

PROFESSOR EMERITA CHRISTINE GÖTTLER
CURRICULUM VITAE
March 2026

Institut für Kunstgeschichte der Universität Bern
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EDUCATION

Habilitation, History of Art, Freie Universität Berlin (2006)
Ph.D., History of Art, Universität Zürich (1991/1996)

EMPLOYMENT

2018-2009-2018 Universität Bern, Institut für Kunstgeschichte, Professor emerita
Universität Bern
Direktorin, Abt. Kunstgeschichte der Neuzeit
2008-2009 University of Washington, Seattle
Full Professor of Art History and Chair
2002-2008 University of Washington, Seattle
Associate Professor, Department of Art History (member of the Comparative Religion Program faculty since 2001; member of the Germanics Department faculty since 2004)
1998-2002 University of Washington, Seattle
Assistant Professor, Department of Art History
1995 Universität Zürich
Lecturer, Institut für Kunstgeschichte
1989-94 Freie Universität Berlin
Wissenschaftliche Mitarbeiterin [Assistant Lecturer], Kunsthistorisches Institut
1987-89 Universität Zürich
Wissenschaftliche Assistentin [Assistant Lecturer], Institut für Kunstgeschichte

VISITING PROFESSORSHIPS

2024 University of Princeton
Robert Janson-La Palme *76 Visiting Professorship, Department of Art & Archaeology, Spring Semester 2024
2005 Universität Zürich
Visiting Professor (Fall Semester), Institut für Kunstgeschichte
2004 Universität Zürich
Visiting Professor (Spring Semester), Institut für Kunstgeschichte
1997-98 Arizona State University, Tempe
Visiting Assistant Professor, Department of Art History (1997.08.16-1998.05.15)

FURTHER EMPLOYMENT

1979-82 Stiftung Oskar Reinhart, Winterthur, Wissenschaftliche Mitarbeiterin [research assistant], to write catalogue entries for *Schweizer Maler und Bildhauer seit Ferdinand Hodler*.

COMPLETED FUNDED RESEARCH PROJECTS

- 2016-2020 SNF, Abt. Geistes- und Sozialwissenschaften: Project: “Materialized Identities: Objects, Affects and Effects in Early Modern Culture, 1450–1750”: Susanna Burghartz (principal investigator, U Basel), Christine Göttler (U Bern), Lucas Burkart (U Basel), Ulinka Rublack (St John’s College, U Cambridge). Project Christine Göttler: “Mutable Matter: Netherlandish Painters on Values, Uses, and Effects of Gold”.
CHF 638’852.00, funding for three postdoc positions and one doctoral positions.
- 2016-2019 Research platform, Walter Benjamin Kolleg, University of Bern: “Original – Kopie: Techniken und Ästhetiken der Reproduzierbarkeit” (with Anselm Gerhard, Gabriele Rippl, Peter J. Schneemann, and Michael Stolz).
- 2012-2015 SNF, Abt. CoRE: Project Sinergia: “The Interior: Art, Space, and Performance (Early Modern to Postmodern)”: Christine Göttler (principal investigator), Brigitt Borkopp-Restle, Norberto Gramaccini, Bernd Nicolai, Peter Johannes Schneemann (alle Institut für Kunstgeschichte, Universität Bern); Peter W. Marx, Institut für Theaterwissenschaft, Universität Bern)
CHF 1,353,415.00, funding for one postdoc and six doctoral positions.
- 2015-2016 SNF, Abt. CoRE: Project Sinergia: “The Interior: Art, Space, and Performance (Early Modern to Postmodern)”: Christine Göttler (principal investigator), Brigitt Borkopp-Restle, Bernd Nicolai (alle Institut für Kunstgeschichte, Universität Bern); Peter W. Marx, Institut für Theaterwissenschaft, Universität Bern)
CHF 239,349.00, funding for four doctoral positions.
- 2012-2016 SNF, Abt. Personenförderung:
ProDoc FM “Erfinder neuer Dinge: Zur Verflechtungsgeschichte der Künste in Antwerpen um 1600”: Christine Göttler.
CHF 444,819.00, fundig for two doctoral students.

ProDoc FM “Site of Intellection – das Meer. Erfahrung, Wahrnehmung und Repräsentation um 1600”: Susanna Burghartz (principal investigator, U Basel), Christine Göttler.
CHF 153,482.00, funding for two doctoral students.

ProDoc AM “Sites of Mediation – Europäische Verflechtungsgeschichte. 1350-1650”:
Susanna Burghartz (principal investiagor, U Basel), Lucas Burkart (U Basel), Christine Göttler.
- 2012-2014 Nederlandse Organisatie voor Wetenschappelijk Onderzoek (NWO): Grant (EUR 40,000 to organize three work-in-progress workshops in Groningen, Bern, and London, as preparation of a volume of the Netherlands Yearbook for History of Art on *Trading Values: Cultural Translation in Early Modern Antwerp* (principal investigator: Bart Ramkers, University of Groningen; further investigators: Christine Göttler, Universität Bern, Joanna Woodall, Courtauld Institute, London).
- 2010-14 Marie Curie International Reintegration Grant: EUR 100,000 for research project “Art, Natural Science, Local History, and the New World in Counter-Reformation Antwerp: The Collection of the Portuguese Merchant-Banker Manuel Ximenez (1564-1632). The project is

conducted in cooperation with the Max Planck Institute for the History of Science in Berlin (Prof. Dr. Sven Dupré).

FELLOWSHIPS AND AWARDS (INTERNATIONAL)

- 2026 Kunsthistorisches Institut in Florenz, Max-Planck-Institute, Guest Scholar, 16 March to 15 April
- 2024 Robert Janson-La Palme *76 Visiting Professorship at the Department of Art & Archaeology, University of Princeton, Spring Semester 2024
- 2023 Visiting Researcher, DFG Research Group “Imaginarities of Force”, University of Hamburg, 1 October to 31 December
- 2021 Senior Fellow, Herzog August Bibliothek, Wolfenbüttel, 1 September to 30 November
- 2019 Francesco De Dombrowski Visiting Professorship, Villa I Tatti, The Harvard University Center for Renaissance Studies, 1 September 2019 to 31 January 2020
- 2018-19 Andrew W. Mellon Foundation Fellowship, The Newberry Library, Chicago, 4 September 2018 to 31 May 2019
- 2018 RSA-Kress New York Public Library Fellowship, 30 July to 29 August
- 2018 Getty Research Institute, Los Angeles, Guest Researcher, 26 March to 15 May
- 2018 Kunsthistorisches Institut in Florenz, Max Planck Institute, Guest Scholar, 5 February to 17 March
- 2017 University of Warwick, Institute of Advanced Study, Visiting Fellow, March 6-10
- 2016 Netherlands Institute for Advanced Study in the Humanities and Social Sciences, Wassenaar, The Netherlands, Fellow-in-Residence from 2 May 2016 to 30 June 2016. Research group: Knowledge and the City; research project: “Inventing Newness: Entangled Histories of Art in Antwerp, Haarlem, and Amsterdam”.
- 2015 Kunsthistorisches Institut in Florenz, Max Planck Institute, Guest Researcher, August 2015
- 2014 Max Planck Institute for the History of Science, Berlin, Visiting Scholar, August 2014
- 2014 Getty Research Institute, Los Angeles, Getty Scholar, 6 January to 27 June 2014
- 2013 Center for Advanced Study in the Visual Arts, Ailsa Mellon Bruce Visiting Senior Fellowship, 15 June to 15 August 2013
- 2010 International Research Center for Cultural History, Vienna, Senior Fellowship, 1 March to 30 June 2010
- 2007 Huntington Library, Los Angeles, Mayers Fellowship (two months)
- 2006 College Art Association, Millard Meiss Publication Fund; awarded USD 5500 toward the publication of my book *Last Things: Art and the Religious Imagination in the Age of Reform*; awarded were six outstanding book manuscripts
- 2004-05 Netherlands Institute for Advanced study in the Humanities and Social sciences, Wassenaar, The Netherlands, Fellow-in-Residence from 1 September 2004 to 30 June 2005
- 1999 German Academic Exchange Services, Bonn, Scholarship (two months), to pursue research at the Herzog August Bibliothek, Wolfenbüttel, and in Munich (Bayerische Staatsbibliothek, Institut für Kunstgeschichte, Munich)
- 1998 Swiss National Science Foundation, Berne, Fellowship (three months), to conduct research at the Warburg Institute, University of London, 16 May to 15 August
- 1994-97 The Warburg Institute London (externally supported by the Deutsche Forschungsgemeinschaft and the J. Paul Getty Program)

- 1995-97 Deutsche Forschungsgemeinschaft, Bonn, Habilitandenstipendium (two years)
- 1994-95 J. Paul Getty Program, Postdoctoral Fellowship in the History of Art and the Humanities (one year)
- 1994 British Academy / Swiss National Science Foundation, Fellowship (three months), to conduct research at The Warburg Institute, University of London
- 1993/94 Consiglio nazionale delle ricerche, Rome / Swiss National Science Foundation Research Fellowship (three months), to conduct research at the Bibliotheca Hertziana, Rome
- 1986 Janggen-Pöhn-Stiftung, St. Gallen; Steo-Stiftung, Zurich; and Holderbank-Stiftung, Aarau Doctoral Fellowship, to carry out research at the Universität Tübingen (“Forschungsprojekt: Bibliographie der deutschen und lateinischen Flugschriften des frühen deutschen Jahrhunderts”), the Herzog August Bibliothek, Wolfenbüttel, and at the Warburg Institute, University of London.

FELLOWSHIPS AND AWARDS (UNIVERSITY OF WASHINGTON)

- 2006-09 Donald E. Petersen Endowed Fellowship for Excellence, University of Washington
- 2006 Allison and Glen Milliman Award, University of Washington, awarded USD 5,500 toward the publication of my book *Last Things: Art and the Religious Imagination in the Age of Reform*
- 2005 Graduate School fund for Excellence and Innovation, University of Washington, USD 500 international travel award from the to assist with airfare to CAA Atlanta (from the Netherlands)
- 2002 Center for West European Studies, University of Washington, Course Development Grant
- 2002 Royalty Research Fund, University of Washington, Seattle, Scholarship (one quarter), to carry out research in Antwerp in Spring Quarter 2002
- 2001 The Walter Chapin Simpson Center for the Humanities, University of Washington, Seattle, Teaching Fellowship
- 1999-2000 The Walter Chapin Simpson Center for the Humanities, University of Washington, Seattle, Research Fellowship

LIST OF PUBLICATIONS

Monographs

- 2010 *Last Things: Art and the Religious Imagination in the Age of Reform*, Proteus: Studies in Identity Formation in Early Modern Image-Text-Ritual-Habitat, vol. 2 (Turnhout: Brepols, 2010). [436 pp.]
Reviewed, among others, in *sehpunkte* 10 (2010, Nr. 10 [15.10.2010], URL: <http://www.sehpunkte.de/2010/10/17997.html> (Bernhard Kunkel); *caa. reviews* [23.09.2011], URL: <http://www.caareviews.org/reviews/1703> (Jessica Buskirk); *Oxford Art Journal* 34.2 (2011), pp. 292-294 (Rose Marie San Juan); *Sixteenth Century Journal* 42.3 (2011), pp. 811-812 (Larry Silver); *Renaissance Quarterly* 46.4 (2011), pp. 1229-1231 (Roberta Panzanelli).
- 1996 *Die Kunst des Fegefeuers nach der Reformation. Kirchliche Schenkungen, Ablass und Almosen in Antwerpen und Bologna um 1600*, Berliner Schriften zur Kunst, vol. 7 (Mainz: Philipp von Zabern, 1996). [387 pp.]
Reviewed, among others, in *Simiolus* 25 (1997), pp. 246-249 (Jeffrey M. Muller); *De zeventiende eeuw* 13 (1997), pp. 483-484 (K. van der Stighelen); *Historians of Netherlandish Art Newsletter and Review of Books* 14, no. 2, supplement (November

1997), p. 38; *Historische Zeitschrift* 267 (1998), pp. 480-482 (Bernd Roeck); *Kunstchronik* (March 1999), pp. 121-125 (Christian Hecht).

