

Curriculum vitae

Dr. Jeanette Kohl

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<https://ucriverside.academia.edu/JeanetteKohl>

Research Interests:

Italian Renaissance Art and Architecture
Object and Material Culture
Portraiture and the Human Face
Theories and Concepts of Representation
Early Modern Medicine and History of Knowledge
Art and Disease

Professional Experience

Chair, Department of Art History, University of California, Riverside
July 2015 –

Associate Professor, Department of Art History, University of California, Riverside
July 2010 –

Graduate Advisor, Department of Art History, UC Riverside
July 2011 – July 2013

Assistant Professor, Department of Art History, UC Riverside
July 2008 – June 2010

Assistant Professor, Department of Art History, University of Leipzig
July 2004 – June 2008

Visiting Professor, Department of Art History, Friedrich-Schiller-University Jena
April 2007 – July 2007

Head and speaker of the Academic Network (DFG-Netzwerk)
Die Macht des Gesichts. Büste, Kopf und Körperbild in Mittelalter und Früher Neuzeit / The Power of Faces. Bust, Head, and Images of the Body in the Middle Ages and the Renaissance
July 2006 – June 2009

Postdoctoral Fellow, Kunsthistorisches Institut in Florenz (Max-Planck-Institute), Italy
July 2001 – June 2004

PhD Student, University of Trier
1995-2001

Teacher for Art History, Technisches Gymnasium (High School), Trier
1995-1997

Research and Teaching Assistant, University of Trier
1993-1995

Art Gallery Assistant, Alfred Kren Fine Arts, Cologne and Düsseldorf/Germany and New York/USA
1986-1989

Research Assistant at the Santa Monica Museum of Art
1989

Intern and Research Assistant, The Museum of Contemporary Art, Los Angeles
1985

Education:

University of Trier (Germany), Department of Art History, **Ph.D., 2001 (“summa cum laude”)**

University of Trier (Germany), Department of Art History, **M.A., 1994 (marks “outstanding”, 1,0)**

University of California Los Angeles (USA), Art History, Extension classes, 1988

University of Cologne (Germany), Departments of Art History and European Literature,
Undergraduate Studies 1987-1988

University of Trier (Germany), Departments of Art History and European Literature, Undergraduate
Studies, 1984-1986

Current Projects:

Image and Likeness. Figurations of the Individual in Renaissance Bust Portraiture. Second book, in preparation for 2016

Art History and Medicine. New Approaches. Interdisciplinary project in Medical Humanities

Sculpture. Commented Sources and Materials. Publication project with Frank Fehrenbach (Alexander-von-Humboldt Professor, Art History, Hamburg University)

F.A.C.E.S. Faces, Art, and Computerized Evaluation Systems. Research project co-organized with Conrad Rudolph (PI, Art History) and Amit Roy-Chowdhury (Computer Engineering), UCR, 2012-15, funded by a National Endowment for the Humanities (NEH) grant

The Face as Artefact / Das Gesicht als Artefakt. Interdisciplinary project with the Center for Literary and Cultural Studies Berlin / Charité Berlin, Sigrid Weigel

Visual Rhetorics and Political Languages. Interdisciplinary project with the Department of History at the University of Regensburg (Harriet Rudolph)

Past Projects and Academic Networks:

Vesalius and His Worlds. Medical Illustration During the Renaissance. Interdisciplinary Conference at the Huntington Library, San Marino/CA, Dec. 12 and 13, 2014

From Bust to Bone. Making Faces in Art and Plastic Surgery. An interdisciplinary project of the department of Art History at UCR (Prof. Jeanette Kohl) and the department of Cranio-maxillofacial Surgery at the University Clinic of Freiburg/Germany (Rainer Schmelzeisen, MD, DDS, 2010-2012)

Early Modern Inscriptions: Material Forms of Knowledge and Expression. Co-organizer and participant of the interdisciplinary research group funded by the Center for Ideas and Society, UC Riverside (winter 2010/11)

Form, Expression, Knowledge. A UCR Mellon Workshop in the Humanities. Founding program of the Riverside Early Modern Seminar. Interdisciplinary collaboration and workshop series for graduate students, faculty, and guests to UCR (PI, fall 2009-spring 2011)

SHOWCASE. A Workshop on Sculpture and its Display, co-organized with Malcolm Baker, Collaboration with the Getty Center and Getty Research Institute (2010)

The Power of Faces. Bust, Head, and Body in the Middle Ages and the Renaissance. A 3-year international network project, realized as a collaboration of 10 art historians and cultural historians with regular conference meetings twice a year, funded with the amount of 35.000 Euro by the DFG/German Research Foundation (organizer and chair, 2006 – 2009)

PUBLICATIONS

Books

Authored

Image and Likeness. Figurations of the Individual in Renaissance Bust Portraiture (in preparation for 2016)

Fama und Virtus. Bartolomeo Colleonis Grabkapelle. Akademie-Verlag, Berlin 2004 (377 pages)

Reviewed in:

Sehepunkte 4, 2004, Nr. 9 (by Joachim Strupp)

Süddeutsche Zeitung, Feb. 22, 2005 (by Michael Thimann),

<http://www.perlentaucher.de/buch/20303.html>

Journal für Kunstgeschichte 2/2007, pp. 122-126 (by Antje Fehrmann)

Journal of the Society of Architectural Historians/JSAH, No. 67/2, 2008, pp. 280-281 (by Charles Morscheck)

Co-edited

Renaissance Love. Eros, Passion, and Friendship in Italian Art Around 1500. Jeanette Kohl, Marianne Koos, and Adrian Randolph (eds.) Deutscher Kunstverlag, Munich/Berlin 2014

Similitudo. Konzepte der Ähnlichkeit in Mittelalter und Früher Neuzeit (*Similitudo. Concepts of Likeness in the Middle Ages and the Renaissance*). Jeanette Kohl, Martin Gaier, Alberto Saviello (eds.), Fink, Munich 2012

Reviewed in:

Renaissance Quarterly 66/1, 2013, pp. 195-197 (by Jacqueline N. Coutré)

En Face. Seven Essays on the Human Face. Jeanette Kohl, Dominic Olariu (eds.), *kritische berichte*, 1/2012, Marburg 2012

