

## **Rebecca Elizabeth Zorach**

Department of Art History  
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### **Present Appointment**

Mary Jane Crowe Professor of Art History, Northwestern University

### **Education**

University of Chicago. PhD in Art History with departmental honors, August 1999.

Major field: Theory and Criticism. Minor field: Early modern (1400-1800).

Dissertation topic: "The Figuring of Excess in French Renaissance Art." Committee:

Professors Michael Camille, Linda Seidel, Lauren Berlant

University of Chicago. MA in Art History, December 1994.

Université de Genève, Switzerland. Coursework and research in medieval and Renaissance art and literature.

Harvard University. AB *summa cum laude*, June 1991. Concentration: History and

Literature. Honors essay title: "The Open End and the Multi-faceted Mirror:

Incompleteness and Interpretation in the *Roman de la Rose*."

French Baccalauréat, 1987, série A1 philosophie-lettres (mention "bien").

### **Grants, Fellowships and Honors**

Graham Foundation, Publications Grant to Individuals, Subvention grant for *Street Teachings*, 2015

Robert Sterling Clark Visiting Professor, Graduate Program in Art History, Williams College, 2013-14.

Andrew Mellon Residential Fellowship for Arts Practice and Scholarship of the Richard and Mary L. Gray Center for Arts and Inquiry, spring, summer, and fall 2013, for Never The Same (never-the-same.org), a collaborative interview and archiving project on socially and politically engaged art in Chicago with Daniel Tucker. Project included ongoing archival work (cataloging over a thousand items with the help of an archivist and creating an organizational structure for them); organizing multiple public events; and a symposium, summer seminar, and exhibition.

Terra Foundation exhibition grant (co-principal investigator with William Michel) for *AFRICOBRA in Chicago* exhibition project, spring/summer 2013, \$100,000.

Principal Investigator, Art of a Community Speaks. A project with the South Side Community Art Center, funded by a Partners-in-Scholarship grant from the National Trust for Historic Preservation. Supervision of an intern cataloging the Center's art collection and researching connections between the collection and the Center's history.

Gender Studies Faculty Fellowship (course release for participation in faculty seminar), University of Chicago Center for Gender Studies, 2010-11.

Visiting Professor (Professeur Invité), École de Hautes Études en Sciences Sociales,

Paris, June 2009.

Ailsa Mellon Bruce Senior Fellow, Center for Advanced Study in the Visual Arts, National Gallery of Art, 2008-9.

Council of Graduate Schools, Gustave O. Arlt Award in the Humanities, awarded December 2006 for *Blood, Milk, Ink, Gold* (see below).

Society for the Study of Early Modern Women, 2005 Book Award for best book relating to the study of early modern women and gender (tied for first place).

University of Chicago Faculty Fellowship, Franke Institute for the Humanities, 2006-7.

ACLS Digital Innovation Fellowship, alternate, 2006-7.

Eleanor M. Garvey Fellowship in Printing and Graphic Arts, Houghton Library, Harvard University, 2006-7 (short-term).

Center for British Art Visiting Fellowship, Yale University, 2006-7.

Provost's Program for Academic Technology Innovation (University of Chicago).  
Principal investigator for grant of \$27,658 awarded for "A Digital Collection of the Speculum Romanae Magnificentiae," in collaboration with the University Library, 2005-7. Grant to cover costs of preparation and scanning, database and interface development, and metadata entry and enrichment. Grant from Graham Foundation for Advanced Studies in the Fine Arts, \$13,000 for web design and exhibition catalogue. Grant from Samuel H. Kress Foundation, \$6000 for associated conference.

University of Chicago Arts Planning Council, small grants for Pathogeographies Visiting Artist Series (2007); Art, Community, Activism class (2004-5) and Counter/Depression exhibition (2003-4)

Fulbright Lecturing/Researching Award, Thailand, June-September 2003.

Newberry Library Weiss-Brown Publication Subvention Grant, for *Blood, Milk, Ink, Gold*, Spring 2003.

Mellon Postdoctoral Fellow, Penn Humanities Forum, University of Pennsylvania, 2000-2001.

Mary Davis Fellow, Center for Advanced Study in the Visual Arts, 1997-1999.

Fulbright Fellow, France, October 1997-March 1998.

Travel grant, Visiting Committee of the Department of Art History, University of Chicago, summer 1996.

Chagall Fellowship for research in France, summer 1995.

Andrew W. Mellon Fellowship in the Humanities, 1992-1997.

Swiss Universities Grant for research in French literature and art history, 1991-2.

Oliver-Dabney Prize for honors essay in History and Literature, 1991.

Phi Beta Kappa, spring 1990.

### **Academic Appointments**

2016- Northwestern University  
Mary Jane Crowe Professor of Art History

2003-2015 University of Chicago  
Professor, Art History, Romance Languages and Literatures, and the College, Affiliate faculty in Visual Arts, 2012-present.  
Associate Professor, Art History, Affiliate Faculty in Visual Arts (from 2008), and the College, 2007-2012.

Assistant Professor, Art History and the College, 2003-2007  
Affiliated faculty, Department of Romance Languages and  
Literatures, Center for Gender Studies; Resource Faculty, Cinema  
and Media Studies.

Harper-Schmidt Fellow and Collegiate Assistant Professor, 2001-2003

Fall, 2002 Visiting Lecturer, Department of History of Art, Yale University

2000-2001 Mellon Postdoctoral Fellow, Penn Humanities Forum, University of  
Pennsylvania.

1999-2000 Preceptor, Master of Arts Program in the Humanities, and Lecturer in Art  
History, University of Chicago

### Books In Progress

*Street Teachings, Black Art, Experimental Settings: Chicago, ca. 1968*, under contract  
with Duke University Press, in revision. A single-authored study of visual arts in and  
around the Black Arts Movement in Chicago, with particular attention to  
collaborations across race and class.