Co-Authored Book

1984 *Schweizer Maler und Bildbauer seit Ferdinand Hodler*, by Matthias Wohlgemuth and Franz Zelger, with the collaboration of Christine Göttler. Stiftung Oskar Reinhart Winterthur, vol. 3 (Zurich: Orell Füssli, 1984). I wrote essays on the following artists: Auberjonois, Barraud, Berger, Blanchet, Buchmann, Ihly, Morgenthaler, Sturzenegger.

Co-Edited Books

2025 *The Eschatological Imagination: Space, Time, and Experience (1300–1800)*, co-edited with Wietse de Boer, *Intersections*, vol. 96 (Leiden: Brill, 2024).

Reviewed in *Journal of Jesuit Studies* 12, 3 (2025), pp. 513–516 (Jeffrey Chipps Smith)

2022 *Landscape and Earth in Early Modernity: Picturing Unruly Nature*, co-edited with Mia M. Mochizuki (Amsterdam: Amsterdam University Press, 2023).

Reviewed in *Historians of Netherlandish Art Reviews*, September 2023 (Leopoldine van Hagedorp Properetti), <https://hnanews.org/hnar/reviews/landscape-and-earth-in-early-modernity-picturing-unruly-nature/>

2021 *Material Identities in Early Modern Culture: Objects – Affects – Effects (1450–1750)*, co-edited with Susanna Burghartz, Lucas Burkart, and Ulinka Rublack (Amsterdam: Amsterdam University Press, 2021). Open access and book publication:

<https://library.oapen.org/handle/20.500.12657/50499>; for high resolution files,

<https://edoc.unibas.ch/84381/>

Reviewed in *Renaissance Quarterly* 76, 2 (2023): 672–672 (Susannah Lyon-Whaley); *German History* 41, 2 (2023): 300–3012 (Molly Taylor-Poleskey).

2019 *Reading Room: Re-Lektüren des Innenraums*, co-edited with Peter J. Schneemann (Berlin: De Gruyter, 2019).

2018 *Solitude: Spaces, Places, and Times of Solitude in Late Medieval and Early Modern Cultures*, co-edited with Karl A. E. Enenkel, *Intersections*, vol. 56 (Leiden: Brill, 2018).

Reviewed in *Zeitschrift für historische Forschung* 46, 4 (2019), pp. 643-645 (Mirko Breitenstein).

2018 *The Nomadic Object: The Challenge of World for Early Modern Religious Art*, co-edited with Mia M. Mochizuki, *Intersections*, vol. 53 (Leiden: Brill, 2018).

Reviewed in *Journal of Jesuit Studies* 5 (2018), pp. 661-666 (Jeffrey Muller); *Renaissance Quarterly* 72, 4 (2019), pp. 1441-1442 (Anne Dunlop); *The Sixteenth Century Journal* 51, 1 (2020), pp. 204-207 (Brian G. H. Ditcham).

2017 *Knowledge and Discernment in the Early Modern Arts*, co-edited with Sven Dupré, *Visual Culture in Early Modernity* (New York: Routledge, 2017).

2016 *Sites of Mediation: Connected Histories of Places, Processes, and Objects in Europe and Beyond, 1450-1650*, co-edited with Susanna Burghartz and Lucas Burkart, *Intersections*, vol. 47 (Leiden: Brill, 2016).

Reviewed in *Renaissance Quarterly* 71.1 (Spring 2018), pp. 258-259 (Anne Dunlop); *Zeitschrift für Historische Forschung* 45 (2018), pp. 165-167 (Christina Antenhofer); *Schweizerische Zeitschrift für Geschichte* 69/1 (2019), pp. 165–168 (Tilmann Kulke).

2014 *Trading Values in Early Modern Antwerp*, co-edited with Bart Ramakers and Joanna Woodall, *Netherlands Yearbook for History of Art* 64 (2014).

Reviewed in *Historians of Netherlandish Art Newsletter and Review of Books* 32, 2 (November 2015), pp. 26-27 (Larry Silver); *Journal für Kunstgeschichte* 19, 4 (2015), pp. 327-34 (Gitta Bertram); *caa.reviews*, June 28, 2017 (Marisa Anne Bass); *Sixteenth*

Century Journal 48, 2 (2017), pp. 496-97 (Timothy Brook); *The Burlington Magazine* 159, 1367 (2017), 139-40 (Hans Vlieghe).

2013 *Religion and the Senses in Early Modern Europe*, co-edited with Wietse de Boer, *Intersections*, vol. 26 (Leiden: Brill, 2013).

Reviewed in *KUNSTFORM* 15 (2014), Nr. 4 (Philip Hahn). URL: <http://www.arthistoricum.net//kunstform/rezension/ausgabe/2014/4/23425/>

2007 *Spirits Unseen: The Representation of Subtle Bodies in Early Modern European Culture*, co-edited with Wolfgang Neuber, *Intersections*, vol. 9 (Leiden: Brill, 2007).

1998 *“Diletto e meraviglia, piacere e stupore”: Ausdruck und Wirkung in der Kunst der Renaissance und des Barock*, co-edited with Ulrike Müller Hofstede, Kristine Patz, and Kaspar Zollikofer (Emsdetten / Zurich: Edition Imorde, 1998).

Reviewed in *Neue Zürcher Zeitung*, January 10, 2000, p. 23 (Sibyl Kraft).

Online Publication

2014 *Reading the Inventory: The Possessions of the Portuguese Merchant-Banker Emmanuel Ximenez (1564-1632) in Antwerp*. Project director: Christine Göttler; editors: Christine Göttler and Sarah Joan Moran: <http://ximenez.unibe.ch/>

Monographs in Preparation

(2026) *The Worlds and Possessions of the Portuguese Merchant-Banker Emmanuel Ximenez in Early Seventeenth-Century Antwerp*, with Sven Dupré; in progress.

(2026) *Fluid Worlds: Art and Knowledge in Seventeenth-Century Antwerp*; in progress.

Co-Edited Book in Preparation

(2026) *Imaginaries of the Landscape: Media, Materials, Makers*, ed. Christine Göttler and Marie Theres Stauffer; under review.

Articles and Book Chapters

(2026) “Haunted Landscapes: Joseph Werner’s Ghosts,” in *Painting as Discourse (1400–1700)*, ed. Ingrid Falque, Walter Melion, and Michel Weemans (Leiden: Brill, 2026); forthcoming.

(2026) “Fire, Sulfur, Salt: Elemental Transformation in Depictions of the Destruction of Sodom and Gomorrah,” in *Elemental Forces: Properties, Combinations, and Transformations*, ed. Thalia Allington-Wood, Sophie Morris, Claudia Swan, and Rebecca Zorach (Leiden: Brill, 2026); forthcoming.

2025 “Saturn’s Mouth, the Antiquarian’s Eye, and the Draughtsman’s Hand: Curiosity in the Circle of Sebastian Faesch,” in *Reading Images from the Past: In Honour of Karl A.E. Enenkel*, ed. Walter S. Melion, Christoph Pieper, Paul H. Smith, and Anita Traninger (Leiden: Brill, 2025), 713–737.

2024 “Depicting the Universal Conflagration: Time, Space, and Artifice in Peter Paul Rubens’s Fall of the Damned,” in *The Eschatological ImaginatioLeidenn: Space, Time, and Experience of the Early Modern Afterlife*, co-edited with Wietse de Boer, *Intersections*, vol. 96 (Leiden: Brill, 2024), 27–65.

2024 “Emotion und Religion in unruhigen Zeiten: Das Freundschaftsbuch von Gillis Anselmo,” in *Dingliche Gottesliebe: Die Materialität religiöser Emotionen in Christentum, Judentum und Islam*, edited by Ulrike Gleixner (Wolfenbüttel: Herzog August Bibliothek 2024), 56–69.

2024 “The Marine Venus and Rubens’s Saltcellar: Artists’ Conversations in Antwerp, circa 1628,” in *I Tatti Studies*, 26, 2 (2024), 319–346 (special issue: *Visual Poetry: The Politics and Erotics of Seeing*, ed. Shawon Kinew and Felipe Pereda).

- 2024 “Self-reflection in a Troubled Age: Gillis Anselmo’s *album amicorum* and an Astrolabe Made by Michiel Coignet,” in *Imago et Contemplatio in the Visual Arts and Literature (1400–1700): Festschrift for Walter S. Melion*, ed. Stijn P. Bussels, Karl A. E. Enenkel, Michel Weemans, and Elliott Wise, *Intersections* 88 (Leiden: Brill, 2024), 420–445.
- 2023 “The Elements, the Seasons, and a World in Flux,” in *Bruegel: The Family Reunion*, exh. cat., Het Noordbrabant Museum, ’s-Hertogenbosch, ed. Nadia Groeneveld-Baadj (Zwolle: WBooks, 2023), 60–85.
- 2023 “Landscape, Mutability, and the Unruly Earth: An Introduction,” in *Landscape and Earth in Early Modernity: Picturing Unruly Nature*, ed. Christine Göttler and Mía M. Mochizuki (Amsterdam: Amsterdam University Press, 2023), 27–71.
- 2023 “Die Katastrophe in der Galerie: Sodom und Gomorra in der niederländischen Malerei,” in *Naturkatastrophen: Deutungsmuster vom Altertum bis in die Neuzeit*, ed. Andreas Höfele and Beate Kellner (Paderborn: Brill / Fink, 2023), 235–265.
- 2022 “‘Un Cupidon Mercurifié’: Sammeln, Reisen, Schreiben und Zeichnen im 17. Jahrhundert,” in *Barock: Zeitalter der Kontraste*, exh. cat., Landesmuseum Zürich, ed. Joya Indermühle and Christina Sonderegger (Basel: Christoph Merian Verlag, 2022), 150–157.
- 2021 “Zwei Berner Maler versuchen ihr Glück. Joseph Werner, Wilhelm Stettler und die Kunst der kleinen Form,” in *Der Weg zum Glück: Die Berner Kebes-Tafel und die Bilderwelten des Barock*, exh. cat., Kunstmuseum Bern, ed. Annette Kranen, Urte Krass and Nina Zimmer (Bern: Bern Open Publishing, 2021), pp. 165–187, DOI: <https://doi.org/10.36950/kat-wzg-2021-10>.
- 2021 “Yellow, Vermilion, and Gold: Colour in Karel van Mander’s *Schilder-Boeck*,” in *Material Identities in Early Modern Culture, 1450–1750: Objects – Affects – Effects*, ed. Susanna Burghartz, Lucas Burkart, Christine Göttler, and Ulinka Rublack (Amsterdam: Amsterdam University Press, 2021), pp. 233–280. Open access and book publication: <https://library.oapen.org/handle/20.500.12657/50499>; for high resolution files, <https://edoc.unibas.ch/84381/>
- 2021 “Introduction: Materializing Identities: The Affective Values of Matter in Early Modern Europe,” with Susanna Burghartz, Lucas Burkart, and Ulinka Rublack, in *Material Identities: Objects – Affects – Effects in Early Modern Culture, 1450–1750*, ed. Susanna Burghartz, Lucas Burkart, Christine Göttler, and Ulinka Rublack (Amsterdam: Amsterdam University Press, 2021), pp. 23–54. Open access and book publication: <https://library.oapen.org/handle/20.500.12657/50499>; for high resolution files, <https://edoc.unibas.ch/84381/>
- 2021 “Marie Luise Gothein (1863–1931). *Geschichte der Gartenkunst*,” in *Kunsthistorikerinnen, 1910–1980*, ed. K. Lee Chichester and Brigitte Sölch (Berlin: Reimer, 2021), pp. 54–69.
- 2020 “Die Lust des Zeichners. Hendrick Goltzius Reise nach dem ersehnten Rom/The Draughtsman’s Delight: Hendrick Goltzius’s Journey to his ‘Longed-for Rome’,” in *Sich kreuzende Parallelen: Agostino Carracci und Hendrick Goltzius/Crossing Parallels. Agostino Carracci and Hendrick Goltzius*, exh. cat., Graphische Sammlung ETH Zürich, ed. Samuel Vitali and Susanne Pollack (Petersberg: Michael Imhof, 2020), pp. 69–87.
- 2020 “Goltzius, *Mars und Venus von Vulkan überrascht / Mars and Venus Surprised by Vulcan*”; “Goltzius, *Demogorgon in der Höhle der Ewigkeit / Demogorgon in the Cave of Eternity*,” Goltzius, *Acht antike Götter / Eight Antique Gods*, in *Sich kreuzende Parallelen: Agostino Carracci und Hendrick Goltzius/Crossing Parallels. Agostino Carracci and Hendrick Goltzius*, exh. cat., Graphische Sammlung ETH Zürich, ed. Samuel Vitali and Susanne Pollack (Petersberg: Michael Imhof, 2020), pp. 151–153, cat. 47; 165–67, cat. 58; 197–201, cat. 84–91.

