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Asa Griggs Candler Professor of Art History, Emory University  
Director, Fox Center for Humanistic Inquiry  
Foreign Member, Royal Netherlands Academy of Arts and Sciences, Division Humanities and  
Social Sciences  
Scholar-in-Residence, The Newberry Library  
**Curriculum Vitae**

**CURRENT ADDRESS:**

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**SUMMER ADDRESS:**

55 East Pearson  
Unit 2108  
Chicago, Illinois 60611  
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**NATIONALITY:**

U.S.A.

**FIELD:**

Northern Renaissance and Baroque art, with an emphasis on Netherlandish art and art theory; early modern printmaking; meditative and mnemonic imagery; visual exegesis; Jesuit studies.

**EDUCATION:**

B.A., European Intellectual History, 1975  
University of California, Santa Cruz  
Honors Thesis: *Rembrandt's Landscapes of the 1630's* (supervisor: Professor Svetlana Alpers, University of California, Berkeley)

M.A., History of Art, 1978  
University of California, Berkeley

Thesis: *Strategies of Inversion in Pieter Aertsen's Religious-Secular Works* (supervisors: Professors Lawrence Silver, Svetlana Alpers, and Jan de Vries)

Ph.D., History of Art, 1988

University of California, Berkeley

Dissertation: *'Onser consten doorluchtighe oeffenaers namen': The Critical History of Northern Art in Books I-IV of Karel van Mander's 'Schilder-Boeck'* (supervisors: Professors Svetlana Alpers, Andrew Stewart, and Stephen Greenblatt)

#### **EMPLOYMENT:**

Instructor, Duke University, 1983-86

Instructor, Johns Hopkins University, 1986-88

Assistant Professor, Johns Hopkins University, 1988-92

Associate Professor, Emory University, 1992-94

Full Professor, Johns Hopkins University, 1994-2004

Asa Griggs Candler Professor, Emory University, 2004-

Affiliate, Department of German, Emory University, 2007-

Affiliate, Studies in Sexualities, Emory University, 2007-

#### **LANGUAGES:**

Latin (classical and neo-Latin); Dutch, French, German, Italian, Spanish

#### **HONORS AND AWARDS:**

Highest honors and college honors at graduation, University of California, Santa Cruz, 1975

Highest honors at doctoral examinations, 1979

Fulbright-Hayes Fellowship, Universität Albert-Ludwigs, Freiburg im Breisgau, 1975-76

California Graduate Fellowship, 1976-79

University Regents Fellowship, University of California, Berkeley, 1978-79

Kress Foundation Fellowship, Warburg Institute, University of London, 1980-81

Humanities Graduate Research Fellowship, University of California, Berkeley, 1981

Belgian-American Educational Foundation Fellowship, Katholieke Universiteit van Leuven, 1981-82

Residential Research Fellowships, Herzog August Bibliothek Fellowship, Wolfenbüttel, 1983 & 1985

Duke University Research Council Stipends, 1984, 1985, and 1986

National Endowment for the Humanities Travel to Collections Grant, 1989

Getty Post-Doctoral Fellowship, 1990-91 (declined)

Millard Meiss Publication Fund Grant, College Art Association, 1991

Emory University Research Committee Grant, 1993-94

Lovis Corinth Visiting Professorship, Emory University, 2000-2001

Emory University Conference Subvention Fund, 2006-2007, for the Second Lovis Corinth Colloquium, "*Ut pictura meditatio: The Meditative Image in Northern Art, 1500-1700*" Cited for Excellence in Teaching at Phi Beta Kappa induction ceremony of art/art history honors advisee Martin McDermott

NIAS Fellowship (Netherlands Institute for Advanced Study), 2008-2009

Emory University Summer Research Stipends: 2009-2010, 2010-2011

Three-Year Mellon Foundation Award for the Establishment of a Graduate Fellowship Program in Object-Centered Curatorial Research (Co-Sponsored by the Art History Department, Emory and the High Museum, Atlanta) (Melion co-devised, coordinated, and co-wrote the application)

Mellon Foundation Sawyer Seminar Program Fellowship: "Visual Exegesis: Images as Instruments of Scriptural Interpretation and Hermeneutics" (Melion devised, coordinated, and largely wrote the application)

Emory University Center for Faculty Excellence and Development Award: "Image and Incarnation: The Early Modern Doctrine of the Pictorial Image" (series of three colloquia: Colloquium 1: "Incarnation Doctrine and Art Theory," Emory University, April 2013; Colloquium 2: "Illustrating and Elucidating the Mystery of the Incarnation through Images" Emory University, September 2013; Colloquium 3: "The Visual Poetics of Incarnation in Theology and Literature," Emory University, November 2013

Elected Lifetime Member, Print Council of America, November 2013

Audrey Lumsden-Kouvel / Andrew W. Mellon Foundation / National Endowment for the Humanities Fellowship at The Newberry Library, July 1, 2014—June 30, 2015

Brill Fellowship, Scaliger Institute, University of Leiden, June 1-August 31, 2015

Honorary Fellow, Scaliger Institute, University of Leiden, 2016-present

Chaire Franqui Distinguished Visiting Professor, Université Catholique de Louvain-la-Neuve and Katholieke Universiteit van Leuven (September 1, 2014-May 1, 2015)

2016 Scholar of the Year Award, American Catholic Historical Association

Scholar-in-Residence, The Newberry Library, 2017-2019

2019 Woodford B. Baker Service Award, Michael C. Carlos Museum

## **EXHIBITIONS:**

*Scripture for the Eyes: Bible Illustration in Netherlandish Prints of the Sixteenth Century* [Museum of Biblical Art, New York City, June 5 – September 27, 2009; Michael C. Carlos Museum, Emory University, Atlanta, October 17, 2009 – January 24, 2010]

*Through a Glass, Darkly: Allegory and Faith in Netherlandish Prints from Lucas van Leyden to Rembrandt* [Michael C. Carlos Museum, Emory University, Atlanta, August 31, 2019 – December 2, 2019]

## **PUBLICATIONS:**

### **Books:**

*Shaping the Netherlandish Canon: Karel van Mander's "Schilder-Boeck"* (Chicago & London: University of Chicago Press, 1991)

*The Art of Vision in Jerome Nadal's "Adnotationes et meditationes in Evangelia"* [Monograph in four parts: vols. 1-3 with translations from selected chapters by Father F. Homann, S.J.] (Philadelphia: Saint Joseph's University Press, 2003, 2005, 2007, 2014)

*Scripture for the Eyes: Bible Illustration in Netherlandish Prints of the Sixteenth Century* (co-authored with James Clifton) [exh. cat., Museum of Biblical Art, New York City; Michael C. Carlos Museum, Emory University, Atlanta], eds. J. Clifton and W. S. Melion (London and New York: Museum of Biblical Art and D. Giles Ltd., 2009)

*The Meditative Art: Studies in the Northern Devotional Print, 1550-1625* (Philadelphia: Saint Joseph's University Press, 2009)

*Through a Glass, Darkly: Allegory and Faith in Netherlandish Prints from Lucas van Leyden to Rembrandt* (Atlanta: Michael C. Carlos Museum, 2019)

*Through a Glass, Darkly: Allegory and Faith in Netherlandish Prints from Lucas van Leyden to Rembrandt* (co-authored with James Clifton) [Michael C. Carlos Museum, Emory University, Atlanta, August 31, 2019 – December 2, 2019]

#### **Editions:**

*Cultural Differentiation and Cultural Identity in the Visual Arts*, co-ed., S. J. Barnes (Washington, D.C.: National Gallery of Art, 1989)

*Images of Memory: On Remembering and Representation*, co-ed., S. Küchler (Washington, D.C.: Smithsonian Institution Press, 1991)

*Image & Imagination of the Religious Self in Late Medieval and Early Modern Europe*, co-eds. R. Falkenburg and T. Richardson (Turnhout: Brepols Press, Spring 2008)

*Early Modern Eyes* [Intersections: Interdisciplinary Studies in Early Modern Culture 13], eds. W. S. Melion and L. Palmer Wandel (Leiden: Brill, 2009)

*Scripture for the Eyes: Bible Illustration in Netherlandish Prints of the Sixteenth Century* [exh. cat., Museum of Biblical Art, New York City; Michael C. Carlos Museum, Emory University, Atlanta], eds. J. Clifton and W. S. Melion (London and New York: Museum of Biblical Art and D. Giles Ltd., 2009)

*Meditatio – Refashioning the Self: Theory and Practice in Late Medieval and Early Modern Intellectual Culture* [Intersections: Interdisciplinary Studies in Early Modern Culture 17], eds. K. A. E. Enekel and W. S. Melion (Leiden & Boston: Brill, 2011)

*The Authority of the Word: Reflecting on Image and Text in Northern Europe, 1400-1700* [Intersections: Interdisciplinary Studies in Early Modern Culture 20], eds. C. Brusati, K. A. E. Enekel, and W. S. Melion (Leiden & Boston: Brill, 2011)

*'Ut pictura meditatio': The Meditative Image in Northern Art, 1500-1700* [Proteus: Studies in Early Modern Identity Formation 4], eds. W. S. Melion, R. Dekoninck, and A. Guiderdoni-Bruslé (Turnhout: Brepols, 2012)

*Imago Exegetica: Visual Images as Exegetical Instruments, 1400-1700* [Intersections: Interdisciplinary Studies in Early Modern Culture 33], eds. W. S. Melion, J. Clifton, and M. Weemans (Brill: Leiden & Boston, 2014)

*The Anthropomorphic Lens: Anthropomorphism, Microcosm, and Analogy in Early Modern Thought and Visual Arts* [Intersections: Interdisciplinary Studies in Early Modern Culture 34], eds. W. S. Melion, B. Rothstein, and M. Weemans (Leiden & Boston: Brill, 2014)

*Image and Incarnation: The Early Modern Doctrine of the Pictorial Image, 1400-1700* [Intersections: Interdisciplinary Studies in Early Modern Culture 39], eds. W. S. Melion and L. P. Wandel (Leiden & Boston: Brill, 2015)

*Personification: Embodying Meaning and Emotion* [Intersections: Interdisciplinary Studies in Early Modern Culture 41], eds. W. S. Melion and B. Ramakers (Leiden & Boston: Brill, 2016)

*Jesuit Image Theory* [Intersections: Interdisciplinary Studies in Early Modern Culture 45], eds. W. S. Melion, W. de Boer, and K. A. E. Enenkel (Leiden & Boston: Brill 2016)

*The Art of Visual Exegesis: Rhetoric, Texts, Images*, eds. V. Robbins, W. S. Melion, and R. Jeal (Atlanta: SBL Press, 2017)

*'Ut pictura amor': The Reflexive Imagery of Love in Artistic Theory and Practice* [Intersections: Interdisciplinary Studies in Early Modern Culture 48], eds. W. S. Melion, J. Woodall, and M. Zell (Leiden & Boston: Brill, 2017)

*Quid est sacramentum? Visual Representation of Sacred Mysteries in Early Modern Europe, 1400-1700* [Intersections: Interdisciplinary Studies in Early Modern Culture 65.1], eds. Walter S. Melion, E. Pastan, and L. P. Wandel (Leiden & Boston, Brill, 2019)

*Quid est secretum? Visual Representation of Mystery and Secrecy in Early Modern Europe, 1500-1700* [Intersections: Interdisciplinary Studies in Early Modern Culture 65.2], eds. R. Dekoninck, A. Guiderdoni, and W. S. Melion (Leiden & Boston: Brill, 2020)

*Magnificence in the Seventeenth Century: Performing Splendour in Catholic and Protestant Contexts* [Intersections: Interdisciplinary Studies in Early Modern Culture 72], eds. G. Versteegen, S. Bussels, and W.S. Melion (Leiden & Boston: Brill, 2020)

*Landscape and the Visual Hermeneutics of Place, 1500-1700* [Intersections 75], eds. K.A.E. Enenkel and W.S. Melion (Leiden and Boston: 2021)

*Ekphrastic Image-making in Early Modern Europe, 1500-1700* [Intersections 79], eds. A. di Furia and W.S. Melion (Leiden and Boston: 2022)

**Series Editor (*Brill's Studies on Art, Art History, and Intellectual History*):**

Maija Jansson, *Art and Diplomacy: Seventeenth-Century English Decorated Royal Letters to Russia and the Far East* (Leiden & Boston: 2015)

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Debra Taylor Cashion, Henry Luttikhuizen, and Ashley D. West (eds.), *The Primacy of the Image in Northern European Art, 1400-1700: Essays in Honor of Larry Silver* (Leiden & Boston: 2017)

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Suzanne Karr Schmidt, *Interactive and Sculptural Printmaking in the Renaissance* (Leiden & Boston: 2017)

Robin Raybould, *The Sibyl Series of the Fifteenth Century* (Leiden & Boston: 2017)

Daniel Savoy, *The Globalization of Renaissance Art: A Critical Review* (Leiden & Boston: 2017)

Lauren G. Kilroy-Ewbank and Heather Graham (eds.), *Visualizing Sensuous Suffering and Affective Paint in Early Modern Europe and the Spanish Americas* (Leiden & Boston: 2018)

Claire Farago, Janis Bell, and Carlo Vecce, *The Fabrication of Leonardo da Vinci's Trattato della pittura*, 2 vols. (Leiden & Boston: 2018)

P. Scott Brown, *The Riddle of Jael: The History of a Poxied Heroine in Medieval and Renaissance Art and Culture* (Leiden & Boston: 2018)

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Robin Raybould (ed.), *Ludwig Volkmann's Hieroglyph, Emblem, and Renaissance Pictography* (Leiden & Boston: 2018)

