

Curriculum vitae

Dr. Jeanette Kohl



**Associate Professor of Italian Renaissance Art, Department of the History of Art
Co-Director, UCR Center for Ideas and Society
University of California, Riverside**

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

<https://arthistory.ucr.edu/faculty/>

Research Interests:

Art and Material Culture of the Italian Renaissance

Portraiture and the History of the Human Face

Afterlives of the Renaissance in Modern and Contemporary Art

Art History and Medical/Health Humanities

Ethics of Beauty

Professional Experience and Leadership

Associate Professor, Department of the History of Art, UC Riverside
since 2011

**Finalist for the Position of Director of the Kunstammer and the Imperial Treasury
Kunsthistorisches Museum Vienna/Austria**
October 2023

Co-Director, Center for Ideas and Society (CIS), UC Riverside Humanities Center
since 07/2021

PI for the “Being Human” Initiative, CIS/UCR
since 07/2021

Co-PI of the Mellon Faculty Fellowships, Mellon Investments in Humanities Faculty Grant, CIS/UCR
since 07/2021

Co-PI of the Mellon Mays Undergraduate Fellowships Program, CIS/UCR
since 07/2021

Acting Director, Center for Ideas and Society, UC Riverside
Winter 2020

UC CORO Leadership Training
12-months, 2018/2019

Department Chair, History of Art, UC Riverside
July 2015–June 2018

Co-Chair, Health and Medical Humanities Minor, UC Riverside,
College of Humanities, Arts and Social Sciences
June 2016–June 2021

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

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

Wissenschaftliche Mitarbeiterin, Department of Art History, University of Leipzig
July 2004–June 2008

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

Chair and Speaker of the Academic DFG-Network *The Power of Faces/Die Macht des Gesichts*
July 2006–June 2009

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

PhD Student, University of Trier
1995–2001

Research and Teaching Assistant, University of Trier
1993–1995

Research Assistant and Project Developer, Santa Monica Museum of Art
1989

Art Gallery Assistant, Alfred Kren Fine Arts, Cologne/Germany and New York/USA
1986–1988

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 award for outstanding dissertation)
University of Trier (Germany), Department of Art History
M.A., 1994 (marks "outstanding," 1,0)
University of California Los Angeles, 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 Literature
Undergraduate Studies, 1984-1986

Awards, Honors, Fellowships (outside UCR)

Distinguished Guest Professor, World Art History Institute, Shanghai International Studies
University SISU and Beijing University, China
September 2024
Getty Research Institute Guest Researcher
July/August 2024
Hamburg Institute for Advanced Study (HIAS), University of Hamburg Fellow
September 2022 – June 2023
Princeton Institute for Advanced Study, Agnes Gund and Daniel Shapiro Member
2018/19
Center for Advanced Studies in the Visual Art/NBA, Washington DC, Senior Fellowship
fall 2018/19 (*fellowship declined*)
Rome Prize Finalist, American Academy in Rome
winter 2018
Humboldt Foundation Anneliese Maier Prize Nominee, Nomination by FAU Erlangen/Nuremberg
2017
Getty Research Institute Guest Researcher
July/August 2016
Center for Advanced Studies Morphomata Senior Fellow, University of Cologne/Germany
April–September 2015
Getty Scholar
September–December 2014
NEH Digital Humanities Start-Up Grant, F.A.C.E.S. Faces, Art, and Computerized Evaluation Systems,
Co-PI with Conrad Rudolph, 2012–2016
Getty Research Institute Guest Researcher
July/August 2010
Kunsthistorisches Institut in Florenz (Max-Planck-Institute), Guest Researcher In-Residence
August 2009, 2011, 2012, 2019
Mellon Grant for the UCR CHASS Mellon workshop series
2009–2011
German Research Society [Deutsche Forschungsgemeinschaft DFG] Academic Network Grant "The
Power of Faces"
2006–2009
Kunsthistorisches Institut in Florenz (Max-Planck-Institute) Postdoctoral Fellowship
2001–2004
University of Trier Award for Outstanding Dissertation
2002
University of Trier Pre-Doctoral Fellowship
1998–2000

DAAD Research Grant Italy

August–October 1997

University of Trier PhD Research Grant

1995–1997

**Institute for Art and Cultural History in North-West Germany, MA Fellowship Grant
1995**

UCR Grants

COR Grants, competitive grants of the UCR Committee on Research, awarded in 2013, 2017, 2021

URC Undergraduate Education Assessment Development Grant, 2017

Humanities Interdisciplinary Projects HIP Award, Center for Ideas and Society, UCR for the conference “Powerful Migrations,” UCR and Artsblock, 2017

Humanities Interdisciplinary Projects HIP Award, Center for Ideas and Society, 2015

Chancellor’s and CHASS Dean’s support for an Art History graduate student excursion to FAU Erlangen/Nuremberg, Germany, 2013/14

Omnibus Research and Travel Grant, annually since 2009

Current Board Memberships

Scientific board member, Max-Planck-Society, Kunsthistorisches Institut in Florenz/Italy, since 2022

Co-Chair of the Max-Planck -Society’s Evaluation Committee of the Kunsthistorisches Institut in Florenz/Italy, 2023

Member of the Freundeskreis des Kunsthistorischen Instituts in Florenz/Italy, since 2021

Member of Editorial Board, Harvey Miller’s *Renovatio Artium: Studies in the Arts of the Renaissance*

Current Projects:

Being Human. Director and PI of a UCR-funded project with miniLabs to foster dialogue on ‘big questions’ between the Humanities and the Sciences, Center for Ideas and Society, UCR, <https://ideasandsociety.ucr.edu/beinghuman/>

Sculpture. A History in Sources and Commentaries

Publication project in collaboration with Frank Fehrenbach, Universität Hamburg/Germany

Wings and Feathers in Early Modern Art and Thought: Meanings, Media, Materiality

Publication project with Barbara Baert, KU Leuven/Belgium

Global Faces. Perspectives on Portraiture

Project on portraiture and individual likeness in early modern cultures on a global scale, funded with seed money from a UCR Committee on Research COR grant

Ethics of Beauty

Past Projects, Conferences, and Academic Networks (as PI and co-PI)

F.A.C.E.S. Faces, Art, and Computerized Evaluation Systems. Interdisciplinary research project co-organized with Conrad Rudolph (Art History) and Amit Roy-Chowdhury (Computer Engineering), UCR, 2012-17, funded by a **National Endowment for the Humanities (NEH)** grant. <http://faces.ucr.edu>

Powerful Migrations. Identity/Security/Fluidity. Interdisciplinary project and conference at UCR (co-organized with Kelechi Kalu, Vice Provost for International Affairs), April 27-28, 2017