- 2020 “Die Fruchtbarkeit der Bilder: Kopieren um 1600,” in *Original und Kopie: Techniken und Ästhetiken der re/produktiven Abweichung*, ed. Gabriele Rippl and Michael Stolz, *Kulturwissenschaftliche Zeitschrift* 4, 3 (2020): DOI: <https://doi.org/10.2478/kwg-2020-0005>
- 2020 “Tales of Transformation: Hendrick Goltzius’s Allegory of the (Alchemical) Art in the Kunstmuseum Basel,” in *Epistemic Images in Early Modern Europe*, ed. Christopher Heuer and Alexander Marr, *21: Inquiries into Art, History, and the Visual* 1 (2020), pp. 403–444. DOI: <https://doi.org/10.11588/xxi.2020.2.76233>
- 2019 “Vorwort” (mit Peter J. Schneemann), pp. 9–12; “Eremitage / Einsiedelei: (Innen-)Räume der Wildnis und Wüste am vormodernen Hof,” pp. 61–71; “Unterwelt: Architekturen des Erdinnenraums zwischen Heterotopie, Dystopie und Utopie” (mit Tabea Schindler), pp. 263–274; “Zeugen und Erzeugen: Chthonische Räume im Florenz der Medici”, pp. 285–295 in *Reading Room: Re-Lektüren des Innenraums*, ed. Christine Göttler, Peter J. Schneemann, Birgitt Borkopp-Restle, Norberto Gramaccini, Peter W. Marx, and Bernd Nicolai (Berlin: De Gruyter, 2018).
- 2018 “Realms of Solitude in Late Medieval and Early Modern European Cultures: An Introduction,” in *Solitudo: Spaces, Places, and Times of Solitude in Late Medieval and Early Modern Cultures*, ed. Karl A. E. Enenkel and Christine Göttler, *Intersections*, vol. 56 (Leiden: Brill, 2018), pp. 1–28.
- 2018 “‘Sacred Woods’: Performing Solitude at the Court of Duke Wilhelm V of Bavaria,” in *Solitudo: Spaces, Places, and Times of Solitude in Late Medieval and Early Modern Cultures*, ed. Karl A. E. Enenkel and Christine Göttler, *Intersections*, vol. 56 (Leiden: Brill, 2018), pp. 140–176.
- 2018 “Imagination in the Chamber of Sleep: Karel van Mander on Somnus and Morpheus,” in *Image, Imagination and Cognition*, ed. Paul Bakker, Christoph Lüthy, Claudia Swan, and Claus Zittel, *Intersections*, vol. 55 (Leiden: Brill, 2018), pp. 147–176.
- 2017 “Extraordinary Things: ‘Idols from India’ and the Visual Discernment of Space and Time, circa 1600,” in *The Nomadic Object: The Challenge of World for Early Modern Religious Art*, ed. Christine Göttler and Mia M. Mochizuki, *Intersections*, vol. 53 (Leiden: Brill, 2017), pp. 37–73.
- 2017 “The Art of Solitude: Environments of Prayer at the Bavarian Court,” in *Art and Religious Reform in Early Modern Europe*, ed. Bridget Heal and Joseph Koerner, *Art History* 40.2 (Special Issue, April 2017), pp. 405–429.
- 2017 “Introduction: Hidden Artifices,” with Sven Dupré, in *Knowledge and Discernment in the Early Modern Arts*, ed. Sven Dupré and Christine Göttler, *Visual Culture in Early Modernity* (New York: Routledge, 2017), pp. 1–16.
- 2017 “Vulcan’s Forge: The Sphere of Art in Early Modern Antwerp,” in *Knowledge and Discernment in the Early Modern Arts*, pp. 52–87.
- 2016 “‘Indian daggers with idols’ in the early modern *constcamer*. Collecting, picturing, and imagining ‘exotic’ weaponry in the Netherlands and beyond,” *Netherlandish Art in its Global Context*, ed. Eric Jorink, Frits Scholten, and Thijs Weststeijn, *Netherlands Yearbook for History of Art* 66 (2016), pp. 80–109.
- 2016 “Introduction: Sites of Mediation in Early Modern Europe and Beyond: A Working Perspective,” with Susanna Burghartz and Lucas Burkart, in *Sites of Mediation: Connected Histories of Objects, Processes, and Interactions in Europe and Beyond, 1450–1650*, ed. Susanna Burghartz, Lucas Burkart and Christine Göttler, *Intersections*, vol. 47 (Leiden: Brill, 2016), pp. 1–20.
- 2016 “Sites of Art, Nature and the Antique in the Spanish Netherlands,” with Tine Meganck, in *Embattled Territory: The Circulation of Knowledge in the Spanish Netherlands*, ed. Sven Dupré, Bert

- De Munck, Werner Thomas, and Geert Vanpaemel (Ghent: Academia Press, 2016), pp. 333-369.
- 2014 “Trading Values in Early Modern Antwerp: An Introduction,” with Bart Ramakers and Joanna Woodall, in *Trading Values in Early Modern Antwerp*, ed. Christine Göttler, Bart Ramakers, Joanna Woodall, *Netherlands Yearbook for History of Art* 64 (2014), pp. 8-37.
- 2014 “Wit in Painting, Color in Words: Gillis Mostaert’s Depictions of Fires,” in *Trading Values in Early Modern Antwerp*, pp. 214-237.
- 2014 “Druon Antigoon, der unzerstörbare Koloss: Städtischer Raum, antiquarische Kultur und Künstlerwissen im Antwerpen des 16. Jahrhunderts,” in *Skulptur und Platz. Raumbesetzung, Raumüberwindung, Interaktion*, ed. Alessandro Nova and Stephanie Hanke. I Mandorli, vol. 20 (Berlin, Munich: Deutscher Kunstverlag, 2014), pp. 141-172.
- 2014 “Imitation as Animation: The Multiple Lives of a ‘Vesperbildt’ attributed to Quinten Massys,” in *The Secret Lives of Artworks*, ed. Caroline van Eck, Joris van Gastel, and Elsje van Kessel (Leiden: Leiden University Press, 2014), pp. 152-175.
- 2013 “The Place of the ‘Exotic’ in Early Seventeenth-Century Antwerp,” in *Looking East: Rubens’s Encounter with Asia*, exh. cat., The J. Paul Getty Museum, Los Angeles, ed. Stephanie Schrader (Los Angeles: J. Paul Getty Museum, 2013), pp. 88-107.
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- 1987 “‘Das Erlöschen des Fegefeuers und der Zusammenbruch der Auftraggeberschaft für sakrale Kunst,’” with Peter Jezler, in ... *kein Bildnis machen: Kunst und Theologie im Gespräch*, ed. Christoph Dohmen and Thomas Sternberg, 2nd ed. (Würzburg: Echter, 1987), pp. 119-148.
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Book and Exhibition Reviews

- 2022 Review of Giovan Pietro Bellori, *Das Leben des Peter Paul Rubens; Das Leben des Anthonis van Dyck*, edited, commented and with an essay by Fiona Healy (Göttingen: Wallstein, 2020), *Historians of Netherlandish Art Reviews* (review published May 2022), <https://hnanews.org/hnar/reviews/vita-di-pietro-paolo-rubens-vita-di-antonio-van-dyck-das-leben-des-peter-paul-rubens-das-leben-des-anthonis-van-dyck/>
- 2022 Review of *Repeat: The Logic of the Copy in Colonial Latin America*, by Aaron M. Hyman (Los Angeles, CA: Getty Research Institute, 2021), *21: Inquiries into Art, History, and the Visual* 3, no. 2 (2022), pp. 555–559, DOI: <https://doi.org/10.11588/xxi.2022.1.86439>
- 2021 Review of *Netherlandish Culture of the Sixteenth Century: Urban Perspectives*, ed. Ethan Matt Kavaler and Anne-Laure Van Bruaene, *Renaissance Quarterly* 74, 3 (2021).
- 2006 Review of *Peter Paul Rubens. Barocke Leidenschaften*, ed. Nils Büttner and Ulrich Heinen, exh. cat., Herzog Anton Ulrich-Museum Braunschweig (Munich: Hirmer, 2004), *Historians of Netherlandish Art Newsletter*, 2006.
- 2001 Review of *Dulce et decorum? Der Decius-Mus-Zyklus von Peter Paul Rubens*, by Susanne Tauss (Osnabrück: Universitätsverlag Rasch, 2000), *KUNSTFORM* 2 (2001), no. 2 [06.01.2001], URL: <<http://www.sfn.uni-muenchen.de/rezensionen/kunstform/rezk49.htm>>
- 2000 Review of *Rubens. Subjects from History*, by Elizabeth McGrath, ed. Arnout Balis, 2 vols (London: Harvey Miller, 1997), *Kunstchronik* 53, 2000, pp. 482-489.
- 1999 Review of *Zerstörte Kunst: Bildersturm und Vandalismus im 20. Jahrhundert*, by Dario Gamboni (Cologne: DuMont, 1998, originally published as *The Destruction of Art: Iconoclasm and Vandalism since the French Revolution*, London: Reaktion Books, 1997), *Kunst + Architektur in der Schweiz*, 1999/3, pp. 70-72.
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- 1998 Review of the exhibition *The Body of Christ in the Art of Europe and New Spain, 1150-1800* (Houston, Museum of Fine Arts), by James Clifton, *Neue Zürcher Zeitung*, January 17/18, 1998, p. 45.
- 1997 “‘Komödiendichter mit dem Zeichenstift’. Zwei Ausstellungen zum 300. Geburtstag von William Hogarth in London,” [‘Comedy-Writer with a Drawing-Pencil’: Exhibitions for the Tri-Centennial of William Hogarth in London] *Neue Zürcher Zeitung*, 4 April 1997.

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- 1996 “‘... das Gehirn in der rührigen Hand’. Rubens’ Landschaftsbilder in London,” [‘... the Brain in the Hand’: An Exhibition of Rubens’s Landscape Paintings in London] *Neue Zürcher Zeitung*, 20 November 1996, p. 33.
- 1992 Review of *Donatio et Memoria. Stifter, Stiftungen und Motivationen an Beispielen aus der Lorenzkirche in Nürnberg*, by Corine Schleif, *Mediaevistik* 5, 1992, pp. 437-441.

