

# SHIRA NIAMH BRISMAN

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## EDUCATION

Yale University, New Haven, CT

2012: PhD, History of Art, with distinction, 2012

Dissertation: *Briefkultur: Art and the Epistolary Mode of Address in the Age of Albrecht Dürer*

Committee: Christopher S. Wood (chair), Jacqueline Jung, Joost Keizer, Mitchell Merback

2007: MA, History of Art

2001: BA, History of Art, Graduated *cum laude* with honors in the major

## ACADEMIC EMPLOYMENT

2018-present Assistant Professor of the History of Art, University of Pennsylvania

Affiliate: 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

2018 Faculty Fellowship, Institute for Research in the Humanities, UW-Madison

2018 Samuel H. Kress Fellowship in the Literature of Art, The Clark Art Institute

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, The Center for Advanced Study in the Visual Arts

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

- 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”
- 2016 Teaching Award: UW-Madison University Housing Honored Instructor
- 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 Deitz Memorial Prize for Most Original Senior Essay (Yale University)

## SELECTED PUBLICATIONS:

### BOOKS:

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

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*

### CURRENT BOOK PROJECTS:

The Goldsmith’s Debts: Prints, Property, and Intellectual Property on the Eve of the Thirty-Years War

Contriving Balance: Symmetry and the Secrets of Creation

### PEER-REVIEWED ARTICLES AND INVITED ESSAYS:

“Maerten van Heemskerck’s Momus and the Moment of Critique,” *RES: Anthropology and Aesthetics* (accepted for publication; forthcoming Spring 2020).

“Against the Quieted Violence of Sixteenth-Century Art,” *Sixteenth-Century Journal* (accepted for publication; forthcoming Spring 2020).

“Jan Gossart’s Immaculate Art,” in *Renaissance Meta-Painting*, eds. Péter Bokody and Alexander Nagel (Turnhout: Brepols, forthcoming Fall 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, 2019), 85-114.

“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, 2019), 121-153.

“A Matter of Choice: The Printed Design Proposal and the Nature of Selection, 1490-1610” *Renaissance Quarterly* 71 (2018): 114-164.

“Symmetry’s Generative Side,” *RES: Anthropology and Aesthetics* 67/68 (2016/ 2017): 1-19.

“The Unassembled Grammar of the Drawing in the Era of Reform,” *Art History*, edited by Bridget Heal and Joseph Leo Koerner 40.2 (April 2017): 312-335.

“Nachrichten aus Nürnberg: The Annunciation as an Epistolary Address,” *Zeitschrift für Kunstgeschichte* 79 (2016): 49-66.

“Relay and Delay: Dürer’s Triumphal Chariots in the Era of the Post,” *Art History* 39.3 (June 2016): 437-465.

“A Touching Compassion: Dürer’s Haptic Theology,” *Open Arts Journal* 4 (Winter 2014-2015), 9-27.

“The Image that Wants to Be Read: An Invitation for Interpretation in a Drawing by Albrecht Dürer,” *Word & Image* 29.3 (2013), 273-303.

“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, 2012), 194-207.

“Sensory Cultures: Material and Visual Religion Reconsidered” (with Sally M. Promey) in *The Blackwell Companion to Religion in America*, ed. Philip Goff (Blackwell, 2010).

#### CATALOGUE AND ENCYCLOPEDIA ENTRIES:

“The Resistance to Reification: Martha Glowacki’s Casts,” in *Martha Glowacki’s Natural History, Observation and Reflections* (Madison, WI: The Chazen Museum of Art, 2017).

*Jewish Women: A Comprehensive Historical Encyclopedia* (Jerusalem: Shalvi Publishing, 2007).

*The Power of Conversation: Jewish Women and their Salons* (New Haven: Yale University Press, 2005).  
Winner of National Jewish Book Award 2006.

*Masterworks of the Jewish Museum* (Yale University Press, 2004).

#### **EXHIBITION REVIEWS:**

“The Proximity Effect,” *Frieze Masters*, forthcoming, Fall 2017.

#### **BOOK REVIEWS:**

Stephanie Porras, *Art of the Northern Renaissance: Courts, Commerce and Devotion*, *Renaissance Quarterly* 62.2 (Spring 2019), 596-598.

Susanne Wagini, *Lucas van Leyden 1489/94-1533: Meister der Druckgraphik*, *Renaissance Quarterly* 61.4 (Winter 2018): 1462-1463.

Jessica Keating, *Animating Empire: Automata, the Holy Roman Empire, and the Early Modern World*, *CAAREviews*, October 24, 2018, <http://www.caareviews.org/reviews/3462#.W9EaXFJRfUJ>.

Jeffrey Ashcroft, *Albrecht Dürer: Documentary Biography*, *West 86<sup>th</sup>*, 24.2 (Fall/Winter 2017): (273-277).

Walter Cupperi, ed. “Multiples in Pre-Modern Art,” *Renaissance Quarterly* 68.3, Fall 2015.

