

Curriculum Vitae

Andrew Morrall.
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Education:

Ph. D. Courtauld Institute of Art, London University.
M. A., Courtauld Institute of Art, London University.
B. A. Honours in Modern History, St. John's College, Oxford.

Scholarships/ Grants/Awards

University of Warsaw, Travel Grant, June 2015
University of Birmingham, Travel Grant, June 2014
INHA, Centre André Chastel, Paris Travel Grant, June 2014
Max Planck Institute, Berlin, Travel Grant, March and October 2014
Samuel H. Kress Grant, to support *Material Reformations* Conference, BGC, April 2014.
St Andrews Center for Reformation Studies, Travel Grant, 2013
Textile Society of America, R.L. Schepp Book Prize, 2009.
Nikolaus Koch Stiftung, 2008
Deutsche Forschungsgemeinschaft, 2007
Arts and Humanities Research Council Travel Grant, 2005
Luce Foundation Travel Grants: 2001, 2002, 2003
Samuel H. Kress Foundation publication subvention, 1998
C.A.A. Travel Grant, Feb. 1996
University of London Research Travel Fund, 1990, 1991 and 1992
British Academy Graduate Scholarship, 1981-83.
Oxford University Travel Scholarship, 1979

Positions Held:

Chair of Academic Programs 2016-
Director of Doctoral Studies, Bard Graduate Center, 2011- 2016
Chair of Academic Programs, Bard Graduate Center, 2002-2006
Professor, Bard Graduate Center, New York, 2002- present
Associate Professor, Bard Graduate Center, New York, 1998 – 2002
Lecturer in Northern Renaissance Art (part-time), Birkbeck College, London University, 1995-1998
Lecturer in Fine and Decorative Arts, Christie's Education, London, 1984-98
Lecturer, London University, Extramural Department, 1985-87
Lecturer, Surrey University, Extramural Department, 1983-87

Membership of Professional Bodies:

Renaissance Society of America
Frühe Neuzeit Interdisziplinär
Historians of Netherlandish Art
Sixteenth Century Society
College Art Association
Association of Art Historians
Design History Society

Professional Service:

Associate Editor, *Renaissance Quarterly*, 2010 --2013
Board member, Renaissance Society of America, 2010-2013.
Board member, Frühe Neuzeit Interdisziplinär, 2010 --2013
Manuscript reader/ peer reviewer for: American Council of Learned Societies; *Art Bulletin*; *Renaissance Quarterly*; *Zeitschrift für Kunstgeschichte*; *Studies in the Decorative Arts*; Oxford University Press; Yale University Press; Cambridge University Press; Ashgate Publishing; Brill Publishing; Penn State University Press; Harvard University Press.

Publications:

Books:

Religious Materiality in the Early Modern World: co-ed. with Mary Laven and Suzanna Ivanič (University of Amsterdam Press, in preparation for 2018).

The Culture of Craft in the Era of the Kunstkammer (in preparation).

Material Reformations and the Culture of Protestantism (ed.) (in preparation).

English Embroidery from The Metropolitan Museum of Art, 1580-170: “Twixt Art and Nature”, ed. (with Melinda Watt), New Haven: Yale University Press, 2008); winner of Textile Society of America, R. L. Schepp Prize for best ethnographic study of textiles 2008.)

Jörg Breu the Elder. Art, Culture and Belief in Reformation Augsburg (Ashgate publishing, Aldershot, UK, 2002; paperback edition, Routledge, 2017).

Rubens. The History and Techniques of the Old Masters (Quarto Publishing, 1988).

Rembrandt. The History and Techniques of the Old Masters (Quarto Publishing 1987).

Articles and Book Chapters:

“Object Worlds” in Dan Hicks, William Whyte, James Symonds eds., *A Cultural History of Objects*, Bloomsbury (forthcoming 2019).

“Ideas,” in Ashley West, Christina Anderson eds., *A Cultural History of Collecting*, Bloomsbury (forthcoming 2018).

“The Arts of Early Modern Augsburg, 1450-1700,” in Mark Häberlein and Ann Tlusty eds., *Brill Companion to Early Modern Augsburg* (forthcoming 2018).

“Art, Geometry, and the Imagery of Ruins in the Sixteenth-Century German Kunstkabinett,” *Imagery and Ingenuity in Early Modern Europe*, Brill (in press).