Shorter Contributions, Catalogue Essays and Catalogue Entries

- 2021 “Coins, insects, and birds: Natural and ancient history in a work on paper by the Bern artist Wilhelm Stettler,” in *Materialized Histories. Eine Festschrift 2.0*, ed. Tina Asmussen, Eva Brugger, Maïke Christadler, Anja Rathmann-Lutz, Anna Reimann, Carla Roth, Sarah-Maria Schober, and Ina Serif (7 October 2021), <https://mhistories.hypotheses.org/?p=4939>.
- 2020 “Words between the Worlds: A Kris Brought from Java to Bern / Des mots entre les mondes: un kriss rapporté de Java à Bern”, in *Une Suisse exotique? Regarder l’ailleurs au siècle des Lumières*, exh. cat., Lausanne, Les musées de sciences et d’histoire du Palais de Rumine, ed. Noémie Etienne, Lausanne, pp. 226–227.
- 2020 “Showing by Hiding: Hendrick Goltzius’s Allegory of the (Alchemical) Arts in the Kunstmuseum Basel, in *Proceedings of the 34th World Congress of Art History*, Beijing 2016, ed. Shao Dazhen, Fan Di’an, LaoZhu (Beijing 201), pp. 615–624.
- 2016 “Kunst der Diätetik – Diätetik der Kunst”, *UniPress 167* (April 2016), pp. 24-26.
- 2014 “Allegorien des Feuers und der Künste”, in *Kunst und Alchemie: Das Geheimnis der Verwandlung*, ed. Sven Dupré, Dedo von Kerksenbrock-Krosigk, and Beat Wismer, exh. cat., Stiftung Museum Kunstpalast, Düsseldorf (Munich: Hirmer, 2014), pp. 132-145.
- 2005 ‘Jacopo Palma il Giovane, Selbstbildnis mit einem Gemälde der Auferstehung Christi, um 1590’; ‘Peter Paul Rubens, Selbstbildnis mit Hélène Fourment und dem Sohn Peter Paul, um 1639’; ‘Jan Lutma d. J., Selbstbildnis, 1681’, in *Der Künstler als Kunstwerk. Selbstporträts vom Mittelalter bis zur Gegenwart*, ed. Ulrich Pfisterer and Valeska von Rosen (Stuttgart: Philipp Reclam Jun., 2005), pp. 68-69, pp. 80-81, pp. 98-99.
- 2005 “Wax Images of the Soul,” in *NLAS Newsletter*, Number 33, Spring 2005.
- 2003 “Antonio de Pereda, Allégorie de la Vanité,” in *Le Baroque Vision Jésuite du Tintoret à Rubens*, ed. Alain Tapié, exh. cat., Musée des Beaux-Arts, Caen (Paris: Somogy éditions d’art, 2003), pp. 397-98.
- 2002 “‘Seelen in Wachs’: Material, Mimesis und Memoria in der religiösen Kunst um 1600,” in *Ebenbilder. Kopien von Körpern - Modelle des Menschen*, ed. Jan Gerchow, exh. cat., Ruhrlandmuseum Essen (Essen: Hatje Cantz, 2002), pp. 83-96.
- 2000 “Der Papst wird als Kannibale dargestellt”; “Pilger nagen den Bildern die Füße ab,” in *Bildersturm: Wahnsinn oder Gottes Wille?*, ed. Cécile Dupeux, Peter Jezler, and Jean Wirth, exh. cat. Bernisches Historisches Museum; Musée de l’Œuvre Notre-Dame, Strassburg (Zurich: Verlag Neue Zürcher Zeitung, 2000), pp. 292-293, cat. 135, 136.
- 1995 A series of short essays for *Glaube, Hoffnung, Liebe, Tod*, ed. Christoph Geissmar-Brandi and Eleonora Louis, exh. cat., Vienna, Kunsthalle (Klagenfurt: Ritter, 1995): “Gnaden-Cocktail”; “Seelen-Imbiss”; “Deus ex machina”; “Hoffnungsszenerie”; “Betrachtung der Beschneidungswunde”; “Die erste Blutvergiessung Jesu”; “Lichtmess”; “Vom süßen Namen Jesu”; “Huic similes eritis,” (with Gerhard Wolf), pp. 280-289, pp. 292-309, pp. 452-453.

- 1994 “Schelte à Bolswert (nach Peter Paul Rubens): Die hl. Teresa von Avila als Fürbitterin der Armen Seelen im Fegefeuer, um 1635”; “Raphael Sadeler I: Die Vier Letzten Dinge: Tod, Seele im Fegefeuer, Seele in der Hölle, Seele im Himmel,” in *Himmel, Hölle, Fegefeuer. Das Jenseits im Mittelalter*, ed. Peter Jezler, exh. cat., Zurich, Schweizerisches Landesmuseum (Zurich: Verlag Neue Zürcher Zeitung 1994), pp. 318-321, cat. 117, 118.
- 1994 “Jenseitsglossar,” (with Urs Amacher, Markus Brühlmeier, Peter Jezler, Susan Marti, Ueli Suter), in *Himmel, Hölle, Fegefeuer*, exh. cat., pp. 397-410.
- 1981 “Antwerpener Meister, Flügelaltar mit Kreuztragung, Kreuzigung und Auferstehung (um 1520-1539),” in *Kunst im Kanton Solothurn vom Mittelalter bis Ende 19. Jahrhundert*, exh. cat., Solothurn, Kunstmuseum (Solothurn, 1981), cat. 23.

International Conferences and Workshops Organized

- 2024 *Metamorphic Matter: Elemental Imagery in Early Modern Art*. Robert Janson-La Palme *76 Conference and Keynote, Princeton University, Department of Art & Archaeology, April 5.
- 2024 Rubens in 21st-Century Perspectives. Robert Janson-La Palme *76 Workshop, Princeton University, Department of Art & Archaeology, May 3.
- 2023 *Imaginaries of Landscapes: Media, Materials, Makers*, co-organized with Marie-Theres Stauffer, Université de Genève, May 4–5.
- 2017 *Unruly Landscapes: Producing, Picturing, and Embodying Nature*, co-organized with Ivo Raband, Michèle Seehafer, and Steffen Zierholz, University of Bern, Institute of Art History, December 14–15.
- 2016 *Original – Kopie: Techniken und Ästhetiken der Reproduzierbarkeit*, co-organized with Gabriele Rippl, Peter J. Schneemann, and Michael Stolz, University of Bern, December 15. Speakers: Ludwig Jäger (University of Cologne); Cyrill P. Rigamonti (University of Bern); Wolfgang Brückle (University of Applied Sciences and Arts, Lucerne); Frank Fehrenbach (University of Hamburg); Mariusz Nowacki (University of Bern); Hans-Ulrich Gumbrecht (Stanford University).
- 2016 *The Nomadic Object: Early Modern Religious Art in Global Contact*, co-organized with Mia M. Mochizuki, New York University Abu Dhabi, January 18-20.
- 2015 *Solitudo: Spaces, Places, and Times of Solitude in Late Medieval and Early Modern Europe*, co-organized with Karl Enenkel, University of Bern, December 9-11.
- 2013 ProDoc *Sites of Mediation Workshop: Objects, Commodities and Knowledge on the Move: Modes of Circulation, Sites of Production and Consumption*, co-organized with Susanna Burghartz and Lucas Burkart, University of Basel, October 4-5. Speakers: Renata Ago, Dagmar Freist, Mary Fuller, Elaine Leong, Jose Ramon Marcaida, Lawrence Principe.
- 2013 *Strategies of the Interior: Anachronisms, Discontinuities, Narratives*, co-organized with Peter J. Schneemann, University of Bern, May 16-17. Speakers: Reindert Falkenburg (NYU, Abu Dhabi); Nick Kaye (University of Exeter); Pascal Griener (University of Neuchâtel), Beate Söntgen (Leuphana University of Lüneburg), Michael Lüthy (FU Berlin), Caroline van Eck (Leiden University), Ursula Frohne (University of Cologne).
- 2013 *Trading Values: Cultural Translation in Early Modern Antwerp: Workshop 2*, co-organized with Bart Ramakers and Joanna Woodall, Antwerp, Rubenianum, March 25-27.
- 2012 *Reading the Inventory: The Collection of the Portuguese Merchant-Banker Emmanuel Ximenez in Early Seventeenth-Century Antwerp*, co-organized with Sven Dupré, Antwerp, Rubenianum, November 29-30.

- 2012 ProDoc *Sites of Mediation* Workshop: *Trading Zones – Contact Zones – Entanglement*, co-organized with Susanna Burghartz and Lucas Burkart, University of Basel, October 12-13. Speakers: Harold Cook, Gesa Mackenthun, and Rose Marie San Juan.
- 2012 *Trading Values: Cultural Translation in Early Modern Antwerp: Workshop 1*, co-organized with Bart Ramakers and Joanna Woodall, Courtauld Institute of Art, Rijksuniversiteit Groningen, May 24-25.
- 2011 *Artificii Occulti: Knowledge and Discernment in the Artistic and Scientific Cultures of the Netherlands and the Spanish Habsburg World (16th-17th Centuries)*, co-organized with Sven Dupré, University of Bern, May 12-14. Speakers: Arnout Balis, Oskar Bätschmann, Koenraad Van Cleempoel, Sven Dupré, Caroline van Eck, Christine Göttler, Karin Leonhard, Martin Kemp, Dedo van Kerssenbrock-Krosigk, Alexander Marr, Tine Meganck, Felipe Pereda, Rudolf Preimesberger, Anette Schaffer, Lorenz Seelig, Pamela Smith, Paul Taylor, Andreas Thielemann, Thijs Weststeijn.
Reviewed in *Kunstchronik* 64.12 (2011) 599-603 (Michael Gnehm).
- 2009 *Scientia et Inventio: Die Zeichnung als Medium der Erfindung und Erkenntnis im 17. Jahrhundert* Symposium on the occasion of the exhibition *Furor und Grazie. Guercino und sein Umkreis – Barockzeichnungen aus den Uffizien* (Kunstmuseum Bern), co-organized with Samuel Vitali and Tristan Weddigen, Kunstmuseum Bern, November 6.
- 2001 19th Annual Conference of the Western Humanities Alliance: *The Pious and the Profane: Religion and Public Culture*, University of Washington, Seattle, October 12-14 (Conference Committee member).
- 1998 *Manier und Manierismus*, co-organized with Wolfgang Braungart, Zentrum für interdisziplinäre Forschung der Universität Bielefeld, April 1998.
- 1996 *“Diletto e Meraviglia, Piacere e Stupore.” Ausdruck und Wirkung in der Kunst der Renaissance und des Barock*. Colloquium Honoring Rudolf Preimesberger on his 60th Birthday, co-organized with Ulrike Müller Hofstede, Freie Universität Berlin, Kunsthistorisches Institut, February 20.

Conference Sessions Organized

- 2022 HNA Conference Amsterdam and The Hague, June 2-4. Session “Netherlandish Art and the Eschatological Imagination: Space, Time and Experience of the Other World(s).”
- 2022 The Renaissance Society of America, The 68th Annual Meeting, Dublin, March 30-April 2. Session “Space, Time, and Experience in the Early Modern Eschatological Imagination,” co-organized with Wietse de Boer.
- 2018 HNA Conference Ghent, May 24-26. Session “Transmediality in Global Netherlandish Art”, co-organized with Dawn Odell and Thijs Weststeijn.
- 2016 Third Swiss Congress for Art History, Basel, June 23-25. Session “KunstStoff: Künstlerische Konzepte der Transmutation”, co-organized with Peter J. Schneemann (speakers: Maurice Saß, George Steinmann, Nathalie Bäschlin, Nicolas Galley, Ann-Sophie Lehmann).
- 2014 The Renaissance Society of America, The Sixtieth Annual Meeting, New York City, March 27-29. Organizer of four sessions “Cultures of Things in Early Modern Antwerp”.
- 2011 ANKK Conference *Ordnungen des Sehens. Innovationsfelder der kunsthistorischen Niederlandeforschung*, Frankfurt am Main, Städelmuseum and Goetheuniversität, Sept. 30-Oct. Session “Sympathie und Antipathie. Ordnungen des Wissens und der Künste im 16. und 17. Jahrhundert”, co-organized with Karin Leonhard, KU Eichstätt, Ingolstadt / Kunsthistorisches Institut in Florenz (Max-Planck-Institut).