*Gold*, co-authored with Michael Phillips, commissioned by and under contract with Reaktion,  
revisions submitted. A cultural history of gold written for an educated general audience  
as part of Reaktion's "Earth" series, which traces the historical significance and cultural  
history of natural phenomena and resources. In press (proofs corrected, index complete),  
forthcoming 2016.

*The Designs of Nature: Art, Intentionality, and Ecology*, book in progress. Focusing on the  
early modern period with forays into later centuries, this book examines the way in which  
theory and practice have addressed the relationship between art and nature as a matter of  
intentionality and its absence or suppression, asking whether according "intention" to  
nature as a maker of images—as medieval and Renaissance writers often did—mean  
withdrawing it from human makers, and what forms of collaboration are possible  
between human and non-human agents?

### Publications: Books

*Art Against the Law*, edited volume, Chicago Social Practice series edited by Mary Jane  
Jacob, published by the School of the Art Institute of Chicago, distributed by University  
of Chicago Press. December 2014. Includes introduction, authored essay, and section  
introductions.

*Unfurlings: Explorations in art, activism and archiving*. A catalogue of Never The  
Same's activities for 2013. 100-pp book. Co-edited with Daniel Tucker. May 2014.

*The Passionate Triangle*, University of Chicago Press, August 2011.

Reviews: Patricia Emison, *Choice* (February 2012).

Marcia B. Hall, *Renaissance Quarterly* 65, no. 3 (Fall 2012): 881-882.

Jennifer Hammerschmidt, *Comitatus: A Journal of Medieval and Renaissance Studies* 43 (September 2012): 306-308.  
Catherine Harding, *Renaissance & Reformation* 35, no. 4 (2012): 179-181.  
Caspar Pearson, *Oxford Art Journal* 35, no. 3 (2012): 459-462.  
Allie Terry-Fritsch, *Sixteenth Century Journal* 43, no. 4 (Winter 2012): 1247-1249

*My Name is Dave: A Hymnal*. Edited publication for *Theaster Gates* exhibition. With authored contribution, "Speculating Fully: An Interview with Dave" pp. 67-75. Milwaukee: Chipstone Foundation and Milwaukee Art Museum, 2010. 75pp.

*The Idol in the Age of Art*, collected essays, co-edited with Michael Cole. Includes authored chapter, "Idols of the Mind: Print as material and immaterial in early Renaissance devotion" and co-authored introduction (Ashgate, January 2009).  
*Reviews*: Margaret Aston, *Journal of Ecclesiastical History* 61, no. 2 (April 2010): 389-390.  
Alexander Faludy, *Art & Christianity* 59 (Autumn 2009): 15-16.  
Sergiusz Michalski, *Catholic Historical Review* 96, no. 4 (October 2010): 811-813.  
Alexander Nagel, *Renaissance Quarterly* 63, no. 2 (Summer 2010): 584-587.  
Kirstin Noreen, *Sixteenth Century Journal* 41, no. 3 (Fall 2010): 818.

*The Virtual Tourist in Renaissance Rome: Printing and Collecting the Speculum Romanae Magnificentiae*. Exhibition catalogue. Edited with introduction, short essays. University of Chicago Library, 2008 (distributed by University of Chicago Press). Produced in conjunction with *The Speculum Romanae Magnificentiae Digital Collection*, database and website, University of Chicago Library:  
<http://speculum.lib.uchicago.edu>

*Reviews*: Katherine Bentz, *Renaissance Quarterly* 62, no. 1 (Spring 2009): 249-250.  
James Fishburne, *Comitatus: A Journal of Medieval and Renaissance Studies* 40 (2009): 343.  
Alison C. Fleming, *Sixteenth Century Journal* 41, no. 1 (Spring 2010): 318-319.  
Ingrid Rowland, *Catholic Historical Review* 97, no. 4 (October 2011): 806-807.

*Blood, Milk, Ink, Gold: Abundance and Excess in the French Renaissance*. December 2005, University of Chicago Press. Awarded Society for the Study of Early Modern Women 2005 Book Award (co-winner); Gustave O. Arlt Award of the Council of Graduate Schools, 2006.

*Reviews*: Susan Broomhall, *Parergon* 27, no. 1 (2010): 263-266.  
Giancarlo Fiorenza, *Renaissance Quarterly* 59, no. 3 (Fall 2006): 898-900.  
Carol Janson, *Sixteenth Century Journal* 39, no. 1 (Spring 2008): 284-285.  
Catherine Jenkins, *Print Quarterly* 23, no. 3 (September 2006): 332-333.

Lauren Grace Kilroy, *Comitatus: A Journal of Medieval and Renaissance Studies* 38 (2007): 288-290.

Alexander Marr, *Renaissance Studies* 21, no. 2 (April 2007): 298-299.

Jotham Parsons, *The Historian* 69, no. 2 (January 2007): 399-400.

Ann W. Ramsay, *H-France Review* 6, no. 82 (July 2006): 353-356.

*Paper Museums: The Reproductive Print in Europe 1500-1800* (catalogue of exhibition, see below; co-editor with Elizabeth Rodini), February 2005.

Reviews: Maya Stanfield Mazzi, *Comitatus: A Journal of Medieval and Renaissance Studies* 37 (2006): 279.

Peter Prange, *Journal of the History of Collections* 19, no. 1 (2007): 145-147.

*Embodied Utopias: Gender, social change, and the modern metropolis* (co-editor with Amy Bingham and Lise Sanders). Volume based on conference. Routledge, January 2002. "Introduction" (co-authored; pp. 1-12) and "Haunting the City" (section introduction, pp. 220-224).

Reviews: Delano Greenidge-Copprue, *Journal of International Women's Studies* 6, no. 2 (2005): 174-176.

Ruth Levitas, *Urban Studies* 40, no. 4 (April 2003): 858-859.

Lynda Schneekloth, *Utopian Studies* 13, no. 2 (December 2002): 107-109.

### **Publications: Articles and Book Chapters**

"Envoi: Framing 'antiquity,'" essay commissioned for *The Frame in Greek and Roman Art: A Cultural History*, edited by Verity Platt and Michael Squire, Cambridge University Press. Completed and forthcoming in 2016.