Bertram Kaschek, Jürgen Müller, and Jessica Buskirk (eds.), *Pieter Bruegel and Religion* (Leiden & Boston: 2018)

Gal Ventura, *Maternal Breast-Feeding and Its Substitutes in Nineteenth-Century French Art* (Leiden & Boston: 2018)

Maddalena Bellavitis, *Making Copies in European Art, 1400-1600: Shifting Tastes, Modes of Transmission, and Changing Contexts* (Leiden & Boston: 2018)

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Andrea Pearson, *Gardens of Love and the Limits of Morality in Early Netherlandish Art* (Leiden & Boston: 2018)

Michael Trevor Coughlin, *From Mythos to Logos: Andrea Palladio, Freemasonry, and the Triumph of Minerva* (Leiden & Boston: 2019)

Anne Françoise Morel, *Glorious Temples or Babylonian Whores: The Culture of Church Building in Stuart England through the Les of Consecration Sermons* (Leiden & Boston: 2019)

Karl Enenkel and Konrad Adriaan Ottenheim, *Ambitious Antiquities, Famous Forebears: Constructions of a Glorious Past in the Early Modern Netherlands and in Europe* (Leiden & Boston: 2019)

Ingrid Falque, *Devotional Portraiture and Spiritual Experience in Early Netherlandish Painting* (Leiden & Boston: 2019)

Antonia Fondaras, *Augustinian Art and Meditation in Renaissance Florence: The Choir Altarpieces of Santo Spirito, 1480-1510* (Leiden & Boston: 2019)

Lykle de Vries, *Jacob Campo Weyerman and his Collection of Artists' Biographies* (Leiden & Boston: 2019)

Stephen Perkinson and Noa Turel, *Picturing Death, 1300-1600* (Leiden & Boston: 2020)

Lucia Tantardini and Rebecca Norris, *Lomazzo's Aesthetic Principles Reflected in the Art of his Time* (Leiden & Boston: 2020)

Amy Golahny, *Rembrandt – Studies in his Varied Approaches to Italian Art* (Leiden & Boston: 2020)

Steven J. Cody, *Andrea del Sarto: Splendor and Renewal in the Renaissance Altarpiece* (Leiden & Boston: 2020)

Alexis R. Culotta, *Tracing the Visual Language of Raphael's Circle to 1527* (Leiden & Boston: 2020)

Martha M. Peacock, *Heroines, Harpies, and Housewives: Imaging Women of Consequence in the Dutch Golden Age* (Leiden & Boston: 2020)

Xander van Eck, *The Gouda Windows (1552-1572): Art and Catholic Renewal on the Eve of the Dutch Revolt* (Leiden & Boston: 2020)

Carme López Calderón, *Applied Emblems in the Cathedral of Lugo: European Sources for a Spanish Cycle Addressed to the Virgin Mary* (Leiden & Boston: 2021)



Anne Bloemacher, Mandy Richter, and Marzia Faietti, *Sculpture in Print, 1480-1600* (Leiden & Boston: 2021)

Jennifer C. Anderson and Douglas N. Dow, *Visualizing the Past in Italian Renaissance Art: Essays in Honor of Brian A. Curran* (Leiden & Boston: 2021)

Malter Griesse, Monika Barget, and David de Boer, *Revolts and Political Violence in Early Modern Imagery* (Leiden & Boston: 2021)

Matthew G. Shoaf, *Monumental Sounds: Art and Listening before Dante* (Leiden & Boston: 2021)

Marion Romberg, *Empresses and Queens in the Courtly Public Sphere from the Seventeenth to the Twentieth Century* (Leiden & Boston: 2021)

Heather Graham and Lauren G. Kilroy-Ewbank, *Emotions, Art, and Christianity in the Transatlantic World, 1450-1800* (Leiden & Boston: 2021)

Barbara A. Kaminska, *Images of Miraculous Healing in the Early Modern Netherlands* (Leiden & Boston: 2021)

Wietse de Boer, *Art in Dispute: Catholic Debates at the Time of Trent. With an Edition and Translation of Key Documents* (Leiden & Boston: 2021)

Gwendolene de Mûelenaere, *Early Modern Thesis Prints in the Southern Netherlands* (Leiden & Boston: 2021)

**Series Editory, Lund Humphries, *Northern Lights***

Amy Golahny, *Rembrandt's Hundred Guilder Print: His Master Etching* (London and New York: 2021)

Leopoldine Prosperetti, *Woodland Imagery in Northern Art* (London and New York: 2021)

Aneta Georgievska-Shine, *Vermeer and the Art of Love* (London and New York: 2021)

**Articles:**

“Karel van Mander’s ‘Life of Hendrick Goltzius’: Defining the Paradigm of Protean Virtuosity in Haarlem around 1600,” *Studies in the History of Art* 27 (1989): 113-33

“Hendrick Goltzius’s Project of Reproductive Engraving,” *Art History* 13 (1990): 458-87

“Memory, Cognition, and Image-Production: Hendrick Goltzius,” in S. Kùchler and W. Melion, eds., *Images of Memory: On Remembering and Representation* (Washington, D.C.: Smithsonian Institution Press, 1991): 1-46, 203-212

“Memory and the Kinship of Writing and Picturing in the Early Seventeenth-Century Netherlands,” *Word & Image* 8 (1992): 48-70

“Piety and Pictorial Manner in Hendrick Goltzius’s *Early Life of the Virgin*,” in G. Harcourt, ed., *Hendrick Goltzius and the Classical Tradition* [exh. cat., Fisher Gallery, U.S.C., Los Angeles] (Los Angeles, 1992): 44-51

“Love and Artisanship in Hendrick Goltzius’s *Venus, Bacchus, and Ceres* of 1606,” *Art History* 16 (1993): 60-94

“Theory and Practice: Reproductive Engraving in the Sixteenth-Century Netherlands,” in T. Riggs and L. Silver, eds., *Graven Images: The Rise of Professional Printmakers in Antwerp and Haarlem, 1540-1640* [exh. Cat., Block Gallery, Northwestern University; Ackland Art Gallery, University of North Carolina, Chapel Hill] (Evanston, 1993): 47-69

“Karel van Mander et les origines du discours historique sur l’art dans les Pays-Bas au XVIIe siècle,” in E. Pommier, ed., *Histoire de l’histoire de l’art de l’Antiquité au XVIIIe siècle* (Paris: Musée du Louvre, 1996): 1-49

“Self-Imaging and the Engraver’s *Virtù*: Hendrick Goltzius’s *Pietà* of 1598,” *Nederlands Kunsthistorisch Jaarboek* 46 (1996): 105-43

“*Memorabilia aliquot Romanae strenuitatis exempla*: The Thematics of Artisanal Virtue in Hendrick Goltzius’s *Roman Heroes*,” *Modern Language Notes* 110 (1995): 1090-1134

“Calligraphers and Calligraphy, 1550-1650,” “Hendrick Goltzius,” “Karel van Mander,” and “Writers on Art, 16th and 17th Centuries,” in S. Muller, ed., *Dutch Art from 1475 to 1900: An Encyclopedia* (New York: Garland Press, 1997): 53-55, 158-59, 427-28, 455-57

“*Ego enim quasi obdormivi*: Salvation and Blessed Sleep in Philip Galle’s *Death of the Virgin* after Pieter Bruegel,” *Nederlands Kunsthistorisch Jaarboek* 47 (1996): 15-53

“Pictorial Artifice and Catholic Devotion in Abraham Bloemaert’s *Virgin of Sorrows with the Holy Face* of c. 1615,” in H. Kessler and G. Wolf, eds., *The Holy Face and the Paradox of Representation* (Bologna: Nuova Alfa Editoriale, 1998): 319-40

“Artifice, Memory, and *Reformatio* in Hieronymus Natalis’s *Adnotationes et meditationes in Evangelia*,” *Renaissance and Reformation* 22 (1998/9): 5-34

“*Ad ductum itineris & dispositionem mansionum ostendendam*: Meditation, Vocation, and Sacred History in Abraham Ortelius’s *Parergon*,” *Journal of the Walters Art Gallery* 57 (1999): 49-72

“*Vivae dixisses virginis ora: The Discourse of Color in Hendrick Goltzius’s Pygmalion and the Ivory Statue,*” *Word & Image* (2000): 153-76

“*Cordis circumcisio in spiritu: Imitation and the Wounded Christ in Hendrick Goltzius’s Circumcision of 1594,*” *Nederlands Kunsthistorisch Jaarboek* (2001): 31-77

“Georg Mach the Elder’s Painted Version of Hieronymus Wiericx’s *Trinity,*” in S. Dackerman, ed., *Painted Prints: The Revelation of Color in Northern Renaissance & Baroque Engravings, Etchings, and Woodcuts* [exh. cat., Baltimore Museum of Art, St. Louis Museum of Art] (University Park, 2002): 186-90

“Karel van Mander’s *Schilder-Boeck* of 1604,” in C. Murray, ed., *Key Writers on Art: From Antiquity to the Nineteenth Century* (London: Routledge, 2002): 89-95

“Benedictus Arias Montanus and the Virtual Studio as a Meditative Place,” in M. Cole and M. Pardo, eds., *Inventions of the Studio: Renaissance to Romanticism* (Chapel Hill and London: The University of North Carolina Press, 2005): 73-107, 196-201

The Glorified Christ in Jerome Nadal’s *Adnotationes et meditationes in Evangelia,*” in F. A. Homann, S.J., trans. and ed., *Jerome Nadal, Annotationes and Meditations on the Gospels, Volume III: The Resurrection Narratives* (Philadelphia: Saint Joseph’s University Press, 2005): 1-32

“*Haec per imagines huius mysterij Ecclesia sancta [clamat]: The Image of the Suffering Christ in Jerome Nadal’s Adnotationes et meditationes in Evangelia,*” in F. A. Homann, S.J., trans. and ed., *Jerome Nadal, Annotationes and Meditations on the Gospels, Volume II: The Passion Narratives* (Philadelphia: Saint Joseph’s University Press, 2007): 1-73

“Meditative Images and the Psychology of Soul,” in R. Falkenburg, W. S. Melion, and T. Richardson, eds., *Image & Imagination of the Religious Self in Late Medieval and Early Modern Europe* (Turnhout: Brepols Press, Spring 2008), 1-36

“The Meditative Function of Hendrick Goltzius’s *Life of the Virgin* of 1593-94,” in R. Falkenburg, W. S. Melion, and T. Richardson, eds., *Image & Imagination of the Religious Self in Late Medieval and Early Modern Europe* (Turnhout: Brepols Press, Spring 2008), 379-426

“‘Nor my praise to graven images’: Divine Artifice and the Heart’s Idols in Georg Mack the Elder’s Painted Print of *The Trinity,*” in M. Cole and R. Zorach, eds., *The Renaissance Idol* (Burlington, VT and Farnham, U.K.: Ashgate Press, 2008), 215-38

“Scripture for the Eyes: Bible Illustration in the Sixteenth-Century Low Countries,” in W. S. Melion and J. Clifton, eds., *Scripture for the Eyes: Bible Illustration in Netherlandish Prints of the Sixteenth Century* [exh. cat., Museum of Biblical Art, New York City; Michael C. Carlos

Museum, Emory University, Atlanta] (London and New York: Museum of Biblical Art and D. Giles Ltd., 2009), 14-107

Catalogue entries in W. S. Melion and J. Clifton, eds., *Scripture for the Eyes: Bible Illustration in Netherlandish Prints of the Sixteenth Century* [exh. cat., Museum of Biblical Art, New York City; Michael C. Carlos Museum, Emory University, Atlanta] (London and New York: Museum of Biblical Art and D. Giles Ltd., 2009): “Benito Arias Montano, *Biblia Regia*,” 111-16; “Benito Arias Montano, *Humanae salutis monumenta*,” 117-18; “Cornelis Cort, *Annunciation with Prophets of the Incarnation*,” 133-34; “Benito Arias Montano, *Divinarum nuptiarum conventa et acta* and *Christi Iesu speculum*,” 147-48; “Benito Arias Montano, *David*,” 149; “Christopher Plantin (pub.), *Breviarum romanum*,” 150; “Hendrick Goltzius, *Life of the Virgin*,” 156-57; “Jerónimo Nadal, *Adnotationes et meditationes in Evangelia*,” 159-60; “Hieronymus Wierix, *Septem Psalmi Davidici*,” 161

“*Ex libera meditatione: Visualizing the Sacrificial Christ in Jerónimo Nadal’s ‘Annotations and Meditations on the Gospels,’*” in M. Kupfer, ed., *The Passion Story: From Visual Representation to Social Drama* (University Park: Pennsylvania State Press, 2008), 91-118, 246-50

“‘*Quae lecta Canisius offert et spectata diu*’: The Pictorial Images in Petrus Canisius’s *De Maria Virgine* of 1577,” in W. S. Melion and L. P. Wandel, eds., *Early Modern Eyes: Discourses of Vision, 1500-1800* [Intersections: Interdisciplinary Studies in Early Modern Culture 13] (Leiden & Boston: Brill, 2009), 207-266

“Sacred History and Sacred Emblem on the Sea of Tiberias: Jerome Nadal on the Penultimate Apparition of the Risen Christ,” in W. Francois and A. A. den Hollander, eds., *Infant Milk or Hardy Nourishment? The Bible for Lay People and Theologians in the Early Modern Period* [Bibliotheca Ephemeridum Theologicarum Lovanienisum CCXXI] (Leuven: Peeters, 2009), 369-85

“Pedro de Ribadeneira S.J., *Vita beati/sancti patris Ignatii Loyolae* (1610/n.d.),” in P. Begheyn S.J., B. Deprez, R. Faesen S.J., and L. Kenis, eds., *Jesuit Books in the Low Countries 1540-1773: A Selection from the Maurits Sabbe Library* (Leuven: Maurits Sabbebibliotheek & Peeters, 2009), 12-17