- Vesalius and His Worlds. Medical Illustration During the Renaissance.*** Conference at the Huntington Library, San Marino/CA, Dec. 12 and 13, 2014
- From Bust to Bone. Making Faces in Art and Plastic Surgery.*** Interdisciplinary project with the department of Cranio-Maxillofacial Surgery at the University Clinic of Freiburg/Germany (co-PI: Rainer Schmelzeisen MD, DDS, FRCS London, 2010–2012)
- The Face as Artifact / Das Gesicht als Artefakt.*** Interdisciplinary project with the Center for Literary and Cultural Studies, Berlin (co-PI: ZFL director Sigrid Weigel, 2012–2014)
- Early Modern Inscriptions: Material Forms of Knowledge and Expression.*** Co-organizer and participant of the interdisciplinary research group, CIS, 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 (co-PI Randy Head, fall 2009–spring 2011)
- The Power of Faces. Bust, Head, and Body in the Middle Ages and the Renaissance.*** three-year international network with five conferences, funded by the German Research Foundation (PI and chair, 2006–2009)

Book Publications

- The Life of Busts. Portrait Sculpture in Fifteenth-Century Italy,*** Brepols Publishers (under contract, forthcoming)
- Renaissance Love. Eros, Passion, and Friendship in Italian Art Around 1500.*** Jeanette Kohl, Marianne Koos, Adrian Randolph (eds.). Munich/Berlin: Deutscher Kunstverlag 2014
- Similitudo. Konzepte der Ähnlichkeit in Mittelalter und Früher Neuzeit.*** Jeanette Kohl, Martin Gaier, Alberto Saviello (eds.). Munich: Fink 2012
- Reviewed in:**
 Renaissance Quarterly 66/1, 2013, 195-197 (by Jacqueline N. Coutré)
<http://www.journals.uchicago.edu/doi/pdfplus/10.1086/670424>
 Regards Croisés. Revue Franco-Allemande de Recensions d'Histoire de l'Art et Esthétique 3/2015 (by Elisabeth Ruchaud)
 Biuletyn Historii Sztuki LXXVI/3, 2014, 561-572 (by Mateusz Grzęda)
- 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.*** Jeanette Kohl, Rebecca Müller (eds.), Kunsthistorisches Institut, Max-Planck-Institute in Florence. Munich/Berlin: Deutscher Kunstverlag 2007
- Fama und Virtus. Bartolomeo Colleonis Grabkapelle.*** Berlin: Akademie Verlag 2004
- Reviewed in:**
 Süddeutsche Zeitung, Feb. 22, 2005 (by Michael Thimann)
<http://www.perlentaucher.de/buch/20303.html>
 Journal für Kunstgeschichte 2/2007, 122-126 (by Antje Fehrmann)
 JSAH, no. 67/2, 2008, 280-281 (by Charles Morscheck)
- Re-Visionen. Zur Aktualität von Kunstgeschichte.*** Richard & Barbara Hüttel, Jeanette Kohl (eds.), Berlin: Akademie-Verlag 2002
- Reviewed in:**
 Süddeutsche Zeitung, June 30, 2002 (by Michael Thimann)
<https://www.perlentaucher.de/buch/re-visionen.html>

Essays, Articles, Book Chapters

- Identity/Authenticity. Renaissance Terracotta Busts and the Curious Case of Niccolò da Uzzano.*** In: Identités/Identities. Sabine Frommel, Claudine Moulin (eds.). Rome/Paris: Campisano Editore/Editions Hermann, in preparation for August 2024
- Lauras Aura. Ein Tête-à-tête.*** In: In Love with Laura. Petrarca's Geliebte als Marmorbüste Francesco Lauranas? Exh. cat. Kunsthistorisches Museum Wien 2023, 24-38
- Heart in a Box.*** In: Recycle/(Re) Invent. Festschrift for Frank Zöllner. Julia Dellith, Johannes Gebhard, Daniela Roberts (eds.). Leipzig 2022, 42-63
- "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.). Abingdon/New York: Routledge 2021, 160-182
- Before a Bust.*** In: Face to Face. Thorvaldsen and Portraiture. Jane Feijfer, Kristine Boggild Johannsen (eds.). Exh. cat. Copenhagen: Thorvaldsen Museum 2020, 128-130
- Blood Heads. Index and Presence.*** In: Field Notes on the Work of Art. Karen A. Lang (ed.). Bristol: Intellect Books 2019, 226-230
- Hydrocephalus, Rickets, and the Bust of an Infant from Renaissance Italy.*** Cover Editorial in: Child's Nervous System, no. 381, 2019, 1-4
<http://link.springer.com/article/10.1007/s00381-019-04134-y>
- The Intelligence of Sculpture. Verrocchio and Leonardo.*** In: Leonardo in Dialogue. The Artist Amid his Contemporaries. Francesco Borgo, Alessandro Nova, Rodolfo Maffei (eds.). Italian Studies of the Kunsthistorisches Institut in Florenz. Venice: Marsilio Editori 2019, 47-72
- A Murder, a Mummy, and a Bust. A Bust of Simon of Trent at the Getty.*** In: Getty Research Journal 10, 2018, 27-60
<https://ucrtoday.ucr.edu/35619>
- MARTIALI VERNA DULCISSIMO. Children's Busts and Memoria in Roman Antiquity and the Renaissance.*** In: Figurationen des Porträts (Figurations of the Portrait). Thierry Greub, Martin Roussel (eds.). Paderborn: Fink 2018, 241-278
- The Salutati Tomb in Fiesole: Animation, Representation and Scholarly 'Memoria.'*** In: Wiener Jahrbuch für Kunstgeschichte LXIII/LXIV. Wien/Koeln/Weimar: Boehlau 2017, 149-168
- Art and the Reformation.*** In: Kunstchronik 70, no. 8, 2017, 443-452
- FACES: Faces, Art, and Computerized Evaluation Systems – A Feasibility Study of the Application of Face Recognition Systems to Works of Portrait Art*** (co-authored with Conrad Rudolph, Amit Roy-Chowdhury, Ramya Srinivasan). In: Artibus et Historiae, no. 75, XXXVIII, 2016, 265-291
- Hannah Wilke: Intra-Venus.*** In: Venus as Muse. From Lucretius to Serres. Hanjo Berressem, Günter Blamberger, Sebastian Goth (eds.). Amsterdam/New York: Rodopi 2015, 73-12
- Gesichtsgebung. Ähnlichkeit und Aktualität in Donatello's Büstenreliquiar des San Rossore.*** In: Kanon Kunstgeschichte. Einführung in Werke, Methoden und Epochen. Kristin Marek, Martin Schulz (eds.). Vol. II: Neuzeit. Paderborn: Fink 2015, 13-34
- 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, 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, Adrian Randolph (eds.). Munich/Berlin: Deutscher Kunstverlag 2014, 7-22
- Sublime Love. The Bust of a Platonic Youth.*** In: Renaissance Love, 2014, 133-148
- Mimesis.*** Notes from the Field. In: The Art Bulletin 95/2, June 2013, 205-207
- No one in particular. Donatello's San Rossore.*** In: Inventing Faces. Rhetorics of Portraiture Between Renaissance and Modernism. Mona Körte, Stefan Weppelman et al. (eds.). Berlin: Gemäldegalerie Staatliche Museen zu Berlin 2013, 15-28

