

PROFESSOR EMERITA CHRISTINE GÖTTLER  
**CURRICULUM VITAE**

March 2021

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-           Universität Bern, Institut für Kunstgeschichte, Professor emerita  
2009-2018      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**

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 Bildbauer 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)**

- 2021 Senior Fellow, Herzog August Bibliothek, Wolfenbüttel, 1 September to 30 November
- 2019 Francesco De Dombrowsky 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 Researcher, 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

- 1986 Research Fellowship (three months), to conduct research at the Bibliotheca Hertziana, Rome  
 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 Bildhauer 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

- (2021) *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); forthcoming.
- 2019 *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, 2019).
- 2018 *Solitude: Spaces, Places, and Times of Solitude in Late Medieval and Early Modern Cultures*, ed. Karl A. E. Enekel and Christine Göttler, *Intersections*, vol. 56 (Leiden: Brill, 2018).
- 2018 *The Nomadic Object: The Challenge of World for Early Modern Religious Art*, ed. Christine Göttler and Mia M. Mochizuki, *Intersections*, vol. 53 (Leiden: Brill, 2018).  
Reviewed in *Journal of Jesuit Studies* 5 (2018), pp. 661-666 (Jeffrey Muller).
- 2017 *Knowledge and Discernment in the Early Modern Arts*, ed. Sven Dupré and Christine Göttler, *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*, ed. Susanna Burghartz, Lucas Burkart and Christine Göttler, *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*, ed. Christine Göttler, 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*, ed. Wietse de Boer and Christine Göttler, *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*, ed. Christine Göttler and 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*, ed. Christine Göttler, 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

- (2021) *The Worlds and Possessions of the Portuguese Merchant-Banker Emmanuel Ximenez in early seventeenth-century Antwerp*, ed. Sven Dupré and Christine Göttler; in progress.
- (2021) *Silver, Salt, and the Sea: Peter Paul Rubens and the Global World of Early Seventeenth-Century Antwerp*; in progress; in progress.

### Co-Edited Books in Preparation

- (2022) *Landscape and Earth in Early Modernity: Picturing Unruly Nature*, ed. with Mia M. Mochizuki; in progress.
- (2023) *Space, Time, and Experience in the European Eschatological Imagination, 1400–1800*, ed. with Wietse de Boer; in progress.