Kopf / Bild. Die Büste in Mittelalter und Früher Neuzeit (*Head / Image. Bust Portraits in the Middle Ages and the Renaissance*). Jeanette Kohl, Rebecca Müller (eds.), in collaboration with Gerhard Wolf, Kunsthistorisches Institut, Max-Planck-Institute in Florence. Deutscher Kunstverlag, Munich/Berlin 2007

Re-Visionen. Zur Aktualität von Kunstgeschichte (*Re-Visions. Art History Today*). Richard & Barbara Hüttel, Jeanette Kohl (eds.) Akademie-Verlag, Berlin 2002

Reviewed in:

Süddeutsche Zeitung, June 30, 2002 (by Michael Thimann)

Essays, Articles, Book Chapters

The Bust of a Martyr-Child in the Getty Museum. In: Getty Research Journal (invited for issue No. 10, 10 pages, forthcoming 2017, 10 pages)

Hic est Homo Platonis. Two Embodiments of Concepts of Man in Renaissance Art. In: *Iconology: Neoplatonism and the Arts in the Renaissance*. Sergius Kodera, Berthold Hub (eds.). (Vienna, forthcoming 2016, 25 pages)

Hannah Wilke: Intra-Venus. In: *Venus as Muse. From Lucretius to Serres*. Hanjo Berressem, Guenter Blumberger, Sebastian Goth (eds.). (Rodopi, Amsterdam/New York 2015, pp. 73-120)

Face Value. The Renaissance Portrait as 'Multiple'. In: *Between East and West. Reproductions in Art. Proceedings of the 2013 CIHA Colloquium in Naruto Japan, 15-18 January 2013*, pp. 61-82

Introduction (co-authored with Marianne Koos and Adrian Randolph). In: *Renaissance Love. Eros, Passion, and Friendship in Italian Art Around 1500*. Jeanette Kohl, Marianne Koos, and Adrian Randolph (eds.). Deutscher Kunstverlag, Munich/Berlin 2014, pp. 7-22

Sublime Love. The Bust of a Platonic Youth. In: *Renaissance Love, 2014*, pp. 133-148

Mimesis. Notes from the Field. In: *The Art Bulletin* 95/2 (June 2013), pp. 205-207

No one in particular. Donatello's San Rossore. In: *Inventing Faces. Rhetorics of Portraiture Between Renaissance and Modernism*. Mona Koerte, Stefan Weppelman et al. (eds.) for Gemäldegalerie Staatliche Museen Berlin and ZfL, Berlin 2013, pp. 15-28

Ähnlich, infam, allegorisch. Gesichter der Renaissance zwischen Duplizierung und Deplatzierung (*Resemblance, infamous, allegorical. Facial Duplication and Displacement*). In: *Gesichter*.

- Kulturgeschichtliche Szenen aus der Arbeit am Bildnis des Menschen. Sigrid Weigel (ed.), Fink, Berlin 2013, pp. 127-150
- Kein Ästchen Veilchenblut. Georg Scholz's Weiblicher Akt mit Gipskopf.** In: Unter vier Augen. Sprachen des Porträts. Spitzenwerke der Bildnismalerei aus der Staatlichen Kunsthalle Karlsruhe. Kirsten Voigt (ed.). Karlsruhe 2013
- Recognizing the Royals. Leveraging Computerized Face Recognition to Identify Subjects in Ancient Artworks** (co-authored with Ramya Srinivasan, Amit Roy-Chowdhury and Conrad Rudolph). In: ACM International Conference on Multimedia (2013), pp. 581-584.
- Quantitative Modeling of Artists Styles in Renaissance Face Portraiture** (co-authored with Ramya Srinivasan, Amit Roy-Chowdhury and Conrad Rudolph) In: Second International Workshop on Historical Document Imaging and Processing (2013), pp. 94-101.
- Die Federn der Seele. Einkleidung eines Sinnbilds (Soul-Feathers. Integumentum and Allegory).** In: Kleider machen Bilder. Vormoderne Strategien vestimentärer Bildsprache. David Ganz, Marius Rimmel (eds.). Edition Imorde: Textile Studies 4, Emsdetten/Berlin 2012, pp. 195-218
- Schrift, Blut, Zeugenschaft. Überlegungen zum Verhältnis von Bild und Testament (Scripture, Blood, Testimony. Images and Testaments).** In: Künstler und der Tod. Testamente europäischer Künstler vom Spätmittelalter bis zum 20. Jahrhundert. Nicole Hegener, Kerstin Schwedes (eds.), Königshausen & Neumann, Würzburg/Germany 2012, pp. 357-376
- Vollkommen Ähnlich. Der Index als Grundlage des Renaissanceporträts (Absolute Likeness. Indexical Renaissance Portraits).** In: Similitudo. Konzepte der Ähnlichkeit in Mittelalter und Früher Neuzeit. Jeanette Kohl, Martin Gaier, Alberto Saviello (eds.). Fink, Munich 2012, pp. 181-206
- Ähnlichkeit als Kategorie der Porträtgeschichte (Resemblance. A Category in the History of Portraiture),** (co-authored with Martin Gaier and Alberto Saviello), in: Similitudo, 2012, pp. 11-28
- Face Matters. Facial Surgery from the Inside. Interview with Rainer Schmelzeisen MD, DDS** (co-authored with Dominic Olariu). In: En Face. Seven Essays on the Human Face. Jeanette Kohl, Dominic Olariu (eds.). *kritische berichte*, 1/2012, Marburg 2012, pp. 95-112
- The Face is Where the Nose is.** In: En Face. Seven Essays on the Human Face, 2012, pp. 1-7
- "Work Hard, Dream Big." Whose Renaissance?** In: Kunsttexte 4/2012 (Teaching the Renaissance III: Europe and Beyond), pp. 1-7
- Rehabilitating a Fallen Artist: Jean-Léon Gérôme Revisited.** In: Kunstchronik 64, 3/2011, pp. 124-131
- Morals, Males, and Mirrors. Busts of Boys in the Quattrocento.** In: Desiderio da Settignano. Joseph Connors, Alessandro Nova, Gerhard Wolf (eds.). Edizione Marsilio, Venice 2011, pp. 89-101
- Icons of Chastity, Objets d'amour. Female Renaissance Portrait Busts as Ambivalent Bodies.** In: The Body in Early Modern Italy. Julia Hairston/Walter Stephens (eds.). Baltimore, Johns Hopkins University Press 2010, pp. 123-142
- Body, Mind, and Soul. On the So-Called 'Platonic Youth' in the Bargello, Florence.** In: Subject as Aporia in Early Modern Art. Alexander Nagel, Lorenzo Pericolo (eds.). Ashgate, Aldershot 2010, pp. 43-69
- Ercole a Bergamo. La costruzione genealogica di un Condottiero Rinascimentale.** In: Ercole al bivio. Atti del convegno „Le strade di Ercole. Itinerari umanistici e altri percorsi“, Galuzzo, Sismel 2010, pp. 127-150
- Sichtbar sein. Materialität und Facialität frühneuzeitlicher Porträts (Being Visible. Materiality and Faciality in Early Modern Portraits).** In: Trajekte 17 (Zeitschrift des Zentrums für Literatur- und Kulturforschung: Ausdruck. Erscheinung. Affekte), 10/2008, pp. 17-24
- Gesichter machen. Büste und Maske im Florentiner Quattrocento (Making Faces. Busts and Masks in Fifteenth-Century Florence).** In: Marburger Jahrbuch für Kunstwissenschaft 34, 2007, pp. 77-100
- Talking Heads. Überlegungen zu einer Phänomenologie der Büste (Talking Heads. Toward a 'Phenomenology' of the Bust Portrait).** In: Kopf/Bild. Die Büste in Mittelalter und Früher Neuzeit. Jeanette Kohl, Rebecca Müller (eds.). Deutscher Kunstverlag, Munich/Berlin 2007, pp. 9-30
- Schleier. Hülle. Schwelle. Verrocchios Bildstrategien (Veils. Wrappings. Thresholds. Verrocchio's Image Strategies).** In: Ikonologie des Zwischenraums. Der Schleier als Medium und Metapher. Johannes Endres, Barbara Wittmann, Gerhard Wolf (eds.). Fink, Munich 2005, pp. 213-241
- Ercole adorno della pelle del leone. Genealogiekonstruktionen eines Renaissance-Condottiere.** In: Marburger Jahrbuch für Kunstwissenschaft XXXII, 2005, pp. 53-71