- Casting Renaissance Florence. The Bust of Giovanni de' Medici and Indexical Portraiture.*** In: Carvings, Casts, and Collectors, Peta Motture, Emma Jones, Dimitrios Zikos (eds.). London: Victoria & Albert Museum 2013, 58-71
- Ähnlich, infam, allegorisch. Gesichter der Renaissance zwischen Duplizierung und Deplatzierung.*** In: Gesichter. Kulturgeschichtliche Szenen aus der Arbeit am Bildnis des Menschen. Sigrid Weigel (ed.). Berlin: Fink 2013, 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: Staatliche Kunsthalle 2013, 320-325
- 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, 581-584
- Quantitative Modeling of Artists Styles in Renaissance Face Portraiture*** (co-authored with Ramya Srinivasan, Amit Roy-Chowdhury, Conrad Rudolph). In: Second International Workshop on Historical Document Imaging and Processin, 2013, 94-101
- Die Federn der Seele. Einkleidung eines Sinnbilds.*** In: Kleider machen Bilder. Vormoderne Strategien vestimentärer Bildsprache. David Ganz, Marius Rimmel (eds.). Emsdetten/Berlin: Edition Imorde [Textile Studies 4] 2012, 195-218
- Schrift, Blut, Zeugenschaft. Überlegungen zum Verhältnis von Bild und Testament.*** In: Künstler und der Tod. Testamente europäischer Künstler vom Spätmittelalter bis zum 20. Jahrhundert. Nicole Hegener, Kerstin Schwedes (eds.). Würzburg: Königshausen & Neumann 2012, 357-376
- Vollkommen ähnlich. Der Index als Grundlage des Renaissanceporträts.*** In: Similitudo. Konzepte der Ähnlichkeit in Mittelalter und Früher Neuzeit. Jeanette Kohl, Martin Gaier, Alberto Saviello (eds.). Munich/Berlin: Fink 2012, 181-206
- Ähnlichkeit als Kategorie der Porträtgeschichte*** (co-authored with Martin Gaier and Alberto Saviello), in: Similitudo, 2012, 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, 95-112
- The Face is Where the Nose is.*** In: En Face. Seven Essays on the Human Face, 2012, 1-7
- "Work Hard, Dream Big." Whose Renaissance?*** In: *Kunsttexte* 4/2012 (Teaching the Renaissance III: Europe and Beyond), 1-7
- Rehabilitating a Fallen Artist: Jean-Léon Gérôme Revisited.*** In: *Kunstchronik* 64, 3/2011, 124-131
- Morals, Males, and Mirrors. Busts of Boys in the Quattrocento.*** In: Desiderio da Settignano. Joseph Connors, Alessandro Nova, Gerhard Wolf (eds.). Venice: Edizione Marsilio 2011, 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, 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.). Aldershot: Ashgate 2010, 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, 127-150
- Sichtbar sein. Materialität und Facialität frühneuzeitlicher Porträts.*** In: *Trajekte* 17 [Zeitschrift des Zentrums für Literatur- und Kulturforschung: Ausdruck. Erscheinung. Affekte], 10/2008, 17-24
- Gesichter machen. Büste und Maske im Florentiner Quattrocento.*** In: *Marburger Jahrbuch für Kunstwissenschaft* 34, 2007, 77-100
- Talking Heads. Überlegungen zu einer Phänomenologie der Büste.*** In: *Kopf/Bild. Die Büste in Mittelalter und Früher Neuzeit.* Jeanette Kohl, Rebecca Müller (eds.). Munich/Berlin: Deutscher Kunstverlag 2007, 9-30

- Schleier. Hülle. Schwelle. Verrocchios Bildstrategien.*** In: Ikonologie des Zwischenraums. Der Schleier als Medium und Metapher. Johannes Endres, Barbara Wittmann, Gerhard Wolf (eds.). Munich: Fink 2005, 213-241
- Ercole adorno della pelle del leone. Genealogiekonstruktionen eines Renaissance-Condottiere.*** In: Marburger Jahrbuch für Kunstwissenschaft XXXII, 2005, 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 2005, 10-21
- Splendid Isolation. Verrocchios Mädchenbüsten – Ein Betrachtung.*** In: Re-Visionen. Zur Aktualität von Kunstgeschichte. Richard and Barbara Hüttel, Jeanette Kohl (eds.). Berlin: Akademie Verlag 2002, 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, 15-56
- Architecture of the Late Renaissance in Venice and the Veneto.*** In: The Art of the Italian Renaissance. Rolf Toman (ed.). Cologne: Taschen 1994, 156-175
- Schauplätze der Natur. Öffentliche Parks und Gartenanlagen in Trier um 1800.*** In: Klassizismus in Trier. Richard Hüttel (ed.). Trier 1994, 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, 5-14

Peer Review Boards and Activities, past and present

Peer reviewer:

Institute for Advanced Study, Princeton, School of Historical Studies
 McArthur Fellowship Program
 The Mellon Foundation
 Huntington Library Fellowship Program
 FWO Fonds Wetenschappelijk Onderzoek – Vlaanderen/Netherlands
 ANR – Agence Nationale de la Recherche/France
 Foundation for Polish Science Prizes, Warszawa/Poland
 Kolumb Programme/Poland
 UC Multicampus Research Programs

Manuscript reviewer:

Yale University Press
 Cambridge University Press
 Routledge Publishers
 Brepols Publishers
 The Art Bulletin
 Marburger Jahrbuch
 Renaissance Quarterly
 Kunstchronik
 Süddeutsche Zeitung

Academic Blogging

From Saint Cyricus to Simon of Trent – Or: How the Misidentification of a Getty Marble Bust Was Corrected, published: J. Paul Getty Museum, March 21, 2019 (co-authored with Anne-Lise Desmas, Senior Curator of Sculpture and Decorative Arts, J. Paul Getty Museum)
<https://blogs.getty.edu/iris/childs-portrait-sheds-light-on-a-violent-episode-in-renaissance-history/>

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

Book Reviews

Frank Fehrenbach, *Quasi Vivo. Lebendigkeit in der italienischen Kunst der Frühen Neuzeit*. Berlin: De Gruyter 2021 (588 pages). In: *caa.reviews*, July, 2022, 4 pages
<http://www.caareviews.org/reviews/3978#.YygzhiORpap\CrossRef DOI: 10.3202/caa.reviews.2022.76>