(with Pamela O. Long), “Renaissance Craft and Technology“ in Gordon Campbell ed., *The Oxford Illustrated History of the Renaissance*, Oxford University Press (in press).

“On the Picture of King Charles I...written in Psalms.' Devotion, Memory and the Micrographic Portrait” in Antoinina Bevan Zlatar and Olga Timofeeva eds., *What is an Image in Medieval and early modern England?* (Swiss Papers in English Language and Literature, 34, 2017 (forthcoming 2017).

“The Power of Nature and the Agency of Art.” in *The Agency of Things in Medieval and early Modern Art*, eds., Grażyna Jurkowlaniec, Ika Matyjaskiewicz, Zazanna Sarnecka, (London/New York: Routledge, 2017).

“Virgil’s Flute: the Art and Science of “Antique Letters” and the Origins of Knowledge,” in *The Primacy of the Image in Northern European Art, 1400-1700. Essays in Honor of Larry Silver*, eds Debra Taylor Cashion, Henry Luttikhuizen, Ashley D. West (Turnhout: Brill, 2017).

“Urban Craftsmen and the Courts in Sixteenth-Century Germany,“ in Dagmar Eichberger and Phillipe Lorentz eds, *The Artist between Court and City (1300-1600). L’artiste entre la cour et la ville. Der Künstler zwischen Hof und Stadt* (Petersberg: Michael Imhoff Verlag, 2017).

“The Family at Table: Protestant Identity, Self-Representation and the Limits of the Visual in Seventeenth-Century Zurich”, in *Art History*, Special Issue, Bridget Heal and Joseph L. Koerner eds, *Art and Religious Reform in Early Modern Europe*, vol. 40, Issue 2, April 2017.

“The Place of Colour in Martin Schaffner’s Universe Table,” in Tawrin Baker Sven Dupré, Sachiko Kusukawa, Karin Leonhard eds, *Early Modern Colour Worlds, Early Science and Medicine* 20 (2015); and in book form, Brill (2016), 476-511.

“Domestic Decoration and the Bible in the Early Modern Home”, in *The Oxford Handbook to the Bible in England, c. 1520-1700*, ed. Kevin Killeen, Helen Smith and Rachel Willie, Oxford: Oxford University Press, 2015. (Winner of the Roland H. Bainton Prize (Reference Works), 2016, awarded by the Council of the Sixteenth Century Society and Conference.)

“Jonas Silber’s *Universe Cup* and its Sources,” in Jeffrey Chipps Smith ed., *Visual Acuity and the Arts in Early Modern Germany*, Ashgate, 2014.

“Object, Material, Myth: Ovidian Poetics and Natural Philosophy in the Sixteenth-Century Northern European Kunstkammer” in G. Ulrich Grossman and Petra Krutisch, eds., *The Challenge of the Object / Die Herausforderung des Objekts: The Proceedings of the 33rd Congress of the International Committee of the History of Art (Nuremberg: Germanischen Nationalmuseums, 2013)*.

“Die Rezeption Dürers und seiner Kunst im Venedig des frühen sechzehnten Jahrhunderts“ (English version: “The Reception of Dürer and his Art in early sixteenth-century Venice“), in *Albrecht Dürer. Seine Kunst im Kontext Ihrer Zeit*, exh. cat., Städel Museum, Frankfurt-am-Main, 23.October 2013 – 2. February 2014, 2013.

“Renaissance Europe, 1400-1600“, field editor and contributing author, in Pat Kirkham, Susan Weber eds, *A History of the Decorative Arts*, BGC/Yale University Press, 2013.

“Inscriptional Wisdom and the Domestic Arts in Early Modern Northern Europe,” in Natalia Filatkina, Birgit Ulrike Münch, Ane Kleine eds., *Konstruktion, Manifestation und Dynamik der Formelhaftigkeit in Text und Bild: Historische Perspektiven und moderne Technologien*, Beiträge zu Historischen Kulturwissenschaften, Universität Trier 2012.

“Representations of Adam and Eve in Late Sixteenth- and Seventeenth-Century English Embroidery,” in Walter Melion, Celeste Brusati, Karl Enenkel eds., *The Authority of the Word. Reflecting on Image and Text in Northern Europe, 1400-1700*, Leiden: Brepols, 2011).