“Allegory, Mode, and Authorship in the Study of Northern Art”, *Art History* 33 (2010) 534-542

“Types and Functions of Meditation in the Transition from Late Medieval to Early Modern Intellectual Culture,” in K. Enenkel and W. Melion, eds., *Meditatio – Refashioning the Self: Theory and Practice in Late Medieval and Early Modern Intellectual Culture* [Intersections: Interdisciplinary Studies in Early Modern Culture 17] (Leiden & Boston: Brill, 2011), 1-23

“Exegetical Duality as a Meditative Crux in Maarten van Heemskerck’s *Balaam and the Angel in a Panoramic Landscape* of 1554,” in K. Enenkel and W. Melion, eds., *Meditatio – Refashioning the Self: Theory and Practice in Late Medieval and Early Modern Intellectual Culture*

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## **FORTHCOMING:**

### **Books:**

*'Pictura's Cornerstone': Karel van Mander's Foundation of the Noble, Free Art of Painting*  
Leiden and Boston: Brill, forthcoming in 2022)

*Imago veridica: The Visual Form, Function, and Argument of Joannes David, S.J.'s Four Latin Emblem Books*

Advance contract issued by Brill for publication in the series "Art and Material Culture of the Middle Ages and the Renaissance," eds. L. Gelfand and S. Blick

*Maria Pictura: Pictorial Artifice as Marian Devotion in the Art of the Low Countries, 1570-1620*

*Cubiculum cordis: Printed Images as Meditative Schemata in Flemish Manuscript Prayerbooks, 1550-1650*

#### **PAPERS:**

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"Joseph and the Votary's Eyes in Hendrick Goltzius *Life of the Virgin* of 1593-94"  
Sixteenth-Century Studies Conference, Pittsburgh, 2003

"*Et Josephum labore manuum vitae necessaria paravisse: Joseph as Artisan and Votary in Hieronymus Wiericx's Infancy of Our Lord and Savior Jesus Christ*"  
Sixteenth-Century Studies Conference, Pittsburgh, 2003

"Problems in the Study of the Northern Devotional Print: A Series of Three Lecture-Seminars"  
1. "The Trope of Vision in Benedictus Arias Montanus's *Divinarum nuptiarum conventa et acta* and *Christi Jesu vitae admirabiliumque actionum speculum*"  
2. "The Meditative *Catena* and the Blood of Christ in Hieronymus Wiericx's *Septem Psalmi Davidici*"  
3. "The Phenomenology of Vision in Hendrick Goltzius's Adoration Imagery"  
École des Hautes Études en Science Sociale, Paris, 2004

"The Reformation of Hand and Heart in Hendrick Goltzius's *Adoration of the Magi* of 1605,"  
Department of History of Art, University of Chicago, 2004; Department of Art History, Emory University, 2004

"Saint Joseph and Justification by Sight in Hendrick Goltzius's *Life of the Virgin* of 1593-94"  
Renaissance Society of America Conference, New York, 2004

“*Ut pictura anima*: The Virtual Studio of the Picturing Soul in the Meditative Treatises of Benito Arias Montano”

Johns Hopkins University, Baltimore, 2004, “Meditation and the Exercises of Discourse and Visuality: Early Modern Practices and Contemporary Theory”

“*Ad contemplationis aciem*: The Image of the Picturing Soul in Antonius Sucquet’s *Via vitae aeternae* of 1620”

Sixteenth Century Studies Conference, Toronto, 2004

“Art History Roundtable: ‘Is Art History?’”

Sixteenth Century Studies Conference, Toronto, 2004

“*Mortis illius imagines ut vitae*: The Image of the glorified Christ in Jerome Nadal’s *Adnotationes et meditationes in Evangelia*,” plenary lecture

Katholieke Universiteit Leuven, Université Catholique de Louvain-la-Neuve, 2005, “*Emblemata Sacra*: Rhetoric and Hermeneutics in Illustrated Religious Literature”

“*Similis factus sum pellicano solitudinis*: The Wilderness of the Picturing Soul in Antonius Sucquet’s *Via vitae aeternae* of 1625”

Renaissance Society of America Conference, Cambridge, U.K., 2005

“The Meditative Function of Hendrick Goltzius’s *Life of the Virgin*”

Davis Museum and Cultural Center, Wellesley College, plenary lecture to mark the exhibition “The ‘Master Prints’ of Hendrick Goltzius and Mannerist Art”

“Icon and Presence in Otto van Veen’s *Road to Calvary* of c. 1600”

Sixteenth Century Studies Conference, Historians of Netherlandish Art Session: “Visual Culture in the Netherlands, 1400-1700,” Atlanta, 2005

“The Meditative Function of Protean Imitation in Hendrick Goltzius’s *Life of the Virgin* of 1593-94”

Institute of Fine Art, New York, 2005, “Paper Museums: The Reproductive Print in Europe”

“‘Nor my praise to graven images’: Divine Artifice and the Heart’s Idols in a Sixteenth-Century Painted Print of *The Trinity*”

Emory University, European Studies Seminar, 2005

“Sacred History and Sacred Emblem on the Sea of Tiberias: Jerome Nadal on the Penultimate Apparition of the Risen Christ”

Sixteenth Century Studies Conference, Atlanta, 2005

“Peter Paul Rubens: Mediating and Activating Sacred Space”

Sixteenth Century Studies Conference, Atlanta, 2005



“*Ecce Homo*: The Difficult Image of Christ Exposed to View in Jerónimo Nadal’s *Annotations and Meditations on the Gospels*”

Emory University, Lovis Corinth Research Symposium II, 2006; Sixteenth Century Studies Conference, Salt Lake City, 2006

“The Meditative Form and Function of Otto van Veen’s *Mystical Marriage of Saint Catherine* (1589), *Deposition* (1605), and *Carrying of the Cross* (ca. 1610)”

Netherlands Institute for Advanced Study, Wassenaar, 2006

“Eros and Imitation in Hendrick Goltzius’s *Life of the Virgin* of 1593-94”

Renaissance Society of America Conference, San Francisco, 2006; Emory University, Lovis Corinth Research Symposium II, 2006

“Imitation and Incarnation in Hendrick Goltzius’s *Annunciation* of 1594”

Historians of Netherlandish Art Conference, Baltimore, 2006

“Scripture for the Eyes: Bible Prints as History and Exegesis”

Historians of Netherlandish Art Conference, Baltimore, 2006

“Meditative Images and the Psychology of Soul”

Department of Religion and Contemplative Studies Reading Group, Emory University, 2006

“*O interim felicem commutationem!* Vision and the Imitation of Christ in Otto van Veen’s *Carrying of the Cross*”

Burdick-Vary Symposium: Early Modern Eyes, University of Wisconsin, Madison, 2007

“*Species, signum, similitudo*: Ludolph of Saxony and Jerónimo Nadal on the Meditative Image of

the Sacrificial Christ”

Renaissance Society of American Conference, Miami, 2007

“Sacred Landscape and the Image of the Contemplative Soul in Antonius Sucquet’s *Via vitae aeternae* of 1625”

Journées d’études: “Paysage sacré et exégèse visuelle du XVIe au XVIIe siècle,” Institut National de l’Histoire d’Art, Paris, 2007

“From Mystical Garden to Gospel Harmony: Willem van Branteghem on the Soul’s Conformation to Christ”

Reformation Day Plenary Lecture, Emory University, 2007

Sixteenth Century Studies Conference, Minneapolis, 2007

Response to John K. Thornton, “Black Jesus: Christian Art in Eighteenth-Century Kongo”  
Vann Seminar, Emory University, 2008

“*Quae lecta Canisius offert et spectata diu*’: The Pictorial Images in Petrus Canisius’s *De Maria Virgine* of 1577”

Renaissance Society of America Conference, Chicago, 2008

“Pictorial Images and the Imitation of Christ in Willem van Branteghem’s *Iesu Christi vita* and *Pomarium mysticum*”

Royal Netherlands Academy of Arts and Sciences Colloquium: “In Search of Tatian’s *Diatessaron*—Past and Future Aims and Challenges,” Amsterdam, 2008

“*Ut ipsa corporis species simulachrum fuerit mentis, figura probitatis*’: Marian Vision and Image in Petrus Canisius’s *De Maria Virgine*”

Colloquium: “Dire, penser et éprouver l’image entre théologie, rhétorique et esthétique durant la première modernité,” Université catholique de Louvain, 2008

“On the Imitation of Christ in Otto van Veen’s *Carrying of the Cross*”

NIAS (Netherlands Institute for Advanced Study), Wassenaar, 2008

“*Picta sibi antica schemata*’: Willem van Branteghem, Benito Arias Montano, and Petrus Canisius on the Meditative Image as *Pictura*”

Colloquium: “Quellen der Erkenntnis? Zur Kunstliteratur der Frühen Neuzeit,” Zentral Institut für Kunstgeschichte, Ludwig-Maximilians-Universität, Munich

“Marian Vision and Self-Image in Petrus Canisius’s *De Maria Virgine* of 1583”

Sixteenth Century Studies Conference, Saint Louis, 2008

“Marian Devotion and the Fine Style in Hieronymus Wierix’s *Maria* of ca. 1611”

Sixteenth Century Studies Conference, Saint Louis, 2008

“Meditative Image-Making in Maarten van Heemskerck’s *Balaam and the Angel*, Cornelis Cort’s *Annunciation with Prophets of the Incarnation*, and Otto van Veen’s *Entombment with the Prophet Isaiah*”

Meditative Studies Seminar, NIAS (Netherlands Institute for Advanced Study), Wassenaar, 2008

“*Nos convertimur*’: The Augustinian Imagery of *Reformatio* in Hieronymus Wierix’s *Septem Psalmi Davidici* of 1608”

Colloquium: “Augustine Beyond the Book: Intermediality, Transmediality, and Reception,” NIAS (Netherlands Institute for Advanced Study), Wassenaar, 2009

“Exegetical Duality in Maarten van Heemskerck’s *Balaam and the Angel in a Panoramic Landscape* of 1554”

Colloquium: “Discourses of Meditation in Art and Literature, 1300-1600,” NIAS (Netherlands Institute for Advanced Study), Wassenaar, 2009

Sixteenth Century Studies Conference, Geneva, 2009

“Pictorial Artifice, Marian Imagery, and Jesuit Devotion in Petrus Canisius’s *De Maria Virgine* and Hieronymus Wierix’s *Maria*”

Early Modern Studies Research Group, Katholieke Universiteit van Leuven, 2009

“Image Theory and Typology in Willem van Branteghem’s *Pomarium mysticum* of 1535 and *Iesu Christi vita* of 1537”

École des Hautes Études, Paris, 2009

“Reading the Bible through Images: Vision and Analogy in Two Monuments of Sixteenth-Century Printmaking”

Museum of Biblical Art, New York, 2009

Michael C. Carlos Museum, Atlanta, 2009

“Prayerful Artifice: The Fine Style as Marian Devotion in Hieronymus Wierix’s *Maria* of ca. 1511”

Lovis Corinth Colloquium III: “The Authority of the Word: Reflecting on Image and Text in Northern Europe, 1400-1700”

Emory University, Atlanta, 2009

“Bible Illustration in the Sixteenth-Century Low Countries: Sacred Geography, Visual Exegesis, Meditative Prayer, Moral Example, and Political Allegory” [Series of 8 lectures]

Michael C. Carlos Museum, Atlanta, 2009-2010

One-lecture version: Education Department of the Carlos Museum (October 2009); Friends of the Carlos Museum (October 2009); Thomas Aquinas Society (October 2009); Board of the Michael C. Carlos Museum (October 2009); Friends of the Early Reformation Collection (November 2009); Alumni of the Candler School (January 2010)

“Petrus Canisius *De Maria Virgine* of 1577/83: Pictorial Artifice as Marian Devotion in the Jesuit Cult of the Virgin”

Colloquium: “Cultures of Communication, Theologies of Media in Early Modern Europe and Beyond”

Session I: “Theology as Media Theory”

Center for 17<sup>th</sup>- & 18<sup>th</sup>-Century Studies, William Andrews Clark Memorial Library, U.C.L.A., 2009

“Parabolic Analogy and Spiritual Discernment in Jerónimo Nadal’s *Adnotationes et meditationes in Evangelia* of 1595”

Renaissance Society of America Conference, Venice, 2010

“*In sensus cadentem imaginem*: Varieties of the Spiritual Image in Theodoor Galle’s *Life of the Blessed Father Ignatius of Loyola* of 1610”

Historians of Netherlandish Art Conference, Amsterdam, 2010

Session: “Languages of Art in the Netherlands, 1550-1750”

and

Robert and Avis Burke Lecture, Indiana University, Bloomington 2010

“Pictorial and Emblematic Image-Theory in the Paintings, Prints, and Emblem-Books of Otto van Veen”

Historians of Netherlandish Art Conference, Amsterdam, 2010

Session: “*Pictura* and *Emblemata* in the Words of Otto van Veen and his Contemporaries”

“*Spectator ardens discere: The Visual Poetics of Scriptural Meditation in Benito Arias Montano’s Humanae salutis monumenta* of 1571”

Colloquium: “Häuslich—persönlich—innerlich: Bereiche der privaten Frömmigkeitsausübung im späten Mittelalter und der frühen Neuzeit”

Universität Leipzig, 2010

“Pictorial Artifice as a Meditative Hinge in Jan David’s *Paradisus Sponsi et Sponsae* of 1607”  
Sixteenth Century Studies Conference, Montreal, 2010