Stephanie Buck and Stephanie Porras, *The Young Dürer: Drawing the Figure*. London: Courtauld Gallery 2013. In: *Historians of Netherlandish Art* online Review of Books.

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.

Andrea Bubenik, *Reframing Albrecht Dürer: The Appropriation of Art, 1528–1700*. Burlington: Ashgate, 2013 in *CAA Reviews*, January 2014.

Caroline Huey, *Hanz Folz and Print Culture in Late Medieval Germany* (Ashgate, 2012) in *Print Quarterly*, 30 (2013): 56.

## CURATORIAL EXPERIENCE

**Germanisches Nationalmuseum**, Nuremberg, Germany, 2009-2010  
Albrecht Dürer Research Fellow and Curatorial Assistant

**The Jewish Museum**, New York, 2001-2005  
Curatorial Assistant

**The Museum of Modern Art**, New York, Summer 2000  
Research and Curatorial Assistant, Department of Prints and Illustrated Books

**Yale Center for British Art**, New Haven, CT, Summer 1999  
Duncan E. Robinson Fellow, Department of Prints and Drawings

## INVITED LECTURES

“Christoph Jamnitzer’s Precarious Wit”  
Ingenuity and Imagination in Early Modern Art, Cambridge University, UK (April 2019)

“Image/Vessel/Waste”  
Fake Friends, Princeton University (November 2018)

“The Adulterous Image”  
Print Think, Tyler School of Art (October 2017)

“Die Natur der Auswahl”  
“Kulturgeschichte der Natur,” Universität Hamburg (June 2017)

“The Inside of Art”  
Early Modern Epistemic Images, Cambridge University, UK (November 2016)

“The Printed Design Proposal and the Nature of Selection”  
Yale University, Department of Art History, New Haven (April 2016)

“Ivins Everafter”  
The Metropolitan Museum of Art, New York (January 2016)

“Arrangement and Derangement: The Underdrawings of Hugo van der Goes”  
Ingenuity and Imagination in Early Modern Art, Cambridge University, UK (January 2016)

“A Matter of Choice”

University of Southern California, Department of Art History, Los Angeles (January 2016)

“The Unassembled Grammar of the Drawing in the Era of Reform”

Speech unbound / Ungebundene Rede: On prose and the prosaic, New York (October 2015)

“Marital Law and the Politics of Making in the Era of Reform”

Center for the Humanities, University of Wisconsin-Madison (November 2015)

“Relay and Delay: Triumphal Processions in the Era of the Post”

Bard Graduate Center, New York (February 2015)

“The Body of the Letter”

The Whitney Museum, New York (August 2013)

“Globalization and the Old Masters”

The Jeffrey Loria Center for the History of Art Yale University, New Haven (November 2008)

#### CONFERENCE PAPERS

“The Adulterous Image”

German Society of America, Atlanta (October 2017)

“A Well-Placed Mark”

Renaissance Society of America, Chicago (April 2017)

“Maerten van Heemskerck’s Momus”

Imaging Utopia: New Perspectives on Northern Renaissance Art, Leuven, Belgium (January 2017)

“Descartes’s Cloths”

The Book That Made Philosophy Modern, Madison (April 2016)

“Bad Boys”

Renaissance Society of America, Boston (March 2016)

“Hugo van der Goes and the Slip of Sin”

College Art Association, New York (February 2016)

“Choice, by Design”

Renaissance Society of America, Berlin (March 2015)

“Symmetry’s Generative Side”

Renaissance Society of America, New York (March 2014)

“The Worth of a Ring, Rewritten”  
College Art Association, Chicago (February 2014)

“The Image that Wants to Be Read”  
Frühe Neuzeit Interdisziplinär, Duke University, North Carolina (March 2012)

“Between the Heavens and the Earth: Albrecht Dürer’s Self Portrait of 1493”  
The Frick Symposium, New York (April 2011)

“Albrecht Dürer’s Letters and his Epistolary Mode of Address”  
Renaissance Society of America, Montreal (March 2011)

“The Open Letter: Dürer’s *Four Apostles*”  
College Art Association, New York (February 2011)

“Offener Brief: Albrecht Dürer schreibt an den Nürnberger Stadtrat”  
Albrecht Dürer Haus, Nuremberg, Germany (December 2010)

“Sternkraut und Eryngium: Deutungsgeschichte und Deutungsalternativen von Dürers Pariser Selbstbildnis”  
Germanisches Nationalmuseum, Nuremberg, Germany (October 2010)

“Bizarre Love Triangles: Christian Iconography, Contemporary Photography, and the Aesthetics of Exclusion”  
The School of Visual Arts, New York (April 2010)

“Shifting Perspective: Desecration and Re-Dedication in R.B. Kitaj”  
MFA Boston and The Boston University Graduate Student Symposium, Boston (March 2008)

“The Master of the Holy Kinship: German Painting around 1500”  
Yale University Art Gallery, New Haven (October 2007)

“A Touching Compassion: Dürer’s Haptic Theology”  
College Art Association, New York (February 2007)

