

JEFFREY CHIPPS SMITH

Kay Fortson Chair in European Art
and Professor of Art History
Department of Art and Art History
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1. ***Personal Information***

Married to Sandra Ambrose Smith. We have three children – Spencer, Abby, and Harlan.

2. ***Education***

Undergraduate: Duke University, Durham, N.C.
B.A. 1973 Cum Laude with Special Honors in Art History

Graduate: Columbia University, New York City
M.A. 1975
M.Phil. 1977
Ph.D. 1979

Dissertation Topic: "The Artistic Patronage of Philip the Good,
Duke of Burgundy (1419-1467)"

3. ***Academic Awards***

1974-1975 Samuel H. Kress Foundation Fellow, Columbia University
1975-1976 President's Fellow, Columbia University
1976-1977 Chester Dale Fellow, National Gallery of Art, Washington, D.C.

4. ***Employment***

1977-1978 Preceptor, Columbia University
Fall 1978 Visiting Assistant Professor, University of Pittsburgh
1979-present Assistant Professor to Professor (1992), The University of Texas at
Austin.
Ruth Head Centennial Professor in Fine Arts, 1998-2000.
Kay Fortson Chair in European Art, 2000-present
Assistant Chair for Art History, 1999-2001

Specialization: The art of Northern Europe from 1400 until 1700 with a particular focus upon Netherlandish art of the fifteenth century and German art of the fifteenth through and early seventeenth centuries.

5. *Museum Experience*

I have been a guest curator of three exhibitions, *Seventeenth-Century Dutch Landscape Drawings* (1982), *Nuremberg, A Renaissance City, 1500-1618* (1983), and *Netherlandish Art from the Permanent Collection* (1984), at The Archer M. Huntington Art Gallery of The University of Texas.

6. *Editing Experience*

I was the Articles Editor of the *Renaissance Quarterly* (2003-2006). Between 2000 and 2003 and again from 2006 to 2009, I served as Associate Editor of this journal. I am one of three inaugural co-editors of the *Journal of the Historians of Netherlandish Art*, a new on-line periodical (first issue 2009). I've edited or co-edited three books (1985, 2010, and 2014).

7. *Languages*

Dutch, French, German, and Latin.

8. *Memberships and Professional Service*

College Art Association of America (1972 -)

- Board of Directors 1996-2000
- International Committee 1996-1998
- Annual Conference Program Committee Co-Chair 1997-1999 (Los Angeles, New York, and Chicago meetings 1999-2001; partial work on Toronto 1998 meeting)

Frühe Neuzeit Interdisziplinär (1995-)

- Board of Directors (2007-)
- President (2008-2012) with responsibilities for organizing the program of the 2012 meeting ("Visual Acuity and the Arts of Communication in Early Modern Germany" held at Duke University) and the subsequent publication

Historians of Netherlandish Art (1983 -)

- Board of Directors 1989-1994
- Editor, *Membership Directory* 1990
- Inaugural Co-Editor, *Journal of the Historians of Netherlandish Art* 2008-13 – responsible for submissions concerning the art of the fifteenth and sixteenth centuries in this new on-line journal; member of the advisor board 2014-.

Journal of Jesuit Studies

- Editorial Board, 2012-

Renaissance Society of America (1979 -)

- Articles Editor, *Renaissance Quarterly* 2003-06
- Associate Editor, *Renaissance Quarterly* 2000-03, 2006-09
- Counselor (2013-16 and 2016-19)
- Executive Board (2000-09 and 2013-19)
- Finance Committee (2016-18)
- Member, Nelson Article Prize Committee 1997 (for 1996), 2001 (for 2000), 2016 (for 2017)
- Member, Fellowship Awards Committee 1999, 2008, 2009, 2014

- Member, Annual Conference Program Committee 2015 and 2016 meetings
- Member, Nominating Committee (2017-19); chair, 2018-19

Sixteenth Century Society and Conference (1984 -)

- Board of Directors (2004-2007)
- Chair, Bainton Book Prize Committee (Art History and Music) 1996 (for 1995)
- Member, Carl S. Meyer Prize Committee 1992 (for 1991)

Society for Reformation Research/Verein für Reformationsgeschichte (2001-)

Verband Deutscher Kunsthistoriker/Deutscher Verband für Kunstgeschichte (2011-)

Verein für Geschichte der Stadt Nürnberg (1986-)

9. *Professional Grants and Honors*

A. *The University of Texas at Austin*

Department of Art and Art History:
Teaching Excellence Award: 2010

College of Fine Arts:
Grace Hill Milam Centennial Fellowship - 1988-1989
Summer Research Grant - 1990, 1991, 1993
Dean's Fellow - The Walter and Gina Ducloux Fine Arts Faculty
Fellowship, spring 2018

The University Research Institute:
Faculty Research Assignment - 1985-1986, 1992-93, 1998-99, 2006-07,
2015
Summer Research Grant - 1981, 1984
Special Research Grant - 1980, 1981, 1982, 1987, 1988, 1989, 1990, 1992,
1994, 1995, 1998, 2000, 2003, 2008, 2013
Graduate Editorial Assistantship: 2009-10, 2011-12

Election to Phi Kappa Phi (Honor Society): 1994

B. *Outside Grants, Awards, and Honors*

Alexander von Humboldt-Stiftung, Bonn: 1985-1986, Summer 1988, 1992-1993,
and Spring 2015. Research Fellowship with official affiliation with the
Zentralinstitut für Kunstgeschichte in Munich.

American Academy in Berlin. Anna-Maria Kellen Berlin Prize – residential
fellowship January-May 2010

American Council of Learned Societies, New York: Summer 1984. Grant-in-Aid

American Friends of the Herzog August Bibliothek, Wolfenbüttel: 2012:
Conference funding

Australian Research Council Centre of Excellence for the History of Emotions, University of Western Australia, Perth, in collaboration with the Universities of Adelaide, Melbourne, Queensland (Brisbane), and Sydney: Distinguished International Visiting Fellow, August 2012

Choice: Current Reviews for Academic Libraries, 2010. Outstanding Academic Title for 2010 (for *The Essential Dürer*)

College Art Association: 1996. One of five announced finalists for the Charles Rufus Morey Award for best art history book in 1994 (for *German Sculpture of the Later Renaissance*)

Council for Advancement and Support of Education, Southwest District IV: 1998. Achievement Award for the *Art History Newsletter* that I wrote from 1994-2001.

Dallas Museum of Art: 1995. Vasari Award for the best Art History book published in 1994 by scholar in Texas (for *German Sculpture of the Later Renaissance*).

And 2003. Vasari Award (for *Sensuous Worship*).

Deutscher Akademischer Austauschdienst (DAAD), Group Study Visit Grant: 2006. This helped fund my 14-day trip with my graduate seminar students through South Germany. 2012: conference funding

Foreign Office of the Federal Republic of Germany, and the Federal Council on the Arts and the Humanities, Washington, D.C.: 1983. Support for my exhibition *Nuremberg, A Renaissance City, 1500-1618*

J. William Fulbright Foreign Scholarship Board and the United States Information Agency: 1996. Certificate of Distinguished Service

Geisteswissenschaftliches Zentrum Geschichte und Kultur Ostmitteleuropas e. V., Universität Leipzig: June-July 2006. Visiting scholar-in-residence.

Getty Grant Program, Malibu: 1993. Publication Subvention (for *German Sculpture of the Later Renaissance*)

John Simon Guggenheim Memorial Foundation: 1998-1999. Fellowship. 2006-2009: Evaluator for the Fine Arts category fellowship applications.

Universität Hamburg, Graduiertenkolleg Interkulturalität in der frühen Neuzeit: 30 August-6 September 2016 – Visiting scholar-in-residence. Summer semester 2023 – Mercator Fellow.

Herzog August Bibliothek, Wolfenbüttel: July 2016. Convenor (organizer and teacher), *Art, Reformation and the Cult of Martin Luther*, 40th International Wolfenbüttel Summer Course

Max Kade Foundation, New York: 2012. Conference funding.

Kimbell Art Foundation, Fort Worth: 2000-2019. Special grants for teaching, including graduate seminar travel, student initiatives, faculty development, and library acquisition enhancements. Dr. Joan Holladay and I were awarded a special teaching grant to take our graduate seminar students to Cologne and

Nuremberg from October 20-29, 2017. I took my fall 2018 Bosch and Bruegel seminar to Vienna to study the *Pieter Bruegel* exhibition at the Kunsthistorisches Museum.

Marquis Who's Who in America, Who's Who in American Art 1999- (among several other such listings)

National Endowment for the Humanities, Washington, D.C.: Fall 1984.
Publications Grant (total subvention for *New Perspectives on the Art of Renaissance Nuremberg: Five Essays*).
Spring 2008 – six-month research fellowship award.

Renaissance Society of America, New York: 1996. Phyllis Goodhart Gordan Book Prize for the best book on the Renaissance 1994/95 (for *German Sculpture of the Later Renaissance*).
2010: Josephine Waters Bennett Lecture (keynote address) in Venice.