### Articles and Book Chapters

- (2021) “Yellow, Vermilion, and Gold: Colour in Karel van Mander’s *Schilder-Boeck*,” 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); forthcoming.
- (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); forthcoming.
- (2021) “Vulkans Wut: Brände in der niederländischen Malerei,” in *Naturkatastrophen*, ed. Andreas Höfele and Beate Kellner; forthcoming.
- (2021) “Marie Luise Gothein (1863–1931): Geschichte der Gartenkunst,” in *Kunsthistorikerinnen vor 1970: Theorien – Methoden – Forschungsfelder*, ed. Lee Chichester, Laura Goldenbaum and Brigitte Sölch in collaboration with Johanna Ziebritzki (Berlin: Dietrich Reimer Verlag, 2021); forthcoming.
- 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 Rippel 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 *Solitude: Spaces, Places, and Times of Solitude in Late Medieval and Early Modern Cultures*, ed. Karl A. E. Enekel 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 *Solitude: Spaces, Places, and Times of Solitude in Late Medieval and Early Modern Cultures*, ed. Karl A. E. Enekel 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.
- 2013 “The Alchemist, the Painter, and the ‘Indian Bird’: Joining Arts and Cultures in Seventeenth-Century Antwerp. Adriaen van Utrecht’s *Allegory of Fire* in the Royal Museums of Fine Arts in Brussels,” in *Synergies in Visual Culture / Bildkulturen im Dialog*. Festschrift für Gerhard Wolf, ed. Manuela De Giorgi, Annette Hoffmann, and Nicola Suthor (Munich: Wilhelm Fink, 2013), pp. 499-512.
- 2013 “Introduction: The Sacred and the Senses in an Age of Reform,” with Wietse de Boer, in *Religion and the Senses in Early Modern Europe*, ed. Wietse de Boer and Christine Göttler, *Intersections*, vol. 26 (Leiden: Brill, 2012), pp. 1-13.
- 2013 “The Temptation of the Senses at the Sacro Monte di Varallo,” in *Religion and the Senses in Early Modern Europe*, pp. 393-451.
- 2012 “‘Bootsicheyt’: Malerei, Mythologie und Alchemie im Antwerpen des frühen 17. Jahrhunderts: Zu Rubens’ *Silen* in der Gemäldegalerie der Akademie der Bildenden Künste in Wien”, in *Erosionen der Rhetorik? Strategien der Ambiguität in den Künsten der Frühen Neuzeit*, ed. Valeska von Rosen, *culturae*, vol. 4 (Wiesbaden: Harassowitz, 2012), pp. 259-301.  
Reviewed in *Zeitschrift für französische Sprache und Literatur*, 142.2 (2014), pp. 211-220 (Mira Becker).
- 2010 “Die Kunst der Sünde: Die Wüste, der Teufel, der Maler, die Frau, die Imagination,” with Anette Schaffer, in *Lust und Laster. Die sieben Todsünden von Dürer bis Nauman*, exh. cat., Kunstmuseum Bern and Zentrum Paul Klee (Ostfildern: Haatje Cantz, 2010), pp. 42-61.
- 2008 “Rubens’s ‘Ecce Homo’ and ‘Derision of Silenus’: Classical Antiquity, Images of Devotion and the Ostentation of Art,” in *Image and Imagination of the Religious Self in Late Medieval and Early Modern Europe*, ed. Reindert Falkenburg, Walter Melion, and Todd Richardson, *Proteus: Studies in Early Modern Identity Formation*, vol. 1 (Turnhout: Brepols, 2008), pp. 427-481.
- 2007 “Vapours and Veils: The Edge of the Unseen,” in *Spirits Unseen: The Representation of Subtle Bodies in Early Modern European Culture*, ed. Christine Göttler and Wolfgang Neuber, *Intersections*, vol. 9 (Leiden: Brill, 2007), pp. xv-xxvii.  
“Fire, Smoke and Vapour: Jan Brueghel’s ‘Poetic Hells’: ‘Ghespoock’ in Early Modern European Art,” in *Spirits Unseen*, pp. 19-46.
- 2007 “*Impressed on Paper and on Hearts*: David Teniers’ *Portrait of Bishop Triest* (1652) and the Virtue of the Image of Christ’s Wounds,” in *Emblemata sacra. Rhétorique et herméneutique du discours sacré dans la littérature en images. The Rhetoric and Hermeneutics of Illustrated Sacred Discourse*, ed. Ralph Dekoninck and Agnès Guiderdoni-Bruslé (Turnhout: Brepols, 2007), pp. 569-592.
- 2006 “Affectionate Gifts: Rubens’s Small Curiosities on Metallic Supports,” in *Munuscula Amicorum. Contributions on Rubens and His Colleagues in Honour of Hans Vlieghe*, ed. Katlijne van der Stighelen, 2 vols (Turnhout: Brepols, 2006), vol. 1, pp. 47-62.



Reviewed in *Historians of Netherlandish Art Newsletter and Review of Books*, 25, no. 1 (April 2008), pp. 21-23 (Gregory Martin).