"The Positive Aesthetics of the Black Arts Movement," *The Freedom Principle*, exh. cat., Museum of Contemporary Art, Chicago, July 2015.

"Seizing the Camera: Chicago's Arts of Protest in and around 1968," in *The City Lost and Found*, ed. Katherine Bussard, Alison Fisher, and Greg Foster-Rice, exh. cat. (Princeton University Art Museum, 2014), pp. 152-159.

"Sweet in the Mouth, Bitter in the Belly': Seeing Double in an Eccentric French Renaissance Book of Hours," *Art History*, volume 36, issue 5 (November 2013), 922-943.

"Accumulations in Space and Time: Sahmat's Gifts for India," in *The Sahmat Collective: Art and Activism in India since 1989*, exhibition catalogue, Smart Museum, 2013, 284-289.

"Messing With Mister In-Between: Instructions from the Archives of Love," in *More Love: Art, Politics and Sharing since the 1990s*, exhibition catalogue, Ackland Art Museum, 2012, 189-198.

"An Idolatry of the Letter: Time, Devotion and Empire in the Almanacs of the Sun King." 7600 words. In: Agnès Guiderdoni-Bruslé, Ralph Dekoninck, and Walter Melion, eds., *Ut Pictura Meditatio: The Meditative Image in Northern Art, 1500-1700*, Brepols, 2012, 447-479.

"Without fear of border guards': The Renaissance of Visual Culture." In Barbara Baert, Ann-Sophie Lehmann, and Jenke Van Den Akkerveken, eds. *New Perspectives on Iconology*. Leuven University Press, 2012, 23-41.

- “Dig the diversity in unity: AfriCOBRA’s Black Family,” *Afterall*, autumn 2011, pp. 102-111.
- “Fireplug, Flower, Baboon: The Democratic Thing in late 1960s Chicago,” *kritische berichte*, autumn 2011, pp. 47-60.
- “Triangular Passions and The Aemulatio of Point of View.” *Humanistische und vernakulare Kulturen der Aemulatio in Text und Bild (1450–1620)*, Jan-Dirk Mueller and Ulrich Pfisterer, Berlin/New York: DeGruyter, 2011, pp. 250-275.
- “Fat Minerva: Recent Books on Perspective and *Perspectiva*, Medieval and Renaissance,” review essay, *Exemplaria*, Vol. 23 No. 4, Winter, 2011, 415–25.
- “Art & Soul: An Experimental Friendship between the Street and a Museum.” *Art Journal*, Autumn 2011.
- “Le Touriste virtuel: Présence et absence de la Ville Éternelle dans les estampes du seizième siècle,” *Transactions de l’Association Internationale de Bibliophilie*, spring 2011.
- “La terre aux ongles demeurerait: Définir l’obscène dans le champ visuel.” In *Obscénités renaissantes/Renaissance Obscenities*, ed. by Hugh Roberts, Guillaume Peureux and Lise Wajeman (Geneva: Droz, 2011), pp. 129-162.
- “Passioni triangolari,” in Allison Levy, ed., *Sesso nel Rinascimento* (Casa editrice Le Lettere, 2009), pp. 159-170.
- “A Secret Kind of Charm Not To Be Expressed or Discerned: On Claude Mellan’s Insinuating Lines,” *Res: Anthropology and Aesthetics*, spring-fall 2009, pp. 235-251.
- “‘Taken by night from its tomb’: Triumph, dissent, and *danse macabre* in sixteenth-century France,” in Elina Gertsman, ed., *Visualizing Medieval Performance: Perspectives, Histories, Contexts* (Ashgate, 2008), pp. 223-246.
- “Rome Virtuelle: Présence et absence de la Ville Éternelle dans les estampes du 16e siècle,” in *Renaissance en France, Renaissance française?*, ed. Henri Zerner and Marc Bayard, Académie de France à Rome, 2009.
- “Renaissance Theory: A Selective Introduction,” in: *Renaissance Theory*, ed. James Elkins and Robert Williams (*The Art Seminars* series, Routledge and Cork University Press, April 2008), pp. 3-36.
- “Love, Truth, Orthodoxy, Reticence: Or, What Edgar Wind Didn’t See in Botticelli’s *Primavera*,” *Critical Inquiry* special issue *On the Case: Missing Persons*, vol. 34, No. 1 (Autumn 2007), pp. 190-224.
- “The French Renaissance: An Unfinished Project,” chapter for *Artists at Court: Image-Making and Identity 1300–1550*, ed. Stephen Campbell, 2005, Isabella Stewart Gardner Museum, pp. 188-199.
- “‘Blood upon the earth’: Sacrifice and ritual in the King’s Window,” chapter in *The Seventh Window*, 2005, ed. Wim de Groot, pp. 189-197.
- “Desiring Things,” *Art History*, Special Issue 2001, pp. 195-212; also published as *Other Objects of Desire: Collectors and Collecting Queerly*, ed. Michael Camille and Adrian Rifkin, Blackwell, 2002, pp. 33-50.
- “Everything Swims with Excess: Gold and its fashioning in early modern France,” *Res: Anthropology and Aesthetics*, Spring 2000, pp. 125-137.
- “Tu imagen divina: The Fetishism of the Femme and her Secret in Almodóvar’s *Tacones lejanos*,” *Torre de papel*, Spring 2000, pp. 124-133.
- “The Flower That Falls Before the Fruit: The Galerie François Ier at Fontainebleau and *Atys Excastratus*,” *Bibliothèque d’Humanisme et Renaissance*, spring 2000, pp. 63-

88.

"Despoiled At the Source," *Art History* 22:2, June 1999, pp. 244-269.

"The Matter of Italy: Sodomy and the Scandal of Style in Sixteenth-Century France,"  
*Journal of Medieval and Early Modern Studies*, 28:3, Fall 1998, pp. 581-609.

