

SHIRA BRISMAN

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Last updated: 8/20/24

EDUCATION

2012: PhD, History of Art, with distinction, 2012, Yale University
Dissertation: *Briefkultur: Art and the Epistolary Mode of Address in the Age of Albrecht Dürer*
2007: MA, History of Art, Yale University
2001: BA, History of Art, *cum laude* with honors in the major, Yale University

ACADEMIC EMPLOYMENT

2018-present Assistant Professor of the History of Art, University of Pennsylvania
Graduate group affiliate: Department of History; Department of Francophone, Italian, and Germanic Studies; Program in Visual Studies
2014-2018 Assistant Professor of Art History, University of Wisconsin-Madison
Affiliate: Center for Early Modern Studies, German Department, Jewish Studies
2012-2014 Andrew W. Mellon Lecturer and Postdoctoral Fellow, Columbia University

FELLOWSHIPS AND GRANTS

2022 Ailsa Mellon Bruce Senior Fellowship, Center for Advanced Study in the Visual Arts (Spring)
2021 Richard von Weizsäcker Distinguished Visitor, American Academy Berlin (Fall)
2021 Franklin Research Grant, American Philosophical Society
2020-2021 Wolf Humanities Center Faculty Fellowship, University of Pennsylvania
2018 Samuel H. Kress Fellowship in the Literature of Art, The Clark Art Institute
2018 Faculty Fellowship, Institute for Research in the Humanities, UW-Madison
2017-2019 Winner of the Vilas Associates Competition for Research of the Highest Quality and Significance, UW-Madison
2016 Kress Foundation Summer Teachers Institute in Technical Art History
2011-2012 Mellon/ACLS Dissertation Completion Fellowship
2011-2012 Whitney Fellowship, The Metropolitan Museum of Art, (declined)
2009-2011 Samuel H. Kress Fellowship, Center for Advanced Study in the Visual Arts
2011 IFA/Frick Symposium in the History of Art
2010 German Historical Institute Summer Archival Fellowship
2010 Andrew Mellon Fellowship for Dissertation Research in the Humanities (declined)
2010 Samuel H. Kress Travel Fellowship
2009-2010 Harry Ward Foote Fellowship

- 2009-2010 Albrecht Dürer Fellowship, Germanisches Nationalmuseum, Nuremberg
 2008-2012 Henry Luce Fellowship, Yale Initiative for the Study of Religion and Visual Culture
 2007 Yale University Summer Research Fellowship (Vienna)
 2006 Yale University Summer Research Fellowship (Berlin)

AWARDS FOR SCHOLARSHIP

- 2021 Hershey Humanities Manuscript Development Workshop, UPenn
 2019 Schulman and Bullard Article Prize, Association of Print Scholars, Winner for “A Matter of Choice: Printed Design Proposals and the Nature of Selection”
 2017 Schulman and Bullard Article Prize, Association of Print Scholars, Honorable Mention for “Relay and Delay: Dürer’s Triumphal Chariots in the Era of the Post”
 2016 Emerging Scholar Essay Prize, Historians of German and Central European Art, for “Relay and Delay: Dürer’s Triumphal Chariots in the Era of the Post”
 2013 Emerging Scholar Honorable Mention, Historians of German and Central European Art, for “Sternkraut: ‘The Word that Unlocks’ Dürer’s Self Portrait of 1493”
 2012 College Art Association Professional Development Award (Honorable Mention)
 2001 Mark Dietz Memorial Prize for Most Original Senior Essay (Yale University)

TEACHING AWARDS

- 2024 Dean’s Award for Distinguished Teaching by an Assistant Professor (nominated)
 2021 Trustees Council of Penn Women Award for Undergraduate Advising
 2016 Teaching Award: UW-Madison University Housing Honored Instructor

SELECTED PUBLICATIONS

(*indicates peer reviewed publications)

BOOKS:

- 2016 **Albrecht Dürer and the Epistolary Mode of Address* (University of Chicago Press).