St. Joseph's University Press, Philadelphia, editorial board for the series *Early Modern Catholicism and the Visual Arts* (2006-)

Samuel H. Kress Foundation: 2002. Funds for travel to a foreign conference

Sixteenth Century Society and Conference: 2003. Roland Bainton Book Prize (for *Sensuous Worship*)

University Cooperative Society, Austin: 2001 – Publication Subvention (for *Sensuous Worship*).
2004 – Robert W. Hamilton Grand Book Prize (for *Sensuous Worship*) for the best book written by a University of Texas faculty member for 2002-2003. And
2005 – Robert W. Hamilton Book Prize for the best text book (for *The Northern Renaissance*) written by a University of Texas faculty member for 2004.

C. *Festschrift*

Catharine Ingersoll, Alisa McCusker, and Jessica Weiss, eds., *Imagery and Ingenuity in Early Modern Europe: Essays in Honor of Jeffrey Chipps Smith* (Turnhout: Brepols, 2018)

10. **Publications**

A. **Books and Catalogues**

"The Artistic Patronage of Philip the Good, Duke of Burgundy (1419-1467)," Ph.D. dissertation, Columbia University, 1979; Ann Arbor: University Microfilms International)

Nuremberg, A Renaissance City, 1500-1618, exhibition catalogue, Archer M. Huntington Art Gallery, Austin (Austin: The University of Texas Press, 1983)

Nuremberg, A Renaissance City, 1500-1618: A Gallery Guide (Austin: The Archer M. Huntington Art Gallery, 1983)

German Sculpture of the Later Renaissance, c. 1520-1580: Art in an Age of Uncertainty (Princeton: Princeton University Press, 1994; available as an ACLS Humanities E-Book, 2008)

Sensuous Worship: The Jesuits and the Art of the Early Catholic Reformation in Germany (Princeton: Princeton University Press, 2002)

The Northern Renaissance [Art & Ideas Series] (London: Phaidon Press, 2004; reprinted 2006, 2007, 2010, 2011, 2013)

- A Greek translation: *Η Αναγέννηση στη Βόρεια Ευρώπη* (Athens: Kastaniotis Editions, 2005)

The Art of the Goldsmith in Late Fifteenth Century Germany: The Kimbell Virgin and Her Bishop (New Haven: Yale University Press and Fort Worth: Kimbell Art Museum, 2006)

Dürer [Art & Ideas Series] (London: Phaidon Press, 2012)

- A Chinese translation is forthcoming.

Albrecht Dürer and the Embodiment of Genius: Decorating Museums in the Nineteenth Century (University Park, PA: Pennsylvania State University Press, 2020)

Kunstkammer: Early Modern Art and Curiosity Cabinets in the Holy Roman Empire (London: Reaktion Books, 2022)

Albrecht Dürer's Afterlife [Northern Lights series] (London: Lund Humphries, forthcoming May 2024)

B. Edited Books

Seventeenth-Century Dutch Landscape Drawings, exhibition catalogue, Archer M. Huntington Art Gallery (Austin, 1982)

New Perspectives on the Art of Renaissance Nuremberg: Five Essays (Austin: Archer M. Huntington Art Gallery; distributed by The University of Texas Press, 1985)

(Co-edited with Larry Silver), *The Essential Dürer* (Philadelphia: University of Pennsylvania Press, 2010; paperback edition, 2011)

Visual Acuity and the Arts of Communication in Early Modern Germany (Farnham, Surrey: Ashgate Publishers, 2014; New York: Routledge/Taylor & Francis Group, 2018 – paperback edition)

C. Book Introduction

Erwin Panofsky (with an introduction by Jeffrey Chipps Smith), *The Life and Art of Albrecht Dürer* (Princeton: Princeton University Press, 1943 and later editions; Princeton Classic Edition, 2005), pp. xxvii-xliv

D. Articles and Essays

“Jean de Maisoncelles' Portrait of Philippe le Bon for the Chartreuse de Champmol - A Study in Burgundian Political Symbolism,” *Gazette des Beaux-Arts* 99 (January 1982): 7-12

“The Cincinnati Portraits of the Valois Dukes of Burgundy,” *The Cincinnati Art Museum Bulletin* 12 (June 1983): 4-7

“The Tomb of Anne of Burgundy, Duchess of Bedford in the Musée du Louvre,” *Gesta* 23/1 (1984): 39-50

(with Judy Keller), “Netherlandish Art from the Permanent Collection,” exhibition, Archer M. Huntington Art Gallery, The University of Texas at Austin, 16 March - 15 April 1984, annotated checklist

“The Chartreuse de Champmol in 1486: The Earliest Visitor's Account,” *Gazette des Beaux-Arts* 106 (July-August 1985): 1-6

“Renaissance Nuremberg,” *Discovery: Research and Scholarship at The University of Texas at Austin* 10 (no. 1, 1985): 25-29

Introduction and “The Transformations of Patrician Tastes in Renaissance Nuremberg,” in *New Perspectives on the Art of Renaissance Nuremberg*, ed. Jeffrey Chipps Smith (Austin, 1985), pp. 1-5 and 82-100

“Zur Bildhauerkunst der Spätgotik und der Renaissance in den kleinen Reichsstädten in Franken,” in *Reichsstädte in Franken, Aufsätze 2: Wirtschaft, Gesellschaft und Kultur*, ed. Rainer A. Müller (Munich: Haus der Bayerischen Geschichte, 1987), pp. 384-398

“‘Verbum Domini Manet In Aeternum' - Medal Designs by Sebald Beham and the Reformation in the Duchy of Saxony,” *Anzeiger des Germanischen Nationalmuseums* (1987): 205-226

“Portable Propaganda - Tapestries as Princely Metaphors at the Courts of Philip the Good and Charles the Bold,” *Art Journal* 48 (Summer 1989): 123-129

“From Catholic Dukes to Protestant Electors: Albertine Ideological Imagery and the Cathedral of Freiberg in Saxony,” *Proceedings of the American Historical Association* (Ann Arbor: UMI, 1989 [1990]), pp. 119-128

“Kleinmeisters and Kleinplastik: Observations on the Collectible Object in German Renaissance Art,” *The Register of the Spencer Museum of Art* 6 (1989): 44-63

“‘Venit nobis pacificus Dominus': Philip the Good's Triumphal Entry into Ghent in 1458,” in *‘All the world's a stage...': Art and Pageantry in the Renaissance and Baroque*, eds. Barbara Wisch and Susan S. Munshower [Papers in Art History from The Pennsylvania State University, vol. VI], (University Park, 1990), Part 1, pp. 258-290

“Netherlandish Artists and Art in Renaissance Nuremberg,” *Simiolus - Netherlands Quarterly for the History of Art* 20 (2/3, 1990/1991): 153-167

“Margaret of York and the Burgundian Portrait Tradition” in *Margaret of York, Simon Marmion and ‘The Visions of Tondal,’* ed. Thomas Kren (Malibu: The J. Paul Getty Museum, 1992), pp. 47-56

“The Jesuit Church of St. Michael’s in Munich: The Story of an Angel with a Mission” in *Infinite Boundaries: Order, Disorder, and Reorder in Early Modern German Culture*, ed. Max Reinhart [*Sixteenth Century Essays & Studies*, vol. 40] (Kirksville, MO: Truman University State Press, 1998), pp. 147-169

“The Art of Salvation in Bavaria” in *The Jesuits: Cultures, Sciences and the Arts, 1540-1773*, eds. John O’Malley et alia (Toronto: University of Toronto Press, 1999), pp. 568-599

“The Practical Logistics of Art: Thoughts on the Commissioning, Displaying, and Storing of Art at the Burgundian Court,” in *In Detail: New Studies of Northern Renaissance Art in Honor of Walter S. Gibson*, ed. Laurinda Dixon (Turnhout, Belgium: Brepols, 1998[1999]), pp. 27-48

“Art or Idol? Religious Sculpture,” an excerpt from my 1994 book that is reprinted in *The Renaissance in Europe: A Reader*, ed. Keith Whitlock (London: Yale University Press, 2000), pp. 212-218

“A Creative Moment: Thoughts on the Genesis of the German Portrait Medal,” in *Perspectives on the Renaissance Medal*, ed. Stephen Scher (New York: Garland Press, 2000), pp. 177-199

“The Changing American Perceptions of Nuremberg and Its Artistic Heritage / Der amerikanische Blick auf Nürnberg und sein künstlerisches Erbe,” in *Quasi Centrum Europae: Europa kauft in Nürnberg 1400-1800*, eds. Hermann Maué et alia, exhibition catalogue, Germanisches Nationalmuseum, Nuremberg (Nuremberg, 2002), pp. 16-43

“A Fragile Legacy: Würzburg’s Sculpture after Riemenschneider,” in *Tilman Riemenschneider c. 1460-1531*, ed. Julien Chapuis [Symposium Papers XLII], in *Studies in the History of Art* (Washington, National Gallery of Art) 65 (2004): 178-201