- Die obere Hälfte. Überlegungen zu einer Phänomenologie der Büste.** In: Die obere Hälfte. Die Büste seit Auguste Rodin. Exhibition catalogue, Städtische Museen Heilbronn, Kunsthalle Emden, Museum Liner Appenzell, Heilbronn 2005, pp. 10-21
- Splendid Isolation. Verrocchios Mädchenbüsten – Ein Betrachtung.** In: Re-Visionen. Zur Aktualität von Kunstgeschichte. Richard and Barbara Hüttel/Jeanette Kohl (eds.). Berlin 2002, pp. 49-76
- Bilderlust am Bürgerhaus. Selbstverständnis und Selbstdarstellung des Stadtbürgertums im Wesergebiet zur Zeit der Renaissance.** In: AKK (Architektur, Kunst- und Kulturgeschichte in Nord- und Westdeutschland), VIII, 1998, pp. 15-56
- Architecture of the Late Renaissance in Venice and the Veneto.** In: The Art of the Italian Renaissance. Rolf Toman (ed.). Taschen, Cologne 1994, pp. 156-175
- Schauplätze der Natur. Öffentliche Parks und Gartenanlagen in Trier um 1800.** In: Klassizismus in Trier. Richard Hüttel (ed.). Trier 1994, pp. 12-24
- The Artwork in Times of Diminishing Distances. German Artists in Los Angeles.** In: BONANGELES. Exhibition catalogue, Santa Monica Museum of Art/Goethe Institute Los Angeles, Santa Monica 1989, pp. 5-14

Translations

- Georges Didi-Huberman:** *Near and Distant: The Face, its Imprint, and its Place of Appearance*, from the French original, 24 pages, in: *En Face. Seven Essays on the Human Face*. Jeanette Kohl, Dominic Olariu (eds.). *kritische berichte* 1/2012, Marburg 2012
- Jean-Claude Schmitt:** *For a History of the Face: Physiognomy, Pathognomy, Theory of Expression*, from the French original, 25 pages, in: *En Face. Seven Essays on the Human Face*. Jeanette Kohl, Dominic Olariu (eds.). *kritische berichte* 1/2012, Marburg 2012
- Bernard Andrieu:** *Appearance-based Prejudice. Between Fear of the Other and Identitary Hybridization*, from the French original, 20 pages, in: *En Face. Seven Essays on the Human Face*. Jeanette Kohl, Dominic Olariu (eds.). *kritische berichte* 1/2012, Marburg 2012