**Publications: Encyclopedia Entries, Short Essays, Interviews, and Reviews**

"Place Becomes Sweet and Great," interview with Adler Guerrier, *Formulating a Plot*, ed.,  
Diana Nawi, Pérez Art Museum Miami, exh. cat. (November, 2014), pp. 77-92.

Artist interviews published on Never The Same (never-the-same.org): John Wright, Mark  
Rogovin, Karl Meyer, C. Siddha Webber, Yaoundé Olu, Arlene Turner-Crawford, Ann  
Zelle, Gerald Williams, Maggie Brown, Rozalinda Borcilă, and Shanta Nurullah (2013-  
14); Estelle Carol, Laura Shaeffer, Pemon Rami, Penelope Rosemont, Turtel Onli (2012);  
Kelan Phil Cohran, Jae and Wadsworth Jarrell, Patric McCoy (2011)

"Remarkable Oversights: Or, Could We Actually Make Politics Easier to Talk About?"  
assessment commissioned for *Beyond the Aesthetic and the Anti-Aesthetic*, ed. James  
Elkins and Harper Montgomery (Penn State University Press, 2013), 175-178.

"Regarding Art and Art History," *The Art Bulletin*, December 2012, pp. 487-88.

"A Potpourri of Harangues: The Free University Movement in Chicago, 1965-1972."  
*Proximity* magazine, fall 2010, pp. 82-89.

"The School for Community Organization and the Center for Radical Research," and "A  
Second Skin: A Conversation with Diasporal Rhythms," pp. 6-8, *AREA Chicago* #10  
(October 2010).

Review of Margaret Carroll, *Painting and Politics in Northern Europe*, *The Art Bulletin*,  
May-June 2010, pp. 103-106.

"Rolling back the ball: generations of art worlds in Northern Thailand," *Proximity* #6, Spring  
2010, 121-25.

"Inheriting the Grid #9" (1p.), "Somebody Had To Do It" (2pp.), and interviews, "Inside and  
Outside the System" and "Doing Urban Studies from the Suburbs," *AREA Chicago* #9  
(co-edited with Dan Wang), November 2009.

"Overlay: A Conversation with Travis," *Proximity* 5, Fall 2009, pp. 70-76.

Review of "Grand Scale" exhibition at Philadelphia Museum of Art, *The Burlington*,  
April 2009

"Fighting Friedman" (2pp.), *AREA Chicago* #8, *Everybody's Got Money Issues*, May 2009.

"68/08" (introduction, 1p.) and "Looks Like Freedom" (1p.), *AREA Chicago* #7, *68/08: The  
Inheritance of Politics and the Politics of Inheritance*, December 2008.

"Make it Stop," in *Journal of Aesthetics and Protest*, Fall 2008, 265-270.

Review of Annabel Wharton, *Selling Jerusalem*, in CAA Reviews, March 2009.

"Dangerous to Beauties': The Sabine Women, Symbolic Conquest, and Classicism,"  
commissioned essay for Smart Museum Adaptation exhibition, ca. 2000 words,  
online at: <http://adaptation.uchicago.edu/artists/sussman/responses/> as of March 21,  
2008

"Ten Habits of Highly Effective Feelings," commissioned catalogue essay, ca. 750  
words, in Dee Hibbert-Jones and Nomi Talisman, *Psychological Prosthetics: Helping  
You Handle Your Emotional Baggage in Political Times*. Exh.cat. July 2007

"Bernard Salomon, illustrateur lyonnais [by Peter Sharratt]" review in *Renaissance  
Quarterly*, September 2006.

- “Judith Butler,” entry. In: *Art: Key Contemporary Thinkers*, ed. Diarmuid Costello and Jonathan Vickery (Berg, 2006)
- “YOUgenics 3.0,” rhizome.org, March 1, 2005
- “Theory of Every Thing,” *The Boston Globe Ideas*, January 9, 2005
- “Marcia,” entry, *Women in the Middle Ages: An Encyclopedia*, edited by Nadia Margolis and Katharina Wilson, Greenwood Press, 2004
- “Unsolved Mysteries of the Renaissance,” *The Boston Globe Ideas*, July 18, 2004
- “Version 04: Invisible Networks,” review, rhizome.org, May 2004
- “Painting by Numbers,” *The Boston Globe Ideas*, January 4, 2004
- “Multiple Standards,” review of “Beauty Suit” at Chiang Mai University Art Museum, *art4d*, no. 98, October 2003
- “Insurance Nation,” *The Boston Globe Ideas*, March 9, 2003
- “*The Book of the Heart* [by Eric Jager],” *Sixteenth Century Journal*.
- “Adrian Armstrong, *Technique and Technology: Script, Print and Poetics in France, 1470-1550*” in *The Medieval Review* electronic newsletter, 01.08.03.
- “*The Art of Arts* [by Anita Albus],” *Art Bulletin*, December 2002
- “Art in France,” entry, *Encyclopedia of the Renaissance* (Scribner’s, 1999)
- “The End of Visual Culture?” *Chicago Art Journal* v. 7, no. 1 (Spring 1997)
- “The Pietà in French Late Gothic Sculpture [by William Forsyth],” review, *The Sixteenth Century Studies Journal*, Fall 1996
- “An Interview with Lucy Lippard,” *Chicago Art Journal* v. 6, no. 1 (Spring 1996).
- “Sex, Laws, and Virtual Reality” (review of Catharine MacKinnon’s *Only Words*), *Chicago Art Journal* v. 4, no. 1 (Spring 1994)
- “New Medieval Aesthetic,” *Wired* 2.01 (January, 1994).  
Anthologized in Paul Amore, “A Virtual Common Place,”  
<http://college.hmco.com/english/amore/demo/ch5.html>

### **Lectures, Conferences and Workshops**

- “South Side Connections,” invited lecture, Renaissance Society (held at Stony Island Arts Bank), Chicago, December 2015.
- Chair, panel discussion on *The Freedom Principle* exhibition, Museum of Contemporary Art, Chicago, November 2015.
- “Of Spiders and Snowflakes: Natural and Artificial Geometries in Early Modern Europe,” Northwestern University, conference on Making and Knowing: Early Modern Geometries, October 2015.
- “Nature, Imagination, and Authority: Leonardo in Seventeenth-Century France,” Conference on “Leonardo e gli altri,” Kunsthistorisches Institut Florence, September 2015.
- “The Purpose of Nature and the Play of Art in the Late Renaissance: Aldrovandi, Paleotti, and Kircher,” University of Hamburg, Germany, January 2015.
- “‘But nonetheless man imagines them to be so’: Athanasius Kircher and *lapides figuratae* in text and image,” History of Science Society (November 2014).
- “*Calcographia arte occultos haud admittente*: Making Secret Things Visible in the Renaissance Print,” Renaissance Society of America (March 2014).
- “Starring the Black Community: Debate and Dissent in the Black Arts Movement, ca. 1971,” Eastern Communication Association (April 2014).