- 2010 First Swiss Congress for Art History, Bern, September 2-4. Session: “Das Interieur – Kunstorte, Wissensräume, Lebenswelten”, co-organized with Birgitt Borkopp-Restle, Norberto Gramaccini, Bern Nicolai, Peter J. Schneemann and Wendy Shaw.
- 2010 HNA Conference, Amsterdam, May 27-29. Workshop: “Mapping Old and New Worlds: Collectors and Collections in the Spanish Netherlands and Beyond”, co-organized with Stephanie Schrader, Associate Curator of Drawings, J. Paul Getty Museum.
- 2010 The Renaissance Society of America, The Fifty-sixth Annual Meeting, Venice, April 8-10. Co-organizer (with Wietse de Boer and Herman Roodenburg) of six sessions “Religion and Senses”.
- 2009 Sixteenth Century Studies Conference, Geneva, May 28-30. Co-organizer (with Tristan Weddigen) of two sessions “Nova Reperta”.
- 2008 Sixteenth Century Studies Conference, St Louis, October 23-26. Co-organizer (with Wietse de Boer) of two sessions “The Five Senses in Context”.
- 2000 Sixteenth Century Studies Conference, Cleveland, Ohio, November 2-5. Session “Redefining Sacred Space: Visual Strategies and Modes of Knowledge in Decorative Programs of Jesuit Churches” (speakers: Anna C. Knaap, Jeffrey Chipps Smith, Evonne Levy).

Summer School and Workshops Organized at the Walter Benjamin Kolleg, University of Bern

- 2016 TransPositions Summer School organized by the Graduate School of the Humanities, Bern (Consortium Graduate School of the Humanities, Bern (lead institution), Graduate School of Humanities and Social Sciences, University of Lucerne, Department of History and Art History, Utrecht University): “Border Regimes: Confrontations, Configurations, Transposition”, Kandersteg, September 4–9: Keynote speakers: Mary C. Fuller, Massachusetts Institute of Technology; Monica Juneja, Universität Heidelberg (Cluster of Excellence: Asia and Europe in a Global Context); Sandro Mezzadra, Department of Political and Social Sciences, Università di Bologna; Bernhard Siegert, Gerd-Bucerius-Proffessor für Geschichte und Theorie der Kulturtechniken, Bauhaus-Universität Weimar).
- 2017 Key Concepts in the Humanities and Social Sciences, Doctoral program Interdisciplinary Cultural Studies: “Sichtbarkeit/Visibility”, Workshop with and lecture by Andreas Reckwitz, Europa-Universität Viadrina, Frankfurt (Oder), December 7-8
- 2017 Key Concepts in the Humanities and Social Sciences, Doctoral program Interdisciplinary Cultural Studies: “Knowledge/Knowledge Transfer”, Workshop with and lecture by Pamela H. Smith, Seth Low Professor of History, Director of the Center for Science and Society, Columbia University, New York, October 5-6
- 2017 Key Concepts in the Humanities and Social Sciences, Doctoral program Interdisciplinary Cultural Studies: “Metaphorisches Denken/Metaphorical Thinking”, Workshop with and lecture by Prof. Dr. Marius Rimmel, University of Zurich, May 4-5
- 2016 Key Concepts in the Humanities and Social Sciences, Doctoral program Interdisciplinary Cultural Studies: “Image-chains”, Workshop with and lecture by Prof. Dr. Mia M. Mochizuki, New York University Abu Dhabi and Institute of Fine Arts, New York, November 25-26
- 2016 Key Concepts in the Humanities and Social Sciences, Doctoral program Interdisciplinary Cultural Studies: “Ghosts of Objects Past: Material Culture and the Debris of History”, Workshop with and lecture by Giorgio Riello, University of Warwick, March 10-11

Summer Schools: Participation

- 2017 TransPositions Summer School, organized by the Department of History and Art History, Utrecht University (Consortium Graduate School of the Humanities, Bern (lead institution), Graduate School of Humanities and Social Sciences, University of Lucerne, Department of History and Art History, Utrecht University): “Sensible Objects, Material Engagement, Skilled Expertise”, Woudschoten near Utrecht, September 21-15: Keynote speakers: Ulinka Rublack, Faculty of History, Cambridge University; Lambros Malafouris, Keeble College and Institute of Archaeology, Oxford University; Rachel Prentice, Dept. of Science and Technology Studies, Cornell University; Shigehisa Kuriyama, Dept. of East Asian Languages and Civilizations, Harvard University.
- 2010 Universität Basel, Historisches Seminar, August 31. Summer School *Crossroads*, organized by Susanna Burghartz, Ina Habermann, Susanne Scholz, Gisela Engel und Tom und Margaret Healy

Papers at International Conferences and Workshops

- 2026 *Host, Relic, Image: Signification and Materiality in Early Modern Christianity*, organized by Walter S. Melion, Wietse de Boer, and Anna Dlabáčová, Emory University, Lovis Corinth Symposium, December 3–5, 2026: “Religious materiality in uncertain times: The chapel of Francisco Lopes Franco y Feo and Mariana Franca in the church of the Friars Minor in Antwerp (ca. 1650)”
- 2026 AORUM. Pour une histoire matérielle de l’art. L’or et ses usages dans la peinture de la première modernité. Séminaire, Institut national d’histoire de l’art, Galerie Colbert, Paris, organized by Romain Thomas, June 2. “L’imaginaire de l’or à l’âge de l’argent: Peter Paul Rubens, Philippe IV d’Espagne et les monnayeurs d’Anvers”
- 2026 Visualizing Science in Media Revolutions, research seminar, organized by Sietske Fransen, Alexandre Claude, and Giulia Simonini, Bibliotheca Hertziana, Rome, 25 March: “World-Transformation: Rubens’s Exploration of the Forces of Water and (Raining) Fire”
- 2025 *Regional and Global Movements of Sacred and Devotional Objects*, organized by Anne Mariss, Bern/Basel, September 11–12.
- 2025 *Art-Lovers in the World: Engaging with Art and Matter in Early Modernity*, organized by Amelia Hutchinson and Frederick Croft, DAAD Cambridge, Research Hub for German Studies, July 28–29: “Utopia in Times of Trouble: Emmanuel Ximenes and His Circle of Friends” (with Sven Dupré).
- 2025 *The Global Baroque: European Material Culture between Conquest, Trade and Mission, 1600–1750*, organized by Adam Sammut, Tomasz Grusiecki, and Richard McClary, University of York, July 10–11: “Global Conversions: Peter Paul Rubens, King Philip IV of Spain, and the Coiners of Antwerp.”
- 2025 *Empire of Role Models? Championing and Challenging Global Ideals in the Early Modern Iberian Worlds*, organized by Maria Vittoria Spissu, University of Bologna, Department of the Arts, June 19–20.
- 2025 *Tout le monde pour ma patrie: Rubens and the World*, organized by Abigail D. Newmann and Bert Watteeuw, Rubenshuis, Antwerp, May 5–6: “‘World’ in Early Seventeenth-Century Antwerp: Rubens and Ximenes”; keynote lecture.
- 2023 *Fertile Furrows: Ruling and (Re-)Working Soil in the Early Modern Period*, organized by Anca-Delia Moldovan, The Warburg Institute, London (online event), June 27–28: “The Apples of Sodom: The Wasteland as Fertile Ground for the Artist’s Imagination”; keynote lecture.

- 2023 *Imaginaries of Landscapes: Media, Materials, Makers*, co-organized with Marie-Theres Stauffer Stauffer, Université de Genève, May 4-5: “Amalgamating Desire: The Transformation of the Antwerp Riverbank, April and May 1635.”
- 2022 *Objekte in Bewegung / Bewegende Objekte. Inter- und transkonfessionelle Perspektiven auf die materielle Kultur in der Frühen Neuzeit*, coordinated by Leonid Malec, Martin Kindermann, Daniel Haas, and Gabriele Bellinzona, Graduiertenkolleg Interkonfessionalität in der Frühen Neuzeit, Hamburg, Warburghaus, July 1-3: “Moving objects in troubled times: Gillis Anselmo’s *Album amicorum* and its travels across religious and confessional boundaries.”
- 2022 *The Politics and Erotics of Looking: Titian’s poesie and their Afterlives*, organized by Shawon Kinew and Felipe Pereda, Harvard University, April 7-8: “Rubens’s Salt: The Poetics and Politics of Transformation, circa 1628.”
- 2022 The Renaissance Society of America, The 68th Annual Meeting, Dublin, March 30 to April 2. Session “Space, Time, and Experience in the European Eschatological Imagination,” organized by Wietse de Boer and Christine Göttler: “Time and Space in Peter Paul Rubens’s Fall of the Damned.”
- 2022 CIHA. 35th World Congress of Art History, São Paulo, January 17-21. Session 1 “Artisanal Knowledge as a Transcultural Category”, organized by Jens Baumgarten and Claire Farago: “Crafting Containers for Charismatic Goods: Salt and Saltcellars in the Seventeenth-Century Netherlands.”
- 2021 *Elemental Forces*, organized by Thalia Allington-Wood, Sophie Morris, Clausia Swan, and Rebecca Zorach, online conference, May 7-8: “Fire, sulfur, salt: Elemental transformation in depictions of the destruction of Sodom and Gomorrah”; keynote lecture
- 2021 Religion and Emotion: Materielle Praktiken im christlichen und muslimischen Europa der Frühen Neuzeit, workshop, organized by Prof. Dr. Ulrike Gleixner, Herzog August Bibliothek, Wolfenbüttel, March 1-3.
- 2019 DFG Forschergruppe, *Natur in politischen Ordnungsentwürfen: Antike – Mittelalter – Frühe Neuzeit*, Ludwig-Maximilians-Universität München, final conference on natural disasters, organized by Andreas Höfele and Beate Kellner, Benediktinerabtei Ettal, October 10-13. “Weltenbrände in der niederländischen Malerei”
- 2019 The Renaissance Society of America, The Sixty-fifth Annual Meeting, Toronto, March 17-19. Session “Embodying Value: Representing Money in the Early Modern Period”, organized by Natasha Seaman and Joanna Woodall: “A New Golden Age of Silver: Monetary and Religious Reform in the Spanish Netherlands”
- 2018 Utrecht University, *Netherlandish Art and the World*, concluding conference of the NWO-funded project *The Chinese Impact: Images and Ideas of China in the Dutch Golden Age*, organized by Thijs Weststeijn, October 25-27: “Rubens’s mountain of Potosí for the Cardinal-Infante Ferdinand: Imageries, imaginaries, and itineraries of silver, circa 1635”
- 2018 Forum Kunst der Neuzeit / Codierungen, Bonn, October 4-6. Sektion 3: *Technik-Codes*, organized by Magdalena Bushart and Henrike Haug: “Recodierungen der Ölmalerei um 1600: Karel van Mander, Cornelis Ketel und Hendrick Goltzius”
- 2018 Emory University, Lovis Corinth Colloquium, March 29-31. *Quid est secretum?: On the Visual Representation of Mystery and Secrecy in Early Modern Europe, 1500-1700*, organized by Walter Melion, Agnès Guiderdoni, and Ralph Dekoninck: “Secrets, Mysteries, and Hidden Knowledge in Early Seventeenth-Century Netherlandish Art”; keynote lecture
- 2017 Georg-August-Universität, Göttingen, Lichtenberg-Kolleg. *Early Modern Vision: The Imagination and the Religious Image*, organized by Marsha Libina: “Imagination and Image Making in Van Mander’s Cave of Sleep”