Reviews:

Joseph Leo Koerner, *caa.reviews*
 Ulinke Rublack, *Historians of Netherlandish Art*
 Peter Parshall, *Print Quarterly*
 Ashley West, *Renaissance Quarterly*
 Thomas Eser, *Mitteilungen des Vereins für Geschichte der Stadt Nürnberg*
 Hannah J. Friedman, *Studies in Iconology*
 Heather Madar, *Reformation*

CURRENT BOOK PROJECTS:

- 2025 *The Goldsmith’s Debt: Conceptions of Property in Early Modern Art [Under contract and in press with University of Chicago Press, expected September 2025]

2018-present The Silence Seen Everywhere: Forms of Women's Speech in Early Modern Europe
[research in progress]

EDITED VOLUMES:

**Political Ecologies of Early Modern Paper: 1500-1900* (with Caroline Fowler), special edition of the journal *Art History* [accepted for publication; forthcoming Fall 2024]

PEER-REVIEWED ARTICLES AND INVITED ESSAYS:

(*indicates peer reviewed publications)

- 2024 **"Introduction: Political Ecologies of Paper in Early Modern Art, 1500-1800," *Art History* [co-authored with Caroline Fowler, accepted for publication; expected Fall 2024]
- 2024 **"Printed Design Proposals as Salvaged Reminders of the Goldsmith's Workshop," *Art History* [accepted for publication; expected Fall 2024]
- 2021 **"The Madness of Hugo van der Goes: The Troubled Search for Origins in Early Netherlandish Painting," *Journal of Medieval and Early Modern Studies* 51.2 (May): 321-365.
- 2021 **"Contriving Scarcity: Sixteenth-Century Goldsmith-Engravers and the Resources of the Land," *West 86th: A Journal of Decorative Arts, Design History, and Material Culture* 27.2 (2021): 147-196.
- 2021 "Private Life and Public Record in Two Paintings by Gabriel Metsu," in *An Inner World: Seventeenth-Century Dutch Genre Painting*, ed. Lara Yeager-Crasselt and Heather Gibson Moqtaderi (Philadelphia: University of Pennsylvania Press), 34-45.
- 2020 **"Maerten van Heemskerck's Momus and the Moment of Critique," *RES: Anthropology and Aesthetics* 73/74: 23-40.
- 2020 **"Image / Vessel / Waste," *Grey Room* 80 (Summer): 68-97.
- 2020 **"Christoph Jamnitzer's Speechless Defense of the Goldsmith's Strengths," *Zeitschrift für Kunstgeschichte* 83.3, 385-408.
- 2020 "Jan Gossart's Immaculate Art," in *Renaissance Metapainting*, eds. Péter Bokody and Alexander Nagel (Turnhout: Brepols), 267-292.
- 2019 **"Against the Quieted Violence of Sixteenth-Century Art," *Sixteenth-Century Journal* Volume L No. 1 (Spring), 118-127.

- 2019 "The Palindromic Logic of Dürer's Double-Sided Gift," in *Perfection: The Evolving Essence of Art and Architecture in Early Modern Europe*, ed. Lorenzo Pericolo and Elizabeth Oy-Marra (Turnhout: Brepols), 85-114.
- 2019 "The Worth of a Ring, Rewritten," in *Imagery and Ingenuity in Early Modern Europe: Essays in Honor of Jeffrey Chipps Smith*, ed. Catharine Ingersoll, Alisa McCusker and Jessica Weiss (Turnhout: Brepols), 121-153.
- 2018 *"A Matter of Choice: Printed Design Proposals and the Nature of Selection, 1490-1610" *Renaissance Quarterly* 71, 114-164.
- 2016-2017 *"Symmetry's Generative Side," *RES: Anthropology and Aesthetics* 67/68, 1-19.
- 2017 *"The Unassembled Grammar of the Drawing in the Era of Reform," *Art History*, edited by Bridget Heal and Joseph Leo Koerner 40.2 (April): 312-335.
- 2016 *"Nachrichten aus Nürnberg: The Annunciation as an Epistolary Address," *Zeitschrift für Kunstgeschichte* 79, 193-210.
- 2016 *"Relay and Delay: Dürer's Triumphal Chariots in the Era of the Post," *Art History* 39.3 (June): 437-465.
- 2014-15 * "A Touching Compassion: Dürer's Haptic Theology," *Open Arts Journal* 4 (Winter), 9-27.
- 2013 *"The Image that Wants to Be Read: An Invitation for Interpretation in a Drawing by Albrecht Dürer," *Word & Image* 29.3, 273-303.
- 2012 "Sternkraut: 'The Word that Unlocks' Dürer's Self Portrait of 1493" in *The Early Dürer*, ed. Thomas Eser and Daniel Hess (Thames & Hudson; Nuremberg: Germanisches Nationalmuseum), 194-207.
- 2010 "Sensory Cultures: Material and Visual Religion Reconsidered" (with Sally M. Promey) in *The Blackwell Companion to Religion in America*, ed. Philip Goff (Wiley Blackwell), 177-205.