Chaired CAA panel, "The Wall of Respect and People's Art Since 1967," College Art Association, February 2014.

"On the Beach: Taking Nature at its Word(s), from Leonardo to 'Identity Politics,'" Northwestern University, January 2014.

"Nature Imitates Nature: Paradoxes of Intention and Artifice in Early Modern Europe" Robert Sterling Clark lecture, Clark Art Institute, December 2013.

Panelist, "Visualizing Black Chicago: AfriCOBRA Now," Black Arts Chicago: Moves and Movements, Northwestern University Black Arts Initiative, June 2013.

"Friedman's Pencil and Kant's Tattoo: Graphic Arts, Global Utopias, and the Acheiropoeitic Social," lecture at Bard College Graduate Center, New York, April 2013.

"Filling Up and Emptying Out: Reproducing Ruins in Sixteenth-Century France," Art Institute of Chicago, January 2012.

"Surreptitious Portraits and Ravishing Pictures: Paradoxes of Pure Art Before and Beyond Kant," University of Florida, September 2011.

"Art and Soul: An Experimental Friendship between a Museum and the Street," DePaul University, invited lecture, May 2011.

"Viewing antiquity, thinking vision: Narcissus at the Fountain," Art Institute of Chicago, Kings, Queens, and Courtiers Study Day, April 2011.

"The figure in question," Midwest Art History Society keynote address, Grand Rapids, April 2011.

"Art Between Medieval and Renaissance: Embracing the Surface of the Pool," AXIS Chicago lecture, Art Institute of Chicago, April 2011.

Panelist, "Unschooling Education," threewalls gallery, March 2011.

Moderator, "Why Us?" Panel Discussion, Intuit Center for Intuitive and Outsider Art, March 2011.

Gallery talk on Renaissance portraits and Jim Nutt's paintings of women, Museum of Contemporary Art, February 2011

Conference co-organizer, Challenging the Myths of Art History: A Symposium in Honor of Linda Seidel, New York, February 2011.

Invited panel co-organizer, *Our Demons*, Centennial Panel, College Art Association, February 2011.

"Renaissance and Revolution, or the Inconsolable Objects of Early Modern Art," Penn State University, October 2010.

"The Passionate Triangle," Haverford College, October 2010.

"Other Idleness: An Experimental Friendship between a Museum and the Street," Mess Hall, Chicago, September 2010. Also presented at Columbia College Chicago (to two undergraduate classes), December 2010.

"Practice vs. Value: or How to take a break from images," Northwestern University, Cult Value/Artistic Value in Early Modern Visual Culture, conference paper, May 2010.

"Triangular Passions and the Aemulatio of Point of View," Center for Advanced Studies, Ludwig-Maximilians-Universität, "Humanistische und vernakulare Kulturen der aemulatio in Text und Bild" conference, April 2010.

"Sweet in the Mouth, Bitter in the Belly': Absence and the Devotional Imaginary in a French Renaissance Book of Hours." University of St. Andrews, April 2010.

"The Digital Speculum Romanae Magnificentiae: Challenges and Opportunities of Text-

- Image Relations," and "Empty Quivers and Blowing Bellows: Vulcan and Eros at the Forge," Renaissance Society of America, April 2010.
- Event Organizer, Pedagogy of the Periphery (A College Art Association Shadow Session on pedagogy and the current state of crisis in the university), February 2010
- "Other Idleness: Or, an Experimental Friendship between a Museum and the Street," College Art Association (Autonomizing Practices panel), February 2010.
- Event Organizer, South Side Study Day, in conjunction with AREA Chicago and the Smart Museum's *Heartland* exhibition, November 2009.
- "Double Vision: Memory Places, Devices, and Devotion," Prayers in Code Symposium, Walters Art Gallery, May 2009.
- "Putting the Public in Public Art," Zorach Fountain Committee, April 2009.
- "Passionate Triangles," Colloquium CCXXX, Center for Advanced Study in the Visual Arts, April 2009.
- "Empty Spaces, Pure Painting: On Visual Culture, Iconology, and Renaissance 'Modernism,'" invited conference paper, "When Iconology Meets Visual Studies," Université Catholique de Louvain, Belgium, March 2009.
- "Unnecessary Triangles," invited lecture, Department of History of Art, Johns Hopkins University, February 2009.
- "68/08" Panel Moderator, Links Hall, Chicago, January 2009.
- "Renaissance and Revolution," invited conference paper, *Mal'occhio* conference, Courtauld Institute, London, November 2008.
- "Chicago 1968 and the Super-Real," 1968/2008 workshop, invited presentation, Folkets Hus, Copenhagen, Denmark, November 2008.
- "A Secret Kind of Charm not to be Expressed or Discerned," invited lecture, Princeton University, Department of Art and Archaeology, November 2008.
- "Le corps collant: Définir l'obscène dans le champ visuel," invited conference paper, French Renaissance Obscenity Network meeting, Exeter, England, July 2008.
- "Passionate Angles," NYU, Institute of Fine Arts, invited lecture as part of Silberberg Lecture Series, April 2008; Early Modern Seminar, University College London, December 2008.
- "Obscenity, Defacement, and Artistic Practice in Sixteenth-Century France"; also panel chair, "Virtual Romes"; panel chair and organizer, "Pictures to Think With." Renaissance Society of America, Chicago, April 2008.
- Keynote address, "'When one head is cut off, seven more sprout up': Prints and the reproduction of culture." *Reproduction/Seriality*, graduate conference at University of Southern California, March 2008.
- "'What the vast majority of people have to say is of absolutely no value whatsoever': Art as excess and obstacle," invited lecture, Humanities Forum, Southern Illinois University Carbondale, February 2008.
- "The Triangular Imagination," lecture, *Art, Text, Imagination* conference, Northwestern University, November 2007.
- "1527: The Sack of Rome," lecture, Chicago Humanities Festival, November 2007.
- "The Public Utility of Print," lecture, *The Virtual Tourist in Renaissance Rome* conference, University of Chicago, November 2007.
- "Rome Virtuelle: Présence et absence de la Ville Éternelle dans les estampes du 16<sup>e</sup> siècle," lecture, *Les arts visuels de la Renaissance en France*, Académie de France à