Journalistic Writings

- Acht Jungs, die sich einen Spass machen. James Franco's 'Rebel.'* Review of the exhibition at CF Chen, Hollywood, in: *Süddeutsche Zeitung*, May 18, 2012, p. 13
- Double Standard. Dennis Hopper und die Kunst.* Review of the exhibition at the Geffen Contemporary at MOCA, Los Angeles, in: *Süddeutsche Zeitung* 177, August 4, 2010, p. 13
- Harem für Hollywood.* Review of the exhibition "The Spectacular Art of Jean-Léon Gérôme" at the Getty Center, in: *Süddeutsche Zeitung* 167, July 23, 2010, p. 12
- Der Dreidimensionale Denker.* Review of the exhibition "Leonardo da Vinci and the Art of Sculpture" at the Getty Center, in: *Süddeutsche Zeitung* 112, May 18, 2010, p. 15
- Stepping Back. The Venice Biennale 2009*, in: *Grrrh. Zeitung für Kunst (Journal of Art)*, No. 12, 2009, pp. 1-3
- The two Germanies.* Review of the exhibition at the Los Angeles County Museum of Art, in: *Grrrh. Zeitung für Kunst, (Journal of Art)*, No. 11, 2009, pp. 1-2
- Gottes Kaderschmiede.* Review of the exhibition "The Paths of Righteousness" by Jona Frank in the California Museum of Photography, in: *Süddeutsche Zeitung*, Dec. 9, 2008
- Bernini and the Birth of Baroque Sculpture.* Review of the exhibition at the Getty Center, in: *Süddeutsche Zeitung*, Aug. 8, 2008
- Der gefesselte Blick.* Review of the exhibition „Disegno! Der Zeichner im Bild“ in the Kupferstichkabinett, Berlin, in: *Grrrh. Zeitung für Kunst (Journal of Art)*, No. 7, 3/2008, p. 1, 13
- Zauberwald der Pavillons – Ein Plädoyer.* Review of the national pavillions at the Venice Biennale 2007, in: *Grrrh. Zeitung für Kunst, (Journal of Art)*, No. 5, 3/2007, p. 1
- Schlaflos in Dresden.* Review of the exhibition „Schlaf und Traum“, Deutsches Hygienemuseum Dresden, in: *Grrrh. Zeitung für Kunst, (Journal of Art)*, No. 4, 2/2007, p. 1, 10
- Florentiner Geheimnisse.* Remarks on the re-opening of the Corridoio Vasariano in the Uffizi Gallery, in: *Grrrh. Zeitung für Kunst, (Journal of Art)*, No. 3, 1/2007, p. 1.
- Angst wovor? The Culture of Fear.* Review of the exhibition „The culture of Fear“, Baumwollspinnerei Leipzig, in: *Grrrh. Zeitung für Kunst, (Journal of Art)*, No. 2, 4/2006, p. 1
- Aura des Lebendigen: Olaf Nicolais ‚La Lotta‘.* Review of the show at Galerie EIGEN+ART, Leipzig, in: *Grrrh. Zeitung für Kunst, (Journal of Art)*, No. 2, 4/2006, p. 2

Rauchzeichen. Neo Rauchs ‚Der Zeitraum‘, Review of the show at Galerie EIGEN+ART, Leipzig, in: Grrrh. Zeitung für Kunst, (Journal of Art), No. 2, 4/2006, p. 10
Column on the re-opening of the Getty-Villa in Malibu, in: Grrrh. Zeitung für Kunst, (Journal of Art), No. 1, 3/2006, p. 1

Book Reviews

Review of Hannah Baader: *Das Selbst im Anderen. Sprachen der Freundschaft und die Kunst des Porträts*, Fink, Munich 2015 (invited for Renaissance Quarterly)
Review of Karin Gludovatz: *Fährten legen – Spuren lesen. Die Künstlersignatur als poetische Referenz*, Fink, Munich 2012 (in preparation for Süddeutsche Zeitung)
Review of Kia Vahland: *Lorbeeren für Laura. Sebastiano del Piombos lyrische Bildnisse schöner Frauen*, Akademie Verlag, Berlin 2011, in: Renaissance Quarterly 66/1, 2013, pp. 207-209
Review of Iris Wenderholm: *Bild und Berührung. Skulptur und Malerei auf dem Altar der italienischen Frührenaissance*. Italienische Forschungen des Kunsthistorischen Instituts in Florenz, Vol. 5), Deutscher Kunstverlag, Munich/Berlin 2006, in: Süddeutsche Zeitung (January 11, 2007)
Review of Matteo Civitali e il suo tempo. *Pittori, scultori e orafi a Lucca nel tardo Quattrocento*. Exhibition catalogue, Museo Nazionale di Villa Guinigi, Lucca. Mailand 2004, in: Journal für Kunstgeschichte 3/2006, pp. 256-259
Review of *Deceptions and Illusions. Five Centuries of Trompe l'Oeil Painting*. Exhibition catalogue, National Gallery of Art, Curator: Sibylle Ebert-Schifferer. Ed. by the National Gallery of Art. Washington 2002, in: Journal für Kunstgeschichte 4/2003, pp. 297-305
Review of *Mary Rogers: Fashioning Identities in Renaissance Art*. Ashgate: Aldershot 2000, in: Journal für Kunstgeschichte 1/2002, pp. 25-33

Other Reviews

Review of webpage and project *REQUIEM. Die römischen Papst- und Kardinalsgrabmäler der frühen Neuzeit (The Roman Papal and Curial Tombs of the Early Modern Period)* in: <http://hsozkult.geschichte.hu-berlin.de/rezensionen/id=100&type=rezwww>, online (no pagination)
Review of the conference *Grab, Kult und Memoria (Tombs, Cult, and Memoria)* (17.-19.02.2006, Humboldt University, Berlin) in: <http://www.arthist.net/DocCoD.html>, online (no pagination)

Organization of academic events, current and past

Afterlives of the Reliquary: Reinventions of Object Cults in Post-Reformation Arts

Session for the Renaissance Society of America (RSA) Annual Conference, March 26-28, 2015, Berlin

Vesalius and His Worlds. Medical Treatises in the Renaissance

Two-day conference with international participants at the Huntington Library, San Marion/CA, December 12-13, 2014 (in collaboration with Steve Hindle, Samuel H. Kress Director of Research at the Huntington Library)

First Collaborative UCR-FAU Graduate Student Workshop

Workshop with UCR AHS graduate students from UCR and FAU Erlangen/Nuremberg, October 4, 2013

Early Modern Works of Art at the Getty

Workshop with Barbara Gaehtgens and UCR Graduate Students at the Getty Research Institute, May 29, 2013

Vanity and Glory. Florentine Renaissance Tomb Monuments 1350-1500

Session for the Renaissance Society of America (RSA) Annual Conference, April 3-6, 2013, San Diego (Chair: Frank Fehrenbach, Harvard University)

F.A.C.E.S. Faces, Art, and Computerized Evaluation Systems.