“*Corporalium rerum in spiritu exprimuntur imagines: The Augustinian Doctrine of the Spiritual Image in Theodoor Galle’s Life of Blessed Father Ignatius of Loyola*”

London Seminar for Early Modern Visual Culture

The Courtauld Institute, 2010

“Venus/Venius: On the Artistic Identity of Otto van Veen and his Doctrine of the Image”

Centre for Emblem Studies

University of Glasgow, 2011

Plenary lecture: “*Corporalium rerum in spiritu exprimuntur imagines: The Augustinian Doctrine of the Spiritual Image in Otto van Veen’s Vita S. Thomae Aquinatis* (1610) and Theodoor Galle’s *Vita B. Ignatii Loyolae* (1610)”

International Conference: “Die Rekonstruktion der Gesellschaft aus der Kunst: Antwerpener Malerei und Graphik in und nach den Katastrophen des späten 16. Jahrhunderts”

Herzog August-Bibliothek, Wolfenbüttel, 2011

“Scriptural Authority in Word and Image: Willem van Branteghem and Lieven de Witte – Federico Zuccaro and Cornelis Cort – Jan David and Theodoor Galle”

Institut National d’Histoire d’Art, Paris, 2011

Plenary lecture: “Meditative and Scriptural Image-making in Jan David’s *Paradisus* (1607) and *Duodecim specula* (1610)”

Society for Emblem Studies Ninth International Conference, University of Glasgow, 2011

“Scriptural Authority in Word and Image: Cornelis Cort’s *The Annunciation Broadcast by Prophets of the Incarnation* of 1571”

Conference: “Devotion, Discipline, Reform: Sources for the Study of Religion, 1450-1650”  
The Newberry Library, Chicago, 2011

“Scriptural, Emblematic, and Diagrammatic *Loci* in the Meditative Imagery of Federico Zuccaro and Georgette de Montenay”

Sixteenth Century Studies Conference, Fort Worth, 2011

Society for Reformation Research Plenary Session: “Holy Lands / Sacral Places / Sacred Spaces in the Early Modern Period”

“*Conspicitur prior usque fulgor*: On the Functions of Landscape in Benito Arias Montano’s *Humanae salutis monumenta* (1571)”

Sixteenth Century Studies Conference, Fort Worth, 2011

Session: “Landscape and Spiritual Experience in the Netherlands”

“Religious Plurality in Karel van Mander’s *The Nativity Broadcast by Prophets of the Incarnation* of 1588”

Conference: “Crosscurrents in Illustrated Religious Texts in the North of Europe, 1500-1800”

University of Utrecht, January 2012

“Image-Theory and Visual Exegesis”

Lovis Corinth Colloquium IV: “*Ab historia proprie figurativa*: Visual Images as Exegetical Instruments, 1400-1700”

Emory University, Atlanta, February 2012

“Religious Plurality and Oracular Imagery in Karel van Mander’s *The Nativity Broadcast by Prophets of the Incarnation* of 1588”

Lovis Corinth Colloquium IV: “*Ab historia proprie figurativa*: Visual Images as Exegetical Instruments, 1400-1700”

Emory University, Atlanta, February 2012

“Karel van Mander’s *Nativity Broadcast by Prophets of the Incarnation* (1588): The Cultural Politics of the Multi-Confessional Image in the Sixteenth-Century Low Countries”

Conference: “Cultural Politics in the Visual”

Institute for Advanced Study, Third Forum of Nanjing – Emory, Nanjing University, May 2012

“Religious Plurality in Karel van Mander’s *Nativity Broadcast by Prophets of the Incarnation* of 1588”

Sixteenth Biennial Conference for Neerlandic Studies: “Artistic Responses in a Watershed Era”  
Calvin College, Grand Rapids, June 2012

“Ingenuity in Word and Image: A History of the Emblem Book from Andrea Alciati to Jan Luiken”

Symposium: “Reflections on the Work of Dutch Engraver and Poet Jan Luiken”

Emory University, Pitts Theology Library, September 2012

“Meditative Exegesis and the Trope of Conversion in Dirk Vellert’s *Calling of Peter and Andrew of 1523*”

Interdisciplinary Conference: “Netherlandish Culture of the Sixteenth Century”

Center for Reformation and Renaissance Studies, Victoria University

University of Toronto, October 2012

“Visual Analogy and Spiritual Conversion in Dirk Vellert’s *Calling of Peter and Andrew of 1523*”

Sixteenth Century Studies Conference, Cincinnati, October 2012

Session: “Images and Religious Practice in the Netherlands”

“Prodigies of Nature, Wonders of the Hand: Political Portents and Divine Artifice in Haarlem ca. 1600”

The 4<sup>th</sup> Emory-Nanjing Conference: “Cultural Politics in the Visual”

Institute for Advanced Study in Humanities and Social Sciences, Nanjing University

Confucius Institute in Atlanta, Office of International Affairs, The Claus M. Halle Institute for Global Learning

Emory University, November 2012

“Dirk Vellert’s *Calling of Saints Peter and Andrew of 1523*: Reading the Bible through Images in Sixteenth-Century Antwerp”

Michael C. Carlos Museum, Emory University, November 2012

“Visual Exegesis in Transit: Karel van Mander’s Transformation of Cornelis Cort’s *Annunciation Broadcast by Prophets of the Incarnation*”

Colloquium: “Traces of Mobility: Prints and Drawings as Media of Exchange”

Graphische Sammlung ETH Zürich

Kunsthistorisches Institut der Universität Zürich, November 2012

‘Emblematic Theory and Practice: Emblem Books Published in the Low Countries, 1550-1700 – Seydel Collection, MARBL’

Emory University, Atlanta, November and December 2012

“*Conspicitur prior usque fulgor*: On the Functions of Landscape in Benito Arias Montano’s *Humanae salutis monumenta* (1570)’

Colloque International / International symposium: ‘Le monde vu d’en haut / The World from Above—Nouvelles études et approches du paysage monde / New Studies and Approaches to the World Landscape Tradition’

Brussels, Académie royale des Sciences, des Lettres et des Beaux-Arts de Belgique

Lille, Palais des Beaux Arts de Lille

January 2013

“*Sese oblectari in dies*: The Meditative Function of the Wierix Prints Pasted into the Cistercian Prayerbook of Martinus Boschman”

Session: ‘Transmaterialities: Materials, Process, History’  
101<sup>st</sup> Annual College Art Association Conference, New York, February 2013

“Christ Incarnate and the Materiality of Pictures: The *Paradisus precum selectarum* (1610) of Martinus Boschman”  
Colloquium series: “Image and Incarnation: The Early Modern Doctrine of the Pictorial Image”  
Colloquium 1: “Incarnation Doctrine and Art Theory”  
Emory University, April 2013

Keynote lecture: “*Devota anima sese oblectari in dies poterit*: The Tropes of Pasting, Printing, and Engraving in Martin Boschman’s *Paradisus precum selectarum* of 1610”  
Colloquium: “Rethinking the Dialogue between the Visual and the Textual: Methodological Approaches to the Relationships between Religious Art and Literature (ca. 1400-1700)”  
Universiteit Leiden, June 2013

“The Significance of the Redacted Images in Jerónimo Nadal’s *Adnotationes et meditationes in Evangelia*”  
Workshop: “Genèse de postérité des *Evangelicae historiae imagines* de Jérôme Nadal”  
GEMCA, Group for Early Modern Cultural Analysis  
Université Catholique de Louvain, Louvain-la-Neuve  
June 2013

“Corporeal and Spiritual Image-Making”  
Roundtable Sponsored by Historians of Netherlandish Art: “New Directions in Research on the Arts of the Early Modern Netherlands”  
Sixteenth Century Studies Conference, San Juan, October 2013

“Exegetical Analogy in Pieter Bruegel’s *Christ and the Woman Taken in Adultery*”  
Andrew W. Mellon Sawyer Seminar: “Visual Exegesis: Images as Instruments of Scriptural Interpretation and Hermeneutics”  
Introductory session, Emory University, September 2013

“*Transfiguration*: The Significance of the Redacted Images in Jerónimo Nadal’s *Annotations and Meditations on the Gospels*”  
Session: “*Imago, figura, pictura*: Jesuit Image-Theory in the Sixteenth and Seventeenth Centuries”  
Sixteenth Century Studies Conference, San Juan, October 2013

“The Meaningful Image: Relational and Rhetorical Paradigms in the Study of Northern Portraiture”  
“Allegory, Mode, and Authorship in the Study of Northern Art”  
“Exegetical Analogy in Pieter Bruegel’s *Christ and the Woman Taken in Adultery* (1565)”  
Institute for Advanced Study; Art Institute, Nanjing University, Nanjing, China, October-November 2013

“The Meaningful Image: Relational and Rhetorical Paradigms in the Study of Northern Portraiture”  
Institute of Aesthetic Education, Hangzhou Normal University, Hangzhou, China, November 2013

“Allegory, Mode, and Authorship in the Study of Northern Art”  
Institute of Aesthetics and Critical Theory, Zhejiang University, Hangzhou, China, November 2013

“Convent and *cubiculum cordis*: The Thematic of Materiality in the Prayerbook of Martin Boschman (1610)”  
“Exegetical Analogy in Pieter Bruegel’s *Christ and the Woman Taken in Adultery*”  
Institut für Kunstgeschichte, Universität Bern, November 2013

“The Liturgy of the Nativity: The Significance of the Readacted Images in Jerónimo Nadal’s *Annotations and Meditations on the Gospels*”  
International Conference: “The Council of Trent: Reform and Controversy in Europe and Beyond, 1545-1700”  
Katholieke Universiteit Leuven, December 2013

“*Libellus piarum precum* (1575): Iterations of the Five Holy Wounds in a Jesuit Manuscript Prayerbook”  
Session: “Contemplating Christ’s Wounds: Exploring Various Responses to the Passion in Early Modern Art and Literature”  
Renaissance Society of America Conference, New York, March 2014

“Jesuit Image Theory”  
Roundtable: “New Directions in the Study of Jesuit Art”  
Renaissance Society of America Conference, New York, March 2014

“*Visus, gustus, tacitus in te fallitur*: Bodily Transience and the Imperishable Wounds of Christ in the *Libellus piarum precum* of 1575”  
Conference: “*Vanitas*: Thinking Transience in Early Modern Europe”  
Franke Institute for the Humanities, University of Chicago, May 2014

“Figured Personification and Parabolic Embodiment in Jan David’s *Occasio arrepta, neglecta* (1607)”  
Historians of Netherlandish Art Quadrennial Conference – American Association for Neerlandic Studies Conference, Boston, June 2014

“Joannes David, S.J.’s Four Latin Emblem Books and the Dissemination of Jesuit Image Theory in the Low Countries”



Historians of Netherlands Art Workshop: “Beyond Antwerp: Reconsidering the Artistic Landscape of the Southern Netherlands, 1500-1700”

Historians of Netherlandish Art Quadrennial Conference, Boston, June 2014

“Convent and *Cubicum cordis*: Incarnational Thematics in the Cistercian Prayerbook of Martin Boschman (1610)”

Chicago-Area Faculty Renaissance Seminar

Quadrangle Club, University of Chicago, October 2014

“Material Analogy as the Locus of Sensuous Suffering in Early Modern *Libelli precum*”

Art History Roundtable: “Sensuous Suffering: The Early Modern Experience of Pain in the Visual Arts”

Sixteenth Century Studies Annual Conference, New Orleans, October 2014

“*Evidentiae Resurrectionis*: On the Mystery Discerned but not Seen in Pieter Bruegel’s *Resurrection* of ca. 1562-1563”

Historians of Netherlandish Art Session: “Pieter Bruegel the Elder and Religion”

Sixteenth Century Studies Annual Conference, New Orleans, October 2014

“Convent and *cubiculum cordis*: The Incarnational Thematic of Materiality in the Cistercian Prayerbook of Martin Boschman (1610)”

“*Visus, gustus, tactus in te fallitur*: Bodily Transience and the Imperishable Wounds of Christ in an Early Jesuit Prayerbook – *Libellus piarum precum* of 1575”

“*Quis non intelliget hoc voluisse Christum*’: The Significance of the Redacted Images in Jerónimo Nadal’s *Adnotationes et meditationes in Evangelia* of 1595”

“Figured Personification and Parabolic Embodiment in Jan David’s *Occasio arrepta, neglecta* (1605)”

Chaire Franqui au Titre Belge

Université Catholique de Louvain, Louvain-la-Neuve

Faculté de Philosophie, Arts et Lettres, December 2014

“Allegory to Allegoresis: The Tripartite Structure of Jan David’s *Occasio arrepta, neglecta* of 1605”

The Newberry Library Research Fellows Colloquium, January 2015

“*Evidentiae Resurrectionis*: On the Mystery Discerned but not Seen in Pieter Bruegel’s *Resurrection* of ca. 1562-1563”

Chaire Franqui au Titre Belge

Research Unit History of Church and Theology

Art History Department

IMRS Institute for Medieval and Renaissance Studies

Lectio: Leuven Centre for the Study of the Transmission of Texts and Ideas in Antiquity, the Middle Ages, and the Renaissance

Katholieke Universiteit Leuven, March 2015

“*Evidentiae Resurrectionis*: On the Mystery Discerned but not Seen in Pieter Bruegel’s *Resurrection* of ca. 1562-1563”

“*Apellea et ipse manus*: Hieronymus Cock and his Allegories of Art—*Apollo, Diana, and the Niobids, Labors of Hercules, Hercules and the Pygmies, and Raising of the Brazen Serpent*”

“The Trope of Anthropomorphosis in Hendrick Goltzius’s *Venus and Cupid* (1590), *Venus, Bacchus, and Ceres* (1593), and *Portrait of Frederick de Vries* (1597)”

Chaire Franqui au Titre Belge

Université Catholique de Louvain, Louvain-la-Neuve

Faculté de Philosophie, Arts et Lettres, March 2015

“*Apellea et ipse manu*: Hieronymus Cock and his Allegories of Art”

Session: “Allegories of Art: Reflexive Image Making (1500-1650). I. Allegories of Virtue and Virtuosity”

Renaissance Society of America Annual Conference, Berlin 2015

“*Donec in ipso formetur Christus*: The Emblem Books of Jan David, S.J.”