- 2006 “‘Figura passionis’: Abraham und Isaak im Stundenbuch der Maria von Burgund,” in *Isaaks Opferung in den Konfessionen und Medien der Frühen Neuzeit*, ed. Ulrich Heinen and Johann Anselm Steiger, *Arbeiten zur Kirchengeschichte*, vol. 101 (Berlin, New York: Walter de Gruyter, 2006), pp. 153-84.  
Reviewed in *Göttingische Gelehrten Anzeigen*, 258 (2006), pp. 214-32.
- 2005 “Der Sacro Monte von Varallo als Laboratorium der Emotionen: Das irdische Paradies, Adams Sünde und der Beginn der Passion,” in *Unmitte(i)lbar - Über das Lesen von Emotionen*, ed. Paul Michel, *Schriften zur Symbolforschung*, vol. 15 (Zürich: PANO-Verlag, 2005), pp. 449-490.
- 2005 “Sainly Patronage: Peter Paul Rubens and Bishop Maximilian Villain de Gand in the Cathedral of Tournai,” in *Sponsors of the Past: Flemish Art and Patronage 1550-1700*, ed. Katlijne Van der Stighelen and Hans Vlieghe (Turnhout: Brepols, 2005), pp. 135-157.
- 2003 “Wachs und Interdisziplinarität: Giovanni Bernardino Azzolinis ‘vier Letzte Dinge’,” in *Zwischen den Disziplinen? Perspektiven der Frühneuezeitforschung*, ed. Helmut Puff and Christopher Wild (Göttingen: Wallstein Verlag, 2003), pp. 103-148.
- 2001 “Limbus, Fegefeuer und Hölle in den Alpen. Galeazzo Alessis eschatologische Grotten für den Sacro Monte bei Varallo,” in “*Unser Kopf ist rund, damit das Denken die Richtung wechseln kann.*” *Festschrift für Franz Zelger*, ed. Matthias Wohlgemuth, with the collaboration of Marc Fehlmann (Zurich: Verlag Neue Zürcher Zeitung, 2001), pp. 157-185.
- 2001 “Is Seeing Believing? The Use of Evidence in Representations of the Miraculous Mass of Saint Gregory,” in *Evidence and the Insistence of the Visual*, ed. Eric Downing and Christopher Wild, *The German Studies Review* 76 (Special Issue, 2001), pp. 120-42.
- 2001 “Art and Visual Culture in Seventeenth-Century Flanders,” in *Rubens and His Age: Treasures from the Hermitage Museum, Russia*, ed. Christina Corsiglia, exh. cat., Art Gallery of Ontario, Toronto (London: Merrell, 2001), pp. 10-25.
- 2000 “Religiöse Stiftungen als Dissimulation? Die Altäre der Portugiesen in Antwerpen,” in *Stiftungen und Stiftungswirklichkeiten*, ed. Michael Borgolte (Berlin: Akademie Verlag, 2000), pp. 279-305.
- 1999 “Securing Space in a Foreign Place: Peter Paul Rubens’s Saint Teresa for the Portuguese Merchant Bankers in Antwerp,” *Journal of the Walters Art Gallery* 57 (1999), pp. 133-151.
- 1999 “*Actio* in Peter Paul Rubens’ Hochaltarbildern für die Jesuitenkirche in Antwerpen,” in *Barocke Inszenierung. Der Moment in dauerhafter Erscheinung*, ed. Josef Imorde, Klaus Krüger, and Tristan Weddigen (Emsdetten / Zurich: Edition Joseph Imorde, 1999), pp. 24-45.  
The volume was reviewed in *Journal of the Society of Architectural Historians* 59 (2000), pp. 534-536 (Alice Jarrard); and in: *Zeitschrift für Kunstgeschichte* 64 (2001), pp. 430-442 (Martin Raspe).
- 1998 “‘Barocke’ Inszenierung eines Renaissance-Stücks: Peter Paul Rubens’ *Transfiguration* für die Kirche Santissima Trinità in Mantua,” in “*Diletto e meraviglia, piacere e stupore*”: *Ausdruck und Wirkung in der Kunst der Renaissance und des Barock*, ed. Christine Göttler, Ulrike Müller Hofstede, Kristine Patz, and Kaspar Zollikofer (Emsdetten / Zurich: Edition Imorde, 1998), pp. 167-187.
- 1997 “‘Nomen mirificum.’ Rubens’ *Beschneidung Jesu* für den Hochaltar der Jesuitenkirche in Genua,” in *Aspekte der Gegenreformation*, ed. Viktoria von Flemming, *Zeitsprünge: Forschungen zur Frühen Neuzeit* 1 (Special Issue, 1997), pp. 796-844.