CATALOGUE AND ENCYCLOPEDIA ENTRIES:

- 2017 "The Resistance to Reification: Martha Glowacki's Casts," in *Martha Glowacki's Natural History, Observation and Reflections* (Madison, WI: The Chazen Museum of Art).
- 2007 "Geneviève Straus," and "Salka Viertel" in *Jewish Women: A Comprehensive Historical Encyclopedia*, ed. Paula E. Hyman and Dalia Ofer (Jerusalem: Shalvi Publishing).

- 2004 "Biographies of the Salonnières," in *The Power of Conversation: Jewish Women and their Salons* (New Haven: Yale University Press, 2005). Winner of National Jewish Book Award 2006.
- 2004 "Anni Albers, *Six Payers*, 1956-66," 64-65; "Hyman Bloom, *Female Corpse*, 1945," 146-147; "Peter Blume, *Pig's Feet and Vinegar*, 1927," 182-183; "Gert Wolheim, *Untitled (Couple)*, 1926," 218-219; "Alice Neel, *Portrait of Meyer Schapiro*, 1983," 234-235. *Masterworks of the Jewish Museum* (New Haven: Yale University Press).

PODCASTS:

- 2024 ["To Give Shape to a Way of Seeing the Past,"](#)
In the Foreground: Conversations on Art & Writing
 Presented by the Research and Academic Program at the Clark

EDITORIALS:

- 2023 "The Work of Undoing," Talk Back published in *Panorama* 9.1

EXHIBITION REVIEWS:

- 2017 "The Proximity Effect," *Frieze Masters*, 6, 1-10.

BOOK REVIEWS:

- 2019 Stephanie Porras, *Art of the Northern Renaissance: Courts, Commerce and Devotion*, *Renaissance Quarterly* 72.2, 596-598.
- 2018 Susanne Wagini, *Lucas van Leyden 1489/94-1533: Meister der Druckgraphik*, *Renaissance Quarterly* 61.4: 1462-1463.
- 2018 Jessica Keating, *Animating Empire: Automata, the Holy Roman Empire, and the Early Modern World*, *CAAReviews*, posted October 24
- 2017 Jeffrey Ashcroft, *Albrecht Dürer: Documentary Biography*, *West* 86th, 24.2, 273-277.
- 2015 Walter Cupperi, ed. "Multiples in Pre-Modern Art," *Renaissance Quarterly* 68.3, 996-997.
- 2013 Stephanie Buck and Stephanie Porras, *The Young Dürer: Drawing the Figure*. London: Courtauld Gallery 2013. In: *Historians of Netherlandish Art* online Review of Books.
- 2013 Marcus Andrew Hurttig, *Antiquity Unleashed: Aby Warburg, Dürer and Mantegna*, Trans. Kristin Lohse Belkin. London: The Courtauld Gallery and Paul Holberton Publishing, 2013. In: *Historians of Netherlandish Art* online Review of Books.

- 2014 Andrea Bubenik, *Reframing Albrecht Dürer: The Appropriation of Art, 1528–1700*. (Burlington: Ashgate, 2013) in *caa.reviews*, posted January 30
- 2013 Caroline Huey, *Hanz Folz and Print Culture in Late Medieval Germany* (Burlington: Ashgate, 2012) in *Print Quarterly*, 30, 56.