Newberry Colloquium, The Newberry Library, April 2015

“Trees in Human Guise: Hendrick Goltzius on the Generative Potency of Art and Nature”

Scaliger Institute Lecture

Universiteitsbibliotheek, Leiden University, August 2015

“Vision, Image, *Indicium*, and *Argumentum* in Pieter Bruegel’s *Resurrection* of ca. 1562-63”

Conference: “Art and Contemplation”

University of St. Thomas, Art History Graduate Student Research Symposium, September 2015

The Newberry Library European Art History Seminar

Art Institute of Chicago, October 2015

Plenary lecture: “Anthropomorphosis and the Trope of Love in the Ovidian Art of Hendrick Goltzius”

Sixteenth Century Studies Conference, Vancouver, October 2015

“Anthropomorphosis and the Trope of the Living Tree in Hendrick Goltzius’s *Portrait of Frederick de Vries* (1597)”

Lovis Corinth Colloquium: “*Ut pictura amor*: The Reflexive Imagery of Love in Artistic Theory and Practice, 1400-1700”

Emory University, October 2015

“On Masterpieces of Art: Three Puzzling Images and their Arguments – Hugo van der Goes, *Nativity* (ca. 1480), Hieronymus Bosch, *Garden of Earthly Delights* (ca. 1500-1505), and Rembrandt van Rijn, *The Night Watch* (1640-1642)”

Emory Williams Lecture in the Liberal Arts

Emory University, November 2015

“Moses and the Three Laws: On the Shift from Perishable to Imperishable Images in Jan David’s *Veridicus Christianus* (1601)”

International conference: “Moïse, visages du prophète”

Université Paris 1 Panthéon-Sorbonne

Musée d’art et d’histoire du Judaïsme

Centre allemand d’histoire de l’art, December 2015

“*Emblemata solitariae Passionis*: Jan David, S.J., on the Solitary Passion of Christ”

Society for Emblem Studies Session: “Cultures of the Emblem”

Sixteenth Century Studies Conference, Vancouver, October 2015

International conference: “Spaces, Places, and Times of Solitude in Late Medieval and Early Modern Europe”

University of Bern, December 2015

“*Ut pictura lex*: Jan David, S.J., on Natural Law and the Global Reach of Christian Images”

International conference: “The Nomadic Object: Early Modern Religious Art in Global Context”  
New York University Abu Dhabi, Saadiyat Campus, January 2016

“*Coemeterium Schola*: The Emblematic Imagery of Death in Jan David’s *Veridicus Christianus*”

College Art Association Conference, Washington, D.C., February 2016

“Eyes Enlivened, Heart Softened: The Visual Rhetoric of *Mysteria Christi* in *Gebedenboek Ruusbroecgenootschap HS 452*”

Renaissance Society of America Annual Conference, March-April 2016

Colloquium: “Solitudes: Hating the World, Despising the Arts? Christian Ambivalence toward Art and Architecture in Early Modern Europe”

University of Copenhagen, School of Theology, June 2016

“What’s in an Emblem: Polyglot Cultures of Learning in Early Modern Europe”

Emory College Language Center, Lunch and Learn Lecture Series, April 2016

“Hendrick Goltzius’s Method of Exegetical Allegory in his Scriptural Prints of the 1570s”

Historians of Netherlandish Art Session: “Interpreting Spirituality and the Occult in Sixteenth-Century Netherlandish Art”

Sixteenth Century Studies Conference, Bruges, August 2016

“*Pie tamen meditamus*: Visual Inference and Meditative License in Jerónimo Nadal’s Epiphany and Lenten Cycles and their Comparanda”

International conference: “Genèse et postérité des *Evangelicae historiae imagines*”

École Française de Rome; Academia Belgica, Rome, December 2016

“*Haeretici typus, et descriptio*” Heretical and Anti-Heretical Imagemaking in Jan David, S.J.’s *Veridicus Christianus*”

International conference: “La reconquête par le livre et l’image. Au coeur de la réforme catholique dans les Pays-Bas (XVIe-XVIIe s.)”  
Université de Liège, February 2017

“*Pie tamen meditatur: Solitude and Fellowship, Visual Inference and Meditative License in Jerónimo Nadal’s Adnotationes et meditationes in Evangelia*”  
International conference: “Withdrawal and Engagement in the Long Seventeenth Century”  
University of Copenhagen, February 2017

“Heresy as Imagemaking in Jan David, S.J.’s *Veridicus Christianus* of 1601”  
Session: “Heresy and Heterodoxy I: Visual Definitions”  
Renaissance Society of America Annual Conference, Chicago, March-April 2017

“Parabolic, Periphrastic, and Emblematic Ekphrasis in Hans Bol’s *Emblemata Evangelica* of 1585”  
International colloquium: “*Biblia Docet: Word, Image, and Education in Sixteenth-Century Netherlandish Art and Theatre*”  
Forum Scientiarum, Eberhard Karls Universität, Tübingen, October 2017

“*De Virgine natalitia ad rapientem: Marian Mimesis and Conversion in the Frist Marian Emblem Book: Jan David, S.J.’s Pancarpium Marianum* of 1607”  
In the session: “Marian Images in Context: Devotions, Doctrines, and Cults II”  
Sixteenth Century Studies Conference, Milwaukee, October 2017

“Visual Exegesis and Sacred Mystery in Pieter Bruegel’s *Resurrection* of ca. 1562-1563”  
Session co-sponsored by Rhetoric of Religious Antiquity Group and the Bible and Visual Art Group: “Visual Exegesis – Art Historians in Dialogue with Biblical Scholars”  
Society for Biblical Literature Annual Conference, Boston, November 2017

“Parabolic Mystery and the Hermeneutics of Landscape in Hans Bol’s *Emblemata Evangelica* of 1585”  
Lovis Corinth Colloquium VII: “*Quid est sacramentum? Visualizing Sacred Mysteries in Early Modern Europe, 1400-1700*”  
Emory University, Art History Department and Fox Center for Humanistic Inquiry, November-December 2017

“*Haeretici typus, et descriptio: Heretical and Anti-Heretical Imagemaking in Jan David S.J.’s Veridicus Christianus*”  
Colloquium: “Objects of Conversion in Early Modern Europe”  
University of California, Los Angeles, Center for Medieval and Renaissance Studies, February 2018

“*Nota and Secreta* in Sylvestro Pietrasanta, S.J.’s *De symbolis heroïcis libri ix* of 1634”  
In the session: “Ekphrastic Image-Making in Early Modern Europe”

College Art Association Annual Conference, Los Angeles 2018, February 2018

“*Vera latent: Secrecy, Identity, and Analogy in Silvestro Pietrasanta’s De symbolis heroicis of 1634*”

Lovis Corinth Colloquium VIII: “*Quid est secretum? On the Visual Representation of Mystery and Secrecy in Early Modern Europe, 1500-1700*”

Emory University, Art History Department and Fox Center for Humanistic Inquiry, March 2018

“Image Theory in the Annotated Manuscripts of Jerónimo Nadal’s *Adnotationes et meditationes in Evangelia*”

Colloquium: “From Rome to Beijing: Sacred Spaces in Dialogue”

Columbia University, Department of Art History and Archaeology, May 2018

“The Jerónimo Nadal Project: Designing and Engraving an Illustrated Jesuit Codex in Sixteenth-Century Antwerp and Rome”

Print Council of America Annual Conference, San Francisco, June 2018

“The Lord as Image-maker in Hendrick Goltzius’s *Allegories on the Life of Christ, 1578-1580*”

Historians of Netherlandish Art Triennial Conference, Ghent, June 2018

“Reading Scripture in the Manner of Coornhert: Scriptural Exegesis and Allegorical Construction in Hendrick Goltzius’s *Allegories on the Life of Christ* and *Allegories of the Christian Faith*”

University of Groningen, Art History Department, July 2018

“*Diaboli spiritus delineatio: Heretical and Anti-Heretical Imagemaking in Jan David S.J.’s Veridicus Christianus of 1601*”

Society for Emblem Studies Panel: “Scriptural Emblematics and Visual Exegesis”

Sixteenth Century Studies Conference, Albuquerque, October 2018

“Jesus, Mary, and Joseph as Artisans of the Heart and Soul in Manuscript MPM R 35 *Vita S. Josephi beatissimae Virginis sponsi* of ca. 1600”

“Early Modern Visual and Material Culture”

University of Southern California, November 2018

“Early Modern Privacy: Notions, Spaces, Implications”

Royal Danish Academy of Arts and Sciences, April 2019

“*Sub imagine sensus: The Hermeneutic of Parabolic Image-Making in Jan David, S.J.’s Duodecim specula*”

Panel: “Parables and Parable Formation in Early Modern Image-Making”

Renaissance Society of American Annual Conference, Toronto, March 2019

“Hendrick Goltzius and the Ovidian Poetics of Metamorphoses”

“Parabolic, Periphrastic, and Ekphrastic Landscape in Hans Bol’s *Emblemata Evangelica* of 1585”

Lovis Corinth IX: “Landscape and the Hermeneutics of Place, 1500-1700”  
Emory University, March 2019

“The Prayer of Joshua and the Dial of Achaz: Paratactic Scriptural Illustration in the De Keyser, Vorsterman, and Van Liesveldt Bibles”

Colloquium: “Manipulating the Sun: Picturing Astronomical Miracles from the Bible in the Early Modern Era”

Bergische Universität Wuppertal, August 2019

“Other Speaking: Making Sense of Religious Allegory in the 16th- & 17th-Century Low Countries”

Michael C. Carlos Museum, Emory University, October 2019

“Allegory and Affective Experience in Thomas Saily, S.J.’s *Thesaurus precum et exercitiorum spiritualium* of 1609”

Michael C. Carlos Museum, Emory University, November 2019

“Feeling One’s Way to a New Body and Soul: Impassioned Allegory in Thomas Saily, S.J.’s *Thesaurus of Prayers and Spiritual Exercises* of 1609”

Michael C. Carlos Museum, Emory University, November 2019

Four Gallery Talks (two for the general public, one for Emory faculty, one for invited guests of the Dutch Consul General): “Categories of Allegorical Invention in the Sixteenth- and Seventeenth-Century Low Countries: Enacted, Stilled, Emblematic, Parabolic, and Heuristic”  
[In conjunction with the exhibition *Through a Glass, Darkly: Allegory and Faith in Netherlandish Prints from Lucas van Leyden to Rembrandt*

“Allegory and Affective Experience in Thomas Saily, SJ’s *Thesaurus precum et exercitiorum spiritualium* of 1609”

Panel: “Religious Allegory in Northern European Art”

Sixteenth Century Studies Annual Conference, St. Louis, October 2019

“Word and Image in Conversation: History of the Emblem Book from Selected Examples in the Rose Library”

Bound with History Series, Rose Library, November 2019

“Ekphrasis and Ovidian Poetics in Hendrick Goltzius *Landscape with Venus and Adonis* of ca. 1598”

Lovis Corinth Colloquium X: “Ekphrasis Image-making in Early Modern Europe and the Americas”

Emory University, December 2019

“Interpolated Prints as Exegetical Meditative Glosses in a Customized Copy of Franciscus Costerus’s Dutch *New Testament*”

College Art Association Conference, Chicago, February 2019

“In Defense of the Faith: Interpolated Prints as Multifunctional Glosses in a Customized Copy of Franciscus Costerus, S.J.’s Dutch New Testament”

Newberry Library Center for Renaissance Studies Webinar I, May 2020

“*Landschap and byvoechsel*: Karel van Mander on Landscape, History, and Pictorial Deception”  
College Art Association Conference, February 2021

“*Purga aciem mentis*: Visual Purgation in the Eschatological Spiritual Exercises of Jan David, S.J.”