“Medals and the Rise of German Portrait Sculpture” in *Die Renaissance-Medaille in Italien und Deutschland*, ed. Georg Satzinger (Münster: Rhema, 2004), pp. 271-299

“Albrecht Dürer, Cardinal Matthäus Lang, and the Throne of Invention” in *Tributes to James H. Marrow: Studies in Painting and Manuscript Illumination of the Late Middle Ages and Northern Renaissance*, eds. Jeffrey F. Hamburger and Anne S. Korteweg (Turnhout: Brepols/Harvey Miller Publishers, 2006), pp. 477-484 and 639

“Die Kunst des Scheiterns: Albrecht von Brandenburg und das Neue Stift in Halle,” in *Der Kardinal – Albrecht von Brandenburg: Renaissancefürst und Mäzen*, Bd. 1 *Katalog*, ed. Thomas Schauerte, exhibition catalogue, Halle, Stiftung Moritzburg – Kunstmuseum des Landes Sachsen-Anhalt (Regensburg: Schnell & Steiner, 2006), pp. 17-51

“Hail, Queen of Heaven . . .,” *The Catholic Herald* (London) no. 6270 (September 29, 2006): 8 [on the *Kimbell Virgin and Child* statuette]

“Dürer in America,” in *Albrecht Dürer (1471-1528) – Woodcuts and Engravings: The Dürer Collection of the Foundation of Lower Saxony and the Konrad Liebmann Foundation, Germany*, exhibition catalogue, Honolulu Academy of Arts (Honolulu, 2007), pp. 8-14

“The Pictorial Languages of German Art, 1400-1650,” in *Camden House History of German Literature*, vol. 4, *Early Modern German Literature 1350-1700*, ed. Max Reinhart (New York: Boydell & Brewer, 2007), pp. 549-592

“A Tale of Two Cities: Nuremberg and Munich” in *Embodiments of Power: Building Baroque Cities in Europe*, eds. Gary B. Cohen and Franz A. J. Szabo (New York: Bergbahn Books, 2008), pp. 164-190

“Master H. L. and the Challenge of Translating Invention into Different Media” in *Invention: Northern Renaissance Studies in Honor of Molly Faries*, ed. Julien Chapuis (Turnhout: Brepols, 2008), pp. 175-189

“La configuración de Alberto Durero a través de la Historia del Arte: de Wölfflin a Panofsky,” [and “The Art Historical Shaping of Albrecht Dürer: From Wölfflin to Panofsky”] in *El siglo de Durero: Problemas historiográficos*, ed. Mar Borobia (Madrid: Museo Thyssen-Bornemisza, 2008), pp. 83-108 [Spanish] and 286-301 [English]

“Imaging and Imagining Nuremberg” in *Topographies of the Early Modern City*, eds. Arthur Groos, Hans-Jochen Schiewer, and Markus Stock (Göttingen: V&R unipress, 2008), pp. 17-41

“Nuremberg and the Topographies of Expectation,” in *JNR – Journal of the Northern Renaissance*, 1 (March 2009): 35-63 [inaugural issue of a new Scottish on-line journal. www.northernrenaissance.org]

“Carol Jean Purtle (20 February 1939 – 12 December 2008),” in *Historians of Netherlandish Art Newsletter*, 26 (April 2009): 2-3

“Repatriating Sanctity, or How the Dukes of Bavaria Rescued Saints during the Reformation,” in *Crossing Cultures: Conflict, Migration, Convergence*, ed. Jaynie Anderson [32nd Congress of the International Committee of the History of Art, Melbourne 2008] (Melbourne: Melbourne University Press, 2009), pp. 1084-1089

“Die Silbermadonna mit Kind von Kösslarn: ein Meisterwerk der Spätgotik,” in *Kunstreich – Wehrhaft – Gnadenvoll: Wallfahrtsgeschichte und Sakralkunst in der Kirchenburg Kößlarn*, ed. Ludger Drost [Kultur im Landkreis Passau, Bd. XIV] (Salzweg: Landkreis Passau, Kulturreferat, 2009), pp. 67-72

“Dürer and Eastern Europe” in *ARS – Journal of the Institute of Art History of Slovak Academy of Sciences* (Bratislava), 42 (2009): 5-22

“Dürer and Sculpture,” in *The Essential Dürer*, eds. Larry Silver and Jeffrey Chipps Smith (Philadelphia: University of Pennsylvania Press, 2010), pp. 74-98 and 238-243

“Hans Reinhart: Religion and Politics in Saxony c. 1535-45” *The Medal* 56 (2010): 26-36 (published by the British Museum)

“Salvaging Saints: The Rescue and Display of Relics in Munich during the Catholic Reformation,” in *Art, Piety and Destruction in the Christian West, 1500-1700*, ed.

Virginia Raguin (Farnham, Surrey: Ashgate, 2010; London: Routledge, 2016 – paperback edition), pp. 23-43

“Dürer’s Losses and the Dilemmas of Being,” in *Enduring Loss in Early Modern Germany: Cross Disciplinary Perspectives*, ed. Lynne Tatlock (Leiden: Brill, 2010), pp. 71-100

“Hans Reinhart’s Medals and Saxon Politics c. 1535-44,” in *Apelles am Fürstenhof. Facetten der Hofkunst um 1500 im Alten Reich*, eds. Matthias Müller, Klaus Weschenfelder, Beate Böchem, and Ruth Hansmann, exhibition cat, Kunstsammlungen der Veste Coburg (Berlin: Lukas Verlag, 2010), pp. 74-79 and catalogue entries nos. 1.1.28 (pp. 162-163) and 1.2.14 (pp. 182-183)

“The ‘Invention’ of Dürer as a Renaissance Artist,” in *Renaissance? Perceptions of Continuity and Discontinuity in Europe, c. 1300-c. 1550*, eds. Alex Lee, Harry Schnitker, and Pit Peporte (Leiden: Brill, 2010), pp. 331-348

“Münster's Belated Renaissance: Anabaptist Iconoclasm as a Catalyst to Catholic Renewal,” in *Städte, Höfe und Kulturtransfer: Studien zur Renaissance am Rhein*, eds. Stephan Hoppe, Alexander Marksches, and Norbert Nussbaum (Regensburg: Schnell & Steiner, 2010), pp. 208-230

“Albrecht Dürer as Collector [The 2010 Josephine Waters Bennett Lecture],” *Renaissance Quarterly* 64.1 (Spring 2011): 1-49

“Albrecht Dürer,” an annotated bibliography in *Oxford Bibliographies Online – Renaissance and Reformation*, ed. Margaret L. King (Oxford University Press, 2011). [<http://www.oxfordbibliographiesonline.com/>] See also 2018 revised version.

“German Renaissance Art,” an annotated bibliography in *Oxford Bibliographies Online – Renaissance and Reformation*, ed. Margaret L. King (Oxford University Press, 2011). [<http://www.oxfordbibliographiesonline.com/>]

“Panofsky’s Dürer,” in *Dürer, l’Italia e l’Europa*, eds. Sybille Ebert-Schifferer and Kristina Herrmann Fiore with Marieke von Bernstorff and Veronika Birbaumer [Studi della Bibliotheca Hertziana, 6] (Milan: Silvana, 2011), pp. 186-193

(with Barbara Uppenkamp, Bridget Heal, and Larry Silver), “Forum: The Visual Turn in Early Modern German History and Historiography,” *German History* 30 (2012): 574-591

“Historians of Northern European Art from Johann Neudörfer and Karel van Mander to the Rembrandt Research Project,” in *Companion to Renaissance and Baroque Art*, eds. James M. Saslow and Babette Bohn (Malden, MA: Wiley-Blackwell, 2013), pp. 507-524

“Hans Vischer and the Challenge of the 1530s,” in *Carving, Casts & Collectors: The Art of Renaissance Sculpture*, eds. Peta Motture, Emma Jones, and Dimitrios Zikos [Robert

H. Smith Renaissance Sculpture Conference, Victoria and Albert Museum, London] (London: V&A Publishing, 2013), pp. 120-133

“Rebuilding Faith through Art: Christoph Schwarz’s *Mary Altarpiece* for the Jesuit College in Munich” in *The Sensuous in the Counter-Reformation Church*, eds. Marcia B. Hall and Tracy E. Cooper (Cambridge: Cambridge University Press, 2013), pp. 230-251

“Peter Flötner and the Theatre of the World,” in *Von der Freiheit der Bilder. Spott, Kritik und Subversion in der Nürnberger Kunst der Dürerzeit*, eds. Thomas Schauerte, Jürgen Müller, and Bertram Kaschek (Petersberg: Michael Imhoff, 2013), pp.175-195

“Dürer im Dienst des Kaisers und der Fürsten” in *Dürer. Kunst – Künstler – Kontext / “Dürer in the Service of Princes and the Emperor,”* in *Albrecht Dürer: His Art in Context*, ed. Jochen Sander, exhibition catalogue, Städel Museum, Frankfurt (Munich: Prestel, 2013), pp. 308-313. [The essay is published in separate English and German editions of the catalogue.]