- 2017 Universität Stuttgart, Eröffnungsworkshop des Forschungsprojekts der Fritz Thyssen Stiftung, June 30. *Magische(s) Gestalten und die Lenkung der Dinge*, organized by Kirsten Dickhaut: “Goldmachen / Bildermachen: Magie und Alchemie bei Martin Delrio (1551–1608) und Hendrick Goltzius (1558–1617)”
- 2017 Universität Bern, Institut für Kunstgeschichte, May 2017. *Imagaries of the Desert in the Arts*, organized by Toni Hildebrandt, Vega Tescari, and Steffen Zierholz: “Waste Lands at the Court of Wilhelm V of Bavaria: The Poetry, Ecology, and Spirituality of Wilderness, circa 1600”
- 2017 CAA. 105th Annual Conference, New York, NY, February 15-18. Session “Salt, Silver, Shell, Stone: Nature and Artifact in Early Modern Europe”, chaired by Christopher Heuer, Williams College: “Fertile Waters: Salt and Saltcellars in Early Seventeenth-Century Antwerp”
- 2016 Berlin, Ibero amerikanisches Institut, December 1-2. *Epistemologías transculturales. La producción de conocimientos en zonas de contacto en América Latina*, organized by Astrid Windus: “Reading the Inventory: The Possessions of the Portuguese Merchant-Banker Emmanuel Ximenez (1564–1632) in Antwerp” (with Sven Dupré)
- 2016 Research Project Creating a Knowledge Society in a Globalizing World (1450-1800), University of Antwerp, November 18-19. International Conference *The Materialities of Knowledge in Early Modern Cities*, organized by Bert De Munck: “Mount Potosí in Antwerp: The Imagery of Labor and Wealth in Rubens’s Arch of the Mint (1635)”
- 2016 Center for Research in the Arts, Social Sciences and Humanities, University of Cambridge. *Epistemic Images in Early Modern Germany and its Neighbours*, organized by Alexander Marr, Horst Bredekamp, Christopher Heuer, and Pablo Schneider: “Epistemic and Enigmatic Imagery in the Work of Hendrick Goltzius”
- 2016 CIHA. 34th World Congress of Art History, Beijing, September 16-20. Session “Self-Awareness and Self-Affirmation”, organized by Alessandro Nova, Hana Gründler, Yu Hui, and Liu Chen: “Artists in Groups: Articulating Collective Identities in Seventeenth-Century Haarlem”
- 2016 The Renaissance Society of America, The Sixty-second Annual Meeting, Boston, March 31-April 2. Session “The Promises of Gold: Materialized Desires and Social Phantasms in Economy, Art, and Science II”, organized by Tina Asmussen and Michael Jucker: “Antwerp and the Emperor’s Indies: Rubens’s Arch of the Mint for Cardinal-Infante Ferdinand (1635)”
- 2016 New York University Abu Dhabi, January 18-20. *The Nomadic Object: Early Modern Religious Art in Global Contact*, organized by Mia M. Mochizuki and Christine Göttler: “The Idols of Antwerp, circa 1620: Entangled Histories in the Early Modern European Collection”
- 2015 University of Bern, December 9-10. *Solitudo: Spaces, Places, and Times of Solitude in Late Medieval and Early Modern Europe*, organized by Christine Göttler and Karl Enekel: “The re-invention of solitude in late sixteenth- and seventeenth-century art”
- 2015 ANKK Conference *Methodik zwischen Theorie und Praxis. Historische und aktuelle Ansätze in der niederländischen Kunst und Kunstgeschichte*, Universität Bonn, October 2-4. Keynote lecture: “Rubens’s saltcellar, Drebbel’s perpetuum mobile and an idol of the New World: Theorizing and imagining artifacts in early modern Antwerp and beyond”
- 2015 The Renaissance Society of America, The Sixty-first Annual Meeting, Berlin, March 26-28, Session “Reflexive Image-Making (1500-1600) I: Allegories of Virtue and Virtuosity”, organized by James Clifteen and Walter Melion: “Hendrick Goltzius’s Protean Allegory of the (Alchemical) Arts (1611) in the Kunstmuseum Basel”

- 2015 Albert-Ludwigs-Universität Freiburg, January 22-23. *Sammlungen im Spannungsfeld von Gelehrsamkeit, Meraviglia und heroischer Repräsentation*, organized by Anna Schreurs-Morét: “Imaginationen der Seefahrt im Antwerpen des frühen 17. Jahrhunderts: Peter Paul Rubens’ Geburt der Venus für den portugiesischen Handelskaufmann Emmanuel Ximenez”
- 2014 Wilhelms-Universität Münster, October 9-11. *Jesuit Image-Theory in Europe and the Overseas Missions, 1540-1740*, organized by Wietse de Boer, Karl Enenkel, and Walter Melion: “Self-Cultivation and Interior Retreat in Jesuit and Courtly Culture: Spaces of Prayer at the Court of Wilhelm V of Bavaria”
- 2014 Forum Scientiarum, Tübingen, September 25-26. *Wie entstehen Raumkonzeptionen? 1600 und 1900 im Vergleich*: “Eremiten, Bilder, Automaten: Die Gebetsgrotten Herzog Wilhelms V. von Bayern”
- 2014 Historians of Netherlandish Art Conference / American Association for Netherlandish Studies Conference, Boston, June 5-7. Session “The Netherlands and the World, 1500-1750”, organized by Dawn Odell, Larry Silver, Thijs Westeijn: “Connecting Worlds in Early Seventeenth-Century Antwerp: Peter Paul Rubens’s *Birth of Venus* for the Portuguese Merchant-Banker Emmanuel Ximenez”
- 2014 Getty Research Institute, Los Angeles. Conference *Connecting Seas*, April 23-24: “Connecting Seas in Early Seventeenth-Century Antwerp: Peter Paul Rubens (1577-1640) and Emmanuel Ximenez (1564-1632)”
- 2014 University of California at Berkeley, April 3. Workshop *Poetics and Pragmatics in the Portuguese World Empire*, organized by Jessica Stevenson Stewart: “The World of the Portuguese Merchant-Banker Emmanuel Ximenez in Early Seventeenth-Century Antwerp”
- 2014 The Renaissance Society of America, The Sixtieth Annual Meeting, New York City, March 27-29. Session “Cultures of Things in Early Modern Antwerp”, organized by Christine Göttler: “Vulcan’s Forge: The Sphere of Art in Early Modern Antwerp”
- 2013 University of Geneva, November 8-9. Journée d’études *Nord et sud, protestant et catholique? Les conséquences de la réforme pour la production artistique des Pays-Bas du XVIIe siècle*, organized by Philip Benedict and Jan Blanc: “Converso Collectors. The (Religious) Worlds of the Portuguese Merchants in Seventeenth-Century Antwerp: Emmanuel Ximenez and His Circle of Friends”
- 2013 Jahrestagung des Arbeitskreises Frühe Neuzeit, Verband der Historiker und Historikerinnen in Deutschland, *Praktiken in der Frühen Neuzeit*, Munich, September 12-14. Session “Dinge als Ko-Akteure des Sozialen? Materielle Praktiken in der Frühen Neuzeit“, organized by Dagmar Freist: “Der Riese von Antwerpen: Materialität und Künstlerwissen im Antwerpen des 16. Jahrhunderts”
- 2013 Center for Research in the Arts, Social Sciences and Humanities, University of Cambridge. *Ephemerality and Durability in Early-Modern Visual and Material Culture*, organized by Alexander Marr, May 24-25: “The Giant of Antwerp: Durability and Ephemerality in Early Modern Festival Culture”
- 2013 Missionsakademie der Universität Hamburg, May 21-24. *Das Gebet in den Konfessionen und Medien der Frühen Neuzeit*, organized by Ulrich Heinen and Anselm Steiger: “Golgotha in the constcamer: Art and prayer at the court of Emperor Rudolf II in Prague”
- 2013 Lille and Brussels, January 10-12. International Conference *The World from Above: New Studies and Approaches of the ‘World Landscape’*, organized by Ralph Dekoninck, Agnès Guiderdoni, and Michel Weemans: “The World Within: The Cave of Somnus and Other Dreamscapes”
- 2012 University of Zurich, December 6-7. International conference *Artistic Commerce and Confrontation in the Early Modern Portugese and Spanish Empires*, organized by Jens Baumgarten and Tristan Weddigen: “Antwerp, the Portuguese Merchants, and the Oriental Indies”

- 2012 Concluding Conference of the European Science Foundation Project “From Natural Philosophy to Science”, Radboud University Nijmegen, The Netherlands, organized by Paul Bakker, Christoph Lüthy, and Claudia Swan, October 31-November 2: “Imagination in the Chamber of Sleep: On a Drawing by Karel van Mander.” *Image, Imagination and Cognition. Early Modern Theory and Practice.*
- 2012 *Prayer Nuts, Private Devotion and Early Modern Art Collecting*, Colloquium, Abegg-Stiftung, Riggisberg, organized by Evelin Wetter and Frits Scholten, September 20-21: “Retiring to the Wilderness of Mount Golgotha: “A ‘Vesperbildt’ attributed to Quentin Metsys at the Munich Court of Maximilian I and its ‘Translations’ into Wax, Silk, Linen, and Other Natural Materials”
- 2012 International conference *Early Modern Merchants as Collectors*, organized by Christina Anderson. Ashmolean Museum, Oxford, June 15-16: “Art, Alchemy, and Commerce: The Collection of the Portuguese Merchant-Banker Emmanuel Ximenes in Antwerp” (with Sven Dupré).
- 2012 Tagung des DFG-Graduiertenkollegs 1608/1: *Praktiken der Selbst-Bildung im Spannungsfeld von ständischer Ordnung und gesellschaftlicher Dynamik*, organized by Dagmar Feist. Carl von Ossietzky Universität Oldenburg, Feb. 16-18: “Artefakte und kulturelle Identität: Die Sammlung des portugiesischen Handelskaufmanns Emmanuel Ximenes (1564-1632) in Antwerpen”
- 2012 *Art and Alchemy* Workshop, organized by Sven Dupré and Dedo von Kerksenbrock-Krosigk, Max Planck Institute for the History of Science, Berlin, Feb. 9-10: “Artists as Alchemists, Artists versus Alchemist”
- 2012 Lecture Series *Early Modern Cosmopolitanism*, organized by Anna More and Barbara Fuchs, UCLA, January 31: “(Local) cosmopolitanism in seventeenth-century Antwerp: Collectors, connoisseurs, and lovers of art”
- 2011 *Artificii Occulti: Knowledge and Discernment in the Artistic and Scientific Cultures of the Netherlands and the Spanish Habsburg World (16th-17th Centuries)* (with Sven Dupré, Universiteit Gent). Bern, May 12-14: “Affinities: The Sphere of ‘const’ in Early Modern Antwerp, circa 1600”
- 2011 *Embattled Territory. The Circulation of Knowledge in the Spanish Netherlands*. Scientific Research Network “Circulating Knowledge in Early Modern Science,” organized by Karel Davids, Ralph Deconinck, Maarten Delbeke, Bert De Munck, Sven Dupré, Werner Thomas, Geert Vanpaemel, Koen Vermeir, Ghent, March 9-11: “Changing concepts of art and nature in the Spanish Netherlands” (with Tine Meganck)
- 2010 Sixteenth Century Studies Conference, Montréal, October 14-17. Session *Vision and Meditation*, organized by James Clifton and Walter Melion: “Meditation as animation: Willem Key’s painting of the Pietà at the court of Maximilian in Munich”
- 2010 University of York, King’s Manor and Castle Howard, Yorkshire, September 17-18. Conference *Rubens and the Human Body*, organized by Cordula van Wyhe: “The secrets of Silenus: Art, mythology, and local history in early seventeenth-century Antwerp. Rubens’s Sleeping Silenus in the Vienna Academy of Fine Arts”
- 2010 *The Secret Lives of Artworks*. Concluding conference of the Dutch Foundation of Scientific Research (NWO): Art, Agency and Living Presence, organized by Caroline van Eck, Joris van Gastel and Elsjie van Kessel. Universiteit Leiden, June 24-26: “The Long and Multiple Lives of Images: Copying as Artistic Response”
- 2010 Historians of Netherlandish Art Conference, Amsterdam, May 27-29. Workshop *Mapping Old and New Worlds: Collectors and Collections in the Spanish Netherlands and Beyond*, organized by