- Rome, June 2007. Also presented to International Congress of Bibliophiles, October 2007.
- “Seeing In Triangles,” *Early Modern Eyes* Conference, University of Wisconsin at Madison, March 2007.
- “Making Antiquity Public: Knowledge, Pleasure and Prints in Early Modern Rome,” Prints and the Production of Knowledge seminar, Harvard Humanities Center, December 2006.
- “Sex, Angles, and the Melancholy Peasant,” presented at Theorizing Early Modern Studies, University of Minnesota (Twin Cities), October 2006.
- “An Idolatry of the Letter: Early Modern Visual Culture, the Sun King and Siam,” invited lecture, Yale University, September 2006. Versions also presented Emory University, October 2006; Association for Asian Studies meeting, Boston, March 2006; Rutgers University Power and Performance conference, November 2008.
- “A Virtual Rome: The View from Albion,” gallery talk, Center for British Art, Yale University, September 2006.
- “The Idol East and West,” presented at “L’image des Anciens, L’image des Modernes: Permanence des Problématiques?” Université Catholique de Louvain, May 2006.
- “What Edgar Wind Didn’t See in Botticelli’s *Primavera*,” Duke University, March 2006. Versions also presented at Kunsthistorisches Institut, Florence, June 2006; and as keynote address of National Undergraduate Art History Symposium, April 2007.
- “Pagan Mysteries in Chicago,” College Art Association, Boston, February 2006.
- “Blood, Ink, Milk, Gold” at Alliance Française, Chicago, January 2006.
- “Jealous Geometries: Venus, Vulcan and Mars as Renaissance Fantasy,” paper presented at Oxford University, December 2005; also at Northwestern University Early Modern Group and University of Chicago Renaissance Seminar, November 2005
- “Paper Museums,” gallery talk, Grey Art Gallery, New York, September 14, 2005
- “Rethinking the Brazilian Village at Rouen: Novelty or Antiquity?” paper presented at Renaissance Society of America meeting, April 7, 2005
- “Contemporary art in Thailand,” invited lecture, 2/25/05, for ITP-Thailand, Northwestern Law School.
- “Erotic Triangles, Print Culture, and Artistic Identity in the Renaissance: The Case of Vulcan, Venus and Mars,” Gender and Sexuality Studies Workshop, U of C, February 2005
- “Visual Culture: Why (not)?” and “Tactical Media,” Media Art and Design Program, Chiang Mai University, Thailand, December 2004
- “The Speculum Romanae Magnificentiae: An Enigmatic Renaissance Print Collection,” University of Chicago Humanities Open House, October 2004.
- “Thinking Diagrams: Medicine and the Mathematical Arts in Early Printed Books,” International Congress on Medieval Studies, May 2004
- Co-organizer, *Negotiated Aesthetics: Art, Work and Identity in the Long Fifteenth Century*. Conference, May 2003. Sponsored by Department of Art History and the Franke Institute for the Humanities.
- Co-organizer, *Embodied Utopias*. Developed theme for lecture series and conference, wrote successful Graham foundation grant proposal, oversaw \$20,000 budget, planned and coordinated events for project on gender, architecture, and utopia,

sponsored by the University of Chicago Center for Gender Studies, spring 1997-  
spring 1999.

- “Pulled by Night from its Tomb: Animating Dead Antiquity in Renaissance France,”  
Recent PhD Lecture, The Ohio State University, January 2004. (Versions also  
presented at Franke Institute, May 2004 and Renaissance Workshop, December 2004,  
both University of Chicago)
- “All the Straight Lines Bend: Geometry Confronts the Body Around 1500,” Sixteenth  
Century Studies Conference, October 2003.
- “Contemporary Art in the United States,” Silapakorn University, Bangkok, Thailand,  
September 2003.
- “Does Deconstruction Matter Any More?” Chiang Mai University Faculty of Fine Arts,  
Chiang Mai, Thailand, August 2003.
- “Sense, Intellect and Imagination in the Diagrams of Charles de Bovelles,” Convivum,  
Siena College, October 2002.
- “The French Renaissance: An Unfinished Project,” The Renaissance Court Artist,  
Isabella Stewart Gardner Symposium, March 2002.
- “Invidia, Maniera, Mastery,” College Art Association, February 2002.