(with Daniel Hess), “Dürer’s Life and Work – The Object as a Key to the Subject? / Dürer ‘Leben und Werk’ – Das Objekt als Schlüssel zum Subjekt?” in *The Challenge of the Object / Die Herausforderung des Objekts: 33rd Congress of the International Committee of the History of Art, Nuremberg, Conference Proceedings*, eds. G. Ulrich Grossmann and Petra Krutisch, 4 vols. (Nuremberg: Verlag des Germanischen Nationalmuseums, 2013), 3: 996-999 (introduction) + co-editor (with Daniel Hess) of Section 14, 3: 996-1068 [Wissenschaftliche Beibände zum Anzeiger des Germanischen Nationalmuseums, Bd. 32,3]

Entries in Maria F. P. Saffiotti Dale, ed., *European Medals in the Chazen Museum of Art: Highlights from the Vernon Hall Collection and Later Acquisitions* (Madison: Chazen Museum of Art, University of Wisconsin, 2014), pp. 117-123, 165, nos. 45 (Hans Reinhart the Elder) and 46 (Lukas Richter and [after] Wenzel Jamnitzer)

“Introduction,” in *Visual Acuity and the Arts of Communication in Early Modern Germany*, ed. Jeffrey Chipps Smith (Farnham, Surrey: Ashgate Publishers, 2014), pp. 1-19

“Sculpting Sacred Theater: Hans Degler and the Basilica of St. Ulrich and Afra in Augsburg,” in *Der Erschliessung des Raumes: Konstruktion, Imagination und Darstellung von Räumen und Grenzen im Barockzeitalter*, ed. Karin Friedrich, 2 vols. [Wolfenbütteler Arbeiten zur Barockforschung, ed. Herzog August Bibliothek, 51] (Wiesbaden: Harrassowitz, 2014), vol. 1, pp. 207-228

“What Dürer Missed in Venice,” in *Artistic Innovations and Cultural Zones*, ed. Ingrid Ciulisova [Spectrum Slovakia, vol. 7] (Bratislava: Slovak Academy of Sciences VEDA, and Frankfurt: Peter Lang, 2014), pp. 62-87

“The Jesuit Artistic Diaspora in Germany after 1773,” in *Jesuit Survival and Restoration: A Global History, 1773-1900*, eds. Robert A. Maryks and Jonathan Wright (Leiden: Brill, 2015), pp. 129-147

“The Architecture of Faith: Lutheran and Jesuit Churches in Germany in the early Seventeenth Century,” in *Protestant Church Architecture of the 16th-18th Centuries in Europe*, ed. Jan Harasimowicz (Regensburg: Schnell & Steiner, 2015), pp. 161-174

“Dürer on Dürer: Thoughts on Intentionality and Self-Fashioning,” in *Die Biographie – Mode oder Universalie?*, eds. Beate Böckem, Olaf Peters, and Barbara Schellwald [Schriften zur modernen Kunsthistoriographie, 7] (Berlin: De Gruyter, 2015), pp. 73-87

“Rubens, Bishop Veit Adam von Gepeckh, and the Freising *High Altar* (1623-25),” in *The Age of Rubens: Diplomacy, Dynastic Politics, and the Visual Arts in Early Seventeenth-Century Europe*, eds. Luc Duerloo and Malcolm Smuts (Turnhout: Brepols, 2016), pp. 261-274, 302

“The Destruction of Magdeburg in 1631: The Art of a Disastrous Victory,” in *Disaster, Death and the Emotions in the Shadow of the Apocalypse*, eds. Jenny Spinks and Charles Zika (London: Palgrave, 2016 and e-book), pp. 249-273

“German Art in the Sixteenth Century: An Introduction,” in *Renaissance & Reformation: German Art in the Age of Dürer and Cranach*, exhibition catalogue, Los Angeles County Museum of Art (Munich: Prestel, 2016), pp. 28-57. [The exhibition was co-organized by the museums in Berlin, Dresden, and Munich.]

“The Early Collecting of Dürer’s Prints,” in *Prayer Nuts, Private Devotion, and Early Modern Art Collecting*, eds. Evelin Wetter and Frits Scholten [Riggisberger Berichte 22] (Riggisberg: Abegg-Stiftung, 2017), pp. 140-155

“... DEN HAUPTALTHAR VON ALABASTER ZU VERFERTIGEN’: Julius Echter und die Skulptur,” in *Julius Echter – Patron der Künste. Konturen eines Fürsten und Bischofs der Renaissance*, eds. Damian Dombrowski, Markus Josef Maier, and Fabian Müller, exhibition catalogue, Martin-von-Wagner Museum, Universität Würzburg (Berlin: Deutscher Kunstverlag, 2017), pp. 361-368 and 369-375 - cat. nos. 20.1-20.6

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Dorothea Diemer, Peter Diemer, Lorenz Seelig, et alia., *Die Münchner Kunstkammer*, 3 vols. (Munich, 2008) in *Renaissance Quarterly* 62 (2009): 1278-1280

Sebastiano Guerrera and Gianmatteo Caputo, *Officina Dürer*, exh. cat., Museo Diocesano Chiostro di Sant'Apollonia, Venice (Milan, 2007) in *Mediaevistik* 22 (2009): 683-685

Erik Fischer with Ernst Jonas Bencard and Mikael Bøgh Rasmussen, *MelchiorLorck*, trans. Dan Marmorstein, 4 vols. (Copenhagen, 2009) in *Renaissance Quarterly* (2010): 610-611

Corine Schleif and Volker Schier, *Katerina's Windows: Donation and Devotion, Art and Music, as Heard and Seen Through the Writings of a Birgittine Nun* (University Park, PA, 2009) in *Renaissance Quarterly* 63 (2010): 611-613

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Mia M. Mochizuki, *The Netherlandish Image after Iconoclasm, 1566-1672: Material Religion in the Dutch Golden Age* (Aldershot, 2008) in *Sixteenth Century Journal* 41 (2010): 811-812

Juan Luis González García, ed., *Los inventarios de Carlos V y la familia imperial / The Inventories of Charles V and the Imperial Family*, project director Fernando Checa Cremades, 3 vols. (Madrid, 2010) in *Renaissance Quarterly* 63 (2010): 1398-1400

Stephanie Buck and Guido Messling with Iris Brahms, *Zeichnen vor Dürer. Die Zeichnungen des 14. und 15. Jahrhunderts in der Universitätsbibliothek Erlangen*, ed. Hans Dickel (Petersberg, 2009) in *Renaissance Quarterly* 63 (2010): 1400-1402

Philipp Zitzlsperger, *Dürers Pelz und das Recht im Bild: Kleiderkunde als Methode der Kunstgeschichte* (Berlin, 2008) in *Sixteenth Century Journal* 41 (2010): 1112-1113

Kristin Lohse Belkin, *Rubens. Copies and Adaptions from Renaissance and Later Artists: German and Netherlandish Artists*. 2 vols. [Corpus Rubenianum Ludwig Burchard, Part XXVI (I).] (London, 2009) in the *Historians of Netherlandish Art Newsletter*, 28, no. 2 (November 2011): 29-30

Dieter Wuttke, ed., *Erwin Panofsky Korrespondenz 1910 bis 1968: Eine kommentierte Auswahl in fünf Bänden. Vol. 5 - Korrespondenz 1962 bis 1968* (Wiesbaden, 2011) in *Renaissance Quarterly* 64 (2011): 1233-1235

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Michael Andersen, Birgitte Bøggild Johannsen, and Hugo Johannsen, eds., *Reframing the Danish Renaissance: Problems and Prospects in a European Perspective* (Copenhagen, 2011) in *Renaissance Quarterly* 65 (2012): 907-909

Herbert Karner, ed., *Andrea Pozzo (1642-1709): Der Maler-Architekt und die Räume der Jesuiten*. (Vienna, 2012) in *Renaissance Quarterly* 66 (2013): 990-991

Ethan Matt Kavaler, *Renaissance Gothic* (New Haven, 2012) in *Historians of Netherlandish Art Newsletter* 31.1 (April 2014): 22-23

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Jochen Sander, ed., *Dürer. Kunst-Künstler-Kontext*, exh. cat., Städel Museum, Frankfurt (Munich, 2013) in *Renaissance Studies* 29, no. 2 (2015): 294-302

Thomas Richter, ed., *Der Bildhauer Hans Juncker. Wunderkind zwischen Spätrenaissance und Barock*, exh. cat., Museen der Stadt Aschaffenburg (Munich, 2014) in *Renaissance Quarterly* 68 (2015): 646-647

Thomas DaCosta Kaufmann and Michael North, eds., *Mediating Netherlandish Art and Material Culture in Asia* (Amsterdam, 2014) in *Journal of Jesuit Studies* 3 (2016): 291-295