“Dürer and Venice”, in: *The Essential Dürer*, edited by Larry Silver and Jeffrey Chipps Smith, University of Pennsylvania Press, 2010, paper back edition, 2011.

“Ornament as Evidence” in Karen Harvey ed., *History and Material Culture*, London and New York: Routledge, 2009.

Diplomatic Gifts, co-editor and introduction, special edition of *The Court Historian* (November 2009).

“Representations of Nature in Seventeenth-Century English Embroideries,” in *English Embroidery from The Metropolitan Museum of Art, 1580-1700: Twixt Art and Nature*, edited by Andrew Morrall and Melinda Watt, New Haven: Yale University Press, 2008.

“The Reformation of the Virtues in Protestant Art and Decoration in Sixteenth-Century Northern Europe”, in *Art Reformed? Reassessing the Impact of the Reformation on the visual arts*, edited by Tara Hamling and Richard Williams, Cambridge: Cambridge Scholars Press, 2007.

“Entrepreneurial Craftsmen in Late Sixteenth-Century Augsburg,” in *Mapping Markets for Paintings in Europe, 1450-1750*, edited by Neil De Marchi and Hans J. Van Miegroet, Brepols, 2006.

"Protestant Pots: Morality and Social Ritual in the Early Modern Home", *Design History Journal*, December, 2002.

"Garlic, the Jews and the Sleep of Ignorance": a Mocking of Christ as Protestant 'Thesenbild' or Catholic Devotional Image?", in *Constructing Publics: Cultures of Communication in the Early Modern German Lands*, edited by James van Horn Melton, St. Andrews University Centre for Reformation Studies, March, 2002.

"Soldiers and Gypsies. Outsiders and their Families in Sixteenth Century German Art", in: *Art and Warfare in the Early Modern Period*, edited by Pia F. Cuneo (Leiden, Brill, 2002), pp. 159-180.

"Defining the Beautiful in Early Renaissance Germany", in *Concepts of Beauty in Renaissance Art*, edited by Frances Ames-Lewis and Mary Rogers (Aldershot, UK, Ashgate Publishing, 1998), pp. 80-92.

"The *Deutsch* and the *Welsch*. Jörg Breu the Elder's Sketch for the Story of Lucretia and the Uses of Classicism in Sixteenth Century Germany", in Stuart Currie ed., *Drawing 1400-1600. Invention and Innovation* (Ashgate Publishing, 1998), pp. 109-131.

“Die Zeichnungen für den Monatszyklus von Jörg Breu dem Älteren, Maler und Glashandwerker des 16. Jahrhunderts" in H. Boockmann ed., *Kurzweil Viel Ohn' Mass und Ziel. Augsburger Patrizier und ihre Feste zu Beginn der Neuzeit*, Deutsches Historisches Museum, Berlin (Munich, 1994), pp. 128-147.

"Saturn's children: a glass panel by Jörg Breu the Elder in the Burrell Collection", *Burlington Magazine*, March 1993: 212-14.

“Dürer and the Rise of the Venetian Landscape” in *Christie's Review of the Season*, 1984 (London, 1984).

Dictionary/Reference articles:

“German Art”, article for revised edition of *The Oxford Companion to Art*, edited by Hugh Brigstocke (Oxford University Press, Oxford, 2001).

“Master IP”, *The Macmillan Dictionary of Art*, edited by Jane Turner (London, Macmillan, 1996, vol. 20, pp.799-800).

Reviews:

Katrin Dyballa, *Georg Pencz: Künstler zu Nürnberg* (Berlin, Deutscher Verlag für Kunstwissenschaft, 2014), *Print Quarterly*, 2016.

