (2012); Daniel Zolli on Correggio's *Camera di San Paulo* (Harvard 2011), Jaya Remond on Dürer's *Netherlands Diary* (Harvard, 2009), Andrea Hall on Bosch's *Stone Operation* (Harvard 2008), Eszter Polonyi on Franz Pforr and Nazarene Historicism (Courtauld 2006), Max Koss on Philipp Otto Runge's images of source (Courtauld 2006), Helene Demmerle on Philipp Otto Runge's silhouettes (Courtauld 2006), Hannah Klemm on Andreas Gorky and German Romanticism (Courtauld 2006), Christina Schorfheide on Caspar David Friedrich's architectural drawings (Courtauld 2006), Annika Murjahn on the verso of Albrecht Dürer's *London St. Jerome* (Courtauld 2005); Jaya Remond on erotics as an aesthetic in the Nuremberg Kleinmeisters (Courtauld 2005); Elizabeth Upper on Albrecht Altdorfer's work for the Beautiful Maria cult in Regensburg (Courtauld 2005); Sarah Wilkenson on an unpublished mythological drawing by Wolf Traut in the Ashmolean (Courtauld 2005); Kirstie Blom on Albrecht Dürer and curiosity (Courtauld 2005); Magdalena Nieslony on Richard Serra's *German Reception* (Frankfurt 2004), Anje Kolman on Richard Serra (Frankfurt 2002), Julia Orell on *Chinese Landscape* (Frankfurt 2002), Ute Kuhleman on *Nineteenth-Century Woodcuts* (U.C.L. 2001), Karen Encarnacion on *Anatomical Prints* (Harvard 2000), Anna Kim on *Mantegna* (Harvard 2000), Amy Powell on *Drapery in Rogier van der Weyden* (Harvard 1999), Keith Krysinsky on *Fouquet* (Harvard 1999), Elisabeth Ross on *Reuwich's Jerusalem map* (Harvard 1998), Lisa Pon on *Vasari editions* (Harvard 1994), Cynthia Hall on the *Isenheim Altarpiece* (Harvard 1994), Pam Lee on "value" theory in anthropology exhibitions at the Peabody Museum (Harvard 1993), Andres Zervigon on *Francis Bacon* (1993), Judith Gelernter on the *Dance of Death* (Harvard 1991), Lisa Salzman on *Max Beckman's Synagogue* (Harvard 1990)

Senior or Third Year Theses Directed (partial list)

Laura Sky Herman on *American Museums and the DEAI challenge* (Harvard 2021); Audrey Petner (Harvard 2021) on *Frans Post's Brazil Landscapes*; Natalie Cohen (Harvard 2020) on

William Kentridge and Nadine Gordimer; Spencer Glesby (Harvard 2018) on Fonthille Abbey; Yaara Yacoby, The Swiss Alpine hut (Harvard 2017); Sama Mammadova, Religious art and usury in Renaissance Italy (Harvard 2017), Kevin Hong on Hiroshi Sugimoto (Harvard 2015); Caroline Lillian Schopp on sculpted libraries by Michael Ullmann, Rachael Whiteread, and Anselm Kiefer (Harvard 2007); Pascaline Monier on Mostaert's *Hay Wain* (Courtauld 2005); Elizabeth Midas on Bruegel's London *Adoration* (Courtauld 2005); Sophie Jones on laughter in Jan Steen (U.C.L. 2001), Ada Polla on the Educational Mission of American Museums (Harvard 1999), Shyama Patel on Abject Art exhibitions at the Whitney (Harvard 1994); Meg Thomson on Bosch (Harvard 1994), Vanessa Walker on Viennese Book Design at 1900 (Harvard 1993) Nick Hoffmann on Text and Image in Elisabethan Literature (Harvard 1993), Katrin Morgan on the *Isenheim Altarpiece* (Harvard 1990), Elizabeth Fleming on Thomas Eakins (Harvard 1990), Margaret Nottebohm on Henry Hobson Richardson (Harvard 1990), Christopher Rezendes on Graham Gund's Church Court (Harvard 1991), Molly Aitkens on Food Metaphors in English 18th-Century Prints (Harvard 1991)

Ph.D. Generals Committee (all Harvard)

Sarah Rosenthal (2021), Sarah Mallory (2021), Rachel Burke (2021), Kaila Howell (2020), Kirsten Burke (2020), Hollie Buttery (2020), Avantika Kumar (2020), Linda Müller (2019), Kelsey Eldridge (2018), Juliette Calvarin (2017), Harmon Siegel (2017), Rahul Kulka (2017), Ruth Ezra (2015), Johanna Wendel (2014), Oliver Wunsch (2014), Normandy Vincent (2014), Morgan Ng (2013), Jordan Troeller (2013), Ronah Sadan (2013), Daniel Zolli (2012), Shawon Kinew (2011), Marisa Mandabach (2011), Samuel Johnson (2011) Jasper van Putten (2011), Jaya Remond (2010), Nadia Marx (2010), Joshua O'Driscoll (2010), Anna Huber (2009), Andrea Hall (2009), Anna Kim (2001), Jordan Kantor (2000), Amy Powell (1999), Una Roman (1998), Amanda Lyster (1999), Elisabeth Ross (1999), Susan Spinalli (1998), Sheila Winbourne (1997), Susan Merriam (1997), Jennifer Cadero-Gillette (1996), Lisa Pon (1995), Molly Bourne (1994), Cammy Brothers (1994), Barnaby Nygren (1994), Cynthia Hall (1994), Judith Gelernter (1992), Kristina Hartzer-Nguyen (1992), Stuart Lingo (1990), Mary-Ann Winkelmas (1990), Karl Johns (1990) Michael Zell (1990), Geraldine Johnson (1990), Thomas McGrath (1989), Ann Anninger (1989)

Memberships

Norfolk Country Club, Norfolk CT (since 2018), Savile Club, London (since 2005), Alexander von Humboldt Association of America (since 1999), Cambridge Scientific Club (since 1995), Society for the Classical Tradition (since 1994); Renaissance Society of America (since 1993); Historians of Netherlandish Art (since 1990); College Art Association (since 1984); Elisabethan Club, Yale Univ. (since 1979); Phi Beta Kappa (since 1979). **Listed:** Who's Who in America, Who's Who in American Education, Debrett's People of Today