Aleksandra Lipińska, *Moving Sculptures. Southern Netherlandish Alabasters from the 16th to 17th Centuries in Central and Northern Europe* (Leiden, 2014) in *Renaissance Quarterly* 69 (2016): 673-674

Susan Urbach, *Early Netherlandish Paintings. Old Masters' Gallery Catalogues, Szépművészeti Múzeum Budapest*, 2 vols. (London/Turnhout, 2015) in *Renaissance Quarterly* 70 (2017): 275-276

Walter S. Melion, Joanna Woodall, and Michael Zell, eds., *Ut pictura amor: The Reflexive Imagery of Love in Artistic Theory and Practice, 1500–1700* (Leiden: Brill, 2017) in *Journal of Jesuit Studies* 5 (2018): 319-322

Joseph Leo Koerner, *Bosch and Bruegel. From Enemy Painting to Everyday Life* (Princeton, Princeton University Press, 2016) in *Renaissance Quarterly* 71 (2018): 682-684

Elke Oberthaler, Sabine Pénot, Manfred Sellink, and Ron Spronk with Alice Hoppe-Harnoncourt. *Bruegel: The Hand of the Master*. Exh. Cat. Vienna: Kunsthistorisches Museum (Vienna: KHM-Museumsverband, 2018 plus expanded e-book version) in *Renaissance Quarterly*, 72 (2019): 1416-1421 [review article]

Daniel Hess, Dagmar Hirschfelder, and Katja von Baum, eds., *Die Gemälde des Spätmittelalters im Germanischen Nationalmuseum*. Band 1: *Franken*, Teil 1 und 2. 2

vols. (Regensburg: Schnell + Steiner, 2019) in *Historians of Netherlandish Art Reviews* (August 2020) <https://hnanews.org/hnar/reviews/die-gemalde-des-spatmittelalters-im-germanischen-nationalmuseum-vol-1-franken-parts-1-and-2/>

Klaus Niehr and Judith Tralles, eds., *Welfen Sammeln Dürer*, exh. cat. (Wolfenbüttel: Herzog August Bibliothek and Wiesbaden: Harrassowitz, 2019) in *Renaissance Quarterly*, 74 (2021): 1271-1273

Susan Foister and Peter van den Brink, eds., *Dürer's Journeys: Travels of a Renaissance Artist*, exh. cat., National Gallery, London (London: National Gallery Company, distributed by Yale University Press, 2021) in the *Journal of the Northern Renaissance*, issue 13 (2022) [review article] <https://northernrenaissance.org/review-essay-durers-journeys-travels-of-a-renaissance-artist/>

Barbara A. Kaminska, *Images of Miraculous Healing in the Early Modern Netherlands* (Leiden: Brill, 2021) in the *Journal of Jesuit Studies*, 9 (2022): 472-475

David H. Price, *In the Beginning Was the Image: Art and the Reformation Bible* (Oxford: Oxford University Press, 2021) in *Church History Review* (March 2022): 150-152

Anna Koopstra, Christine Seidel, and Joshua P. Waterman, eds., *Tributes to Maryan W. Ainsworth: Collaborative Spirit: Essays on Northern European Art, 1350-1650* (London: Harvey Miller Publishers and Turnhout: Brepols, 2022) in *Historians of Netherlandish Art Reviews* (December 2022) <https://hnanews.org/hnar/reviews/tributes-to-maryan-w-ainsworth-collaborative-spirit-essays-on-northern-european-art-1350-1650/>

Katherine M. Boivin, *Riemenschneider in Rothenburg: Sacred Space and Civic Identity in the Late Medieval City* (University Park, PA: Penn State Press, 2021) in *Renaissance Quarterly*, 75 (2022): 1330-1331

Marjorie Trusted, *Baroque Sculpture in Germany and Central Europe 1600-1770* (London: Harvey Miller Publishers/Turnhout: Brepols Publishers, 2022) in the *Journal of Jesuit Studies* 10 (2023): 542-545

Wietse De Boer, *Art in Dispute: Catholic Debates at the Time of Trent with an Edition and Translation of Key Documents* (Leiden: Brill, 2022) in *Church History Review* (2023)

Lynn F. Jacobs, *The Painted Triptychs of Fifteenth-Century Germany: Case Studies of Blurred Boundaries* (Amsterdam: Amsterdam University Press, 2022) in *Historians of Netherlandish Art Reviews* (May 2023) <https://hnanews.org/hnar/reviews/the-painted-triptychs-of-fifteenth-century-germany-case-studies-of-blurred-boundaries/>

Ulinka Rublack, *Dürer's Lost Masterpiece: Art and Society at the Dawn of a Global World* (Oxford: Oxford University Press, 2023) in *Historians of Netherlandish Art Reviews* (forthcoming)

G. Works in Progress

- book: *German Early Baroque Sculpture, 1580-1660: To the Glory of God and Man* (working title). My research is partially completed.

- essays: "Peter Flötner and Reformation Polemics" (for a *Festschrift*, 2025)

"Shaping the Earliest Jesuit Churches in Germany," *Pluralität in den künstlerischen und architektonischen Theorien der Jesuiten* conference, Österreichische Akademie der Wissenschaften, Vienna, c. 2024

"From Devotional Text into Art: The Jesuits' Promotion of the Litany of Loreto," *Practicing Piety. Intermediality and Devotion in Early Modern Europe*, c. 2024

Besides other several articles and reviews in preparation, I've written about 200 pages of a book about the arts and Jesuit confraternities in Germany. I hope to return to this project eventually.

11. *Invited Scholarly Papers and Lectures (Outside Austin)*

1978: "The Political Role of Tapestries at the Burgundian Court," Thirteenth Conference on Medieval Studies, Kalamazoo, Michigan.

"Jan van Eyck's *Ghent Altarpiece*: Its Afterlife and Burgundian Political Expression," The Medieval and Renaissance Studies Program, University of Pittsburgh.

1979: "The *Ghent Altarpiece* and Burgundian Political Thought," 67th Annual College Art Association of America meeting, Washington, D.C..

"Holland in the Seventeenth Century," Art Seminar Group of Baltimore. I also conducted this group on a twenty-one day intensive art history tour of Belgium and The Netherlands.

1980: "Philip the Good and the Development of Court Portraiture: A Study in Image and Diffusion," 44th Conference of the Mid-America College Art Association, Houston.

1981: "Five Netherlandish Paintings: Observations on Northern Renaissance and Baroque Art," San Antonio Museum of Art.

1982: "An Introduction to the Blaffer Collection" and "The World Observed: Netherlandish Painting in the Seventeenth Century," two lectures at the Cultural Activities Center, Temple (Texas).

"To Regensburg and Back: Philip the Good as the Perfect Prince, 1453-1456," Fifteenth Century Symposium, the University of Regensburg.

1983: I organized and chaired the session "Art and the Reformation in Northern Europe" at the 71st Annual College Art Association of America Meeting, Philadelphia. My introductory remarks were entitled "Martin Luther and the Study of Reformation Art."

"Nuremberg, A Century of Brilliance," Spencer Museum of Art, University of Kansas, Lawrence.

"The Rise of the Patrician Patron of the Arts in Renaissance Nuremberg," Nelson-Atkins Museum of Art, Kansas City.

"Martin Luther, Nuremberg and the Reformation: Art in an Age of Religious Upheaval," delivered at the conference *Martin Luther Yesterday, Today and Tomorrow 1483-1983: A Quincentennial Commemoration*, North Texas State University, Denton.

1984: "Nuremberg, A Century of Brilliance," University Art Museum, University of California, Santa Barbara.

"The Order of the Golden Fleece and Chivalric Elitism," delivered at the conference *Harvest of the Middle Ages: Chivalry in Late Medieval and Renaissance Literature and the Arts*, The Renaissance Conference of the Newberry Library, Chicago. The conference was co-sponsored by the University of Chicago and the Renaissance Society of America.

1985: "Philip the Good and His Influence on the Cultural Life of Fifteenth-Century Bruges," Twentieth International Congress on Medieval Studies, Kalamazoo, Michigan.

1986: "The Imperial City of Nuremberg: The Evolution of the Physical and the Psychological Cities," *Gothic and Renaissance Art in Nuremberg - Symposium*, Metropolitan Museum of Art, New York. I was the opening speaker of this international symposium.

(*Sunday at the Met* Lecture Series), Metropolitan Museum of Art, New York.

1987: "Thoughts on the Origins and Development of German Renaissance Portrait Sculpture," Sixteenth Century Studies Conference, Tempe, Arizona.

1988: "Portable Propaganda - Tapestries as Princely Metaphors at the Courts of Philip the Good and Charles the Bold," 76th Annual College Art Association of America meeting, Houston, Texas.

Participated in a panel discussion on methodology, Historians of Netherlandish Art meeting, held in conjunction with the Collge Art Association meeting, Houston, Texas.

"Johann Gregor van der Schardt and the Revitalization of German Sculpture in the 1570s," University of Iowa, Iowa City, Iowa.