Berthold Kress, *Divine Diagrams. The Manuscripts and Drawings of Paul Lautensack (1477/78-1558)* (Leiden/Boston: Brill, 2014). *Renaissance Quarterly*, 2016

Evelin Wetter, *Objekt, Überlieferung und Narrativ. Spätmittelalterliche Goldschmiedekunst im Historischen Königreich Ungarn*, *Studia Jagelonica Lipsiensia* 8, Ostfildern: Thorbecke Verlag, 2011, *Renaissance Quarterly*, 2013

Ulinka Rublack, *Dressing Up. Cultural Identity in Renaissance Europe*, Oxford University Press, 2010, *The English Historical Review*, 2012

Maryan Ainsworth ed., *Man, Myth and Sensual Pleasures. Jan Gossart's Renaissance*, exh.cat. The Metropolitan Museum of Art/Yale University Press, 2010, *CAA, Reviews Online*, 2010

Christopher S. Wood, *Forgery, Replica, Fiction. Temporalities of German Renaissance Art*, Chicago: Chicago University Press, 2009. *The Northern Renaissance Journal* (September 2009)

Julian Jachmann, *Die Kunst des Augsburger Rates 1588-1631. Kommunale Räume als Medium von Herrschaft und Erinnerung*, München/Berlin: Deutscher Kunstverlag, 2008. *Renaissance Quarterly* (Spring, 2009).

Larry Silver, *Marketing Maximilian. The Visual Ideology of a Holy Roman Emperor*. Princeton: Princeton University Press, 2008. *Renaissance Quarterly* (Winter 2008).

Jeffrey Chipps Smith, *The Art of the Goldsmith in Late Fifteenth-Century Germany. The Kimbell Virgin and her Bishop*, Kimbell Art Museum, Fort Worth and New Haven: Yale University Press, 2006. *Renaissance Quarterly* (Summer 2007).

Katherine Crawford Luber, *Albrecht Dürer and the Venetian Renaissance*, Cambridge: Cambridge University Press, 2005. *H-List Reviews*: (2006).

Lisa Pon, *Raphael, Dürer, and Marcantonio Raimondi: Copying and the Italian Renaissance Print*, New Haven: Yale University Press, 2004. *H-List Reviews*: (2006).

Dagmar Eichberger, Charles Zika eds., *Dürer and his Culture*, Cambridge: Cambridge University Press, 1998. *H-List Reviews*: (2006).

Margit Kern, *Tugend versus Gnade: Protestantische Bildprogramme in Nürnberg, Pirna, Regensburg und Ulm*, Berliner Schriften zur Kunst 16, Berlin: Gebr. Mann Verlag, 2002, *Renaissance Quarterly* (Summer 2004).

Paul Hills, *Venetian Colour. Marble, Mosaic, Painting and Glass 1250-1550*, New Haven and London, 1999. *The Art Bulletin* (March, 2002).

Jacqueline M. Musacchio, *The Art and Ritual of Childbirth in Renaissance Italy*, New Haven and London, 1999. *Studies in the Decorative Arts* (Spring 2002).

Cecilia De Carli, *I Deschi Da Parto e la Pittura del Primo Rinascimento Toscano* (Umberto Allemandi & C., Turin, 1997). *Studies in the Decorative Arts* (Spring 2002).

Catherine Hess, *Maiolica in the Making. The Gentili/Barnabei Archive*, Getty Research I Institute for the History of Art and the Humanities, Los Angeles, 1999. *Studies in the Decorative Arts* (Spring 2002).

Frank Muller, *Heinrich Vogtherr l'Ancien. Un artiste entre Renaissance et Réforme*, Wolfenbütteler Forschungen, Band 72, Wiesbaden, 1997, *Print Quarterly*, vol. XV, no.3, September, 1998, 317-19.

Selected Conference Talks/Workshops:

“Protestant Material Culture”, in *Luther and his Cultural Impact in the Early Modern Period*, symposium, Oct 13th, CUNY Graduate Center, NY (forthcoming).

“Io’s Hoof and the Origin of Letters. Ingenuity and Invention in Geofroy Tory’s *Champ Fleury* of 1529,” in *Ingenuity in the Making: Materials and Technique in Early Modern Europe*, 10-12 May 2017, University of Cambridge.

Discussant, *Biblical Paratexts*, Round Table, RSA conference, Chicago, February, 2017.

“Mathematics and Craft in Early Modern Northern Europe”, *Making and Knowing Project*, Columbia University, Feb 27th 2017.

Plenary Talk: "On the Picture of King Charles I...written in Psalms.' Devotion, Memory and the Micrographic Portrait" in *What is an Image in Medieval and Early Modern England?* Annual Conference of the Swiss Association of Medieval and Early Modern English Studies, Zurich, 9th-10th September 2016.