Noa Turel, *Living Images. Jan van Eyck and Painting's First Century*. New Haven: Yale UP 2020 (200 pages) and Frank Fehrenbach, *Quasi Vivo. Lebendigkeit in der italienischen Kunst der Frühen Neuzeit*. Berlin: De Gruyter 2021 (588 pages). In: *ArthistNet*, Sept. 2022, 8 pages, double review
<https://arthist.net/reviews/38152>

Bernd Roeck: *Der Morgen der Welt. Geschichte der Renaissance* (The Morning of the World. History of the Renaissance). Munich: Beck Verlag 2018. In: *Sehepunkte* 18, no. 6, 2018
<http://www.sehepunkte.de/2018/06/31140.html>

Renaissance and Reformation. German Art in the Age of Dürer and Cranach. Exhibition and catalogue, Los Angeles County Museum of Art 2017. In: *Kunstchronik* 70, no. 8, 2017, 443-452

Sigrid Ruby/Eva-Bettin Krems (eds.): *Das Porträt als Kulturelle Praxis*. Munich/Berlin: Deutscher Kunstverlag 2016. In: *Renaissance Quarterly* 70, no. 2, 2017, 659-660

Hannah Baader: *Das Selbst im Anderen. Sprachen der Freundschaft und die Kunst des Porträts*. Munich: Fink 2015. In: *Renaissance Quarterly* 69, no. 4, 2016 1438-1439

Kia Vahland: *Lorbeeren für Laura. Sebastiano del Piombos lyrische Bildnisse schöner Frauen*. Berlin: Akademie Verlag 2011. In: *Renaissance Quarterly* 66/1, 2013, 207-209

Iris Wenderholm: *Bild und Berührung. Skulptur und Malerei auf dem Altar der italienischen Frührenaissance*. Munich/Berlin: Deutscher Kunstverlag 2006. In: *Süddeutsche Zeitung* (January 11, 2007)

Matteo Civitali e il suo tempo. Pittori, scultori e orafi a Lucca nel tardo Quattrocento. Exh. cat. Museo Nazionale di Villa Guinigi, Lucca. Milano 2004. In: *Journal für Kunstgeschichte* 3/2006, 256-259

Deceptions and Illusions. Five Centuries of Trompe l'Oeil Painting. Exh. cat. Washington, National Gallery of Art 2002. In: *Journal für Kunstgeschichte* 4/2003, 297-305

Mary Rogers (ed.): *Fashioning Identities in Renaissance Art.* Aldershot: Ashgate 2000. In: *Journal für Kunstgeschichte* 1/2002, 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 Conferences, Panels, and Academic Networks

Monumental Mistakes? The Statue and its Discontents

Lecture and roundtable at the University of Hamburg, in collaboration with the Hamburg Institute for Advanced Study HIAS, June 8, 2023

<https://hias-hamburg.de/en/events/monumental-mistakes-the-statue-and-its-discontents/>

Wings and Feathers in Early Modern Art and Thought: Meanings, Media, Materiality

[co-organized with Barbara Baert, KU Leuven], 3-session panel for the Renaissance Society of America (RSA) Annual Conference, March 30–April 3, 2022, Dublin

Engaging Objects. Looking at Art with Malcolm Baker

[co-organized with Kris Neville and Jason Weems], conference on the occasion of Malcolm Baker's retirement, UCR, February 21, 2020

Intersections of Art, Technology, and Society

[co-organized with Paolo Chagas, Department of Music], speaker series, Center for Ideas and Society, UCR, fall 2018

Powerful Migrations. Identity/Security/Fluidity. Interdisciplinary Conference

[co-organized with Kelechi Kalu], conference and events at UC Riverside and the California Museum of Photography, April 27–28, 2017

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 Illustration During the Renaissance

Two-day conference with international participants at the Huntington Library, San Marion/CA, December 12–13, 2014

Early Modern Works of Art at the Getty

Workshop with Barbara Gaehtgens and UCR graduate students at the Getty Center, 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

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

Interdisciplinary research project funded by a National Endowment for the Humanities (NEH) grant (2012-2014, 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 sessions 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 *Form. Expression. Knowledge*, UCR (Feb. 22, 2011)

Early Modern Inscriptions. Material Forms of Knowledge and Expression

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

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

Panel with three sessions at the RSA Conference, Venice/Italy, co-organized with Marianne Koos, Venice/Italy (March 2010)

The Power of Faces

5th conference of the academic network "Die Macht des Gesichts/The Power of Faces," Humboldt University, Berlin (April 17-19, 2009)

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

4th conference of the academic network "Die Macht des Gesichts/The Power of Faces," École des Hautes Études en Sciences Sociales (EHESS) and Deutsches Forum für Kunstgeschichte, Paris (January 17 – 19, 2008)

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

3rd conference of the academic network "Die Macht des Gesichts/The Power of Faces," University Basel/EIKONES-Forum (July 26–28, 2007)

Mediality and Materiality of Portraits

2nd conference of the academic network "Die Macht des Gesichts/The Power of Faces," 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

PI of the international academic network funded by the Deutsche Forschungsgemeinschaft (DFG), with members from Kunsthistorisches Institut in Florenz/Italy, École des Hautes Études en Sciences Sociales (EHESS) in Paris, Hochschule für Gestaltung in Karlsruhe, Zentrum für Kultur Ostmitteleuropas in Leipzig, University of Basel, and Humboldt University Berlin (2006 – 2009)

Wirkung und Wahrnehmung

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

Integrität und Fragment. Die Büste in Mittelalter und Früher Neuzeit

Conference, Kunsthistorisches Institut in Florenz (Max-Planck-Institut), co-organized (Dec. 2004)

Workshop organization, participation and moderation:

What is Style? (together with Johannes Endres)

Workshop and conference at Shenyang University, China, Sept. 2024

Big Questions III: *THE OCCASIONAL HUMAN SACRIFICE? Medical Experimentation and the Price of Saying No* (co-organizer and introduction)

Public discussion with author Carl Elliot and Barry Lam, UCR, May 2024

Building Bridges: *Reza Aslan - A Children 's Book on Israel and Palestine* (co-organizer and intro)

Book launch and discussion with Reza Aslan and Michael Alexander, UCR, May 2024

Emory Elliott Award Ceremony (intro and interviewer)

Talking Back. Native Women and the Making of the Early South, Book talk with author and awardee Alejandra Dubcovsky, UCR, April 2024

Hot off the Presses: Book launch (organizer and intro)

Acting, by actress Bella Merlin, UCR, Feb. 20, 2024

Hot off the Presses: Book launch (organizer and intro)