Colloquium: “Space, Time, and Experience in the European Eschatological Imagination, 1400-1800” (organizers: Wietse de Boer and Christine Göttler), March 2021

“The Poetics of Landscape in Hendrick Goltzius’s *Venus and Adonis* of 1596”

Renaissance Society of America Conference, April 2021

“The Heart on Paper: Materiality and Artisanry in the *Paradisus precum selectarum* (1610) of the Cistercian Sub-prior Martin Boschman”

Rijksuniversiteit Groningen International Online Conference: “Paper Religion: Affordances and Uses in Christian Practices, 1400-1800,” May 2021

Praying through Prints: Affective Piety and Image-Based Devotion in Dutch and Flemish Prayerbooks, 1480-1680

Print Council of America Annual Conference, June 2021 (online)

Podcast (with Celeste Brusati): “Karel van Mander’s *Grondt* and Samuel van Hoogstraten’s *Inleyding*: Art Theory, Artisanal Practice, and Writing about the Visual Arts in the Sixteenth- and Seventeenth-Century Low Countries”

Sponsored by the Historians of Netherlandish Art (moderators: Angela Jager and Marsely Kehoe)

“Praying with Prints: Three Types of Early Jesuit Prayerbook – Liturgical, Catechetical, Exegetical”

Ruusbroec Institute, University of Antwerp

Jesuit Heritage Summer School: Art and Architecture, September 2021

“Cutting and Pasting as Visual Exegesis: Interpolated Prints in a Customized Copy of Franciscus Costerus, *Het Nieu Testament*”

Lovis Corinth XI: “Customized Books in Early Modern Europe, 1400-1700”

Emory University, October 2021

“‘Niet te verladen’: The Manner and Meaning of Abraham Bloemaert and Boëtius à Bolswert’s *Sylva anachoretica* of 1619”

Panel: “*Motus mixti et compositi*: The Portrayal of Mixed and Compound Emotions in the Low Countries, 1500-1700”

Sixteenth Century Studies Annual Conference, San Diego, October 2021

“Ekphrastic Usage in Karel van Mander’s *Schilder-Boeck* of 1604”

Panel: “Hermeneutics of Artifice 2: Session in Honor of Celeste Brusati”

Sixteenth Century Studies Annual Conference, San Diego, October 2021

“Iconophile Iconoclasts: Heretics as Idolators in Jan David, S.J.’s *Veridicus Christianus*”

Online Seminar: Emblematic Usages of the Society of Jesus

Institute of Classical Philology and Journal of Jesuit Studies, Adam Mickiewicz University, Poznań, Poland, January 2022

“The Line of Goltzius, the Line of Bloemaert: Abraham Bloemaert’s *Sylva anachoretica* (*Woodland of Anchorites*) as *Tekenboek*”

Symposium: “Renaissance Impressions”

Memorial Art Gallery and University of Rochester Humanities Center, Rochester, January 2022

“*Purga aciem mentis*: Visual Purgation in the Eschatological Spiritual Exercises of Jan David, S.J.”

Online Workshop: “Space, Time, and Experience in the European Imagination, 1400-1800”  
February 2022

“Praying through Prints: Affective Piety and Image-Based Devotion in Dutch and Flemish Manuscript Prayerbooks, 1480-1680”

Brigham Young University, Humanities Center, February 2022

“*Affabulatio* and *Visieringh*: Modes of Amplification for Meditating the Unbearable in the *Groenendaal Passion*”

Brigham Young University, Art History Department and Humanities Center, February 2022

“*Rapiaria* of the Passion: Praying with Heinrich Suso and Israhel van Meckenem at Groenendael Priory”

Online Symposium: "Northern Renaissance and Baroque Art at the Threshold: A Symposium in Honor of Barbara Haeger"

Ohio State University, March 2022

“Trompe-l’oeil Mirrors of the Soul in Jan David, S.J.’s *Duodecim specula* (Twelve Mirrors) of 1610”

Panel: “The Hermeneutics of Trompe-l’oeil Imagemaking in the Low Countries”

Renaissance Society of America Conference, Dublin

March-April 2022

“*Niet te verladen*: Desolation and Consolation in Abraham Bloemaert and Boëtius à Bolswert’s *Sylva anachoretica* of 1619”



Lovis Corinth Colloquium XII: “*Motus mixti et compositi*: The Portrayal of Mixed and Copound Emotions in the Visual and Literary Arts of Northern Europe, 1500-1700”  
Emory University, April 2022

““Eschatological Image-making at the Threshold of the Visible in Jan David, S.J.’s *Occasio arrepta, neglecta*”

Paper session: “Netherlandish Art and the Eschatological Imagination: Space, Time, and Experience of the Other World[s]”

Historians of Netherlandish Art Conference

University of Amsterdam, June 2022

“‘Abstracto igitur animo’: Exchatological Image-Making in the Emblematic Spiritual Exercises of Jan David, S.J.”

“From *Oratorium* to *Sanctuarium*: Sacramental Image-making in Petrus Bivero’s *Sacrum oratorium* of 1634”

Anrwerp Summer Research Seminar: “Books and Culture: The Plantin Press and the Religious Book”

University of Antwerp, July 2022

“*Imago imaginis*: Mimesis and Sacramental Allegory in Petrus Bivero’s *Sacrum oratorium* of 1634”

Paper session: “Emblematic Themes and Topics III”

Society for Emblem Studies 12<sup>th</sup> International Conference

University of Coimbra, July 2022

### **SYMPOSIA , COLLOQUIA, AND CONFERENCE PANELS:**

Organizer and chair: “Representation and Iconoclasm: Circumscribing the Power of Images”  
University of California, Berkeley, 1980

Organizer and chair: “Hendrick Goltzius: A Symposium”

Baltimore Museum of Art and Johns Hopkins University, 1987

Co-organizer and co-chair: “Memory, Cognition, and the Production of Images”

Program in Art History and Anthropology, Johns Hopkins University, 1988

Organizer and chair: “Canon-Formation in the Netherlands from Van Mander to Houbraken”

College Art Association, National Conference, Washington, D.C., 1991

Organizer and chair: “Notions of Exemplarity in Religious Art of the Late Sixteenth and Seventeenth Centuries”

College Art Association, National Conference, New York, 1994

Co-organizer and co-chair: “Early Modern Images of Liturgical and Meditative Prayer”

College Art Association, National Conference, Chicago, 2001

Organizer and chair: “Modes of Allegorical Construction in Early Modern Image-Making”  
Sixteenth Century Studies Conference, Denver, 2002

Co-organizer and co-chair: “Image and Imagination of the Religious Self in Medieval and Early Modern Europe”  
The Lovis Corinth Research Symposium I, Department of Art History, Emory University, 2003

Organizer and chair: “The Wiericx’s of Antwerp: Vision, Devotion, and the Engraver’s Hand”  
Sixteenth Century Studies Conference, Pittsburgh, 2003

Organizer: “*Ut pictura anima*: Picturing the Soul in Meditative Theory and Practice”  
Sixteenth Century Studies Conference, Toronto, 2004

Co-organizer and co-chair: “Meditation and the Exercises of Discourse and Visuality—Early Modern Practices and Contemporary Theory”  
Johns Hopkins University, Baltimore, 2004

Co-organizer: Petrarch and the Visual Arts  
Johns Hopkins University, Baltimore, 2004

Co-organizer: “‘Never lonely in solitude, never idle at leisure’: The Hermeneutics of the Solitary Life in the Literary and Visual Arts”  
Renaissance Society of America Conference, Cambridge, U.K., 2005

Organizer: “Scripture for the Eyes: Bible Illustration in the Netherlands”  
Sixteenth Century Studies Conference, Atlanta, 2005

Co-organizer: “*Ut pictura meditatio*: The Meditative Image in Northern Art”  
Lovis Corinth Research Symposium II, Art History Department, Emory University, 2006

Organizer: “‘Scripture for the Eyes’: Prints as Exegetical Tools”  
Sixteenth Century Studies Conference, Salt Lake City, 2006

Organizer: “Scripture for the Eyes: Bible Prints as History and Exegesis”  
Historians of Netherlandish Art Conference, Baltimore, 2006

Chair: “The Truth of Images: Visual Exegesis in the Renaissance”  
Renaissance Society of America Conference, Chicago, 2008

Comité scientifique: “Dire, penser et éprouver l’image entre théologie, rhétorique et esthétique durant la première modernité”  
Université catholique de Louvain, Louvain-la-Neuve, 2008

Organizer: "The Fine Style as a Conveyor of Meaning in Northern and Italian Art"  
Sixteenth Century Studies Conference, Saint Louis, 2008

Organizer: "Illustrating the Old and New Testaments: Strategies of Visual Exegesis in the Low Countries"  
Sixteenth Century Studies Conference, Geneva, 2009

Chair: "The Bible in the Early Modern Era III: The Bible in the Catholic Theological Debate"  
Sixteenth Century Studies Conference, Geneva, 2009

Chair: "Artists and their Varied Interests in the Early Modern Period"  
Sixteenth Century Studies Conference, Geneva, 2009

Co-organizer: "Discourses of Meditation in Art and Literature, 1300-1600"  
NIAS Colloquium (Netherlands Institute for Advanced Study), Wassenaar, 2009

Organizer: "The Authority of the Word: Reflecting on Word and Image in Northern Europe, 1400-1700"  
Lovis Corinth Colloquium III, Art History Department, Emory University, 2009

Chair: "Religion and the Senses, Session VI"  
Renaissance Society of America Conference, Venice, 2010

Co-organizer: "Workshop: *Pictura* and *Emblemata* in the Works of Otto van Veen and his Contemporaries"  
Historians of Netherlandish Art Conference, Amsterdam, 2010

Organizer: "Meditative and Contemplative Images as Convertors of Sight into Insight in Early Modern Devotion, Sessions I and II"  
Sixteenth Century Studies Conference, Montreal, 2010

Chair: "Art for Educated Monarch and the Informed Upper Classes"  
Sixteenth Century Studies Conference, Montreal, 2010

Organizing Committee: "Crosscurrents in Illustrated Religious Texts in the North of Europe, 1500-1700"  
Universiteit Utrecht and Katholieke Universiteit Leuven, Utrecht, 2012

Chair: "Engravers Taking the Lead"  
Conference: "Crosscurrents in Illustrated Religious Texts in the North of Europe, 1500-1700"  
Universiteit Utrecht and Katholieke Universiteit Leuven, Utrecht, 2012

Organizer and Co-Chair: Lovis Corinth Colloquium IV – ‘*Ab historia propira figurativa: Visual Images as Exegetical Instruments, 1400-1700*’

Chair: “Art in the Age of Dürer”

Interdisciplinary Conference: “Netherlandish Culture of the Sixteenth Century”

Center for Reformation and Renaissance Studies, Victoria University

University of Toronto, October 2012

Chair: “Knowledge of Self, the Community, and the World in Dutch-language Rhetorician Culture”

Sixteenth Century Studies Conference, Cincinnati, October 2012

Chair: “Media, Visual Culture, and Political Engagement”

The 4<sup>th</sup> Emory-Nanjing Conference: “Cultural Politics in the Visual”

Institute for Advanced Study in Humanities and Social Sciences, Nanjing University

Confucius Institute in Atlanta, Office of International Affairs, The Claus M. Halle Institute for Global Learning

Emory University, November 2012

Organizer and Chair: Lecture and Two Seminars Presented by Dr. Helen Hills, Professor of Art History, University of York, U.K.

Lecture: “The Excess of Art History and the Matter of the Baroque: The Treasury Chapel of San Gennaro in Naples”

Seminar 1: “Inventing the Corpse: The Economy of the Relic and the Art of Invention in 17<sup>th</sup>-Century Italy”

Seminar 2: “Putting Painting in its Place: Making Space for Institutional Politics in Baroque Italy”

Emory University, April 2013

Co-organizer and co-chair: “Image and Incarnation: The Early Modern Doctrine of the Pictorial Image”

Colloquium 1: “Incarnation Doctrine and Art Theory”

Emory University, April 2013

Colloquium 2: “Illustrating and Elucidating the Mystery of the Incarnation through Images”

Emory University, September 2013

Colloquium 3: “The Visual Poetics of Incarnation in Theology and Literature”

Emory University, November 2013

Organizer: “*Imago, figura, pictura: Jesuit Image-Theory in the Sixteenth and Seventeenth Centuries*”

Sixteenth Century Studies Conference, San Juan, October 2013

Organizer: “Christian Practices of Visual Exegesis in Early Modern Europe”

Andrew W. Mellon Sawyer Seminar: “Visual Exegesis: Images as Instruments of Scriptural Interpretation and Hermeneutics”  
Introductory Session, Emory University, September 2013

Co-Organizer: “Image-Theory and the Practice of Visual Exegesis”  
Andrew W. Mellon Sawyer Seminar: “Visual Exegesis: Images as Instruments of Scriptural Interpretation and Hermeneutics”  
Session 1, September 2013

Co-Organizer: “Visual Types, Antitypes, and Parables”  
Andrew W. Mellon Sawyer Seminar: “Visual Exegesis: Images as Instruments of Scriptural Interpretation and Hermeneutics”  
Session 2, October 2013

Co-Organizer: “Place, Prophecy, and Confession”  
Andrew W. Mellon Sawyer Seminar: “Visual Exegesis: Images as Instruments of Scriptural Interpretation and Hermeneutics”  
Session 3, October 2013

Co-Organizer and Chair: Mellon Foundation Sawyer Seminar Program  
“Visual Exegesis: Images as Instruments of Scriptural Interpretation and Hermeneutics”  
(Series of 14 one-day colloquia to take place during academic year 2013-14)

Chair: “*Viriditas* and Viridescence: Greenery in Renaissance Art”  
“Frames and Framings: (Re)Negotiating the Text-Image Relationship”  
Renaissance Society of America Conference, New York, March 2014

Co-Organizer: “Personification: Embodying Meaning and Emotion”  
Renaissance Society of America Conference, New York, March 2014

Chair: “Frames and Framing: (Re)Negotiating the Text Image Relationship”  
Renaissance Society of America Conference, New York 2014

Co-Organizer and Chair: “Personification: Embodying Meaning and Emotion in the Low Countries, 1400-1700,” sequence of two sessions  
Historians of Netherlandish Art Quadrennial Conference, Boston, 2014

Co-Organizer: “*Jesuit Image-Theory in Europe and the Overseas Missions, 1540-1740*,” (three-day colloquium at Universität Münster, Fall 2014)

Chair: “Sacred Spaces”  
Sixteenth Century Studies Conference, New Orleans, October 2014

Co-Organizer: “Allegories of Art: Reflexive Image Making (1500-1650) I: Allegories of Virtue and Virtuosity”

“Allegories of Art: Reflexive Image Making (1500-1650) II: Allegories of Production”

“Allegories of Art: Reflexive Image Making (1500-1600) III: Figuring Faith”