Co-organizer/speaker, "Cultural Histories of the Material World: Early Modern Books and Objects," Folger Shakespeare Library, Washington D.C., April 21st 2016.

"Plato among the Artisans": Speaker in Early Modern Colloquium, University of Michigan, Ann Arbor, April 10th 2016.

Lecture: "The Cosmos of the Urban Craftsman in Early Modern Northern Europe," Art History Department, University of Michigan Ann Arbor, April 8th 2016.

Participant in Manuscript Reading Workshop: Jennifer Nelson, *The Many Measures of Europe*, University of Michigan, Ann Arbor, October 24th 2015.

Plenary Talk, *Domestic Devotions in the Early Modern World*, Cambridge University, July 9th -11th 2015.

Participant in Workshop: "From Iconoclasm to Iconophobia," organized by CREMS, Shakespeare Institute, Stratford upon Avon, University of Birmingham, July 2-3rd 2015.

Plenary Talk: "The Power of Nature and the Agency of Art in the Works of Jan Vermeyen and Nikolas Pfaff," in *The Agency of Things: New Perspectives on European Art of the Fourteenth-Sixteenth Centuries*, National Gallery, Warsaw, 11-12 June 2015.

"The Paston Treasure" two-day workshop, organized by The Mellon Centre for British Art Yale, and The City Museum, Norwich, UK, April 13th -14th, 2015.

Co-organizer and chair, *The Extended Narrative of the Object* (3 sessions), Renaissance Society of America Annual Conference, Humboldt University Berlin, 26-28 March, 2015.

"Art, Geometry and the Landscape of Ruins in the Sixteenth-Century Germany Kunstkabinett," Temple University, PA, March 10, 2015.

"Protestant Family Portraits. Art and Evidence," *Image and Identity in the German Reformation*, AHA conference, New York 2-5 Jan 2015.

Colour Practices Workshop II, Max Planck Institute, Berlin October 31st, 2014.

"Education, Ethics, and Identity in the Making of English Seventeenth-Century Domestic Embroidery", *Cultural Production in Early Modern England*, Shakespeare Institute, University of Birmingham, 28. June, 2014.

“Urban Craftsmen and the Courts in Sixteenth-Century Germany”, Key-Note Lecture, *Civic Artists and Court Artists (1300-1600)*, Case Studies and Conceptual Ideas about the Status, Tasks and the Working Conditions of Artists and Artisans
DER STÄDTISCHE KÜNSTLER UND DER HOFKÜNSTLER (1300-1600). Das Individuum im Spannungsfeld zwischen Theorie und Praxis.
AUX ORIGINES DE L’ARTISTE DANS L’EUROPE MÉDIÉVALE ET MODERNE (1300-1600). Artistes à la ville et artistes à la cour. INHA, Centre André Chastel, Paris, 19 - 21, June 2014.

“Majolica and Tradition”, keynote speaker, chair and co-organizer of conference: *Majolica: A World View*, Bard Graduate Center, May 4-6th, 2014.

Material Reformations. Towards a Material Culture of Protestantism, Conference, organizer and speaker, Bard Graduate Center, 3-4 April 2014.

Religious Materialities, triple session co-organizer and co-chair, *RSA* conference, NY, March, 2014.

The Ornamental Print, session chair, *RSA* conference, New York, March 2014.

"'Siben Farben unnd Künsten frey...' The place of Colour in Martin Schaffner's Cosmos Table," *Early Modern Colour Practices II, 1450-1650*, Max Planck Institute for the History of Science, Berlin, March 21-22, 2014.

“The Material Text in Pre-Modern and Early Modern Europe”, co-organizer and speaker, Bard Graduate Center, March 5th 2014.

“The Object in the Renaissance”, session organizer and chair, *CAA* Annual Conference, Chicago, February 2014.

“Jörg Breu the Elder. An Augsburg Artist between Renaissance and Reformation,” Blanton Museum of Art, University of Texas at Austin, Oct. 17th, 2013.

“Landscapes of Ruination and the Idea of Nature in Sixteenth-Century German Wood Intarsia, V&A/RCA History of Design, Open Research Seminar Series, March 21st 2013.