#### PANELS CHAIRED

“The Double-Sided Object in the Renaissance”  
College Art Association, New York (February 2015)

“Image and Identity in the German Reformation”  
American Historical Association, New York (January 2015)

### CONFERENCES ORGANIZED

“Paper Ecologies in the Early Modern World”

The Huntington Library, Los Angeles (with Caroline Fowler) (November 2020)

“Arctic Art”

The University of Wisconsin-Madison (September 2017)

“Epistolary Culture in Early Modern Europe”

The University of Chicago-Illinois, Humanities Center (with Nina Dubin) (April 2017)

“Paper: The Place of Discovery”

The University of Wisconsin-Madison (October 2015)

### TEACHING

University of Wisconsin-Madison:

The Artist as Scientist (100-level Freshman Interest Group for honors students)

Angels, Demons, Nudes: Netherlandish Painting from van Eyck to Bruegel (300-level lecture)

Renaissances and Reformations: Early Modern Art of Northern Europe (300-level lecture)

Death and Magic in Renaissance Art (400-level seminar)

The Artist as Scientist (400-level and 800-level graduate seminar, collections based)

Episodes in Art History (700-level “methods” course for incoming graduate students)

The Origins of Abstraction (400-level and 800-level graduate seminar)

Prints and their Publics (800-level graduate seminar)

Columbia University:

Art Humanities (100-level, CORE curriculum course)

The Printed Image and the Invention of the Viewer (400-level, collections based)

### GUEST TEACHING

“Europe and its Other Worlds: Cabinets of Curiosities,” lecture for global art survey, UW-Madison, fall 2015

“Conveying Connectivity: Portraiture and Sociability,” advanced curatorial seminar, UW-Madison, fall 2015

“Harbingers of Expressionism: German Art of the Early Modern Era,” advanced seminar, UW-Madison, fall 2014



“Picturing the Turn,” advanced seminar, Institute of Fine Arts, New York University, held in the print room of the New York Public Library, for Alexander Nagel, spring 2010/4

“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, spring 2012

### ADVISING AND MENTORING

Dissertation committee member (University of Pennsylvania):

- (Chair) Erin Wrightson
- (Chair) Kendra Grimmett
- (Chair) Anna-Claire Stinebring
- (Chair) Rachel Wise
- (Chair) Kimberly Katelyn Hobbes

Undergraduate senior honors thesis advisor (University of Pennsylvania):

Delaney Keenan

Dissertation committee member (UW-Madison):

- (Chair) Christy Wahl, “Dada’s Exile and Recuperation: Hannah Höch, 1933-1949”
- (Chair) Sophia Farmer, “Machine Aesthetics and Italian Futurism”
- Peter Bovenmyer, “Alternative Anatomies: Medieval Bodies Opened and Imagined”
- Katie Lanning, “Volatile Forms in Print Culture, 1700-1850”
- Mark Summers, “Reframing Relics: Visible and Material Sanctity in Monstrance Reliquaries”
- Matthew J. Westerby, “Religious Experience and Monastic Identity in Romanesque Sculpture at Santa Maria de Ripoll, 1030-1180”

MFA committee member (UW-Madison):

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

Undergraduate senior honors thesis advisor (UW-Madison):

- Stuart Deets, “The Persistence of Ritual in Contemporary Art,” spring 2017
- Peihan Yu, “Dürer’s Knots,” spring 2017
- Yiming Sun, “Parergon vs. Ergon: The Independence of Conrelius Norbertus Gijsbrecht’s Trompe l’oeil with Studio Wall and Vanitas Still Life,” fall 2016
- Benjamin Huang, “The Dividing Line Behind Us: Posteriors in Renaissance Art,” spring 2016
- Elizabeth Anderson, “Craft Traditions of the Beta Israel: Jewish Artisans in Ethiopia and Israel,” winner of the Ida and Isaac Lipton Essay Award, spring 2015

### SERVICE TO THE UNIVERSITY

University of Wisconsin-Madison

Reviewer, Mellon-Wisconsin Fellowships

University of Wisconsin-Madison, Art History Department

Curriculum Committee (chair); Research Colloquium (chair); Instructional Technology Committee

University of Wisconsin-Madison, Jewish Studies

Conney Committee for Jewish Arts; Greenfield Summer Institute Planning Committee

Yale University, History of Art Department

Medieval/Renaissance Forum Chair, 2006-2007

Medieval Search Committee Graduate Student Liaison, 2006

Graduate Student Representative to the Faculty, 2005-2006

### SERVICE TO THE FIELD

Manuscript Referee (Journals): Gesta; Renaissance Quarterly; Source: Notes in the History of Art; Studies in Iconology

Manuscript Referee (Presses): Routledge.

### PROFESSIONAL AFFILIATIONS

Association of Print Scholars; College Art Association; German Studies Association; Historians of German and Central European Art; Historians of Netherlandish Art; Renaissance Society of America; Rhetoric Society of America; Sixteenth-Century Society