Interdisciplinary research project funded by a National Endowment for the Humanities (NEH) grant (2012-14, with Conrad Rudolph, Art History, and Amit Roy-Chowdhury, Computer Engineering, UC Riverside)

Tracing the Index in Art History and Media Theory

Panel with two sections at the CAA's 100th Conference, February 25, 2012, Los Angeles

Rhetorics of Knowledge and Imagination

Workshop co-organized with Randolph Head (UC Riverside, Dept. of History) as part of the UCR Mellon Workshop in the Humanities *Form. Expression. Knowledge*, UC Riverside (Feb. 22, 2011)

Early Modern Inscriptions. Material Forms of Knowledge and Expression

UC-funded interdisciplinary research group co-organized with Randolph Head, series of discussion workshop at the Center for Ideas and Society, UC Riverside, Jan.-March 2011

Sculpture and Display

Workshop at the Getty Research Institute (co-organized with Malcolm Baker, Nov. 2010)

Corridors of Powers. Galleries of Queen Regents in Paris

Workshop with Barbara Gaehtgens at the Getty Research Institute (June 2010)

Renaissance Love. Portrayals of Love, Desire, and Friendship in the Arts around 1500

Panel at the RSA Conference, Venice/Italy (co-organized with Marianne Koos). Chairs: Elizabeth Cropper, Alessandro Nova, Stephen Campbell, Adrian Randolph. Venice/Italy (March 2010)

The Power of Faces.

Final Conference of the DFG-Network "The Power of Faces," Humboldt University, Berlin (April 17-19, 2009)

Making Faces/Faire des Faces. Physiognomy, Pathognomy, Theories of Expression

Conference, École des Hautes Études en Sciences Sociales (EHESS) / Deutsches Forum für Kunstgeschichte, Paris (January 17-19, 2008)

Similarity and Alterity. Image Concepts of Identity, Gender and the Other in Portraiture

University Basel/EIKONES-Forum (July 26-28, 2007)

Mediality and Materiality of Portraits

Kunsthistorisches Institut in Florenz, Max-Planck-Institute (January 2007)

Heads, Faces, Masks. Themes and Positions in Art History

1st conference of the academic network "Die Macht des Gesichts / The Power of Faces, University of Leipzig (June 2006)

Die Macht des Gesichts/The Power of Faces. Bust, Head, and Body in the late Middle Ages and the Renaissance

Conception and organization of the international academic network funded by the Deutsche Forschungsgemeinschaft (DFG), with members from Kunsthistorisches Institut in Florence/Italy, École des hautes études en sciences sociales (EHESS) in Paris, Hochschule für Gestaltung in Karlsruhe, Geisteswissenschaftliches Zentrum für Kultur Ostmitteleuropas in Leipzig, University of Basel, and Humboldt-University Berlin

Wirkung und Wahrnehmung (Effect and Perception. Strategies of Visualization in the Arts)

Lecture series, department of Art History, University of Leipzig, co-organized with Susanne Wegmann (2004-2008)

Integrität und Fragment (Integrity and Fragment. The Bust Portrait from the Middle Ages to the 18th Century)

Conference, Kunsthistorisches Institut in Florence (Max-Planck-Institute), co-organized with Rebecca Müller (December 2004)

Public Presentations

Truth and Presence. The Power of Portraits in Renaissance Italy (CAA Conference, Washington DC, February 2016)

Dubious Practices? Indexicality and Illusion in Renaissance Portraits (Annual Conference of the Sixteenth-Century Society, Panel: „Illusionism and Interference," Vancouver, October 22-24, 2015)

Verrocchio. Immanence and Evidence in Quattrocento Sculpture (Conference "Leonardo e gli altri / Leonardo in Dialogue," Kunsthistorisches Institut in Florence, Max-Planck-Institute, September 17-19, 2015)

Renaissance Faces and Politics. (Commencement Keynote Lecture, Friedrich-Alexander-University Erlangen, July 9, 2015)

Divided Individuals (MLC Lecture, Morphomata Center for Advanced Studies, University of Cologne/Germany, June 22, 2015)

I Object. Hannah Wilke and Art History (Lecture, University of Siegen/Germany, June 2, 2015)

Feathered Souls and Metal Bodies. A Case Study (Graduate Symposium „Materials Splendor," University of Southern California, April 24, 2015)

Depicting Childhood in the Time of Raphael (Timken Museum of Art, April 13, 2015)

Sculptures: Somatic Presence and Imagination („Speculation, Imagination and Misinterpretation in Art." Conference in Honor of Hans Belting and David Freedberg, Tel Aviv, March 22-23 2015)

The Body on Paper (Conference introduction „Vesalius and His Worlds,“ Huntington Library, Dec. 12, 2014)

Stumble Stones: Renaissance Portraiture, Revisited (Getty Research Institute, November 18, 2014)

The Salutati Tomb – A Scholar’s Monument (Conference „Scholars’ Monuments,“ University of Vienna, September 26, 2014)

“*Simile al vivo quanto sia possibile*” – *The Monument to Leonardo Salutati in Fiesole* (Renaissance Conference of Southern California, UCLA, June 7, 2014)

Heteronomies of Renaissance Portraiture (Renaissance Society of America Conference, panel: ‚Naturalism‘ in Renaissance Art, New York, March 29, 2014)

Authenticity and Duplication in Renaissance Portraiture (Keynote lecture, 19th Annual Graduate Symposium. The University of Alabama at Birmingham, March 7, 2014)

Intellectual Portraits: Bodies and Texts (University of Vienna/Austria, Department of Art History, December 11, 2013)

Resemblance in Two Renaissance Busts of Boys (41st Annual Meeting of the International Society for Pediatric Neurosurgery, Mainz/Germany, Sept. 29, 2013)

Face and Identity in Renaissance Art (9th International Bernd-Spiessl-Symposium in Maxillofacial Surgery, University Clinic Basle/Switzerland, June 14, 2013)

Serial Patricians. Renaissance Sculpture and Florentine Republican Politics (Workshop “Repetition and Seriality in Media, Art, and Literature,“ Department of Media Arts, UC Riverside, May 21, 2013)

“*Simile al vivo quanto sia possibile*” – *The Monument to Leonardo Salutati in Fiesole* (Renaissance Society of America Conference, section: “Vanity and Glory. Florentine Renaissance Tomb Monuments,“ San Diego, April 3-6, 2013)

Vasari Reconsidered. Facial Reproductions in the Renaissance (CIHA Colloquium “Between East and West. Reproductions in Art,“ Otsuka Museum of Art, Naruto/Japan, January 15-18, 2013)

Objecthood and Likeness (Conference “Design-Erkundungen: Dinge im Kontext/Design-Explorations: Things in Context,“ Schneeberg University/Germany, November 14, 2012)

Face Matters. Sculpting the Human Appearance (Conference “Culture meets Surgery,“ Center for Cultural and Literary Studies, Berlin, Nov. 8-10, 2012)