“The Visual and Material Culture of the Early Modern Protestant Home”, *The Arts and the Reformation* Workshop, Centre for Reformation Studies, St Andrews University, March 8th-9th, 2013.

“Nature versus History. The Imagery of the Ruin in Sixteenth- and Early Seventeenth-Century German Intarsia,” *CAA* Annual Conference, New York, February, 2013

“Inscriptional Wisdom and the Domestic Arts in Early Modern Northern Europe,” *Routine and Ritual in the Post-Medieval Home*, Annual conference of the Society for Post Medieval Archaeology, University of York, September 7th-9th, 2012.

“Object, Material, Myth: Ovidian Poetics and Natural Philosophy in the Sixteenth-Century Northern European *Kunstammer*” *33rd Congress of the International Committee of the History of Art*, Nuremberg, Germanisches Nationalmuseum, July, 2012.

“Representations of Historical Time in Sixteenth-Century German Art and Craft”, *Frühe Neuzeit Interdisziplinär Conference*, Duke University, March, 2012.

Session Chair, “Parents and Children in Early Modern Europe, *Renaissance Society of America* Annual Conference, Washington, March 24th, 2012.

“Metamorphosis and the Arts of the *Kunstammer*”, lecture and graduate seminar, University of Arizona, Tucson, October 26th, 2010.

“Defining the Terms of the Field”, Round Table Discussion, *Renaissance Art History/ Early Modern Visual Culture*, CUNY, The Graduate Center, October 8th 2010.

Session chair, “Italian Art 1 Open Session,” *Renaissance Society of America* Annual Conference, Venice, March, 2010.

Session Chair, Italian Art 2: “North and South: Influencing and Influenced,” *Renaissance Society of America*, Annual Conference, Venice, March, 2010.

“Inscription and Substance in the Arts of Early Modern Northern Europe.” *New England Renaissance Conference*, Oct. 30-31, 2009, Boston University.

“Regaining Eden: Representations of Genesis, 1-3 in English Seventeenth-Century Domestic Embroidery,” in *The Authority of the Word*, Third Lovis Corinth Symposium, Emory University, Oct. 8-10th, 2009.

“The Idea of Metamorphosis in 16th- Century Northern Art,” *Sixteenth Century Society* Conference, Geneva, May 27th –30th, 2009.

“God’s Book. Themes of Nature in English Seventeenth-Century Domestic Embroidery,” Symposium to the BGC exhibition; *’Twixt Art and Nature: English Embroidery From the Metropolitan Museum of Art, 1580-1700*, The Museum of Art and Design, New York, Jan. 23rd, 2009.

“Inscription and Substance,” Plenary Address, International Workshop: *Konstruktion, Manifestation und Dynamik der Formelhaftigkeit in Text und Bild: Historische Perspektive und moderne Technologien*, Universität Trier, November 27-29th, 2008.

“The Uses of Ornament in Early Modern Northern Europe,” University of Heidelberg, Graduate Seminar Lecture Series, November 24th, 2008.

“The Glass Roundel as Domestic Ornament” in Symposium: *Der Scheibenriss: Entstehung - Technik - Verwendung – Bedeutung*, Staatliche Kunsthalle Karlsruhe, September 18th-20th, 2008.

Commentator to: “The Irrelevance of Painting” (4 sessions), *Renaissance Society of America*, Annual Conference, Chicago, April 2008.

“The Renaissance Tiled Stove as Representative Object,” *Sixteenth Century Society* Conference, Minneapolis, October 2007.

“Ornament as Stylistic Principle and as Visual Mode in Sixteenth-Century Northern Art”, in *Positionen zur deutschen Kunst um 1500 im internationalen Vergleich*, Internationale Tagung, Staatliche Museen Preussischer Kulturbesitz, Gemäldegalerie, Berlin, June, 2007

“The Reformation of the Virtues in Sixteenth-Century German Art and Decoration,” Silberberg Lecture, Institute of Fine Arts, NYU, February 2007.

“Nature Enshrined: The *Kunstschränk* and Natural Philosophy.” In session “From Objects to Ideas: Material Culture in Art and Science”, *Historians of Netherlandish Art* Annual Conference, Baltimore, October 2006.