CURATORIAL EXPERIENCE

- 2009-2010 **Germanisches Nationalmuseum**, Nuremberg, Germany
Albrecht Dürer Research Fellow and Curatorial Assistant
- 2001-2005 **The Jewish Museum**, New York
Curatorial Assistant
- 2000 **The Museum of Modern Art**, New York
Summer Research and Curatorial Assistant
Department of Prints and Illustrated Books
- 1999 **Yale Center for British Art**, New Haven, CT
Duncan E. Robinson Summer Fellow, Department of Prints and Drawings

KEYNOTES AND INVITED LECTURES

- 2023 “Francisco de Goya’s Proverbial Wit”
Arthur Ross Gallery, University of Pennsylvania
- 2023 “Against the Accretive Aesthetics of the Thirty Years’ War: The Future of Political Unfinish”
Princeton University
- 2023 “Dürer’s Other Legacy”
University of Manchester
- 2023 “The Grotesque Law of Property”
University of Basel, Switzerland
- 2023 “Material Reuse”
Yale University, New Haven
- 2023 “The Chains of Concordance, Delinked”
University of California, Santa Cruz

- 2023 “Unlinking the Chains of Concordance”
*Keynote Address, Center for Comparative Media, Columbia University, NY
- 2022 “Species: Fixity and Mutability in the Early-Modern Philosophical Imagination”
Cambridge University, UK
- 2022 “The Medium of Myth”
Kupferstichkabinett, Berlin
- 2022 “Craft Ordinances in Early Modern Archives”
University of Minnesota
- 2022 “Insidious Silver: German Goldsmiths and their Craft, 1568-1610”
Ailsa Mellon Bruce Senior Fellow Colloquium Lecture, Center for Advanced Study in
the Visual Arts, National Gallery of Art, Washington, DC
- 2021 “Dürers anderes Erbe: Goldschmiedekunst und die Genealogie des Handwerks im 16.
Jahrhundert”
Lisa and Heinrich Arnhold Lecture, Staatliche Kunstsammlungen Dresden
- 2021 “The Origins of Intellectual Property in German Renaissance Art”
Richard von Weizsäcker Distinguished Lecture, American Academy Berlin
- 2021 “Patron / Patrone / Patronen: Fatherly Molds and the Goldsmith’s Art”
Institute of Fine Arts, New York University
- 2020 “The Idea of Scarcity in Early Modern Art and Law”
Johns Hopkins University
- 2020 “Creativity Under Constraints: The Work of Lenka Clayton”
Catharine Clark Gallery, San Francisco, CA
- 2020 “History is in the Trash”
*Keynote Inaugural Howard S. Schwartz Memorial Lecture, University of Wisconsin-
Madison
- 2020 “Glassworks: Transparency—Opacity—Reflection”
Princeton Program in the History of Science
- 2019 “Globes as Gifts in the Era of Print”
National Museum of Denmark, Copenhagen
- 2019 “How Light is Spent”
Center for Early Modern History, University of Minnesota

- 2019 “Image/Vessel/Waste”
*Keynote Address, Medieval and Renaissance Studies, Carleton College
- 2019 “Christoph Jamnitzer’s Precarious Wit”
Ingenuity and Imagination in Early Modern Art, Cambridge University, UK
- 2018 “Image/Vessel/Waste”
Fake Friends, Princeton University
- 2017 “The Adulterous Image”
Print Think, Tyler School of Art
- 2017 “Die Natur der Auswahl”
“Kulturgeschichte der Natur,” Universität Hamburg
- 2016 “The Inside of Art”
Early Modern Epistemic Images, Cambridge University, UK
- 2016 “The Printed Design Proposal and the Nature of Selection”
Yale University, Department of Art History, New Haven
- 2016 “Ivins Everafter”
The Metropolitan Museum of Art, New York
- 2016 “Arrangement and Derangement: The Underdrawings of Hugo van der Goes”
Ingenuity and Imagination in Early Modern Art, Cambridge University, UK
- 2016 “A Matter of Choice”
University of Southern California, Department of Art History, Los Angeles
- 2015 “The Unassembled Grammar of the Drawing in the Era of Reform”
Speech unbound / Ungebundene Rede: On prose and the prosaic, New York
- 2015 “Marital Law and the Politics of Making in the Era of Reform”
Center for the Humanities, University of Wisconsin-Madison
- 2015 “Relay and Delay: Triumphal Processions in the Era of the Post”
Bard Graduate Center, New York
- 2013 “The Body of the Letter”
The Whitney Museum, New York
- 2008 “Globalization and the Old Masters”
The Jeffrey Loria Center for the History of Art Yale University, New Haven