Face Value. The Renaissance Portrait as ‚Multiple‘ (Session: “The Multiple Artwork,“ CIHA Conference, Nuremberg, July 15, 2012)

Introduction to “Sacred Places – Public Spaces: Chapels, Tombs, and Memorial Culture in Renaissance Italy” (Renaissance Society of America (RSA) Annual Conference, Washington DC, March 24, 2012)

Tracing the Index – Preliminaries (Section: “Tracing the Index in Art History and Media Theory,“ CAA, 100th annual conference, Los Angeles, February 25, 2012)

Gesichtsgebung. Donatello und das religiöse Porträt (Inaugural talk, exhibition „Gesichter der Renaissance/Renaissance Faces,“ Bodemuseum Berlin, September 8, 2011)

Portraying the Unportrayable (Conference “Iconology. Neoplatonism and Art in the Renaissance. Perspectives and Contexts of a Controversial Alliance,“ University of Vienna/Austria, September 15-17, 2011)

Speaking Likeness. Body Portraiture in Renaissance Florence (Conference “Corpus Fiktum. Soziale Imaginationen des Körpers in der Bildfigur der Frühen Neuzeit,“ Ludwig-Maximilians Universität Munich, July 1-2, 2011)

He-Man (and It-Girl). The Afterlife of the Machiavellian Prince in Contemporary Political Iconography (Conference “Eurotrash? Modern Simulacra of Renaissance Art,“ University of Zürich/Switzerland, March 24-26, 2011)

Inscription and Emulation in Renaissance Portraiture (Workshop “Early Modern Inscriptions. Material Forms of Knowledge and Expression,“ Center for Ideas and Society, UC Riverside, Feb. 1, 2011 – co-organized)

CASTING RENAISSANCE FLORENCE. Authenticity in Sculpted Portraiture (Conference “Carvings, Casts, and Collectors. The Art of Renaissance Sculpture,“ Victoria & Albert Museum, London, November 12-13, 2010)

Being a Boy / Seeing a Boy in the Fifteenth Century (Conference of the Renaissance Society of America, Venice/Italy, panel: “Portrayals of Love, Desire, and Friendship around 1500,“ April 8-10, 2010)

Faces – In Different Places (Conference “Gesichter/Faces,“ Center for Cultural and Literary Studies, Berlin, March 23-25, 2010)

Looks like... Physiognomy in the Renaissance (Conference “Dis/simulatio und die Kunst der Maskerade, Verstellung und Täuschung im Barock,“ Symposium at Herzog August Bibliothek, Wolfenbüttel/Germany, March 1-3, 2010)

The Currency of Heads. Portrait Medals and Reliefs in the Renaissance (Conference "Loose Heads. Iconography and cultural significance, 1200-1600," Symposium at the Royal Dutch Institute Rome and Academia Belgica Rome, September 21-23, 2009)

Facing Renaissance Sculpture (Honors Program Colloquium Invitation, UC Riverside, 05/2009)

Index. The Face in Times of its Reproducibility (6th Conference of the Academic Network "The Power of Faces," Humboldt University Berlin, 04/2009)

Do Clothes Make Sense? Nudity and Dress in Female Renaissance Sculpture (Conference "Das Kleid der Bilder. Bildspezifische Sinndimensionen von Kleidung in der Vormoderne," University of Konstanz/Germany, 04/2009)

From Bust to Bone. Making Faces in Art and Plastic Surgery (CAA, 97th annual conference, Los Angeles, 02/2009)

Inside out? Portraits and the Body in the Early Modern Period (Baseler Renaissance Kolloquium, University of Basel/Switzerland, 12/2008)

Bust and Body. Sculpted Portraiture in the Renaissance (The 6th Quadrennial Italian Renaissance Sculpture Conference, 10/2008, Rhodes College, Memphis, TN)

Venezia Reinventata? Palladio and the Venetian Architectural Tradition (paper held in Venice during an excursion with graduate students of the Department of Art History, University of Leipzig)

Hide and Seek. Portraits and their Presence(s) (Humboldt Universität zu Berlin, 04/2008)

Morals, Males, and Mirrors. Busts of Boys in the Quattrocento (University of California, Riverside, 02/2008)

What's left. Testaments in Images – The Image as Testament (Conference "Künstler und der Tod. Künstlertestamente vom Mittelalter bis zur Gegenwart," Schwaben Akademie Kloster Irsee, 11/2007)

Ercole a Bergamo/Hercules in Bergamo (Conference "Le strade di Ercole. Itinerari umanistici e altri percorsi. Per i centenari di Coluccio Salutati e Lorenzo Valla," Bergamo, 10/2007)

Puer senex/puer aeternus. Portraits of Adolescence in the Quattrocento (Conference "Ähnlichkeit und Alterität. Konzepte von Identität, Fremdheit und Gender im Bildnis", University of Basel/EIKONES - NFS Bildkritik, 07/2007)

Puer senex/puer aeternus. Busts of Boys in the Quattrocento (International congress "Desiderio da Settignano," Kunsthistorisches Institut in Florenz/Villa I Tatti – The Harvard Center for Italian Renaissance Studies, 03/2007)

Rhetoric in Stone? Alberti, Filarete, and the Cappella Colleoni in Bergamo (53rd Annual Meeting of the Renaissance Society of America, RSA, Miami, 03/2007)

Strategies of Authenticity in Portraying the Other (Conference "Kopfbilder. Medialität und Materialität des Porträts vor und in der Frühen Neuzeit," Kunsthistorisches Institut in Florenz, 01/2007)

Andrea Palladio – Re-Inventing Venice (Interdisciplinary Lecture Series "Monteverdi. Genie an der Zeitenwende," Hochschule für Künste, Bremen, 01/2007)

Making Faces. Bust and Mask in Antiquity and the Renaissance (4. Leipziger Colloquium zur italienischen Renaissance, University of Leipzig, 10/2006)

«*The Body in Pieces.*». *Body Parts and Sculpture in the Renaissance Baroque* (University of Jena, on invitation by Dieter Blume, 07/2006)

The Power of Faces. New Aspects of Portraiture (Inaugural talk, international conference "Kopf, Gesicht, Porträt. Themen und Forschungspositionen," organized by DFG-Network "Die Macht des Gesichts," University of Leipzig, 06/2006)