"Kleinmeisters and Kleinplastik: Observations on the Collectible Object in German Renaissance Art," Spencer Museum of Art, University of Kansas, Lawrence, Kansas. I was one of five speakers invited to participate in a sym-

posium held in conjunction with the exhibition *The World in Miniature, Engravings by the German Little Masters, 1500-1550*.

I chaired a session on Renaissance art at the Sixteenth Century Studies Conference held in St. Louis, Missouri.

1989: "Art and the Challenge of the Reformation in Southern Germany," Minneapolis Institute of Arts, Minneapolis, Minnesota.

"Netherlandish Artists and Art in Renaissance Nuremberg," Historians of Netherlandish Art meeting, Cleveland Museum of Art. (My paper was selected as one of the best of the conference and was published in *Simiolus*.)

"From Catholic Dukes to Protestant Electors: Albertine Ideological Imagery and the Cathedral of Freiberg in Saxony," American Historical Association meeting, San Francisco.

1990: "Renaissance Nuremberg as the Ideal City: Thoughts on the Politics of Civic Imaging," 78th Annual College Art Association of America meeting, New York.

"Margaret of York and the Burgundian Portrait Tradition," presented at *Margaret of York, Simon Marmion, and "The Visions of Tondal"* - a major international symposium organized by the J. Paul Getty Museum, Malibu.

"Albrecht von Brandenburg and the Neue Stift at Halle: A Catholic Response to the Reformation," Duke University, Durham, North Carolina; co-sponsored by the Department of Art and the Department of Germanic Languages.

1991: Discussant for the "Jan van Eyck's *Annunciation in a Church*: Current Research in Context" museum session, organized by Carol Purtle, held at the National Gallery of Art, Washington, D.C., as part of the 79th Annual College Art Association of America meeting.

"The Vischer Family of Nuremberg and the Lure of Italy," Renaissance Society of America meeting held at Duke University, Durham, North Carolina.

"Aqua Vitae - Thoughts on the Forms and Functions of Nuremberg Fountains," Sixteenth Century Studies Conference meeting at the University of Pennsylvania.

"Renaissance Nuremberg as the Ideal City: Observations on the Art of Civic Imaging and Political Control," Department of Fine Arts, Harvard University.

1994: "A Creative Moment: Thoughts on the Genesis of the German Portrait Medal" delivered at an international symposium *Perspectives on the Renaissance Medal*, Institute of Fine Arts, New York University, organized by the American Numismatic Society and the Frick Collection.

"Mediating between Word and Image: The Role of Memory in Bavarian Jesuit Art," Sixteenth Century Studies Conference meeting at the University of Toronto.

"Modern Art c. 1530," Trinity University, San Antonio.

- 1995: I chaired the session "Battle for Mind and Soul: Art of the Reformation and Counter-Reformation in Northern Europe" at the 83rd Annual College Art Association meeting in San Antonio.
- "The Jesuit Church of St. Michael's in Munich: The Story of an Angel with a Mission," at the Frühe Neuzeit Interdisziplinär conference at Duke University.
- 1996: "Approximating the Divine: Sainly Presence and Pastoral Pragmatism in the Art of the Jesuit Church in Cologne," Renaissance Society of America conference at Indiana University, Bloomington.
- "The Practical Logistics of Art: Thoughts on the Commissioning, Displaying, and Storing of Art at the Burgundian Court," at *In Detail: New Studies of Northern Renaissance Art - A Symposium in Honor of Walter S. Gibson*, Cleveland Museum of Art and Case Western Reserve University.
- 1997: "The Art of Salvation in Bavaria," at *The Jesuits: Culture, Learning and the Arts, 1540-1773*, The Jesuit Institute, Boston College.
- "The Devil Made Me Do It' - Thoughts on the Jesuits, Art, and Audience in Early Modern Germany," Graduate Theological Union, Berkeley
- 1998: I chaired and spoke in the workshop "Art at the Crossroads: The Creative Discourse between Cologne and its Neighbors," the Historians of Netherlandish Art conference (*Art and Place*), Walters Art Gallery, Baltimore
- "Repairing a Wounded Heart: Thoughts on the Revival of Catholic Religious Art in Munich and Augsburg around 1600," Arizona State University, Tempe.
- "Not in My House!": Morality and Humor in Dutch Seventeenth-Century Art," Dallas Museum of Art
- 1999: "A Fragile Legacy: Würzburg's Sculpture after Riemenschneider," *Tilman Riemenschneider Symposium*, National Gallery of Art, Washington, D.C.
- 2000: "The Art of Tilman Riemenschneider and Popular Religious Imagination," Metropolitan Museum of Art, New York.
- "Shaping the Divine Stage: Thoughts on Jesuit Choirs in Germany," Sixteenth Century Studies Conference, Cleveland
- 2001: "German Renaissance Sculptors as Printmakers and Printmakers as Sculptural Designers: The Problem of Medium-specific Sensibilities," Renaissance Society of America Conference, Chicago
- Session commentator, FNI Conference, Pittsburgh
- Dürer Workshop participant, Clark Art Institute, Williamstown
- "Jesuit Confraternities, Art, and Catholic Formation in Early Modern Germany," Graduate Theological Union, Berkeley

2002: “Jesuits and the Revival of Catholic Architecture in Post-Tridentine Germany: Art, Audience, and Sacred Site,” College of Holy Cross, Worcester, MA

“Albrecht Dürer and Sculpture,” Dartmouth College, Hanover, NH

I gave two master classes on the prints of Albrecht Dürer in the collection of the Hood Museum of Art, Dartmouth College

I organized and chaired the session “Antwerp Artists and German Patrons,” Historians of Netherlandish Art Conference, Antwerp, Belgium

“Art and Jesuit Sodalities in Germany,” Renaissance Society of America Conference, Scottsdale, AZ. I organized and chaired the session “Art and Northern European Confraternities”

2003: “The Kimbell Virgin: The Intersection of Art and Piety in late Fifteenth Century Germany,” Kimbell Art Museum, Fort Worth

“Beyond Dürer: New Considerations about Nuremberg’s Artistic Legacy,” Trinity University, San Antonio. Part of a small symposium on Renaissance Nuremberg.

“Bosch’s *Garden of Earthly Delights*,” Festival Institute, Round Top, TX

“Sensuous Worship: Jesuits and the Art of the Early Catholic Reformation in Germany,” Dallas Museum of Art

“A Tale of Two Cities: Nuremberg and Munich” in *Embodiments of Power: Building Baroque Cities in Austria and Europe*, symposium organized by the Center for Austrian Studies, University of Minnesota-Twin Cities, Minneapolis

“Medals and the Rise of German Portrait Sculpture” in *Die Renaissance Medaille in Italien und Deutschland*, symposium organized by the Kunsthistorisches Institut der Universität Bonn

2004: “Whither Goest Connoisseurship?” I organized and chaired this double session for the College Art Association conference, Seattle

“Imaging Nuremberg” in *Topographies of the Early Modern City* organized by the Institute for German Cultural Studies, Cornell University, Ithaca, NY

“Jesuit Confraternities and the Art of Catholic Formation in Early Modern Germany,” 40th Erasmus Lecture, Centre for Reformation and Renaissance Studies, University of Toronto. This was also the opening plenary talk for the Sixteenth Century Studies Conference in Toronto. I also participate in a round-table discussion on the state of art history at this conference.

“For the Eye’s Delight: Masterpieces of Renaissance and Baroque Sculpture in the Thomson Collection,” Art Gallery of Ontario, Toronto.

- “Philip the Good (r. 1419-1467) and the Apogee of Burgundian Court Art,” Cleveland Museum of Art and Case Western Reserve University. I also gave a gallery talk on the *Art from the Court of Burgundy: The Patronage of Philip the Bold and John the Fearless 1364-1419* exhibition at the Cleveland Museum of Art for students from Case Western Reserve University.
- 2005: “The Queen of Heaven and Her Bishop: Piety in Late Fifteenth Century Germany,” public lecture, and “On Albrecht Dürer – From Panofsky to Smith(?): The Art Historical and Historiographic Challenges of Writing a Monograph,” a graduate student workshop/seminar. Department of Art History, Florida State University, Tallahassee.
- “Erwin Panofsky’s *The Life and Art of Albrecht Dürer*,” Association of Art Historians Conference, University of Bristol.
- “Albrecht Dürer, Cardinal Matthäus Lang, and the Throne of Invention,” Renaissance Society of America Conference, Cambridge University.
- “Suddenly Mad about Portraits: Creating a Taste for German Renaissance Medals,” American Numismatic Society, New York.
- “The Queen of Heaven and the Bishop of Eichstätt,” Sixteenth Century Studies and Conference, Atlanta. I participated in the Editors’ Roundtable and chaired a session on art and confessional space in Central Europe.
- “The Queen of Heaven and Her Bishop,” University of California, Santa Barbara.
- 2006: “Salvaging Saints: The Rescue and Display of Relics in Munich during the Catholic Reformation,” symposium *Religion Matters: Art, Piety, Destruction and the Politics of Display* at the College of Holy Cross, Worcester
- “The Art of Ambition Thwarted: Albrecht von Brandenburg and the Neues Stift in Halle,” Universität Leipzig; Technische Universität Berlin; Universität Bonn; Universität Heidelberg
- 2007: “Dürer on the Beach,” Renaissance Society of America Conference, Miami. I also chaired another session.
- “Life in Black and White: Prints of Dürer and Rembrandt,” Museum of South Texas, Corpus Christi
- “Panofsky’s Dürer,” symposium *Dürer, l’Italia e l’Europa*, Bibliotheca Hertziana, Rome
- “Nuremberg and the Topographies of Expectation,” symposium *Positionen zur deutschen Kunst um 1500 im internationalen Vergleich*, Staatliche Museen zu Berlin Preussischer Kulturbesitz, Gemäldegalerie
- “Dürer and Sculpture; Dürer as Sculpture,” Staatliche Museen zu Berlin Preussischer Kulturbesitz, Skulpturensammlung und Museum für Byzantinische Kunst [Bode Museum] and Zentralinstitut für Kunstgeschichte, Munich