Renaissance Society of America Conference, Berlin, March 2015

Co-chair and co-respondent: The Newberry Library European Art Research Seminar

The Newberry Library, Chicago, November 2015, March 2016, April 2016

Chair and Respondent: “Art and Contemplation”

University of Saint Thomas, St. Paul, September 2015

Chair: “Saints and Scholars in Netherlandish Art”

Historians of Netherlandish Art Session

Sixteenth Century Studies Conference, Vancouver, October 2015

Co-organizer and co-chair: “*Ut pictura amor*: The Reflexive Imagery of Love in Artistic Theory and Practice, 1400-1700”

Lovis Corinth Colloquium V, Emory University, October 2015

Chair: “Parables of Contact”

Session 3, “The Nomadic Object: Early Modern Religious Art in Global Context”

New York University Abu Dhabi, Saadiyat Campus, January 2016

Co-Organizer and Chair: “*Mysteria and Sacramenta*: On the Representation of Mysteries I”

Co-organizer: “*Mysteria and Sacramenta*: On the Representation of Mysteries II”

“*Mysteria and Sacramenta*: On the Representation of Mysteries III”

Renaissance Society of America Annual Conference, March 2016

Co-respondent: “Solitudes: Hating the Word, Despising the Arts? Christian Ambivalence toward Art and Architecture in Early Modern Europe”

University of Copenhagen, June 2016

Chair: “The Verdant Earth I: Green Worlds of the Renaissance and Baroque”

Renaissance Society of America Annual Conference, Boston, April 2016

Chair: “Developments in the Study of Sixteenth-Century Prints”

Sixteenth Century Studies Conference, Bruges, August 2016

Co-organizer: “The Visual Representation of Heresy and Heterodoxy”

Renaissance Society of America Annual Conference, Chicago, March-April 2017

Session 1, “Visual Definitions”

Session 2, “Images”

Session 3, “Topographies and Geographies”

Chair: “A Reassessment of the Impact of Scholasticism in Literature and the Arts”  
Renaissance Society of America Annual Conference, Chicago, March-April 2017

Co-organizer and co-chair: Lovis Corinth Colloquium VII, November-December 2017  
“*Quid est sacramentum?* On the Visual Representation of Sacred Mysteries in Early Modern Europe and the Americas, 1400-1700”

Co-organizer and chair: “Representing the Mysteries of Faith I & II”  
Medieval Academy of America Annual Meeting, March 2018

Co-organizer: “Ekphrastic Image-Making in Early Modern Europe”  
College Art Association Annual Conference, Los Angeles, February 2018

Organizer: “*Quid est secretum?* On the Visual Representaiton of Mystery and Secrecy”  
Sixteenth Century Studies Annual Conference, New Orleans, March 2018

Co-organizer: “Ekphrases of Visitation and Preservation”  
Sixteenth Century Studies Annual Conference, New Orleans, March 2018

Co-organizer and co-chair: Lovis Corinth Colloquium VIII, March 2018  
“*Quid est secretum?* On the Visual Representation of Mystery and Secrecy in Early Modern Europe, 1500-1700”

Co-organizer: Historians of Netherlandish Art Triennial Conference, Ghent, June 2018  
“The Ekphrastic Tradition in the Early Modern Netherlands”

Organizer and chair: FCHI Public Humanities Forum  
“Ruby Lal: *Empress: The Astonishing Reign of Nur Jahan*”  
Fox Center for Humanistic Inquiry, September 2018

Organizer: Sixteenth Century Studies Conference, Albuquerque, October 2018  
“Gendered Exempla and Expectations in Early Modern England and Spain”  
“The Author Function: Estienne and Liébiault, Guicciardini and Cervantes”  
“Early Modern Allegory and Personification”

Organizer and Chair: Sixteenth Century Studies Conference, Albuquerque, October 2018  
“Scriptural Emblematics and Visual Exegesis”  
Society for Emblem Studies: “The Mirror Motif as Emblematic Device”  
“Catholic Renewal, Reform, and Punishment”

Co-organizer: Sixteenth Century Studies Conference, Albuquerque, October 2018  
“Ottoman and Other Interactions”

Co-organizer: “Parables and Parable Formation in Early Modern Image-Making”  
Renaissance Society of America Annual Conference, Toronto, March 2019

Chair: “Current Work in Emblem Studies”  
Renaissance Society of America Annual Conference, Toronto, March 2019

Respondent: “Roundtable in Honor of Walter Melion: Image and Devotion”  
“Panel in Honor of Walter Melion: Word and Image”  
Renaissance Society of America Annual Conference, Toronto, March 2019

Co-organizer and co-chair: Lovis Corinth IX, March 2019  
“Landscape and the Visual Hermeneutics of Place, 1500-1700”

Organizer and chair: FCHI Public Scholarship Forum  
Susan Gagliardi and Constantine Petridis: “What is Senufo?”  
Fox Center for Humanistic Inquiry, February 2019

Co-organizer and co-chair: The Newberry Library Research Seminar on European Art  
Meets four times per academic year at The Newberry Library

Organizer and Chair: “Sixteenth Century Society 50<sup>th</sup> Anniversary Panel: State of the Question  
in English Literary Studies, French Studies, and German Studies”  
“Sixteenth Century Society 50<sup>th</sup> Anniversary Panel: State of the Question in Spanish and Latin  
American Studies, Italian Literary Studies, and Digital Humanities”  
“Sixteenth Century Society 50<sup>th</sup> Anniversary Panel: State of the Question in Art History, History  
of Science, Theology/Religious Studies, and History”  
Chair: “State of the Question: Early Modern Printmaking”  
Sixteenth Century Society Annual Conference, St. Louis 2019

Organizer: “Religious Allegory in the Low Countries, 1500-1700”  
Lovis Corinth Colloquium Series / Michael C. Carlos Museum  
November 2019

Organizer: Lovis Corinth Colloquium X, December 2019  
“Ekphrastic Image-making in Early Modern Europe and the Americas”

Co-organizer: “Customizing Books Around Images in Early Modern Europe, 1400-1700”  
College Art Association Conference  
February 2020

Organizer: “The Pictorial Poetics of Landscape in the Visual Arts of Northern Europe”  
Renaissance Society of America Conference (Online)  
April 2021



Co-organizer: “Art and Rhetoric in Netherlandish Prints”  
“Art and Rhetoric in Netherlandish Literature”  
“Art and Rhetoric in Netherlandish Painting”  
Renaissance Society of America Conference  
April 2021

Organizer, moderator, discussant:  
Fox Center, Grove Seminar Series: “Emerging Technologies and the Future of the Humanities:  
Jill Lepore, “The End of Knowledge: How Data Killed Facts”  
Also moderated follow-up work-in-progress seminar.  
February 2021  
Akira Lippit, “The End of Knowledge and the Intimacy of Remote Technics”  
Also moderated follow-up work-in-progress seminar.  
April 2021

Organizer, moderator, discussant:  
“Race, Social Justice, and Contemporary African American Art: Representing Blackness”  
Kevin Beasley: “Conversation with Renowned Artist Kevin Beasley”  
February 2021  
Darby English, “The Object as Wish”  
April 2021

Co-organizer, co-moderator, co-discussant:  
Historians of Netherlandish Art, Harvard University Art Museums  
Pre-conference symposium: “Museums, Museology, and the Dutch Slave Trade”  
March 2021

Co-organizer, moderator, co-presenter:  
Historians of Netherlandish Art  
Pre-conference colloquium: “Renaissance Society of America Annual Conference – Preview of  
HNA-sponsored Sessions and Affiliated Sessions on Netherlandish Art”  
April 2021

Co-organizer, co-moderator, co-presenter: Lovis Corinth Colloquium XI, October 2021  
“Customized Books in Early Modern Europe, 1400-1700”

Organizer: “*Motus mixti et compositi*: The Portrayal of Mixed and Compound Emotions in the  
Lower Countries, 1500-1700”  
“Hermeneutics of Artifice I: Session in Honor of Celeste Brusati”  
“Hermeneutics of Artifice II: Session in Honor of Celeste Brusati”  
Sixteenth Century Studies Annual Conference, San Diego  
October 2021

Organizer, moderator, discussant:

“Race, Social Justice, and Contemporary African American Art: Representing Blackness”  
Glenn Ligon: “Conversation with Renowned Artist Glenn Ligon”  
February 2022

Organizer: “The Hermeneutics of Trompe-l’oeil Imagemaking in the Low Countries”  
Renaissance Society of America Conference, Dublin  
March-April 2022

Organizer and chair: FCHI Public Scholarship Forum  
Christina Crawford: “Spatial Revolution in Soviet Ukraine: Kharkiv, 1930”  
Fox Center for Humanistic Inquiry and Carlos Museum, April 2022

Organizer, moderator, discussant:  
Fox Center, Grove Seminar Series: “Emerging Technologies and the Future of the Humanities:  
Tung-Hui Hu, “This Talk Was (Mostly) Written by a Human, or Two Forgeries using Big Data”  
Also moderated follow-up work-in-progress seminar.  
Spril 2022

Co-organizer and co-chair: “The Affective and Hermeneutic Functions of the Self-Aware  
Picture”  
Historians of Netherlandish Art Conference, Amsterdam and The Hague  
June 2022

Moderator: “Netherlandish Art and the Eschatological Imagination: Space, Time, and Experience  
of the Other World[s]”  
Historians of Netherlandish Art Conference, The Hague  
June 2022

## **TEACHING POSITIONS:**

Duke University, Department of Art History, Instructor, 1983-86  
Johns Hopkins University, Department of History of Art, Instructor, 1986-88; Assistant  
Professor, 1988-92  
Emory University, Department of Art History, Associate Professor, 1992-94  
Johns Hopkins University, Department of History of Art, Professor, 1994-2001; Professor and  
Chair, 2001-04  
Acting Director, Charles Singleton Research Seminar, Villa Spelman, Florence, January-June  
2002  
Visiting Professor, University of Michigan, Ann Arbor, Department of History of Art, January  
1999  
Lovis Corinth Visiting Professor, Emory University, Department of Art History, 2000-01  
Visiting Professor, École des Hautes Études en Science Sociale, January 2004  
Asa Griggs Candler Professor of Art History (1.1.05), Emory University, 2004-present

## **TEACHING:**

### **Graduate seminars:**

JHU010.667 Jesuit Reform of Art and Rhetoric  
JHU010.668 The Visual Arts in Haarlem, 1550-1660  
JHU010.669 The Visual Arts in Sixteenth-Century Antwerp  
JHU010.670 Rembrandt  
JHU010.671 Pieter Bruegel  
JHU010.672 Rubens  
JHU010.673 Print Culture in the Sixteenth-Century Netherlands  
JHU010.674 Hendrick Goltzius  
JHU010.675 Problems in the Study of Netherlandish Landscape Painting  
EUArtHist749R Eucharistic Imagery and the Real Presence of Christ  
EUArtHist749R History of Early Modern Printmaking  
EUArtHist749R Problems in the Study of Peter Paul Rubens: Poetics of Painting  
EUArtHistory749R The Meditative Image in Northern Art, 1400-1700  
EUArtHistory749R Bible Illustration in the Low Countries, 1500-1600  
EUArtHistory749R Emblematic Theory and Practice, 1500-1700  
EUArtHistory749R Printmaking in Antwerp, 1550-1650  
EUArtHistory749R The Wierix Family of Antwerp  
EU ArtHistory 749R Hendrick Goltzius and the Poetics of Engraving  
EU ArtHistory 749R Modes of Allegorical Usage in the Low Countries, 1500-1700

### **Undergraduate courses:**

JHU010.102 Introduction to the History of European Art II  
JHU010.301 The Altarpiece and its Functions, 1300-1700  
JHU010.371 Art of the Netherlands in the Seventeenth Century  
JHU010.372 Art of the Netherlands in the Fifteenth Century  
JHU010.373 History of Early Modern Printmaking  
JHU010.374 Art of the Netherlands in the Sixteenth Century  
JHU010.374 Introduction to the History of Northern Art  
EUArtHist241 Northern Renaissance Art  
EUArtHist244 High Renaissance Art/Architecture  
EUArt Hist252 European Painting 1600-1800  
EUArtHist259 Religious Culture and the Northern Pictorial Tradition  
EUArtHist349 The Altarpiece and its Functions, 1300-1700  
EUArtHist475 History of Early Modern Printmaking  
EUArtHist475 Problems in the Study of Peter Paul Rubens: Poetics of Painting  
EUArtHist475 Northern Landscape Imagery  
EUArtHist475 Peter Paul Rubens  
EUArtHist475: History of Early Modern Printmaking in Europe and China  
EC 470: FCHI Honors Fellows Seminar on Interdisciplinary Research in the Humanities

### **Honors Theses (Primary Advisor):**

Alexia Rostoff, “The *Nuremberg Chronicle* as Salvation History: The Meditative Function of the Images within the *Nuremberg Chronicle*,” 2007

Martin McDermott, “Bible History and Religious Doctrine in Rembrandt’s Print Editions,” 2007

Ann-Marie Gan, “Piety and Pictorial Manner in the Prints of Federigo Barocci,” 2008

Frances Allitt, “Construction and Collapse on Paper: *Clades Judacae Gentis* of Maarten van Heemskerck, 1569,” 2010

Katherine Sharrard, “*Iohannes Malbodius* Pingebat: The Poetry of Jan Gossaert’s Painting,” 2010

Lonnie Floyd Hollingsworth III, “The Contingencies of Patronage: Jan Gossart’s *St. Luke Drawing the Virgin* and Lucas van Leyden’s *Last Judgment*”

Ekaterina Koposova, “Peter Paul Rubens’ *Union of Earth and Water*: Politics and the Allegory of Peace”

Alexandre Dalle, “Poussin and the Vernacular: A Humanist Canvas”