CONFERENCE PAPERS

- 2023 “Instruments of Political Legitimacy in and around the Dresden Kunstkammer”
RSA, San Juan
- 2020 “Sixteenth-Century Vessels: Violence at the Stems”
CAA, Chicago
- 2017 “The Adulterous Image”
German Society of America, Atlanta
- 2017 “A Well-Placed Mark”
Renaissance Society of America, Chicago
- 2017 “Maerten van Heemskerck’s Momus”
Imaging Utopia: New Perspectives on Northern Renaissance Art, Leuven, Belgium
- 2016 “Descartes’s Cloths”
The Book That Made Philosophy Modern, Madison
- 2016 “Bad Boys”
Renaissance Society of America, Boston
- 2016 “Hugo van der Goes and the Slip of Sin”
College Art Association, New York
- 2015 “Choice, by Design”
Renaissance Society of America, Berlin
- 2014 “Symmetry’s Generative Side”
Renaissance Society of America, New York
- 2014 “The Worth of a Ring, Rewritten”
College Art Association, Chicago
- 2012 “The Image that Wants to Be Read”
Frühe Neuzeit Interdisziplinär, Duke University, North Carolina
- 2011 “Between the Heavens and the Earth: Albrecht Dürer’s Self Portrait of 1493”
The Frick Symposium, New York
- 2011 “Albrecht Dürer’s Letters and his Epistolary Mode of Address”
Renaissance Society of America, Montreal

- 2011 “The Open Letter: Dürer's *Four Apostles*”
College Art Association, New York
- 2010 “Offener Brief: Albrecht Dürer schreibt an den Nürnberger Stadtrat”
Albrecht Dürer Haus, Nuremberg, Germany
- 2010 “Sternkraut und Eryngium: Deutungsgeschichte und Deutungsalternativen von
Dürers Pariser Selbstbildnis”
Germanisches Nationalmuseum, Nuremberg, Germany
- 2010 “Bizarre Love Triangles: Contemporary Photography and the Aesthetics of Exclusion”
The School of Visual Arts, New York
- 2008 “Shifting Perspective: Desecration and Re-Dedication in R.B. Kitaj”
MFA Boston and The Boston University Graduate Student Symposium, Boston
- 2007 “The Master of the Holy Kinship: German Painting around 1500”
Yale University Art Gallery, New Haven
- 2007 “A Touching Compassion: Dürer's Haptic Theology”
College Art Association, New York

PANELS CHAIRED

- 2021 “Inner Worlds and Late Hours: Nocturnal Imagery in Dutch Genre Painting” (with
Nicole Cook)
Arthur Ross Art Gallery, Philadelphia
- 2021 “Materials and Techniques of Painting in the Early Modern Hispanic World”
Renaissance Society of America, Virtual Conference
- 2015 “The Double-Sided Object in the Renaissance”
College Art Association, New York
- 2015 “Image and Identity in the German Reformation”
American Historical Association, New York

CONFERENCES ORGANIZED

- 2020 “Paper Ecologies in the Early Modern World”
The Huntington Library, Los Angeles (with Caroline Fowler)
- 2017 “Arctic Art”
The University of Wisconsin-Madison

- 2017 “Epistolary Culture in Early Modern Europe”
The University of Chicago-Illinois, Humanities Center (with Nina Dubin)
- 2015 “Paper: The Place of Discovery”
The University of Wisconsin-Madison

TEACHING

University of Pennsylvania:

- 100-level The Printed Image
- 100-level Eye, Mind, and Image (with Gary Hatfield)
- 1000-level The Artist in History: 1400-Now (global introductory survey)
- 200-level Northern Renaissance Art
- 300-level Prints and Politics: From the Early Modern Era to Our Times
- 300-level The Subject of Nature
- 500-level Privacy and Society: Dutch Painting in the Seventeenth Century
- 500-level Myth in Time and Through Time
- 700-level Concepts of Authorship in the Early-Modern Era (Mellon-PMA graduate seminar)
- 700-level Scarcity in Early Modern Art and Thought
- 700-level Envisioning Abolition in Pre-Modern Art (Sachs Contemporary Art Funding)
- 700-level Nature and Labor in Early Modern Art (Mellon Foundation travel seminar to Vienna)
- 700-level Metal/Work

Independent Studies:

- 500-level How to Price the Un-Price-Able? Cases from the History of the Global Art Market
- 800-level Global Print Culture in the Early Modern Era
- 800-level Visual Culture and Material Arts of the Dutch Colonial Era
- 800-level Dutch Art and Material Culture in the Atlantic World
- 800-level Armor, Fashion, and the Body
- 800-level The Printed Image in Europe, 1450-1800

University of Wisconsin-Madison:

- 100-level The Artist as Scientist (Freshman Interest Group for honors students)
- 300-level Angels, Demons, Nudes: Netherlandish Painting from van Eyck to Bruegel
Renaissances and Reformations: Early Modern Art of Northern Europe
- 400-level Death and Magic in Renaissance Art
The Artist as Scientist (collections based)
- 700-level Episodes in Art History (“methods” course for incoming graduate students)
- 800-level The Origins of Abstraction
- 800-level Prints and their Publics

Columbia University:

- 2014 The Printed Image and the Invention of the Viewer (400-level, collections based)
- 2012-14 Art Humanities (100-level, CORE curriculum course)

GUEST TEACHING

- 2021 “Albrecht Dürer and the Printed Image: Shared Knowledge/ Shared Desires,” lecture for ARTH 102: “World Art: 1400 to Now,” UPenn
- 2015 “Europe and its Other Worlds: Cabinets of Curiosities,” lecture for global art survey, UW-Madison
- 2015 “Conveying Connectivity: Portraiture and Sociability,” advanced curatorial seminar, UW-Madison
- 2014 “Harbingers of Expressionism: German Art of the Early Modern Era,” advanced seminar, UW-Madison
- 2014 “Picturing the Turn,” advanced seminar, Institute of Fine Arts, New York University, held in the print room of the NYPL, for Alexander Nagel
- 2012 “Woodcuts and Engravings: Divergences and Convergences,” advanced seminar, University of Virginia, held in the print room of the National Gallery of Art, Washington, DC, for Cammy Brothers

Diversity Initiatives

- 2021 Care and Critique Workshop Offered to graduate students in School of Arts and Sciences at UPenn on the topic: “what are the reorientations to critique that are made possible when we consider it as inextricable from ‘care?’”

ADVISING AND MENTORING

Dissertation committees (University of Pennsylvania):

- 2023 Kimberly Katelyn Hobbs (Chair), “Jan Mostart: A North Netherlandish Master Reviewed”
- 2022-present Marian (Molly) Leech (Member), “Barbed at the Root: Value, Precarity, and the Making of a North American Possession” (Department of History)
- 2022 Anna-Claire Stinebring (Chair), “Jan Sanders van Hemessen and Antwerp Painting Before Bruegel”
Current position: Assistant Curator of European Paintings, Metropolitan Museum of Art
- 2022 Abigail Rappaport (Member), “Covenantal Connections: Visualizing Mosaic Law in the Middle Ages”
Current position: Curator of Judaica, The Jewish Museum, New York
- 2022 Kendra Grimmitt (Chair), “Grappling with Hercules: Masculinity and the Heroic Male Nude in Rubens’s Time”
Current position: Assistant Teaching Professor, Ball State University
- 2021 Samuel Mapp (Chair), “Pictorial Architecture”
- 2020 Rachel Wise (Chair), “Art in Revolt: Material and Meaning in the 80 Years’ War”
- 2020-present Robyn Barrow (Member), “Tracking North: Art and Exchange in the Medieval Nordic World”