- Christine Göttler and Stephanie Schrader: “The collection of the Portuguese merchant-banker Manuel Ximenes in early seventeenth-century Antwerp” (with Sven Dupré)
- 2010 The Renaissance Society of America, The Fifty-sixth Annual Meeting, Venice, April 8-10, Session *Religion and Senses*, organized by Wietse de Boer, Christine Göttler und Herman Roodenburg: “Temptation of the Senses at the Sacro Monte in Varallo”
- 2009 Institut d’Estudis Catalans-IEC, Barcelona, November 27-28. Workshop *Iberian-Netherlandish Knowledge Exchanges*; FWO Scientific-Research Network *Circulating Knowledge in Early Modern Science*, with the support of the Catalan Society of the History of Science, SCIC and Ghent University: “Local History, Global Trade and Knowledge Consumption. The Collection of the Portuguese Merchant-Banker Manuel Ximenes in Early Seventeenth-Century Antwerp” (with Sven Dupré)
- 2009 Sixteenth Century Studies Conference, Geneva, May 28-30. Session *Nova Reperta*, organized by Christine Göttler and Tristan Weddigen: “Antwerp’s Nova Reperta: The Jesuits, Peter Paul Rubens, and the Portuguese Alchemist Manuel Ximenes”
- 2009 Ruhr-Universität Bochum, Kunstgeschichtliches Institut, May 14-16. *Erosionen der Rhetorik? Ambiguitäts- und Umsemantisierungsstrategien in den Künsten der Frühen Neuzeit*, organized by Valeska von Rosen: “Gemalte Genealogien: Rubens’ frühe Kopfstudien und Porträts”
- 2009 Netherlands Institute for Advanced Study in the Humanities and Social Sciences, Wassenaar, April 23-25. *Discourses of Meditation in Art and Literature, 1300-1600*, organized by Karl Enekel and Walter Melion: “Multiplying the Passion: Dürer’s *Calvary*, Willem Key’s *Pietà* and the Aura of the Copy of around 1600”
- 2009 CAA Los Angeles, February 25-28. Session *Cabinet Pictures in Seventeenth-Century Europe*, organized by Andreas Henning: “The Love for the Small and the Curious: Paintings on Copper by the Children of Bacchus in Rome”
- 2008 University of Washington, Seattle, December 12. *Hiding in Plain Sight: New Research in Art History at the UW*: “Setting Fire to the Visual Arts: The Invention of the Flemish Style Abroad”
- 2008 Sixteenth Century Studies Conference, St Louis, October 23-26. Session *The Five Senses in Contexts*, organized by Wietse de Boer and Christine Göttler: “The Sense of Touch: Love and War in Flemish Art”
- 2008 Munich, Historicum, Ludwig-Maximilians-Universität, February 28-March 1. International conference *Détruire la peinture*, organized by Ulrich Pfisterer: “Nieuw’, ‘seldtsaem’ und ‘vreemdt’: Technik, Medium und künstlerische Invention in der niederländischen Malerei um 1600”
- 2007 The Renaissance Society of America, the Fifty-third Annual Meeting, Miami, Florida. Session *The Jesuitness of the Roman Gesù Decorations: Theology, Spirituality, and Identity*, organized by Evonne Levy, respondent
- 2006 Schweizerisches Institut für Kunstwissenschaft, Zürich, October 27-28. *Mit Klios Augen: Bilder als Historische Quellen*. “Druon Antigon, das Seemonster, der Delphin, Elefant und Berg des Parnassus: die Kolosse von Antwerpen. Zur Kultur des Riesenhaften in der Frühen Neuzeit”
- 2006 Ghent, March 24-26. *Speaking to the Eye; Visual Culture and Gender in the Middle Ages and the Early Modern Period (twelfth to seventeenth centuries)*: “The Eye as Thief: The Representation of Vision in Late Sixteenth- and Early Seventeenth-Century European Art”
- 2005 Institut für Kunstgeschichte, Universität Innsbruck, June 10-12. *Theatrum Mundi. Die Kunstkammern als Spiegel der spanischen und portugiesischen Expansion*, organized by the Carl Justi

- Vereinigung e. V.: “Die Reichtümer und Raritäten der portugiesischen Kaufleute in Antwerpen”
- 2005 Werner Oechslin Library Foundation, Einsiedeln, July 10-14. Sixth International Baroque Summer Course: *Systems of Knowledge*: “Handel, Alchemie und Ordnungen des Wissens. Die Sammlungen des portugiesischen Kaufmanns Emmanuel Ximenes (1564-1632) in Antwerpen”
- 2005 Emden, Johannes a Lasco-Bibliothek, March 24-26. *Die Opferung Isaaks in den Medien der Frühen Neuzeit*, organized by Ulrich Heinen and Johann Anselm Steiger: “Die Opferung Isaaks als Hintergrundmotiv in der niederländischen Malerei des 15. und frühen 16. Jahrhunderts”
- 2005 CAA, Atlanta, February 16-19. Session *The Uses of Italy and Antiquity: Reviewing a Renaissance in the Netherlands and Germany, 1400-1700*, organized by Ethan Matt Kavaler: “Opposite Images? The Uses of Italy and Antiquity in Rubens’s *Ecce Homo* and *Mocking of Silenus*, circa 1610”
- 2005 Katholieke Universiteit Leuven, in association with the International Society for Emblem Studies, Louvain-la-Neuve, January 27-29. *Emblemata sacra. Rhétorique et herméneutique du discours sacré dans la littérature en images*: “Viewing Christ’s Wounds: the emblematic meditation of the Jansenist Bishop Antoon Triest”
- 2003 Northwestern University, Chicago, December 5-6. “*Interior Temptation*”: *Early Modern Imagination*, organized by Claudia Swan (Department of Art History, Northwestern University) and Fernando Vidal (Max Planck Institute for the History of Science, Berlin): “Future worlds: religious imagination and interior experience, circa 1600”
- 2003 Lovis Corinth Endowment of the Department of Art History at Emory University, Atlanta, April 3-6. *Image and Imagination of the Religious Self in Late Medieval and Early Modern Europe*, symposium, organized by Reindert Falkenburg and Walter Melion: “Shaping the Soul: Materiality and Mimesis, circa 1600”
- 2003 Medieval Studies, University of California at Santa Barbara, January 24. *Medieval Studies Colloquium on Sin and Forgiveness*, organized by Carol Lansing, Chair, Medieval Studies: “Shaping the soul: Giovanni Bernardino Azzolino’s wax figures of the Four Last Things and their aristocratic owners”
- 2002 Historians of Netherlandish Art Conference, Antwerp, March 14-16. Session: *Antwerp Artists and German Patrons*, organized Jeffrey Chipps Smith: “‘Rhetorica caelestis’: Jeremias Drexel and the Sadeler at the Court of Maximilian I in Munich”
- 2002 Boston College, June 5-9. *The Jesuits: Cultures, Sciences, and the Arts, 1540-1773, II*, organized by John W. O’Malley, Gauvin Alexander Bailey, Steven J. Harris, and T. Frank Kennedy: “Artifices of the Afterlife: Eschatological Imagery in Jesuit Meditation”
- 2001 Sixteenth Century Studies Conference, Denver, October 25-28. Session *Pollution and Purification in Liturgical and Devotional Practice*, organized by Walter Melion and Lee Palmer Wandel: “Federico Borromeo’s Wax Tablets and the Imagery of the Soul”
- 2001 Katholieke Universiteit Leuven, Wetenschappelijke Onderzoeksgemeenschap Colloquium on *Flemish Art in Command, c. 1550-1700*, organized by Katlijne Van der Stighelen, and Hans Vlieghe, *Vlaamse Renaissance- en Barokkunst*, December 14-15: “Bishop Maximilien of Ghent and the Redecoration of the Altar for the Departed in the Choir of Tournai Cathedral”
- 2001 Herzog August Bibliothek, Wolfenbüttel, June 21-22. *Interdisziplinärität als Voraussetzung und Wirkung der Frühneuzeitforschung*, Arbeitsgespräch, organized by Christopher Wild (University of North Carolina) and Helmut Puff (University of Michigan): “Seelen in Wachs. Material, Mimesis und Memoria in der Kunst des frühen 17. Jahrhunderts”

- 2001 Freie Universität Berlin, Kunsthistorisches Institut, February 19-22. *Im Agon der Künste: Paragonales Denken, ästhetische Praxis und die Diversität der Künste*, Colloquium Honoring Rudolf Preimesberger on his 65th Birthday, organized by Hannah Baader, Ulrike Müller Hofstede, and Kristine Patz: “Zwischenformen. Die *tabulae ex cera* in der Bibliothek des mailändischen Kardinals Federico Borromeo”
- 2000 German Studies Association Conference, Houston, October 5-8. Session *Evidence and the Insistence of the Visual*, organized by Christopher Wild: “Evidence and the Somatic / Sacramental Body of Christ: The Mass of Saint Gregory in Fifteenth-Century Northern European Art”
- 2000 Wilhelms-Universität, Münster, Kulturgeschichte und Theologie des Bildes im Christentum, June 23-25. *Körpermarken - Bildermarken*, organized by Thomas Lentz: “Grenzmarken des Jenseits: Die Metamorphosen der Körper der Seelen auf dem Weg zum Paradies”
- 2000 CAA New York, February 23-26. Session *New Directions in the Study of Devotional Art in Northern Europe, 1300-1600*, organized by Andrea J. Pearson and Bret Rothstein: “The Invention of a Performative Image: Representations of Purgatory on the Eve of the Reformation”
- 1999 *Sixteenth Century Studies Conference*, St. Louis, October 28-31. Session *Rubens's Works Designed for Ecclesiastical Spaces: Selected Strategies*, organized by Barbara Haeger: “Real and Imaginary, Economic and Eschatological Space: Rubens's *Altar for the Departed* for Bishop Maximilien de Gand in Tournai Cathedral”
- 1999 Universität zu Köln, Kunsthistorisches Institut, June 11-12. Symposium *Rubens - battaglia, naufragi, giuochi, amori ed altre passioni*, organized by Andreas Thielemann and Ulrich Heinen “*Agitati delle furie*: Die von Dämonen Besessenen in Rubens' religiöser Malerei”
My paper was discussed in *Frankfurter Allgemeine Zeitung* (July 7, 1999), N 6 (Michael Rohlmann); and in *Kunstchronik* (January 2000), pp. 11-12 (Nils Büttner).
- 1998 *Sixteenth Century Studies Conference*, Toronto, October 22-24. Session *Liturgy and the Afterlife*, organized by Frederika Jacobs: “Remembering the Medieval Past: Galeazzo Alessi's Grottoes of Limbo, Purgatory, and Hell at the Sacro Monte in Varallo”
- 1998 Deutscher Historikerverband, Frankfurt am Main, September 8-11. Session *Stiftungen und Stiftungswirklichkeiten*, organized by Michael Borgolte: “Die religiösen Stiftungen der Portugiesen in Antwerpen”
- 1998 Universität Bielefeld, Zentrum für interdisziplinäre Forschung, April 24-26. Internationales Arbeitsgespräch *Manier und Manierismus*, organized by Wolfgang Braungart and Christine Göttler: “Bildrhetorik zwischen Manierismus und Barock”
- 1998 Historians of Netherlandish Art Conference, Baltimore, March 20-21. Session *Uses of Art as Place Markers in Public Spaces*, organized by Corine Schleif. “Securing Space in a Foreign Place: Rubens and the Portuguese Merchant-Bankers in Antwerp”
- 1997 XXIV. *Deutscher Kunsthistorikertag*, München, Technische Universität, March. Session *Inszenierung des Sakralen*, organized by Klaus Krüger, and Rudolf Preimesberger: “Inszenierung des Wunderbaren. Peter Paul Rubens' Hochaltarbilder für die Jesuitenkirche in Antwerpen”
- 1997 CAA New York, February 15. Session *Decadence and Dystopia, 1300-1600: Historic Typologies and the Imaging of Experience*, organized by Stephen J. Campbell: “Catholic Cult as Corruption and Disease: The Iconoclasm of 1566 and Its Interpretation in Calvinist Satirical Imagery”
- 1996 Technische Universität Berlin, June 20-22. Forschungscolloquium *Barocke Inszenierung. Der Moment in dauerhafter Erscheinung*, organized by Joseph Imorde, and Fritz Neumeyer: “‘Action’ in Peter Paul Rubens' Hochaltarbildern für die Jesuitenkirche in Antwerpen”