### **Curatorial/Exhibition Experience**

- Curator, *AFRICOBRA: Philosophy*, Reva and David Logan Center for the Arts, June 28–  
August 11, 2013 (named one of ten best exhibitions of the year by *Chicago Tribune*);  
also directed student-curated exhibition of part I of this three-part exhibition series at  
the South Side Community Art Center.
- Co-curator (with Renee Stout), *Our Demons*, January-February 2011, DOVA temporary  
gallery, Hyde Park, Chicago. An artistic exploration of demons and demonization in  
society and in the individual psyche.
- Curator (with student group), *Looks Like Freedom: art, politics, and urban space /  
around 1968 / Chicago* at DOVA Temporary Gallery, August-October 2008.
- Curator, *The Virtual Tourist in Renaissance Rome: Printing and Collecting the Speculum  
Romanae Magnificentiae*, Special Collections Research Center, September 2007-  
February 2008.
- Co-organizer (with Feel Tank), *Pathogeographies (or, other people's baggage)*.  
Exhibition and event series involving more than 70 artists. At the Edge series, Gallery  
400, University of Illinois at Chicago, planned for spring/summer, 2007.
- Curator, *Paper Museums: The Reproductive Print in Europe 1500-1800*. Mellon  
exhibition, Smart Museum, University of Chicago, February-May 2005 (Chicago);  
fall 2005 (NYU).
- Curator, “Counter/Depression,” student exhibition at Center for Gender Studies,  
February-March 2004.
- Curator, “Public Feelings,” Umong Sippadamma, Chiang Mai, Thailand, August 16,  
2003.

### **Professional Service**

[Department of Art History, Northwestern University](#)

Curriculum committee  
Warnock subvention guidelines committee

Kaplan Institute for the Humanities, Northwestern University  
Artist in Residence application review committee

Department of Art History, University of Chicago

Director of Graduate Studies, 2014-15  
Chinese search committee, 2014-15  
Job market advisor, 2012-13  
Chair, Harper-Schmidt search committee, 2010-11  
Chair of graduate admissions committee, 2010-11; admissions committee member, 2003-4 and 2004-5  
Chair, early modern search committee, 2007-8 and 2009-2010  
Chair, Undergraduate curriculum review committee, 2007  
Director of Undergraduate Studies, 2005-6  
Visual Resources search committee, 2004-5  
Medieval/early modern search committee, 2003-4 and 2004-5  
MA advisor and graduate affairs committee, 2003-4

Department of Visual Arts, University of Chicago

Faculty reappointment committee, 2010  
DOVA temporary gallery committee, 2009-2011.

Center for Gender Studies, University of Chicago

Steering Committee member, 2001-2; 2005-6; 2010-present  
Member, Ruth Murray Prize Committee, 2010  
Junior Faculty Group Coordinator, 2004-5  
Chair, Public Sphere Committee, 2001-2  
Member, Director Search Committee, 2001-2

Division of the Humanities and Other Service, University of Chicago

Fulbright interview committee, 2014-15  
Master of Arts Programs Review Committee, 2011-12  
Board of University Publications, 2007-2010  
Council on Advanced Studies, 2007-2010  
Council of the University Senate, 2007-8, 2009-10, 2014-15  
Ad hoc committee, appointment of Humanities Collegiate Division Master, 2007-8  
Civic Knowledge Project, 2006-  
Committee on Campus Planning, 2005-8  
France Center Chicago fellowships committee, 2003-5, 2007-8, 2009-10  
Tave fellowships committee, 2003-4

Academic Service

College Art Association, Selection Committee Member, Distinguished Lifetime Achievement Award for Writing on Art, 2013-16.

Editorial Board member, *Renaissance Studies*. Manuscript Reviewer, **University of Chicago Press, Manchester University Press**, Princeton University Press, Wadsworth Publishing, Yale University Press, **Duke University Press, Art History, Art Bulletin, Renaissance Quarterly, Early Modern France, Renaissance Studies, Viator**.

External reviewer for tenure, renewal, and promotion: **Johns Hopkins University, University of North Carolina-Chapel Hill, University of Minnesota**, UC-Santa Cruz, Bowling Green State University, Columbia University, University of Florida, Stanford University, Carnegie Mellon University, Brown University, Tulane University, University of New Mexico, School of the Art Institute of Chicago

Application reviewer: SSRC International Dissertation Field Research fellowships, 2005-7. 2012-14; SSRC-IDRF Book Award, 2008-2010; SSHRC Research Fellowships, 2006-7; Institute for Advanced Study, 2013, **2015**; Berlin Prize, 2013, 2014, **2015**.

### Community Service

Co-editor and Board Member, *AREA Chicago (Art, Research, Education, Activism)*, a biannual magazine published in Chicago. Edited issue #13 (*Home Fronts, Housing Struggles*); coedited #10 (*Institutions and Infrastructures*, October 2010); #9 (*Peripheral Vision: A Local Reader inside and outside Chicago*, November 2009), and #7 (*68/08: The Inheritance of Politics and the Politics of Inheritance*, December 2008).

Board Member, South Side Projections; South Side Community Art Center

Advisory Board Member, ACRE Residency (Artists' Cooperative Residency and Exhibition, Chicago)

### Courses Taught (graduate seminars in bold; mixed grad/undergrad classes in italics)

2014-15 *Art, Ecology and Politics* (in progress); European Civ in Paris (first segment of three-part intensive quarter); **Art and Nature in Early Modern Europe** (spring)

Summer 2014 The Uses of Antiquity, summer seminar for college teachers, organized by Council of Independent Colleges, sponsored by Kress Foundation.

Visual Arts of the Black Arts Movement. Professional Development Course for secondary school teachers, organized by Chicago Metro History Fair and sponsored by Terra Foundation.

2013-14 At Williams College: **The Intentional and the Unintentional; Art and Nature in Early Modern Europe**

Summer 2013 Never the Same Summer Seminar (a five-week free seminar, open by advance registration) on political art in Chicago, co-taught with Daniel Tucker, sponsored by the Richard and Mary L. Gray Center for Arts and Inquiry, University of Chicago