- 2020-present Ryan Eisenman (Member), “Opera et Labora: The Limoges Champlévé Enamel Industry, 1100–1400”
- 2020-present Jalen Chang (Member), “Artful Labor and its Unlearning: Radical Work, the Paris Commune, and New Caledonia”
- 2020-present Zoe Coyle (Chair), “Concerning the Inner and Outer Man: An Upper-body Defense for Kunz van Unckel”
- 2020-present Nicholas Purgett (Member), “Deploying *Doubanga*: The Intaglio Aesthetic in Edo Period Prints, 1772-1822”
- 2019-present Erin Wrightson (Chair), “Visual Disorientation and the Problems of Representation in Colonial Brazil, 1500-1700”
- 2019-present Sunghoon Lee (Member), “Escala: Art, Scale, and Geographic Vastness in the Spanish Empire, 1521-1621”

MA thesis advisor (University of Pennsylvania)

- 2022 Timothy Hampshire, “Breath of Time: Sibylline Prophecy and the Virgin Mary, 1430-1540”
Current position: PhD student at Harvard University
- 2020 Zoe Coyle, “Concerning the Inner and Outer Man: An Upper-body Defense for Kunz van Unckel”
Current position: PhD student at University of Pennsylvania

Undergraduate senior honors thesis advisor (University of Pennsylvania):

- 2024 Qi Liu, “Female Piety and Power: The Depiction of ‘Noli me tangere’ in Ottonian Manuscripts”
*Winner of the David M. Robb Prize
*Winner of the Stallybrass Prize in the History of Material Texts
- 2024 Emma Poveda, “Will it Fly? Lee Bonecou’s Monuments of Free Fall”
- 2023 Alana Kelly, “Cornelia Parker and the Art of Suspension”
- 2021 Reese Berman, “Disjointed Bodies and Feminine Politics: The Collages of Hannah Höch and Marisol Escobar”
*Winner of the David M. Robb Prize
*Winner of the Rose Undergraduate Research Award
*Winner of the Phi Beta Kappa Thesis Prize
Current position: Sales Assistant at Lehmann Maupin Gallery, New York
- 2020 Delaney Keenan, “Face and Fabric: The Influences of Spanish Painting from Seville to Madrid”
*Winner of the David M. Robb Prize
*Winner of the Phi Beta Kappa Thesis Prize
Current position: Curatorial Assistant at Worcester Art Museum

Dissertation committee member (invited external member or reviewer):

- 2024 Mateusz Mayer, “Dürer and the Portrait of the Renaissance Merchant” (Columbia University)
- 2024 Stella Wisgrill, “Attesting Virtue: The Meaning of Metals in the Construction of Habsburg Nobility (1477-1519)” (University of Cambridge)

- 2022-present Sarah Rosenthal, “Draw Your Weapons: Ethics and the Artist-Soldier Urs Graf” (Harvard University)
- 2022 Frances Rothwell Hughes, “The Heraldic Imagination in German-Speaking Lands, c. 1480-c.1560” (University of Cambridge)
- 2022 Sarah Reiff Conell, “Modeling the Miraculous: Tracing the Agency of Marian Cults in the Germanic South, 1400-1600” (University of Pittsburgh)
Current position: Research Data Management Specialist, Research Data Service, Princeton University

Dissertation committee member (UW-Madison):

- 2021 Christy Wahl (Chair), “Dada’s Exile and Recuperation: Hannah Höch, 1933-1949”
Current position: Associate Editor, Bloomsbury Art Market, Bloomsbury Academic
- 2021 Mark Summers (Member), “Visible and Material Sanctity in Monstrance Reliquaries”
- 2019 Sophia Farmer (Chair), “Machine Aesthetics and Italian Futurism”
Assistant Professor of Art and Graphic Design, University of Arkansas, Fort Smith
- 2019 Peter Bovenmyer (Member), “Alternative Anatomies: Medieval Bodies Opened and Imagined”
Current position: Project Manager, Integrated Art Group
- 2017 Matthew J. Westerby (Member), “Religious Experience and Monastic Identity in Romanesque Sculpture at Santa Maria de Ripoll, 1030-1180”
Current position: Digital Research Officer, National Gallery of Art
- 2016 Katie Lanning (Member), “Volatile Forms in Print Culture, 1700-1850”
Current position: Assistant Professor of English, Wichita State University