- 1996 Freie Universität Berlin, Kunsthistorisches Institut, February 20: *“Diletto e Meraviglia, Piacere e Stupore.” Ausdruck und Wirkung in der Kunst der Renaissance und des Barock*, Colloquium Honoring Rudolf Preimesberger on his 60th Birthday, organized by Christine Göttler, and Ulrike Müller Hofstede: *“‘Randprobleme’: Zu Peter Paul Rubens’ Transfiguration für die Kirche Santissima Trinità in Mantua”*
- 1996 Internationales Forschungszentrum Kulturwissenschaften, Vienna, January 11-14. Interdisciplinary Symposium *The Picture of the Earth - Body and Image*, organized by Christoph Geissmar-Brandi, Eleonora Louis, and Gerhard Wolf: *“Jesu dulcis memoria: Mnemonic Pictures of Christ’s Body and Name (circa 1400-1650)”*
- 1994 Internationales Tagungszentrum Weingarten, March 17-20. *Himmel - Hölle - Fegefeuer: Das Jenseits im Mittelalter*, Studientagung, organized by Peter Jezler: *“Arme Seelen im Barock: Eschatologische Grotten bei Varallo, jesuitische Seelenporträts und Kardinal Federico Borromeos Wachsfiguren”*
- 1994 Zentrum zur Erforschung der Frühen Neuzeit, Frankfurt am Main, February 11-13. Interdisziplinäres Symposium *Aspekte der Gegenreformation*, organized by Victoria von Flemming: *“Wie eine einzige Tochter zärtlich umsorgt? Die Ausstattung der Jesuitenkirche durch Padre Marcello Pallavicino”*
- 1993 Kunsthistorisches Museum, Vienna, April 2-4. Internationales Kunsthistorisches Colloquium *Die Antwerpener Malerei von 1550-1650*, organized by Ekkehard Mai, Karl Schütz, and Hans Vlieghe: *“Rubens’ Memorialbild für Felipa Mendes”*
- 1989 Internationale Gesellschaft zur Erforschung der materiellen Kultur des Mittelalters, Krems an der Donau, November 26. Internationales Round-Table-Gespräch *Materielle Kultur und religiöse Stiftung im Spätmittelalter*, organized by Gerhard Jaritz: *“Doktor Thüring Frickers ‘Geistermesse.’ Die Seelgeräts-Komposition eines spätmittelalterlichen Juristen und ihre Demontage in der Reformation” (with Peter Jezler)*
- 1986 Herzog August Bibliothek, Wolfenbüttel, September. Arbeitsgespräch *Bilder und Bildersturm im Spätmittelalter und in der frühen Neuzeit*, organized by Robert W. Scribner, and Martin Warnke: *“Katholische Bildtheologie im Zeitalter der Gegenreformation”*

Invited Lectures and Keynotes (Selection)

- 2026 Max Planck Research Group *Visualizing Science in Media Revolutions*, led by Sieske Fransen, and organized by Alexandre Claude and Giulia Simonini: *“Water-Worlds: Elemental Imagery in a Global Age,”* March 25
- 2026 Séminaire de programme de recherche AORUM, Paris: *“Pour une histoire matérielle de l’art. L’or et ses usages dans la peinture de la première modernité”: “L’imaginaire de l’or à l’âge de l’argent: Peter Paul Rubens, Philippe IV d’Espagne et les monnayeurs d’Anvers,”* June 2
- 2024 Yale University, Department of the History of Art, Public Lecture, April 15
- 2024 Princeton University, Department of Art and Archaeology, *Metamorphic Matter: Elemental Imagery in Early Modern Art*, Robert Janson-La Palme *76 Conference and Keynote, April 5
- 2023 DFG-Kolleg-Forschungsgruppe *“Imaginarien der Kraft”* und Warburg-Haus: *“Rubens’ Weltenbrand: Imaginarien der Apokalypse, um 1620,”* December 19
- 2022 Princeton University, Department of Art and Archaeology, Public Lecture and Graduate Seminar, December 1 and 2
- 2019 Bibliotheca Hertziana, Max-Planck-Institut für Kunstgeschichte, Research Seminar, December 3

- 2019 Villa I Tatti, The Harvard University Center for Renaissance Studies, Thursday Seminar, November 14
- 2019 Carleton College, Northfield, Minnesota, April 25
- 2019 University of Chicago, The Renaissance Seminar, organized by Richard Strier and James A. Knapp, February 19
- 2018 Northwestern University, Evanston, The Early Modern Colloquium, November 8
- 2018 Collegium historiae artium, Czech Academy of Sciences, Prague, June 27
- 2018 Columbia University, Center for Science and Society, *The Making and Knowing Project*, directed by Pamela H. Smith, April 24 and 25
- 2018 Kunsthistorisches Institut in Florenz, Max-Planck-Institut, March 12
- 2016 Universität Bern, Collegium generale, Lecture series *In aller Munde: Essen und Ernährung*, March 2
- 2015 Georg-August-Universität Göttingen, Kunstgeschichtliches Seminar, November 25
- 2015 Eberhard Karls Universität Tübingen, Kunshistorisches Institut, Lecture series *Ästhetik des Immateriellen. Künstlerische Konzepte des Unsichtbaren*, organized by Anna Pawlak, June 11
- 2015 Universität Hamburg, Kunstgeschichtliches Seminar, Forschungsstelle *Naturbilder/Images of Nature*, directed by Frank Fehrenbach, May 11
- 2013 University of St. Andrews, Institute for Reformation Studies, November 21
- 2013 Kunsthistorisches Institut in Florenz, Max-Planck-Institut, June 12
- 2013 Universität Bern, Berner Mittelalterzentrum, Ringvorlesung “Innenräume – Innenwelten”, organized by Christian Hesse und Michael Stolz, April 11
- 2012 Bard Graduate Center, New York, October 17 and 18
- 2012 Tübinger Graduiertenkolleg *Religiöses Wissen im vormodernen Europa (800-1800). Transfers und Transformationen – Wege zur Wissensgesellschaft der Moderne*, Forschungstagung “Dynamisierungen religiösen Wissens in der Vormoderne”, Weingarten, July 30–August 2
- 2012 University of Groningen, Faculty of Arts, May 23
- 2012 Johannes Gutenberg-Universität Mainz, Institut für Kunstgeschichte, May 8
- 2011 Universität Bern, Berner Mittelalterzentrum, Ringvorlesung “Traum und Vision”, organized by Michael Stolz, December 15
- 2010 Freie Universität Berlin, Kunsthistorisches Institut, Niederländisches Forum, December 15
- 2010 Université de Genève, Unité d’histoire de l’art, Actualité de la recherche, November 15
- 2010 Universität Hamburg, Kunstgeschichtliches Seminar, Warburg-Sommerkurs, organized by Michael Thimann and Iris Wenderholm, September 23
- 2010 LiteraturCafé im Bucerius Kunst Forum Hamburg, with Friedhelm Ptok (staged reading), August 18
- 2010 Universität Bern, Inaugural lecture, March 16
- 2009 Universität Luzern, Ringvorlesung zur jesuitischen Kultur in der Frühen Neuzeit, organized by Lucas Burkart, May 13
- 2007 Universiteit Leiden, Kunstgeschiedenis
- 2007 Netherlands Institute for Advanced Study, Wassenaar, invited to participate in the workshop *Art and Agency*, organized by Caroline van Eck

- 2007 Katholische Universität Eichstätt-Ingolstadt, interdisciplinary ring lecture series under the general theme *Christliche Impulse der europäischen Moderne*
- 2007 Vancouver, Canadian Association for the Advancement of Netherlandic Studies
- 2007 Vancouver, University of British Columbia, Art History
- 2006 Seattle, Frye Museum, *Connections & Context Program*
- 2006 Cornell University, Department of the History of Art & Archaeology, keynote address, Graduate Symposium *On Edge: Visual Culture Through Boundaries*
- 2005 Universität Innsbruck, Institut für Kunstgeschichte
- 2005 Ghent University, Department of Architecture and Urban Planning
- 2005 University of Groningen, Groningen Research School for the Study of the Humanities
- 2004 Herzog Anton Ulrich-Museum, Nuremberg, public lecture in connection with the exhibition *Peter Paul Rubens - Barocke Leidenschaften*
- 2004 Universität Frankfurt, Kunstgeschichtliches Institut, Graduiertenkolleg *Psychische Energien bildender Kunst*
- 2002 Zentralinstitut für Kunstgeschichte, München
- 2002 UC Berkeley, Department of German and Dutch Studies, and Graduate Theological Union, Berkeley, interdisciplinary graduate seminar
- 2002 The Johns Hopkins University, Villa Spelman, Florence
- 1998 Phoenix Art Museum
- 1997 Katholieke Universiteit Leuven, Wetenschappelijke Onderzoeksgemeenschap *Vlaamse Renaissance- en Barokkunst*, organized by Hans Vlieghe and Katlijne van der Stighelen
- 1995 University of London, The Warburg Institute, *Director's Seminar on Work in Progress*, chaired by Nicholas Mann
- 1995 Georg-August-Universität Göttingen, Zentrum für Mittelalter- und Frühneuzeitforschung, Graduiertenkolleg *Bildersturm - Bilderfrevel - Bildentfernung*, directed by Bernd Moeller
- 1995 University of London, The Warburg Institute, *Students' Seminar*
- 1994 Freie Universität Berlin, Kunsthistorisches Institut
- 1995 Universität Basel, Historisches Seminar, Colloquium *Körpergeschichte*, organized by Valentin Groebner and Philipp Sarasin
- 1995 Universität Zürich, Institut für Kunstgeschichte
- 1994 University of London, The Warburg and Courtauld Institutes, Seminar *European Visual Culture 1550–1750*, organized by Paul Taylor and Joanna Woodall
- 1993 Freie Universität Berlin, Mittelalterlicher Abend
- 1992 Bibliotheca Hertziana, Max-Planck-Institut für Kunstgeschichte
- 1992 Deutsch-italienische Gesellschaft, Berlin

Editorial and Advisory Boards

Editorial Board: *Scientiae Studies*, Amsterdam University Press (since 2020)

Editorial Board: *I Tatti Studies in the Italian Renaissance* (since 2020)

Editorial Board: *Intersections. Interdisciplinary Studies in Early Modern Culture*, Brill

Advisory Board: *Studies in Art & Materiality*, Brill

Editorial Board: *Neue Berner Schriften zur Kunst* (2009–2018)

Peer Reviews

Amsterdam University Press, Chicago University Press, University of Pennsylvania Press, University of Pittsburgh Press, Reaktion Books

21: Inquiries into Art, History, and the Visual; Art Bulletin, Nederlands Kunsthistorisch Jaarboek, Zeitschrift für Kunstgeschichte

University Functions and Services

Director, Graduate School of the Humanities, Walter Benjamin Kolleg (2015–2017)

Director, Interdisziplinäres Forschungs- und Nachwuchsnetzwerk, Walter Benjamin Kolleg (2015–2017)

Evaluationsgremium, SNF Ambizione (2009–2018)

Evaluationsgremium, SNF Förderungsprofessuren (2016–2018)

Scientific Committees

President, Beirat des Weiterbildungslehrgangs Angewandte Kunstwissenschaft, Schweizerisches Institut für Kunstwissenschaft SIK-ISEA, Zürich (2018–)

Member, Scientific Advisory Board at the Max Planck Institute for Art History, Rome (2019–2023)

Member, Corpus der Barocken Deckenmalerei in Deutschland, Bayerische Akademie der Wissenschaften (since 2016)

CIHA, National Committee, titular (2016–2024)

Member, Corpus Vitrearum Helvetiae, Swiss Academy of Humanities and Social Sciences (2014–2023)

Memberships in Professional Organizations

Arbeitskreis Niederländische Kunst- und Kulturgeschichte

Carl Justi-Vereinigung für spanische und portugiesische Kunst

College Art Association

Historians of Netherlandish Art (board member 2004-2007)

Renaissance Society of America

Sixteenth Century Studies

Verband deutscher Kunsthistoriker

Vereinigung der Kunsthistorikerinnen und Kunsthistoriker in der Schweiz

Languages

German, English, French, Italian, Dutch (spoken and reading skills); classical and medieval Latin; research languages: Spanish and Portuguese.