“Craftsmen and the Courts. Some Strategies of Production and Sale of Works of Art and Science in late 16th Century Augsburg”, *Sixteenth Century Society* Conference, Atlanta, October, 20th-23rd, 2005.

“Craftsmen, Mathematics and Princely Education”, in, *Musical Pedagogy in the Renaissance*, Conference, the Peabody institute, Johns Hopkins University, Baltimore, 2nd-5th June, 2005.

“The Reformation of the Virtues in Sixteenth-Century Northern European Art and Decoration”, Key-Note Address in Conference: *The Arts Reformed?*, University of Sussex, England, 14th-17th April, 2005

“Wenzel Jamnitzer’s Knowledge of Mathematics and some Implications for the Arts” in session: “Old knowledge, new knowledge, classification of knowledge: rethinking paradigms in the later 16th century”, *Frühe Neuzeit Interdisziplinär* conference, Duke University, April, 7th-10th, 2005.

“The Italianate or “Welsch” as a Stylistic Category in 16th-Century South German Art: Problems of Interpretation”, *CAA* annual conference, Atlanta, 2005.

Participant: *Mapping Markets Project* Colloquium, Antwerp, March, 2003

Participant: *Mapping Markets Project* Colloquium, Antwerp, March 7th-10th 2002.

Co-chair and speaker of a double session: The Arts and the Reformation(s): Intention, Reception, and Interpretation,” Sixteenth Century Society, Annual I Conference, Denver, Colorado, October 2001. Talk: “The Bible and the Arts. Bible Illustrations as Sources of Design in the Period of the Reformation.”

“Piety, Pottery and the ‘Holy Household’”, *Design History* Annual Conference, Victoria and Albert Museum, London, September 2001

“Dürer and Venice”, *Dürer Colloquium*, Stuart and Francine Clark Institute, Williams College, MA., May, 2001

"Jan Vermeyen and 'Chymical Understanding' at the Court of Rudolf II", in Conference: "Ways of Knowing", *Frühe Neuzeit Interdisziplinär* Conference, Pittsburgh, April, 2001

"Marketing Stoneware in Sixteenth-Century Northern Europe". *Mapping Markets Project* Conference, Antwerp, March 2001.

"Protestant Themes for Secular Contexts", J. Paul Getty Museum, LA; conference in conjunction with the exhibition: *Painting on Light: German Renaissance Glass-Roundels and Drawings*, September, 2000.

"Susanna and her Garden. Representations of Susanna in Sixteenth Century Visual and Musical Culture" (in joint session with musicologist Sarah Davies (NYU), *35th Congress on Medieval Studies*, Kalamazoo, May, 2000.

"Thomas Rucker's Iron Throne and the Dream of Nebuchadnezzar. Dealers, Craftsmen and Patrons in late Sixteenth Century Augsburg." in: "The Luxury Trade in the Early Modern Era. Dealers, Commerce and Taste", Bard Graduate Center, New York, February, 2000

"Vitruvius in the North: Wenzel Jamnitzer and Walter Rivius", in *The Hermeneutics of Ornament*, chaired by Gwendolyn Trotthein, *UAAC* Conference, Toronto, Nov.1999.

"Root Paradigms, Semiotics and Ways of Seeing in Early Modern Germany", in Bob Scribner's *Methodology in the Visual Arts*, chaired by Christiane Andersson, *Sixteenth Century Studies* Conference, St Louis, October, 1999.

"Decorated Glass, Religious Reform and Domestic Space in Early Sixteenth Century Germany", speaker and co-chair in 'Artists on the Boundaries of 'Art': Applied Arts and Visual Culture in Sixteenth-Century Germany, *Sixteenth-Century Society* Conference, St Louis, October, 1999.

"The Holy Works of Mercy. A Glass Roundel Series by Jörg Breu the Elder and its Contexts", in *Material Culture and Cultural Materialisms*, Conference of the Arizona Center for Medieval and Renaissance Studies, February, 1999.

"Garlic, the Jews and the Sleep of Ignorance. A Mocking of Christ as Protestant 'Thesenbild' or Catholic Devotional Image?", *Frühe Neuzeit Interdisziplinär* Conference, Duke University, April, 1998.

"Definitions of the "Beautiful" in Early Sixteenth Century Germany", in session: Concepts of Beauty in Renaissance Art, chaired by Francis Ames-Lewis and Mary Rogers, *Art Historians Association* Conference, Manchester, April, 1996.