**Comprehensive Exams:**

Sarahh Scherr, minor field in Art of the Viceregal Americas, 1600-1800

Merel Groentjes, major field in Art of the Low Countries, 1400-1600

Andi McKenzie, minor field in Art of the Low Countries, 1500-1600

Jan Rippentrop (GDR), minor field in Visual Exegesis and Albrecht Dürer

Haley Pierce, minor field in Dutch and Flemish Painting and Printmaking, 1600-1700

**Doctoral Theses Committees—Art History (as secondary or third reader):**

Sienna Brown

Julianne Cheng

Delinda Colier

Nicole Corrigan

Clare Fitzgerald

Melissa Joliffe

Sarah Kyle

Ashley Laverock

Jennifer Lyons

Shelley Maclaren

Amanda Rodgers

Sarahh Scher

Laura Somenzi

John Witty

**Doctoral Dissertations—Art History (as primary advisor):**

Wendy Thompson, “*Pigmei pizzicano dei Gigante*: The Encounter between Netherlandish and Italian Artists in Seventeenth-Century Rome”

Johns Hopkins University, 1997

Leopoldine Prosperetti, “Jan Brueghel and the Landscape of Devotion: Spiritual Reform and Landscape Subjects in Antwerp Painting between 1595 and 1625”

Johns Hopkins University, 2004

Jamie Smith, “‘*So moeti den schilt draghen, dien God veruwede met roder greine*’: Jan van Eyck’s Critical Principles of Oil Painting and their Middle Dutch Antecedents”

Johns Hopkins University, 2007

Merel Groentjes, “Visual Typology and the Culture of Biblical Reading in the Low Countries, 1550-1600”

Emory University, 2016

Elliott Wise, “Painterly Vernacular and Pictorial Piety: Rogier van der Weyden, Robert Campin, and Jan van Ruusbroec”

Emory University, 2016

Andie McKenzie, “Andean Concepts and Scripted Pictures: *Ukhu*, Sight, and Sound in the Drawings of Guaman Poma de Ayala”

August, 2018

Graham Lea, “Biblical History Paintings by Goltzius and Lastman as Expression of Local Rhetorical Culture”

Emory University, ongoing

Emma de Jong, “Personification, *Zinnespelen*, and the Allegorical Print: Modes of Discursive Engagement in Antwerp and Haarlem, 1550-1600”

Emory University, ongoing

**Doctoral Dissertations—Art History (as secondary advisor):**

Shelley Maclaren, “The Word Made Flesh: Word and Image in Francesco da Barberino's *Documenti d'Amore*”

Emory University, 2007

Sarahh Scher, “Clothing Power: Hierarchies of Gender Difference and Ambiguity in Moche Ceramic Representations of Human Dress, C.E. 1-850”

Emory University, 2010

Sienna Brown, “Robert Rauschenberg and the Logic of Printmaking”

Emory University, 2010

Sarah Rozalja Kyle, “The *Carrara Herbal* in Context: Imitation, Exemplarity, and Invention in Late Fourteenth-Century Padua”  
Emory University, 2010

Amanda Rogers, “Women’s Henna Adornment: Politics, Gender, and the Art of Religious Authority in North Africa”  
Emory University, 2013

Claire P. Fitzgerald, “Traditional Mechanisms and New Applications: Identity Construction and Definition of Space through Image in Post-Amarna and 19<sup>th</sup> Dynasty Elite Tombs at Thebes”  
Emory University, 2013

Ashley Laverock, “The Visual Hagiography of St. Margaret of Antioch in Thirteenth-Century Europe”  
Emory University, 2016

Jennifer Lyons, “Crafting Marian Devotion: The Representation of the Theophilus Legend in Northern Europe (9<sup>th</sup>-14<sup>th</sup> centuries)”  
Emory University, 2016

Nicole Corrigan, "The Virgin, the Saints, and the Reconquest: Marian Cult Images in Medieval Toledo and Iberia"  
Emory University, 2020

Laura Maria Somenzi, "Treasures, Invention, and the Teodelinda Chapel in Monza"  
Emory University, 2020

John Witty, “Paolo Veneziano, Art & Devotion in Fourteenth-Century Venice”  
Emory University, 2022

Kimberly Schrimsher, “Reinventing Guercino: Prints, Pedagogy, and the Role of Imitation”  
Emory University, 2022

Cody Houseman, “Roman Imperial Cinerary Urns: Production and Display”  
Emory University, 2022

#### **UNIVERSITY SERVICE:**

##### **Johns Hopkins University:**

Undergraduate Majors Adviser, Department of History of Art, 1990-92

Fulbright Fellowship Sub-Committee, 1995, 2003

Minority Graduate Student Adviser, 1994-96

Pre-Majors Adviser, 1995-98

Acting Chair, Department of History of Art, 1996-97  
Library Advisory Committee, 1998-2002  
Promotion and Tenure Ad Hoc Committee, 1998, 1999  
Chair, Department of History of Art, 2001-04 (N.B. Departmental chair is also Director of Graduate Studies)  
Chair, Departmental Search (position of Romanist), 2003-04  
Chair, Departmental Search (position of Modernist), 2003-04

**Emory University:**

Majors Adviser, Department of Art History, 1992-94  
Chair, Search Committee (position of senior Medievalist), Department of Art History, 1992-93  
Emory Minority Graduate Fellowship Committee, 1993  
Fulbright Fellowship Campus Committee, 1993  
Advisory Committee, Program in Culture, History, and Theory, 1993-94  
Director of Graduate Studies, Department of Art History, 1993-94  
Undergraduate Adviser (7-13 majors), Art History Department, 2005-present  
Library Representative, Art History Department, 2005-6  
SIRE Undergraduate Research Project (Natalie Miller), 2005-6  
Coordinator, "Exchanging Bodies of Knowledge," Graduate Exchange Program between the Art History Departments of Emory and the University of Leiden, 2005-present  
Steering Committee, European Studies Initiative, 2006-8  
Chair, Planning Committee, European Studies Seminar, 2006-7  
Graduate Admissions Committee, Art History Department, 2006-7  
Library Representative, Art History Department, 2006-2007, 2009-10  
Woodruff Fellowship Committee, 2007  
Tenure and Promotion Committee, 2005-8 (Chair, 2007-8)  
Evaluator (Local and National), ACLS New Faculty Fellows Initiative, 2009-10  
Library Representative, Art History Department, 2009-10  
Chair, Departmental Search, Art History Department, Assistant Professorship in European Modernism, 2009-10  
Coordinator, Emory-Leiden Graduate Exchange Program in Art History, 2005-present  
PACE Advisor, 2005-present  
Departmental Chair, Art History, 2011-2014  
Principle Investigator, DiSC Emblem Book Project, Woodruff Library, 2011-12  
Principle Investigator and Writer, Mellon Foundation, Application: "Art History Department, Emory University / High Museum of Art Graduate Fellowship Program in Object-Centered Curatorial Research," 2011  
Co-Editor, *Art History Newsletter 2011-2012*  
Principle Coordinator, "Art History Department, Emory University / High Museum of Art Graduate Fellowship Program in Object-Centered Curatorial Research," 2012-  
Principle Investigator and Writer, Mellon Foundation Sawyer Seminar Program, "Visual Exegesis: Images as Instruments of Scriptural Interpretation and Hermeneutics"

Principle Coordinator, Mellon Foundation Sawyer Seminar Program, “Visual Exegesis: Images as Instruments of Scriptural Interpretation and Hermeneutics” (co-organized the fourteen colloquia to take place in 2013-14)

Principle Coordinator: Sawyer Seminar Postdoctoral Fellowship and two Sawyer Seminar Dissertation Fellowships (organized selection committee and negotiated with the postdoctoral fellow and two dissertation fellows)

Panelist: Fox Center Digital Humanities Roundtable, April 2012

Introducer: “Life of the Mind 2012—Women, Sculpture, and Biography: Tracking Bernini’s Costanza through Baroque Rome,” September 2012

Co-Editor, *Art History Newsletter 2012-2013*

Co-principal speaker: Graduate Session on Writing Grants, Candler School of Theology and G.D.R., February 2013

Chairman, Sawyer Seminar Organizing Committee, Fall 2012-Spring 2014 (tasks include selection of post-doctoral fellow and two dissertation fellows, organization of three of the fourteen sessions to be convened in 2013-14, and coordination of the other eleven sessions)

Organizer and Introducer: “Ann Uhry Abrams on Asa Griggs Candler as Businessman and Cultural Philanthropist”

Carlos Museum lectures (3): “Matriarchs and Progeny: Form, Function, and Meaning of Contemporary Pueblo Pottery”

Curator of six endowed funds: John Howett Prize in Art History (Ellen Albert), John Howett Fund for Undergraduate Student Travel (Rhoda and Howard Bernstein), John Howett Fellowship for Honors Students in Art History (Larry and Lauri Regan), David Heath Lecture in Contemporary Art (Dana Ruben and Gregory Rogers), Art History Endowed Lectureship Fund (multiple donors), and Lovis Corinth Endowment (Mary Sargent) (I liaise with the donors and make sure that the funds are used for the purposes designated in gift agreements)

Chair, Departmental Promotion Committee (Elizabeth Pastan), Spring 2013-Spring 2014

Chair, Departmental Promotion Committee (Todd Cronan), Spring 2013-Spring 2014

Introducer: Sidney Kasfir and George Kyeyune, “Public Art and the Politics of Memorialization in Uganda, a Post-Conflict African State,” Spring 2013

Co-Editor, *Art History Newsletter 2013-2014*

Chair, Departmental Self-Study, Spring 2013-Fall 2014 (largely wrote “Narrative Self-Study Document,” as well as written responses to the “External Review Report”)

Chair, Selection Committee for Academic Department Administrator, Art History, Fall 2013

Member, Promotion Committee (Peter Hoeyng), German Department

Organizer and author of Faculty Exchange Agreement between Institute for Advanced Study and Art Institute, Nanjing University, and the Art History Department, Emory University, Spring 2014

Organizer and author of Graduate Student Exchange Agreement between Institute for Advanced Study and Art Institute, Nanjing University, and the Art History Department, Emory University, Spring 2014

Chairman, Internal Search Committee for Two Senior Lectureships in Visual Arts (positions to be moved from Visual Arts Department to Art History Department), Spring 2014

Organizer, Renewal of Graduate Exchange Agreement between Art History Department, Leiden University and Art History, Emory, Spring 2014



Departmental Chair, Art History, 2014-2017  
Co-Editor, *Art History Newsletter*, 2015-2017  
Chair, Third-Year Review, Assistant Professor of Art History Susan Gagliardi, Spring 2016  
Chair, Second-Year Review, Assistant Professor of Art History Lisa Lee, Spring 2016  
Chair, Selection Committee for Academic Department Administrator, Art History, Spring 2016  
Director, Fox Center for Humanistic Inquiry, Fall 2017-  
Member, Search Committee, Vice-Provost for Libraries and Museum, Spring 2021-Fall 2021  
Faculty Director, Laney Graduate School and Andrew W. Mellon Foundation, "Moving from Critique to Engagement: A Call for Productive Interventions in Humanities Ph.D. Programs," 2017-2021  
Chair, LGS / Art History Grievance Committee  
Co-Chair, Europe and Beyond Faculty & Graduate Student Seminar  
Member, Search Advisory Committee, Vice-Provost for Libraries and Museum  
Chair, Halle and FCHI Annual Global Research Fellows Colloquium, 2019-2022  
Co-organizer and Chair, FCHI Annual Undergraduate Honors Humanities Colloquium, 2019-

### **MEMBERSHIPS:**

Historians of Netherlandish Art  
College Art Association  
Renaissance Society of America  
Sixteenth Century Studies Society  
The Grolier Club  
American Catholic Historical Association  
International Society for Emblem Studies  
Royal Netherlands Academy of Arts and Sciences, Division Humanities and Social Sciences  
American Association of Netherlandic Studies  
Print Council of America

### **EXTRA MURAL:**

Historians of Netherlandish Art, Scholarly Steering Committee, National Conference, 1998  
Fine Arts Accessions Committee, Baltimore Museum of Art, 1994-2004  
Sixteenth Century Society, Conference Organizing Committee, 2007-12  
Sixteenth Century Society, Chair, Affiliate Societies Committee, 2009-12  
GEMCA (Groupe d'Analyse Culturelle de la Première Modernité), Advisory Committee, Université catholique de Louvain, 2008-  
Renaissance Society of America, Disciplinary Representative: Emblematics, 2009-11  
Editorial Board, *Intersections: Early Modern Studies* (Brill), 2009-  
European Research Council, Referee for Peer Review Evaluations, 2012-  
Peer Review Evaluator for European Research Council, 2012-13  
Institute for Advanced Study, Princeton, External Review Committee, 2012-  
European Research Council, Peer Reviewer, 2012-

Koninklijke Nederlandse Akademie van Wetenschappen, Author, “Report to the Foresight Committee for Art History (Verkenning Commissie Kunstgeschiedenis) on the State of the Discipline in the Netherlands,” Fall 2012  
Fonds Wetenschappelijk Onderzoek Vlaanderen (Flemish Foundation for Scientific Research), Peer Reviewer of “A Golden Age of Biblical Scholarship in Louvain and Douai (1550-1650)”  
Historians of Netherlandish Art, Board, 2015-2018  
Sixteenth Century Society, Vice-President, 2017-2018  
Sixteenth Century Society, President, 2018-2019  
Ex-Officio Member, Sixteenth Century Society and Conference 50<sup>th</sup> Anniverary Committee  
President, Historians of Netherlandish Art 2021-2024  
Board Member, Print Council of America, 2022-