2012-13 **Theories of Art and Nature in Early Modern Europe**; The

- Black Arts Movement in Chicago; *Text and Image in Renaissance France*
- 2010-11 **What is an Archive?**; Renaissance and Anti-Renaissance; *Social Form*
- 2011-12 Introduction to Art History, Odyssey Project pilot course at Harlan Community Academy (repeated 2012-13)
- 2009-10 Rome: Antiquity to Baroque (third segment of three-part intensive quarter taught in Rome, repeated 2012-13); **Intro to Theories of Sexuality and Gender**; Art of the Northern Renaissance (survey); Art in Unexpected Places (repeated 2010-11)
- 2007-8 **Early Modern Geographies**; Making Classicism; Chicago 1968
- 2005-6 **Renaissance Neoplatonism and the Visual Arts (repeated 2010-11 as Neoplatonism East and West, co-taught with Persis Berlekamp)**; Baroque Europe (survey, repeated 2007-8 as Global Baroque); *Body, Space, Desire: Feminist Theories of Visuality*; Art, Religion and the Body in Medieval and Renaissance Europe
- 2004-5 *Art, Community, and Activism* (repeated summer 2012); Early Modern Print Culture; Utopias (co-taught with Lauren Berlant); **Anachronism**
- Summer 2004 Village Life in the Dordogne, University of Chicago alumni tour to southwestern France
- 2003-4 *Feminism and the Visual Arts*; **Renaissance Art Theory and Criticism**; The Protestant Reformation
- Autumn 2002 At Yale University: The Devotional Body; **The Performance of Meaning in the French Renaissance**
- 2001-2 Art 101, Media Aesthetics (winter and spring, repeated 2002-3), *The Body in Renaissance Art*
- 2000-1 At University of Pennsylvania: Styles of Desire: Medieval and Renaissance Courts and Courtly Arts; Body, Style, and Space in Early Modern Europe

### **PhD Dissertations advised**

As first reader

Kristine Hess, "Mount Sinai and the Monastery of St. Catherine: Depicting

'Place' and 'Space' in Pilgrimage Art," 2015.  
Ingrid Greenfield, "A Moveable Continent: Collecting Africa in Renaissance Italy," 2015.  
Rainbow Porthé, "Planctus Provinciae: Arts of Mourning in Fifteenth-Century Provence," 2015.  
Irene Backus, "Asia Materialized: Perceptions of China in Renaissance Florence," 2014  
Iva Olah, "The Civic Cornucopia of Ornament: The Florentine Picture Chronicle's (1470–75) Somatic Visioning of the Festive City in the time of Lorenzo de' Medici," 2013  
Christina Normore, "An Eye for the Feast in Late Medieval Burgundy," 2008

As second reader

Chrisinda Henry, "Buffoons, Rustics, and Courtesans: Low Painting and Entertainment Culture in Renaissance Venice," 2009  
Lia Markey, "A Vicarious Conquest of Art and Nature at the Medici Court," 2008  
Alexandra Korey, "Putti, Pleasure, and Pedagogy in Sixteenth-Century Italian Prints and Decorative Arts," 2007  
Stephanie Leitch, "Better than the Prodigies: The Prints of Hans Burgkmair, Jorg Breu, and the Marvels of the New World," 2005

As third or fourth reader

Catherine Stuer, "Dimensions of Place: Map, Itinerary, and Trace in Images of Nanjing," 2012  
Julia Orell, "Picturing the Yangzi River: Particular Landscapes in Southern Song China," 2011  
Sarah Cree, "Taddeo di Bartolo and the Uses of the Past in Early Quattrocento Painting," 2010 (Yale)  
Nicole Bensoussan, "Casting a Second Rome: Primaticcio's Bronze Copies and the Fontainebleau Project," 2009 (Yale)  
Jeehee Hong, "Theatricalizing Death in Performance Images of Mid-Imperial China," 2008

**PhD Dissertations in progress**

As first reader

Joana Konova, "Reuse of Ancient Sculpture in Late-Renaissance Rome"  
Kelli Wood, "The Space of Play: Games in Early Modern Italy"  
Alexandra Marraccini, "Unfolded Worlds: Allegory, Alchemy, and The Image As Structure of Knowledge In Early Modern Northern European Scientific Books"

As second or third reader

Victoria Salinger, "'Writing Calculations, Calculating Writing': Hanne Darboven's Computer Art" (third reader)



Jenn Sichel, "Criticism without Authority: Gene Swenson, Jill Johnston, Gregory Battcock" (third reader)  
Meekyung MacMurdie, "Geometric Medicine: Medieval Translations of Ibn Butlan's Aniconic Diagrams" (second reader)

### **Other student advising**

19 completed MA theses/Qualifying Papers

23 completed BA papers

### **Art and Performance**

#### **Pope-L performance**

With Feel Tank Chicago, "Feeling Friedman," Hemispheric Institute for Performance and Politics Mini-Encuentro, October 24, 2008.

With Feel Tank Chicago, exhibited documentation in "just space(s)," Los Angeles Contemporary Exhibitions, September 26-November 18, 2007, and also in "Hopeless and Otherwise," Southern Exposure, San Francisco, May 23, 2008 - July 3, 2008; new work is presented in exhibition "The Audacity of Desperation" at the Urbana-Champaign Independent Media Center, May 7-June 15, 2008 (traveling to Sea and Space, Los Angeles, October 23-November 16, 2008).

"Feel Tank Chicago" presentations, Voices Lecture Series, Gallery 400, UIC, March 2007; Public Square, Illinois Humanities Council, June 2007; Pedagogical Factory, Hyde Park Art Center, September; Mess Hall, January 2008; Experimental Station, February 2008; participated in Town Hall Meeting held in Chicago, organized by Creative Time (NYC), March 2008

"Twenty Reasons to Pay Attention to Emotion," presentation included in Powerpoint to the People. University of California at Berkeley, Pacific Film Archive, December 2004; video exhibited at Democracy in America Convergence Center, Park Avenue Armory, sponsored by Creative Time, September 21-27, 2008.

"Feeling Good about Feeling Bad." Performance with Feel Tank Chicago at Pilot TV: Experimental Media for Feminist Trespass. Chicago, October 2004.

With Feel Tank Chicago. "Invisible Feelings," Version >04 convergence, co-presented with Deborah Gould, Chicago, April 2004.

Additional camera and research, *Axis of Evil*, film directed by Carmine Cervi (BulletProof Film, 2004).

### **Languages**

French (fluent); Italian and German (excellent reading and good speaking ability); Latin (good reading ability). Some reading knowledge of Spanish, Dutch, Greek, Sanskrit, and Thai.