Integrity and Fragment. Self-Fashioning in Early Modernity (Conference "Kopf, Gesicht, Porträt. Themen und Forschungspositionen," University of Leipzig, 06/2006)

Totus homo? On the Language of the Bust (Staatliche Hochschule für Gestaltung Karlsruhe, 05/2006)

Locking up the Soul. On Donatello's Bust of a Youth and Plato's Timaios, (Philipps-University Marburg, 01/2006)

Body, Brain – and Bust (Opening talk for the exhibition "Die obere Hälfte. Die Büste seit Auguste Rodin," Städtische Museen Heilbronn/Kunsthalle Emden/Museum Linder Appenzell, 07/2006)

Talking Heads. Prolegomena for a New Theory of the Sculpted Image (Conference "Integrität und Fragment. Kopf und Büste vom Mittelalter bis zum 18. Jahrhundert," Kunsthistorisches Institut in Florenz, 12/2004)

Simile al vivo quanto sia possibile. Das Grabmal Leonardo Salutati im Dom zu Fiesole (Kunsthistorisches Institut in Florenz, 09/2004)

Mors in victoria. Die Cappella Colleoni als Ruhmesdenkmal (University of Vienna, 05/2003)

Identität, Idealität und genealogische Fiktion in Bildkonzepten des Quattrocento (XXVII. Deutscher Kunsthistorikertag, Leipzig, 03/2003)

Fortune, Fame, and Fiction. Bartolomeo Colleoni's Imprese and the Rhetoric of Triumph (Annual Conference of the College Art Association, New York, 02/2003)

Icons of chastity – objets d'amour. Female Renaissance Portrait Busts as Ambivalent Bodies (International conference "The Body in Early Modern Italy," Johns Hopkins University, Baltimore, 10/2002)

Enthüllen und Verbergen. Verrocchios ‚Dama del Mazzolino‘ und die Ambivalenz der Bildinszenierung (Conference "Schleier. Bild-Text-Ritual," University of Trier, 12/2001)

Audaces fortuna iuvat. The Topoi of Fortune and Virtue in Renaissance Self-Fashioning (1. Leipziger Colloquium zur italienischen Renaissance, 10/2000)

‚Ut mortui viveremus‘. Metaphors of Triumph in the Iconography of the Colleoni Chapel (Bibliotheca Hertziana, Max-Planck-Institute, Rome, 09/2000)

Sive velis sive nolis. Fortuna in the Renaissance (University of Trier, 07/2000)

Das Grabmal des Dogen Pietro Mocenigo in SS. Giovanni e Paolo (University of Trier, 10/1998)

Andy Warhol. Prints and Prejudices (Gallery of the European Art Academy, Trier, 10/1997)

Space Body Sound. An Installation with US (Konstantin-Basilika, Trier, 07/1991)

Stephen Ellis. Graphic Works (Gallery of the European Art Academy, Trier, 07/1988)

Workshop Participations

Repetition and Seriality in Media, Arts, and Literature
Interdisciplinary workshop series (Department of Media Art, UC Riverside, March 21, 2013)

Early Modern Inscriptions. Material Forms of Knowledge and Expression.
Interdisciplinary research group workshop (Center for Ideas and Society, UC Riverside), 5 workshops (Jan.-Feb. 2011)

Rhetorics of Knowledge and Imagination
Workshop co-organized with Randolph Head (UC Riverside, Dept. of History) as part of the UCR Mellon Workshop in the Humanities *Form. Expression. Knowledge* (co-organized with Randolph Head, Feb. 22, 2011)

Repetition, Emulation, and Innovation
UCR-Caltech Early Modern Workshop (Caltech, Pasadena and UC Riverside, Jan. 21-22, 2011)

Corridors of Powers. Galleries of Queen Regents in Paris
The Getty Research Institute (June 2010)

Art, Agency and Living Presence in Early Modern Italy
Participant of a workshop organized by Caroline van Eck, Leiden University (NIAS, November 12-15, 2008)

Invitations as respondent/presenter/chair

Session chair *Afterlives of Reliquaries* (RSA Conference, Berlin, March 2015)

Session chair *The Historical Portrait of Christ and El Greco's Paintings* (RSA Conference, New York, March 2014)

Session chair *Sacred Places – Public Spaces: Chapels, Tombs, and Memorial Culture in Renaissance Italy.* (RSA Conference, Washington DC, March 24, 2012)

Presenter of the session *Mediterranean Religious Sites, Cities, and Subjects* (Conference "Encounters in the Mediterranean," UC World History Series, UC Riverside, 05/2010)

Presenter of the session *Archeology, Art History, and their Media of Visualization* (Conference "Das antike Rom und sein Bild," University of Leipzig, 07/2007)

Presenter of the session *Between Visibility and Invisibility: Ways of Seeing* (Conference "Seeing Perception," organized by Karin Leonhard, University of Leipzig, 11/2006)

Presenter of the session *Spaces in Art* (Conference „4. Leipziger Colloquium zur italienischen Renaissance," University of Leipzig, 10/2006)

Respondent of the session *What makes Antiquity so different, so appealing? Issues and debates* ("Past Perfected. Antiquity and its Reinventions," chairs: Malcolm Baker, Thomas DaCosta Kaufmann, organized by CIHA, Huntington Library/J. Paul Getty Villa, Los Angeles 04/2006)

Respondent for the conference *Grab, Kult, Memoria und Ikonoklasmus*, organized by REQUIEM. Die römischen Papst- und Kardinalsgrabmäler der Frühen Neuzeit (on invitation by Horst Bredekamp), Humboldt-University Berlin, 02/2006.