"Soldier Families in early sixteenth century German Art" CAA Conference, February 1996, Boston, in "Families in Early Modern Europe", chaired by Mary W. Gibbons.

'The "Welsch" and the "Deutsch". Jörg Breu the Elder's Study for the "Story of Lucretia" and the Uses of Classicism in 16th century Germany.' Art Historians' Association Conference, April 1994.

Contributor to Northern Visual Culture Seminar Series. Warburg Institute, London University, 1994-98.

'The Soldier as Unrepentant Thief.'" CAA Conference, in the session "Heroic and Irenic Imagery in the Renaissance", chaired by Diane Wolfthal, February 1994.

"'Allein der arm hauf folgt nach". Kunst, Religion und Politik in Augsburg am Anfang des 16. Jahrhunderts'. Talk delivered to a conference organised by the Institut für Kulturgeschichte, Augsburg University, 27th January, 1994.

Conferences Organized

Co-organizer/speaker, "Cultural Histories of the Material World: Early Modern Books and Objects," Folger Shakespeare Library, Washington D.C., April 21st 2016.

Organizer, "Majolica and Tradition", keynote speaker, chair and co-organizer of conference: *Majolica: A World View*, Bard Graduate Center, May 4-6th, 2014.

Organizer, *Material Reformations. Towards a Material Culture of Protestantism*, Conference, organizer and speaker, Bard Graduate Center, 3-4 April 2014.

Co-organizer and speaker, "The Material Text in Pre-Modern and Early Modern Europe", Bard Graduate Center, March 5th 2014.

Co-organizer and speaker in "'Twixt Art and Nature.'" *English Embroidery of the late sixteenth- and seventeenth-century in the collections of the Metropolitan Museum of Art*: Bard Graduate Center, New York, January 23rd 2009.

Co-organizer of “Fragile Diplomacy: The Diplomatic Gift in the Courts of Early Modern Europe, Bard Graduate Center, New York, November 16th, 2007.

Organizer, chair and speaker in Symposium: “The Luxury Trade in the Early Modern Era. Dealers, Commerce and Taste”, Bard Graduate Center, New York, February, 2000

Research Projects

Participant in Luce Foundation-funded research project: *Mapping Markets. The Origins of the Art Trade in early modern Europe*. Duke University/Antwerp University. 2000-2004.

Exhibitions:

English Embroidery from The Metropolitan Museum of Art, 1580-1700 “Twixt Art and Nature.” Bard Graduate Center December 12th 2008 – April 12th 2009 (co-curated with Melinda Watt).

Kurzweil Viel Ohn' Mass und Ziel. Augsburger Patrizier und ihre Feste zu Beginn der Neuzeit, Deutsches Historisches Museum, Berlin, 1994 (Contributor).

Institutional Service:

BGC Chair of Academic Programs 2016-

BGC Director of Doctoral Studies, 2011- 2016

BGC Chair of Academic Programs, 2002-2006

BGC Chair, Tenure Committees, 2005-present

BGC Chair, 20th Century Search Committee, 2004-05

BGC Chair, 18th Century Search Committee, 2003

BGC Curriculum Committee, 2002-03

BGC Library Committee, 2000, 2002-2006

BGC Travel and Research Selection Committee, 2002-2006, 2011-present

Select Courses Developed at the Bard Graduate Center

The Renaissance Re-Discovery of the World. Collecting and Collections in the Early Modern Era.

Artists, Craftsmen and the Pursuit of Nature.

Objects of Virtue: Material Culture and Moral Order in 16th-Century Northern Europe.

Objects of Knowledge: Renaissance Ornament and Society, 1500-1620.

Objects of Belief: Religion and the Arts in fifteenth- and sixteenth-century northern Europe.

The Reformation and the Arts

The Culture of Print: 1450-1600.

Renaissance Mythologies

Classicism in Northern Europe.

The Arts of Northern Europe, 1500-1600.

The Domestic Arts of Northern Europe, 1500-1700.

The Arts of Tudor and Stuart England.

A Social History of European Ceramics.

Bard Term Abroad: England: 1600-1800; Venice, 1400-1600; Berlin: Museum History;
Spain.