MFA committee member (UW-Madison):

- 2017 Jason Kartez (painting)
- 2017 Anders Zanichkowsky (performance, installation, and art criticism)
- 2016 Elizabeth Jean Younce (printmaking)
- 2015 Christopher Rowley (painting)

Undergraduate senior honors thesis advisor (UW-Madison):

- 2017 Stuart Deets, “The Persistence of Ritual in Contemporary Art”
- 2017 Peihan Yu, “Dürer’s Knots”
- 2016 Yiming Sun, “Parergon vs. Ergon: The Independence of Conrelius Norbertus Gijsbrecht’s Trompe l’oeil with Studio Wall and Vanitas Still Life”
- 2016 Benjamin Huang, “The Dividing Line Behind Us: Posteriors in Renaissance Art”
- 2016 Elizabeth Anderson, “Craft Traditions of the Beta Israel: Jewish Artisans in Ethiopia and Israel,” [winner of the Ida and Isaac Lipton Essay Award]

SERVICE TO THE UNIVERSITY

University of Pennsylvania

- 2004-present Wolf Humanities Center Advisory Board
- 2023-present Wolf Humanities Center Fellows Selection Committee
- 2023-present Graduate Advisory Committee

2021-present University of Pennsylvania Press, Faculty Advisory Board
2020-present Material Text Advisory Board
2020-present New Directions in the Humanities Strategic Working Group
2023 History of Art Colloquium Co-Organizer
2019-21 History of Art Colloquium Co-Organizer
2018-present Penn-PMA Steering Committee
2019-20 Search Committee Member: East Asian Cinema and Media Studies

University of Wisconsin-Madison

2016-18 Reviewer, Mellon-Wisconsin Fellowships
2016-18 Curriculum Committee (chair)
2015-18 Research Colloquium (chair)
2014-15 Instructional Technology Committee
2014-18 Conney Committee for Jewish Arts
2014-18 Greenfield Summer Institute Planning Committee

Yale University, History of Art Department

2006-07 Medieval/Renaissance Forum Chair
2006 Medieval Search Committee Graduate Student Liaison,
2005-06 Graduate Student Representative to the Faculty

SERVICE TO THE FIELD

2021-present Field Editor for Northern European Art, *caa.reviews*

2021-present Invited member of research team: Ambiguity and Precision in Early Modern European Art Three-year project, funded by the DAAD-Cambridge Hub for German Studies. Principle Investigators: Prof. Karin Leonard (Konstanz), Prof. Elisabeth Oy-Marra (Mainz), Prof. Alexander Marr (Cambridge)

Manuscript Referee (Journals): *Art Bulletin*; *Art History*; *Artibus et Historiae*; *Gesta*; *Journal for Early Modern Cultural Studies*; *Renaissance Quarterly*; *Source: Notes in the History of Art*; *Studies in Iconology*; *Zeitschrift für Kunstgeschichte* (submissions in multiple languages)

Manuscript Referee (Presses): Bloomsbury, Routledge, University of Chicago, Yale University Press

Fellowship Reviewer: ACLS / Getty Postdoctoral Fellowship; American Academy Berlin; Clare College Junior Research Fellowships in the Arts, Cambridge University

Board Membership:

2021-present BASIRA (Books as Symbols in Renaissance Art)
2021-present University of Pennsylvania Press (Faculty Executive Board)

PROFESSIONAL AFFILIATIONS

Association of Print Scholars
College Art Association
German Studies Association
Historians of German and Central European Art
Historians of Netherlandish Art
Print Council of America [membership by nomination]
Renaissance Society of America
Rhetoric Society of America
Sixteenth-Century Society