Curatorial Experience

Co-curator of the exhibition *Klassizismus in Trier*, Städtisches Museum Simeonstift (with Richard Hüttel, spring 1993)
Advisor, intern and guide to the exhibition *BONANGELES*, Santa Monica Museum of Art/Goethe Institute Los Angeles (summer 1989)

University service

Chair and member of twenty M.A. and PhD committees (2008 - present)
Member of the Search Committee for Visual Resources Collection Curator (summer 2014)
Member of the Advisory Committee for the Center for Ideas and Society CIS, UCR (2013 -)
Member of the UCDC Advisory Committee (2013 -)
Member of the UCR Committee on Research (2011-2013)
Member of the Advisory Committee for the UC Education Abroad Program UCEAP (2012 -)
Member of the UCR CHASS Committee on Administrative Studies (2012 -)
Member of the California Interdisciplinary Consortium of Italian Studies (2011 -), UCR
Member of the CHASS Italian Studies Committee (June 2009 -), UCR
Member of the Brink-Carrott Award Committee, Art History (2008 -2014), UCR
Chair and Member of the Graduate Admissions Committee, Art History (2008 -), UCR
Search Committee, Assistant Professor in Archaeology (summer term 2008), University Leipzig
Search Committee, Junior Professor in Art History (summer term 2008), University Leipzig

Reviewer and peer reviewer for

Huntington Library Fellowship Program, San Marino, CA
Yale University Press
The Art Bulletin
Renaissance Quarterly
Süddeutsche Zeitung
FWO Fonds Wetenschappelijk Onderzoek - Vlaanderen, Netherlands
Kolumb Programme, Poland

Board member

Harvey Miller's *Renovatio Artium: Studies in the Arts of the Renaissance* (Brepols)

Grants, Fellowships

Senior Scholar, *Morphomata* - Kaete Hamburger Kolleg: Center for Advanced Studies, University of Cologne/Germany, May - September 2015
Getty Scholar, The Getty Research Institute, Los Angeles
September - December 2014
Grant of the Mario Molina Foundation to organize a conference on medical illustrations at the Huntington Library, San Marino/CA (December 2014)
Grant from Chancellor and CHASS Dean at UCR for an Art History graduate student excursion to FAU Erlangen/Nuremberg, Germany (2013-14)
COR Grant, Committee on Research, UCR (2013)
National Endowment for the Humanities grant: F.A.C.E.S. Faces, Art, and Computerized Evaluation Systems, co-organizer (2012-13 and 2013-14)
Getty Summer Fellow, The Getty Research Institute, Los Angeles
August/September 2010
Senior Guest Researcher, Fellowship at the Kunsthistorisches Institut in Florenz (2009, 2011 2012, 3 months)
Travel Grants, Academic Senate UC Riverside (2010, 2011, 2012, 2013, 2014)
Grant for the UCR CHASS Mellon workshop series (2009)
DFG - German Research Society, Founding grant for the academic Network "The Power of Faces" (2006 - 2009)
Assistant Professor Position, Department of Art History, University of Leipzig (funded by the German Research Foundation DFG, BAT-IIa position, 2006-2008)
Postdoctoral Fellowship, Kunsthistorisches Institut in Florenz (Max-Planck-Institute)

July 2001 - June 2004 (BAT-IIa position)
Doctoral Fellowship, University of Trier
January 1998 - July 2000 (BAT-IIA position)
DAAD/German Academic Exchange Service, research grant Italy
August 1997 - October 1997
Research grant, University of Trier
October 1995 - June 1997
Fellowship, Institute for Art and Cultural History in North-West Germany, Schloss Brake
June 1995 - November 1995

Awards, Associations

Associated Researcher, Kunsthistorisches Institut in Florenz (Max-Planck-Institute)
2006 to 2010
Associated Fellow, Center for Graduate Studies "Bild Körper Medium. Eine anthropologische Perspektive"/"Image Body Medium. An Anthropological Perspective," Staatliche Hochschule für Gestaltung, Karlsruhe
2006 to 2011
Förderpreis/Award for outstanding dissertations, University of Trier
November 2002

Membership in Academic Societies and Affiliations

Italian Art Society IAS
College Art Association CAA
Renaissance Society of America RSA
Heinrich von Kleist Gesellschaft (Germany)
Deutscher Kunsthistorikerverband/German Association of Art Historians

Classes taught

University of California, Riverside

Lectures:

History of Art Survey: Early Medieval to Renaissance Art (winter 2009, 2010, 2012, 2014)

Upper-Division Courses:

Renaissance in Rome. Art, Papacy, and Power (spring 2010, 2012)

Renaissance in Florence. Artworks and their Frames of Thinking (spring 2009, fall 2010)

East Meets West. Renaissance in Venice (winter 2015)

Honors Ignition Seminar for Freshmen:

Concepts of the Self. Artists' Self-Portraiture from the Renaissance to the Present (fall 2011, spring 2014)

CHASS-Connect Interdisciplinary Seminar:

Corporealities. The Body as Measure, Metaphor, and Material in Art (winter 2013)

Painting, Religion, and Civic Culture in the Age of Dante (winter 2010)

Junior-Senior Seminars:

Artists' Identities (fall 2012)

Portraying the Self: 1400-2000 (spring 2011)

Art and Love in the Italian Renaissance (fall 2009)

Graduate Seminars:

Mimesis (spring 2013)

What is the Renaissance? New Readings in Art History and Theory (spring 2011, spring 2013)

Renaissance Portraiture (spring 2009)

Graduate Keystone Seminar:

Research, Critical Analysis, and Writing of Thesis (fall 2012, fall 2013)

Friedrich-Schiller-University Jena/Germany:

Lecture:

Art of the Quattrocento (summer 2007)

Graduate Seminar:

Art of the Quattrocento (summer 2007)

University of Leipzig/Germany

Pro-Seminars:

The Myth of Venice. A City and its Images (spring/summer 2008, excursion to Venice)

Leon Battista Alberti (spring/summer 2007)

The Architecture of the International Style (fall/winter 2006/2007)

The Bust and the Body. History of a Genre (spring/summer 2006)

Rome in the Fifteenth Century (fall/winter 2005/2006 – excursion to Rome)

The History of Art History (spring/summer 2005)

Portrait. Images and Texts from the Fourteenth to the Twentieth Century (fall/winter 2004/2005)

Italian Renaissance Tomb Sculpture (spring/summer 2004)

Andrea del Verrocchio and Quattrocento Sculpture in Florence (fall/winter 2003/2004)

University of Trier:

Botticelli (Proseminar, as teaching assistant, with Prof. Gerhard Wolf, fall/winter 2000/2001)

Jeanette Kohl, Los Angeles, November 30, 2014