Raft, by writer Stu Krieger, UCR, May 24, 2023

Workshop: *100 Stories of 100 Worlds in 1 Object* (organizer)
A London-based grassroots organization in conversation with UCR graduate students (co-organized with Mirjam Brusius, DHI London), CIS/zoom, April 27, 2023

Organization of event series: *Desert Spotlight* (organizer and intro)
Inaugural Lecture by Anne-Lise Desmas, Chief Curator of Sculptures and Decorative Arts, Getty Museum Los Angeles, Palm Desert Campus, April 6, 2023

Forum Italian Art History: *The Future of Italian Studies* (participant and co-moderator)
Roundtable, University Leipzig/Germany, March 15-18, 2023

Why the Arts? How the Arts? (co-organizer)
Roundtable with Erith Jaffe-Berg et al., as part of a new *Arts and Humanities 2.0* event series at the CIS, April 20, 2022

Hot off the Presses: Book launch (co-organizer, intro)
The Human Being in American Art, ed. by Jason Weems et al., zoom, April 20, 2022 (intro)

Hot off the Presses: Book launch (co-organizer, intro)
Shifting Worlds, Shaping Fieldwork. A Memoir of Anthropology and Art, by artist and anthropologist Susan Ossmann, UCR, April 4, 2022

Objectivity in the Humanities (organizer, intro)
Talk by Paul Kottman (New School, New York), CIS, March 8, 2022

Big Questions II: *What Happens When We (Nearly) Die?* (organizer, intro, moderator)
Roundtable with two critical care physicians (Brigham Willis, UCR, Assoc. Dean for Medical Education and William Stigall, Cooks Children's Hospital, Fort Worth) and a philosopher (John Fischer, UCR), zoom, March 7, 2022

Special Forum: *War in Ukraine* (organizer, intro, moderator)
Roundtable with Paul d'Anieri, Jana Grittersova, Georg Michels, and Kiril Tomoff, zoom, March 2, 2022

Hot off the Presses: Book launch (organizer, intro, moderator)
The 'Falls' of Rome: Crises, Resilience and Resurgence in Late Antiquity by historian Michele Salzman, UCR, Feb. 10, 2022

Big Questions I: *(When) Will this Pandemic End?*
Webinar with David Lo, Distinguished Professor of Biomedical Sciences and Senior Associate Dean of Research, UCR School of Medicine, Jan. 13, 2022 (intro and interviewer)

The 'Exotic' Renaissance (organizer and intro)
Graduate student workshop with Claudia Swan (Northwestern University) at the Getty Research Institute, May 2018

First Collaborative UCR / FAU Graduate Student Workshop (co-organizer)
Joint graduate workshop with graduate students from UCR at FAU Erlangen/Germany, October 4, 2013

Early Modern Inscriptions. Material Forms of Knowledge and Expression (co-organizer and participant)
Five workshops of the interdisciplinary research group at UCR's CIS, 2011

Rhetoric of Knowledge and Imagination (co-organizer and participant)
Part of the UCR Mellon Workshop Series *Form. Expression. Knowledge*, February 2011

Repetition, Emulation, and Innovation (participant)
UCR-Caltech Early Modern Workshop, Caltech, Pasadena and UCR, January 2011

Corridors of Powers. Galleries of Queen Regents in Paris (organizer, intro, moderator)
Graduate student workshop with Barbara Gaehtgens, Getty Research Institute, June 2010

Art, Agency and Living Presence in Early Modern Italy (participant and presenter)
Leiden University (NIAS) November 2008

Public Presentations

Named and distinguished lecture invitations, keynotes

A Murder, a Mummy, and a Bust. Forensics of a Portrait Sculpture

Distinguished lecture, WAI – World Art History Institute, SISU Shanghai, Sept. 2024

Thinking with Sculptures. Rembrandt's 'Aristotle with a Bust of Homer'

Distinguished lecture, Beijing University, Sept. 2024

Laura/Aura. Tête-à-Tête with a Renaissance Bust

Evening lecture at Freie Universität Berlin in collaboration with Italienzentrum, April 25, 2023

Visus, Tactus, Memoria. Rembrandts Aristoteles mit der Büste des Homer

Distinguished evening lecture at Kunsthistorisches Museum Vienna, Dec. 01, 2022

Identity/Authenticity. Material Histories of Renaissance Busts

Invited lecture for the 'Landmarks in European History' Seminar, Princeton University, Oct. 6, 2022 (zoom)

Forensics of Renaissance Portrait Sculpture: Two Case Studies

Evening lecture at Hamburg Institute for Advanced Study, HIAS, Sept. 22, 2022

Hic Est Homo Platonis. Embodied Platonism in Renaissance Art

Evening lecture School of Historical Studies, Institute for Advanced Study Princeton, Jan. 30, 2019

Facing Objects. Renaissance Bust Portraits and the Case of Simon of Trent

Elizabeth and Todd Warnock Lecture, Northwestern University, Jan. 25, 2018 (evening lecture and undergraduate workshop)

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

Authenticity and Duplication in Renaissance Portraiture

Keynote lecture, 19th Annual Graduate Symposium, The University of Alabama at Birmingham, March 7, 2014

Face and Identity in Renaissance Art

Humanities keynote, 9th International Bernd-Spiessl-Symposium in Maxillofacial Surgery, University Clinic Basle/Switzerland, June 14, 2013

Gesichtsgebung. Donatello und das religiöse Porträt

Inaugural lecture for the exhibition „Gesichter der Renaissance/Renaissance Faces,“ Bodemuseum Berlin, Sept. 8, 2011

Lectures, presentations, conference papers

Monumental Mistakes? The Statue and Its Discontents

Introduction to lecture and panel, Hamburg University, June 8, 2023

Freedom in Crisis: Artistic Freedom?

Panelist at Hamburger Horizonte 2022, HIAS Hamburg, Nov. 18, 2022

Facing Objects. Fifteenth-Century Portrait Busts and the Curious Case of Simon of Trent

Invited lecture, University of Hamburg, Nov. 8, 2022

Silent Eloquence. The Salvator Mundi as Bust

Joint conference presentation with Philine Helas, Bibliotheca Hertziana, Rome, conference “Leonardo da Vinci's Salvator Mundi Revisited –Personal Style, Workshop Style, Global Brand?” University of Leipzig, Oct. 13-15, 2022

Wings and Feathers in Early Modern Art and Thought

Panel introduction jointly with Barbara Baert, KU Leuven, RSA Renaissance Society of America conference, April 1, 2022, Dublin

Heart in a Box

RSA virtual conference 2021, April 17, 2021

'Good to Think With.' Rembrandt's Aristotle with the Bust of Homer

Work-in-Progress talk, department of Art History, UCR, zoom, Jan. 28, 2021

Renaissance Identities and the Curious Case of Niccolo da Uzzano

Invited lecture, Princeton University, ECS 302 course "Landmarks of European Identity," Sept. 24, 2020