“The ‘Invention’ of Dürer as a Renaissance Artist” at the *Renaissance? Perceptions of Continuity and Discontinuity in Europe, c. 1300-c. 1550* conference at the University of Edinburgh

“Dürer and the Art of the Print,” inaugural talk in a four-part series of lectures that I organized in conjunction with the exhibition *Albrecht Dürer (1471-1528) – Woodcuts and Engravings: The Dürer Collection of the Foundation of Lower Saxony and the Konrad Liebmann Foundation, Germany*, Blanton Museum of Art, University of Texas. The other speakers were Peter Parshall, Thomas Schauerte, and Dagmar Eichberger.

Chair and commentator, “Transformations: Typology in Sixteenth-Century Art,” Sixteenth Century Society and Conference meeting, Minneapolis

“The Art Historical Shaping of Albrecht Dürer: From Wölfflin to Panofsky,” at the *Dürer and Cranach. Art and Humanism in Renaissance Germany* symposium at the Museo Thyssen-Bornemisza, Madrid

2008: “Repatriating Sanctity,” in *Repatriation*, chaired by Dario Gamboni, at *Crossing Cultures: Conflict, Migration, Convergence*, 32nd Congress of the International Committee of the History of Art, Melbourne, Australia, 2008

“Dürer and the Art of the Print” (revised version) at the University of Arkansas, Little Rock

“The Northern Renaissance.” I organized and chaired this session at the College Art Association meeting in Dallas.

“Dürer’s Losses and the Dilemmas of Being,” a plenary talk, Frühe Neuzeit Interdisziplinär conference, Duke University

2009: “When the Renaissance Came to Germany,” College Art Association meeting, Los Angeles

“Dürer and the Art of the Print,” University of Arkansas, Fayetteville

“Dürer and the Language of Prints,” Museum of Fine Arts, St. Petersburg, Florida

“Medaling in Art: Hans Reinhart the Elder and Saxon Religious Politics of the 1530s,” Renaissance Society of America conference, Los Angeles. I served as commentator for a session on Ottheinrich, Count Palatine.

“Münster's Belated Renaissance: Anabaptist Iconoclasm as a Catalyst to Catholic Renewal,” at the *Renaissance am Rhein* symposium, LVR-LandesMuseum, Bonn

“Sculpting Sacred Theater: Hans Degler and the Basilica of St. Ulrich and Afra in Augsburg,” at *Die Erschliessung des Raumes: Konstruktion, Imagination und Darstellung von Räumen und Grenzen im Barockzeitalter*, a conference at the Herzog August Bibliothek in Wolfenbüttel

- “The Failure(?) of Classical Architecture in Renaissance Germany” at the Twelfth Colloquium Rauricum at Castelen (Kaiseraugst) near Basel. This symposium was devoted to the theme of the “Presence of Antiquity in Architecture”
- “Albrecht Dürer and the Art of Faith on the Eve of the Reformation,” The Center for the Study of Religion, Ohio State University, November 2009
- 2010: “Albrecht Dürer as Collector,” American Academy in Berlin
- “Albrecht Dürer as Collector and Self-Collector,” the Josephine Waters Bennett Lecture (keynote address) at the Renaissance Society of America conference, at the Fondazione Giorgio Cini, Isola San Giorgio Maggiore, Venice
- “To ‘Inflame a Love of Virtue’: Christoph Schwarz’s *Mary Altarpiece* for the Jesuit College in Munich,” at the Historians of Netherlandish Art conference, Amsterdam
- Informal talk on the tomb and memorials of Cardinal Albrecht von Brandenburg in the workshop “Crossing to the Other Side: The Mediating Role of Epitaphs,” chaired by Barbara Haeger, at the Historians of Netherlandish Art conference, Amsterdam
- “Dürer’s Losses and the Dilemmas of Being,” at the Kunsthistorisches Institut, Freie Universität, Berlin
- “Albrecht Dürer as Collector,” the Bettie Allison Rand Lecture, University of North Carolina, Chapel Hill
- “Hans Vischer and the Challenge of the 1530s,” at the Robert H. Smith Renaissance Sculpture Conference. *Carving, Casts & Collectors: The Art of Renaissance Sculpture*, Victoria and Albert Museum, London
- “Albrecht Dürer as Collector,” Cambridge University
- “Dürer on Dürer: Thoughts on Intentionality and Self-Fashioning,” at *Die Biographie – Mode und Universalie?* conference, Universität Basel
- 2011: “The Shifting Dynamics of the Art of Nürnberg in the 1530s,” at the 31. Deutscher Kunsthistorikertag, Verband Deutscher Kunsthistoriker, Universität Würzburg
- “Peter Flötner and the Theatre of the World,” at the Beham-Workshop, Technische Universität Dresden / Albrecht-Dürer-Haus, Nürnberg, Hirsvogelhaus, Nuremberg
- “Resurrecting with Jesus: Variations on a Theme in German Renaissance Tombs,” in session “Staging Salvation: Commemorative Monuments in Early

Modern Europe,” in Sixteenth Century Society and Conference, Fort Worth, Texas; also session co-chair

“Picturing Faith and Telling Tales: Northern Renaissance Art,” Frist Center, Nashville, TN

2012: “Virtuosity, Ambition, and Large Bronzes in South Germany around 1600,” at the Renaissance Society of America conference, Washington, DC; and chair of a separate session, “Early Modern Artists’ Collections”

Conference chair, *Visual Acuity and the Arts of Communication in Early Modern Germany*, Frühe Neuzeit Interdisziplinär conference, 29-31 March, Duke University

“Rubens, Bishop Veit Adam von Gepeckh, and the Freising *High Altar* (1623-25),” in the *Rubens and the Thirty Years War: Dynastic Politics, Diplomacy and the Arts, c. 1618-1635* symposium, 10-11 May, Rubenianum, Antwerp

“1498 – Albrecht Dürer and the Quest for Fame,” 4 July, Germanisches Nationalmuseum, Nuremberg

Session co-chair with Daniel Hess, Germanisches Nationalmuseum, “Dürer’s Life and Work – The Object as a Key to the Subject? / Dürer ‘Leben und Werk’ – Das Objekt als Schlüssel zum Subjekt?” for the 33rd Congress of the International Committee of the History of Art (CIHA), Nuremberg

“1498 – Albrecht Dürer and the Quest for Fame,” University of Queensland, Brisbane, 23 August

“Jesuit Confraternities in Germany and the Art of Sensual Engagement,” University of Western Australia, Perth, 29 August

“Dürer’s Apocalypse: The End of the World or the Beginning of a Career?” National Gallery of Victoria, Melbourne, 31 August

“The Destruction of Magdeburg in 1631: The Art of a Disastrous Victory,” at the *Disaster, Death and the Emotions in the Shadow of the Apocalypse* conference at the University of Melbourne and the National Gallery of Victoria, 1-2 September

“The Early Collecting of Dürer’s Prints,” at the *Prayer Nuts, Private Devotion, and Early Modern Art Collecting* colloquium, Abegg-Stiftung, Riggisberg, Switzerland, 20-21 September

“An Outsider’s View: Dürer’s Thoughts on Netherlandish Art, Artists, and Culture,” at *Netherlandish Culture of the Sixteenth Century*, Center for Reformation and Renaissance Studies, Victoria University in the University of Toronto, 19-20 October

“Picturing Faith and Telling Tales: Northern Renaissance Art,” Huntsville Museum of Art, Huntsville, Alabama, 9 December