Of Worlds, Words, and Worms. Art History and its Language(s)

CIHA conference "Motion: Migrations," panel: "Border as Method: Art Historical Interventions," Universidade de Sao Paulo, Brazil, Sept. 13-18, 2020 – postponed to Sept. 2021 due to Covid-19

A Material Anthropology of Resemblance. Quattrocento Portrait Sculpture in Terracotta

Conference "Materiality of Terracotta Sculpture 1400-1600," University of Warsaw, Poland, June 18-19, 2021

Fire Within. Four Eyes on Two Objects

Joint presentation with Kristoffer Neville, conference "Engaging Objects," Center for Ideas and Society, UCR, Feb. 21, 2020

Cold Case? Forensics of a Fifteenth-Century Portrait Sculpture

Guest lecture in *Le Séminaire des Nouveaux Modernes*, Concordia University, Department of Art History, Montréal, Nov. 15, 2019

The Languages of Art History

Seminar lecture graduate seminar "Problématiques actuelles de l'histoire de l'art. Languages and historiographic traditions," UQAM Université du Québec à Montréal, Nov. 14, 2019

Art History and Medical Education

LACE lecture, School of Medicine, UCR, Sept. 24, 2019

Matters of Life and Death. From San Gennaro to Marc Quinn

Conference "Motion: Transformation," CIHA Florence, Sept. 1-6, 2019

Identity/Authenticity. Renaissance Portrait Busts and the Case of Niccolo da Uzzano

Conference "Identitäten/Identités," Warburghaus Hamburg, May 3, 2019

Face and Surface. Eine Spurensuche im Quattrocento

Conference "Superficies. Oberflächengestaltungen von Bildwerken in Mittelalter und Früher Neuzeit," TU Berlin, May 2019

Renaissance Busts

Seminar presentation in Carolina Mangone's graduate seminar "Michelangelo and the Block," Princeton University, April 1, 2019

Easter 1475. A Boy, a Bloodbath, and a Bust

Faculty Lunch Lecture, IAS Princeton, March 21, 2019

Faces. An Artist's talk with Trine Sondergaard, Thorvaldsen Museum, Copenhagen, Dec. 2, 2018

The Silence of Busts

Conference "Stone Face. Psychology of the Face, Phenomenology of the Bust," University of Copenhagen, Oct. 1-2, 2018

Truth and Presence. Materiality and Phenomenology of Quattrocento Portraits

RSA Renaissance Society of America Annual Conference, New Orleans, March 22-24, 2018

Simon of Trent. A Boy, a Body, a Bust

Renaissance Conference of Southern California, Huntington Library, March 4, 2018

Simon of Trent. A Boy, a Body, a Bust

Conference „Holy Children/Liminal Bodies," Ludwig-Maximilians University Munich, Nov. 30-Dec. 1, 2017

Horror Vacui? The Colleoni Chapel Sculptures in Bergamo
Quadrennial Renaissance Sculpture Conference, National Gallery of Art, Washington DC, Oct. 26-28, 2017

Learning to Look in Medical Humanities
LACE lecture, School of Medicine, UCR, Sept 26, 2017

Migrations and Photos: The Face as Promise and Problem
Conference „Encounters. Handling, Placing and Looking at Photographs in Relation to Migration,“ Kunsthistorisches Institut in Florenz/Italy, Oct. 12-13, 2017

Introduction to Powerful Migrations
Conference UCR, April 26-27, 2017

Blood – Liquid Presence, Frozen Time
Bombay Beach Biennale, Bombay Beach, CA, April 18, 2017

Signs and Symptoms: Medicine Is Humanities
Panel discussion, 3rd bi-annual Medical Narratives Conference, UCR, Oct. 13-14, 2016]

Fluidity and Indexicality
Conference „Doing Face. Gesicht als Ereignis,“ Johann-Wolfgang-von Goethe University, Frankfurt, Oct. 6-8, 2016

Art History and Medical Humanities: Perspectives
LACE lecture, School of Medicine, UCR, Sept. 21, 2016

Blood Heads. From San Gennaro to Marc Quinn
Conference „Bodily Matters: Human Biomatter in Art,“ University College London, July 7-8, 2016

Facing Objects. Index and Exemplariness in Renaissance Portrait Culture
„Morphomata“ Conference, Cologne/Germany, July 3-5, 2016

I OBJEKT. Hannah Wilke and Art History
Guest lecture, University of Leipzig/Germany, June 28, 2016

Facing Realities
Renaissance Conference of Southern California, Huntington Library, June 3, 2016

A Sculpture, A Blood Libel, and a Renaissance Portrait
Work-in-progress talk, Art History, UCR, February 18, 2016

Truth and Presence. The Power of Portraits in Renaissance Italy
CAA College Art Association Conference, Washington DC, February 5, 2016

Dubious Practices? Indexicality and Illusion in Renaissance Portraits
Conference of the Sixteenth-Century Society, panel: “Illusionism and Interference,“ Vancouver, Oct. 22-24, 2015

Verrocchio. Immanence and Evidence in Quattrocento Sculpture
Conference “Leonardo e gli altri / Leonardo in Dialogue,“ Kunsthistorisches Institut in Florenz/Italy, Max-Planck-Institute, September 17-19, 2015

I Object. Hannah Wilke and Art History
Guest 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
Conference “Speculation, Imagination and Misinterpretation in Art,“ in Honor of Hans Belting and David Freedberg, Tel Aviv, March 22-23, 2015

The Body on Paper
Introduction to conference „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

RSA Renaissance Society of America Conference, panel: “Naturalism in Renaissance Art,” New York, March 29, 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

Serial Patricians. Renaissance Sculpture and Florentine Republican Politics

Workshop “Repetition and Seriality in 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

RSA 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 Comité Internationale de l’Histoire de l’Art: “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’

CIHA Comité Internationale de l’Histoire de l’Art conference, session: “The Multiple Artwork,” Nuremberg, July 15, 2012

Sacred Places, Public Spaces: Chapels, Tombs, and Memorial Culture in Renaissance Italy

RSA Renaissance Society of America annual conference, Washington DC, March 24, 2012

Tracing the Index – Preliminaries

CAA College Art Association, 100th annual conference, section: “Tracing the Index in Art History and Media Theory,” Los Angeles, February 25, 2012

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 University 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

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

- RSA Renaissance Society of America annual conference, 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]
- The Currency of Heads. Portrait Medals and Reliefs in the Renaissance*
Conference "Loose Heads. Iconography and cultural significance, 1200-1600," Royal Dutch Institute Rome and Academia Belgica Rome, Sept. 21-23, 2009
- Facing Renaissance Sculpture*
Honors Program Colloquium Invitation, UC Riverside, 05/2009
- Index. The Face in Times of its Reproducibility*
Conference of the 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 College Art Association, 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*
Italian Renaissance Sculpture Conference, Rhodes College, Memphis, TN, 10/2008
- Venezia Reinventata? Palladio and the Venetian Architectural Tradition*
Lecture at an excursion with graduate students of the Department of Art History, University of Leipzig, in Venice/Italy, 07/2008
- 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/Germany, 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/Italy, 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*
Conference "Desiderio da Settignano," Kunsthistorisches Institut in Florence/Villa I Tatti - The Harvard Center for Italian Renaissance Studies, 03/2007
- Rhetoric in Stone? Alberti, Filarete, and the Cappella Colleoni in Bergamo*
RSA Renaissance Society of America annual conference, 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/Germany, 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*
Friedrich-Schiller University Jena/Germany, 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/Germany, 06/2006
- Integrity and Fragment. Self-Fashioning in Early Modernity*
Conference "Kopf, Gesicht, Porträt. Themen und Forschungspositionen," University of Leipzig/Germany, 06/2006
- Totus homo? On the Language of Busts*
Staatliche Hochschule für Gestaltung Karlsruhe, on invitation by Hans Belting, 05/2006
- Locking up the Soul. On Donatello's Bust of a Youth and Plato's Timaios*
Philipps-University Marburg/Germany, on invitation by Ingo Herklotz, 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 Liner Appenzell, 07/2005
- 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 Salutatatis im Dom zu Fiesole*
Kunsthistorisches Institut in Florenz/Italy, 09/2004
- Mors in victoria. Die Cappella Colleoni als Ruhmesdenkmal*
University of Vienna, on invitation by Michael Viktor Schwarz, 05/2003
- Identität, Idealität und genealogische Fiktion in Bildkonzepten des Quattrocento*
XXVII. Deutscher Kunsthistorikertag, Leipzig/Germany, 03/2003
- Fortune, Fame, and Fiction. Bartolomeo Colleoni's Imprese and the Rhetoric of Triumph*
CAA College Art Association annual conference, New York, 02/2003
- Icons of chastity - objets d'amour. Female Renaissance Portrait Busts as Ambivalent Bodies*
Conference "The Body in Early Modern Italy," Johns Hopkins University, Baltimore, 10/2002
- Enthüllen und Verbergen. Verrocchios ‚Dama del Mazzolino‘ und die Ambivalenz der Inszenierung*
Conference "Schleier. Bild-Text-Ritual," University of Trier/Germany, 12/2001
- Audaces fortuna iuvat. The Topoi of Fortune and Virtue in Renaissance Self-Fashioning*
Leipziger Colloquium zur italienischen Renaissance, University Leipzig/Germany, 10/2000]
- ‚Ut mortui viveremus‘. Metaphors of Triumph in the Iconography of the Colleoni Chapel*
Invited lecture at Bibliotheca Hertziana, Max-Planck-Institute, Rome/Italy, 09/2000
- Sive velis sive nolis. Fortuna in the Renaissance*
University of Trier/Germany, 07/2000
- Das Grabmal des Dogen Pietro Mocenigo in SS. Giovanni e Paolo*
University of Trier/Germany, 10/1998
- Andy Warhol. Prints and Prejudices*
European Art Academy, Trier/Germany, 10/1997
- Space Body Sound. An Installation by Artist Achim Wollscheid*
Konstantin-Basilika, Trier/Germany, 07/1991
- Stephen Ellis. Graphic Works*
European Art Academy, Trier/Germany, 07/1988

Invitations as respondent/moderator/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

Moderator, *Mediterranean Religious Sites, Cities, and Subjects*, conference “Encounters in the Mediterranean,” UC World History Series, UC Riverside, 05/2010

Moderator, *Archaeology, Art History, and their Media of Visualization*, conference “Das antike Rom und sein Bild,” University of Leipzig/Germany, 07/2007

Moderator and respondent, *Between Visibility and Invisibility: Ways of Seeing*, conference “Seeing Perception,” University of Leipzig/Germany, 11/2006

Moderator and respondent, *Spaces in Art*, conference „4. Leipziger Colloquium zur italienischen Renaissance,” University of Leipzig/Germany, 10/2006

Respondent, *What Makes Antiquity so Different, so Appealing? Issues and Debates*, CIHA conference “Past Perfected. Antiquity and its Reinventions,” Huntington Library/J. Paul Getty Villa, Los Angeles 04/2006

Respondent, *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.

Membership in Academic Societies and Affiliations

Italian Art Society IAS
Sixteenth Century Society & Conference SCSC
Renaissance Society of America RSA
Heinrich von Kleist Gesellschaft
Deutscher Kunsthistorikerverband
Friends of the Kunsthistorisches Institut in Florenz/Italy

University service

Member of the Administrative Studies Committee (since 2024)

Member of the Graduate Studies committee, Art History (since fall 2023)

Member of the search committee for the UCR Mellon Sawyer Seminar “Unarchiving Blackness” (spring 2022)

Co-Director, Center for Ideas and Society, UCR Humanities Institute (since July 2021)

Co-PI of the Mellon Foundation grant *Investing in the Future of Humanities at UCR* (since 2021)

Co-PI of the Mellon Mays Undergraduate Fellowship Program at UCR (since 2021)

Organizer of the BEING HUMAN event stream at the Center for Ideas and Society (since 2021)

Organizer of the Center for Ideas and Society’s Visiting Scholars Program (since 2021)

PI for Interdisciplinary MiniLabs, funded by the Vice Chancellor for Research and Economic Development (2021/2022 and 2024/2025)

Member of the UCHRI Consortium Network (since 2021)

Member of the search committee for the Dean of the College of Humanities, Arts and Social Sciences (CHASS) (2020–2021)

Member of the Dean’s CHASS Revenue and Transition Committee, UCR (winter/spring 2021)

Member of 2 lecturer search committees, Art History (2020/2021)

Reviewer for the UC Multi-Campus Research Programs and Initiatives MRPI (winter 2020)

Member of the Mellon Sawyer proposal group, co-PI (spring 2020)

Member of the Mellon Sawyer Seminar selection committee, UCR (winter 2020)

Interim Director, Center for Ideas and Society, UCR (winter 2020)

Chair of the search committee East Asian Art, Art History (fall/winter 2020)

CORO/UC Leadership Program member (2018/2019)

Member of the search committee Islamic Art/Material Culture, Art History (winter 2017, 2018)

Co-Chair of the Medical and Health Humanities Minor, CHASS, UCR (2016–2021)

Member of the Fulbright Commission Campus Committee, UCR (2017–2020)

Member of the ACCA Subcommittee on Public Arts Projects, UCR (2017)