- 2013: Participating in a roundtable discussion about the Jesuits, at the Renaissance Society of America conference, San Diego, April
- “Humanizing the Passion: Dürer’s Pictorial Exegesis,” at *Das Gebet in den Konfessionen und Medien der Frühen Neuzeit* conference, University of Hamburg, 21-24 May
- “Albrecht Dürer’s Prints: Pictorial Evidence and Questions of Method,” a four-hour ‘master class’ presented in two parts to the Kollege-Forschergruppe “BildEvidenz. Geschichte und Ästhetik” at Free University and the Kupferstichkabinett in Berlin
- “The Architecture of Faith: Lutheran and Jesuit Churches in the early Seventeenth Century,” at *Protestant Church Architecture of the 16th-18th Centuries in Europe* conference, Polish Academy of Sciences’ Scientific Center, Vienna. Organized by the Art History Institute, University of Wrocław
- 2014: “The Architecture of Faith: Lutheran and Jesuit Churches in the early Seventeenth Century,” (60-minute version) at the University of Illinois, Champaign-Urbana
- “The Future of Jesuit Studies,” Roundtable participant, Renaissance Society of America conference, New York
- “Peter Dell the Elder’s Experiments in Early Lutheran Sculpture,” *Material Reformations: Toward a Material Culture of Protestantism*, Bard Graduate Center, New York
- “Dürer on the Museum: The Rise of the Cult of the Artist in the Nineteenth Century,” *‘Primitive Renaissances’: Northern European and Germanic Art at the Fin de Siècle to the 1930s*, National Gallery, London
- Session chair, *Sixteenth-Century Netherlandish Art* (open session), Historians of Netherlandish Art conference, Boston University
- “The Jesuits and their Artistic Diaspora in Germany,” *Jesuit Survival and Restoration: 200th Anniversary Perspectives from Boston and Macau*, conference, Boston College
- “Wenzel Jamnitzer: Famous yet Free?” *Civic Artists and Court Artists (1300-1600)* conference, Institut national d’Histoire de l’Art Centre André Chastel, Paris
- “Dürer on the Museum,” Texas Christian University, Fort Worth
- “The Jesuits and their Artistic Diaspora in Germany,” *Jesuit Survival and Restoration: 200th Anniversary Perspectives from Boston and Macau* conference, the Ricci Institute in Macau, China
- “Staging Faith in South Germany: The Triumphal Reworking of Catholic Devotional Spaces around 1600,” *Reworkings: Musical Re-elaboration and Cultural Context* symposium, Schola Cantorum Basiliensis, Musik Akademie Basel
- 2015: “Emperor Rudolf II and the Mysterious Obsession of Collection,” Center for

Austrian Studies and Department of Art History, University of Minnesota,
Minneapolis

“Albrecht Dürer on the Museum: Locating the Cult of the Artist in the Nineteenth Century,” The Janson-La Palme Distinguished Lecture in European Art History, Washington College, Chestertown, MD

“Hans Reichle’s Monumental Bronzes in Augsburg and Memories of Florence,” Renaissance Society of America conference, Berlin

Participant, *Protestant Church Architecture of the 16th to 18th Centuries in Europe 2nd Project Workshop*, University of Wrocław

2016: (with Christiane Andersson and William Breazeale), “Dürer’s Origin, Dürer’s Time, Dürer’s Legacy,” 90-minute discussion about the exhibition *The Age of Albrecht Dürer: German Drawings from the École des Beaux-Arts, Paris*, at the Crocker Art Museum, Sacramento

Session chair, *The Language of Fame and Failure in the Renaissance*, College Art Association meeting, Washington

"A German Renaissance? Periods, Places, and Objects," roundtable moderator, Renaissance Society of America meeting, Boston (and I served as commentator for another session)

“Creative Dialogues across the Divide: Thoughts on Early Modern Netherlandish Diptychs,” in *Diptychs, Triptychs, and Polyptychs from the Middle Ages to Modernity*, O’Donnell Institute Symposium, University of Texas, Dallas

“Dürer on the Museum” – two-hour lecture and discussion, Kolleg-Forschergruppe BildEvidenz, Freie Universität Berlin

“Peter Dell the Elder’s Experiments in Early Lutheran Sculpture,” in *Reformation und Medien. Zu den intermedialen Wirkungen der Reformation*, international conference, Graduiertenkollegs Interkonnessionalität in der frühen Neuzeit, Universität Hamburg

“Albrecht Dürer on the Museum,” Harn Eminent Scholar Lecture, Samuel P. Harn Museum of Art, University of Florida, Gainesville

“Albrecht Dürer – Reception and Historiography,” three-hour graduate seminar presentation, School of Art and Art History, University of Florida, Gainesville

“Beauty and Conflict in German Renaissance Art,” Los Angeles County Museum of Art [inaugural lecture for the exhibition *Renaissance & Reformation: German Art in the Age of Dürer and Cranach*]

2017: "Impotent Polemics: The Curious Case of Catholic Anti-Luther Prints," in *Art and the Reformation* Colloquium, Getty Research Institute, Los Angeles

"*The Thirty Years' War and the Demise of Georg Petel and the Weilheim School of Sculptors*," Renaissance Society of America Meeting, Chicago

"Faith Carved in Wood: Texts with Images in the Reliefs of Peter Dell the Elder," in *Protestantism and the Materiality of Texts* symposium, Princeton University Libraries

"Albrecht Dürer on the Museum" - lecture and "The Kunstkammer of Emperor Rudolf II in Prague," graduate seminar presentation, University of Tel Aviv, Israel

"The Historiography of Place in early Riemenschneider Scholarship," in *Tilman Riemenschneider in Situ* conference, Rothenburg and Würzburg

"Martin Luther and the Reformation's Artistic Challenges" at the University of Iowa and Luther College, Decorah, Iowa

"Martin Luther and the Power of Art," in *The Early Modern Cultural Impact of the Lutheran Reformation* symposium, CUNY, Graduate Center and Renaissance Studies Program

2018: "Contentious Faith and Heroic Art in the Low Countries," Hallie Ford Museum of Art, Willamette University, Salem, Oregon

"Albrecht Dürer" and "The Lure of Italy: Albrecht Dürer, Maarten van Heemskerck, and Pieter Bruegel," lectures, Willamette University, Salem, Oregon

"Vasari on the Barbarians of Northern Europe," in Renaissance Society of America Meeting, New Orleans

"The Exterior of Nuremberg Rathaus and the Art of Good Government," in *Emblems and Empire Conference*, Newberry Library, Chicago

"The Fate of Jesuit Art and Architecture in Germany during the Thirty Years' War," conference *Europa quaerula et vulnerata*, St. Petersburg State University and the National Library of Russia

2019: (session co-chair with Babette Bohn), *Artistic Biography in Early Modern Europe*, College Art Association meeting, New York

"Gerhard Gröninger, The Theatrics of Faith, and the Renewal of Noble Identity in St. Paulus Cathedral in Münster," in *Rulers on Display: Tombs and Epitaphs of*

Princes and the Well-Born in Northern Europe 1470-1670, Centre for Reformation and Renaissance Studies, University of Toronto

“The Fate of Jesuit Art and Architecture in Germany during the Thirty Years’ War,” [revised version], Sixteenth Century Studies Conference, St. Louis

2020: “Albrecht Dürer and the Eloquent Print,” Arlington Museum of Art, Arlington, TX

Three lectures cancelled due to the coronavirus.

“Plague and the Art of Dying,” Archeology class talk, Illinois State University

“The Engaged Visitor and the Limits of Description: From *Kunstkammer* Accounts to Daniel Papebroch’s Travelogue,” Columbia University Seminar in the Renaissance”

2021: “Molsheim and Jesuit Art in its Upper Rhine Province around 1600,” *Focus 1600: Aschaffener Symposium zur Architektur und Bildenden Kunst des Manierismus*, Schloss Johannisburg, Aschaffenburg

“Albrecht Dürer, the Landauer Altarpiece (1511), and End Times in Nuremberg,” *Das Jüngste Gericht in den Konfessionen und Medien der Frühen Neuzeit* conference, University of Hamburg

2022: “Albrecht Dürer in the Kunstkammer,” Renaissance Society of America Meeting, Dublin, Ireland

“Albrecht Dürer and the Eloquent Print,” Woonsuk Kim College of Fine Arts, Illinois State University, Normal

2023: “Sharing Spaces: The World Experienced in the Early Modern Kunstkammer,” Sharing Spaces. Cultural and Spatial Interactions Within and Beyond German-Speaking Europe, Frühe Neuzeit Interdisziplinär conference, University of Arizona, Tucson

“Shaping the Earliest Jesuit Churches in Germany,” *Pluralität in den künstlerischen und architektonischen Theorien der Jesuiten* conference, Österreichische Akademie der Wissenschaften, Vienna

“From Devotional Text into Art: The Jesuits’ Promotion of the Litany of Loreto,” *Practicing Piety. Intermediality and Devotion in Early Modern Europe*, Warburg-Haus, University of Hamburg

“The Collaborative Dürer,” *Albrecht Dürer’s Material World*, Whitworth Art Gallery, University of Manchester

“Staging Faith, Catching the Eye: German Sculpture around 1600,” *Geistliche Intermedialität in der Frühen Neuzeit*, Studentag, University of Hamburg

12. ***University and Additional Professional Service*** (A listing is available upon request).