Member of the Mellon Sawyer Seminar selection committee, UCR and CIS (2017)

Organizer of the cotutelle program with FAU Erlangen/Nuremberg, graduate exchange (2016)

Member of the search committee for the Visual Resources Curatorial Assistant (winter 2016)

Member of the search committee for the Huntington Library Program for the Advancement in the Humanities hires (2015–2016)

Chair of the Department of Art History (2015–2018)

Member of the search committee for Visual Resources Collection Curator (summer 2014)

Member of the Advisory Board for the Center for Ideas and Society CIS, UCR (2013–2017)

Member of the UC/DC Advisory Committee (2013–2017)

Member of the Advisory Committee for the UC Education Abroad Program UCEAP (2012–)

Member of the UCR CHASS Committee on Administrative Studies/Business Administration (2012–2014)

Member of the UCR Committee on Research (2011–2013)

Member of the California Interdisciplinary Consortium of Italian Studies (2011–2015)

Faculty Graduate Advisor (2011–2013)

Chair and Member of the Graduate Admissions Committee, Art History (2008–2013)

Member of the UCR CHASS Italian Studies Committee (2009–2014)

Member of the Learning Outcomes Development Group (2008–2011)

Member of the Search Committee, Assistant Professor in Archaeology (summer term 2008), University Leipzig

Member of the Search Committee, Junior Professor in Art History (summer term 2008), University Leipzig

Curatorial Experience

Co-curator of the exhibition *Klassizismus in Trier*, Städtisches Museum Simeonstift (spring 1993)

Advisor, intern, and guide for the exhibition *BONANGELES*, Santa Monica Museum of Art/Goethe Institute Los Angeles (summer 1989)

Journalistic Writings

Acht Jungs, die sich einen Spass machen. James Franco's 'Rebel.' Review of the exhibition at CF Chen, Hollywood, in: Süddeutsche Zeitung, 18.5. 2012, 13

Double Standard. Dennis Hopper und die Kunst. Review of the exhibition at the Geffen Contemporary at MOCA, Los Angeles, in: Süddeutsche Zeitung 177, 4.8. 2010, 13

Harem für Hollywood. Review of the exhibition "The Spectacular Art of Jean-Léon Gérôme" at the Getty Center, in: Süddeutsche Zeitung 167, 23.7. 2010, 12

Der Dreidimensionale Denker. Review of the exhibition "Leonardo da Vinci and the Art of Sculpture" at the Getty Center, in: Süddeutsche Zeitung 112, 18.5. 2010, 15

Stepping Back. The Venice Biennale 2009, in: Grrrh. Zeitung für Kunst, no. 12, 2009, 1-3

The two Germanies. Review of the exhibition at the Los Angeles County Museum of Art, in: Grrrh. Zeitung für Kunst, no. 11, 2009, 1-2

Gottes Kaderschmiede. Review of the exhibition "The Paths of Righteousness" by Jona Frank in the California Museum of Photography, in: Süddeutsche Zeitung, 9.12. 2008

Bernini and the Birth of Baroque Sculpture. Review of the exhibition at the Getty Center, in: Süddeutsche Zeitung, 8.8. 2008

Der gefesselte Blick. Review of the exhibition „Disegno! Der Zeichner im Bild“ in the Kupferstichkabinett, Berlin, in: Grrrh. Zeitung für Kunst, no. 7, 3/2008, 1, 13

Zauberwald der Pavillons – Ein Plädoyer. Review of the national pavillions at the Venice Biennale 2007, in: Grrrh. Zeitung für Kunst, no. 5, 3/2007, 1

Schlaflos in Dresden. Review of the exhibition „Schlaf und Traum,“ Deutsches Hygienemuseum Dresden, in: Grrrh. Zeitung für Kunst, no. 4, 2/2007, 1, 10

Florentiner Geheimnisse. Remarks on the re-opening of the Corridoio Vasariano in the Uffizi Gallery, in: Grrrh. Zeitung für Kunst, no. 3, 1/2007, 1.

Angst wovor? The Culture of Fear. Review of the exhibition „The Culture of Fear,“ Baumwollspinnerei Leipzig, in: Grrrh. Zeitung für Kunst, no. 2, 4/2006, 1

Aura des Lebendigen: Olaf Nicolais ‚La Lotta‘. Review of the show at Galerie EIGEN+ART, Leipzig, in: Grrrh. Zeitung für Kunst, no. 2, 4/2006, 2

Rauchzeichen. Neo Rauchs ‚Der Zeitraum‘, Review of the show at Galerie EIGEN+ART, Leipzig, in: Grrrh. Zeitung für Kunst, no. 2, 4/2006, 10

Column on the re-opening of the Getty-Villa in Malibu, in: Grrrh. Zeitung für Kunst, no. 1, 3/2006, 1

Teaching

University of California, Riverside

UCR Medical School

LACE Lectures:

Art History and Medical Education (Sept. 2019)

Learning to Look in Medical Humanities (Sept. 2016 and Sept. 2017)

Medical Humanities Designated Emphasis Seminar:

Bodies, Art, Medicine (summer 2018)

Bodes, Art, Medicine (summer 2021)

Department of the History of Art

Lectures:

The Body in Western Art: Antiquity to Present (spring 2016)

History of Art Survey: Medieval to Renaissance Art (winter 2009, 2010, 2012, 2014, 2018)

Upper-Division Courses:

Portraiture. Medieval to Contemporary (spring 2020, spring 2022, winter 2024)

Objects in Art. Materials, Meanings, Theories (winter 2017)

East Meets West. Renaissance in Venice (winter 2015)

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

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

Honors Ignition Seminar for Freshmen:

Self-Portraits, Renaissance to Present (fall 2011, spring 2014, winter 2016)

CHASS-Connect Interdisciplinary Seminar:

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

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

Junior-Senior Seminars:

The Artist as Artwork (fall 2012)

Portraying the Self: 1400-2000 (spring 2011)

Art and Love in the Italian Renaissance (fall 2009, spring 2017, winter 2018, spring 2020)

Graduate Seminars:

Interpretation of 'Masterpieces'/'Masterpieces' of Interpretation (spring 2024)

Art History and its Methodologies (winter 2020, 2021)

Mimesis (spring 2013)

What is the Renaissance? New Readings (spring 2011, 2013, 2018)

Italian Renaissance Sculpture (spring 2009, 2022)

Graduate Keystone Seminar:

Research, Critical Analysis, and Writing of Thesis (fall 2012, 2013, 2015, 2016)

Friedrich-Schiller-University Jena/Germany**Lecture:**

Art of the Italian Renaissance (summer 2007)

Graduate Seminar:

Art of the Italian Renaissance (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's 'Primavera' and its Interpretations (Proseminar, with Gerhard Wolf, winter 2000/2001)