- 1997 “Ikonoklasmus als Kirchenreinigung. Zwei satirische Bildfiktionen zum niederländischen Bildersturm 1566,” *Georg-Bloch-Jahrbuch des Kunstgeschichtlichen Seminars der Universität Zürich* 4 (1997), pp. 61-87.
- 1994 “‘Jede Messe erlöst eine Seele aus dem Fegefeuer.’ Der privilegierte Altar und die Anfänge des barocken Fegefeuerbildes in Bologna,” in *Himmel, Hölle, Fegefeuer. Das Jenseits im Mittelalter*, ed. Peter Jezler, exh. cat., Zurich, Schweizerisches Landesmuseum (Zurich: Verlag Neue Zürcher Zeitung, 1994), pp. 149-164. (The exhibition was also shown at the Josef-Haubrich-Kunsthalle, Cologne.)
- 1994 “Rubens’ *Teresa von Avila als Fürbitterin für die Armen Seelen*. Ein Altarbild als Ordenspropaganda und persönliches Epitaph,” in *Die Malerei Antwerpens - Gattungen, Meister, Wirkungen. Studien zur flämischen Kunst des 16. und 17. Jahrhunderts*, ed. Ekkehard Mai, Karl Schütz, and Hans Vlieghe (Cologne: Locher, 1994), pp. 58-71.
- 1994 “Marie Luise Gothein (1863-1931). Weibliche Provinzen der Kultur,” in *Frauen in den Kulturwissenschaften. Von Lou Andreas-Salomé bis Hannah Arendt*, ed. Barbara Hahn (Munich: C.H. Beck, 1994), pp. 44-62, pp. 294-300.
- 1993 “Purgatory as a ‘Subterranean Place,’” *Daidalos* 48 (June 1993), pp. 104-113.  
Reviewed in *Frankfurter Allgemeine Zeitung*, October 20, 1993, no. 244, N 5.
- 1990 “Doktor Thüring Frickers *Geistermesse*. Die Seelgerätskomposition eines spätmittelalterlichen Juristen,” with Peter Jezler, in *Materielle Kultur und religiöse Stiftung im Spätmittelalter*, ed. Gerhard Jaritz, Veröffentlichungen des Instituts für mittelalterliche Realienkunde Österreichs, vol. 12 (Vienna: Verlag der Österreichischen Akademie der Wissenschaften, 1990), pp. 186-231.  
Reviewed in *Fabula* 32 (1991), pp. 372-372 (Rudolf Schenda); *Historische Zeitschrift* 254 (1992), pp. 719-720 (Michael Borgolte).
- 1990 “Die Disziplinierung des Heiligenbildes durch altgläubige Theologen nach der Reformation. Ein Beitrag zur Theorie des Sakralbildes im Übergang vom Mittelalter zur Frühen Neuzeit,” in *Bilder und Bildersturm im Spätmittelalter und in der frühen Neuzeit*, ed. Robert W. Scribner and Martin Warnke, Wolfenbütteler Forschungen, vol. 46 (Wiesbaden: Harrassowitz, 1990), pp. 263-298.  
My essay was discussed, among others, in Norbert Schnitzler, *Ikonoklasmus - Bildersturm: Theologischer Bilderstreit und ikonoklastisches Handeln während des 15. und 16. Jahrhunderts* (Munich: Wilhelm Fink, 1996), p. 31.
- 1989 “Die Zuger haben das Wort Gottes verbrannt – Strategien der konfessionellen Polemik am Beispiel einer reformatorischen Schmähschrift vom Jahr 1556,” *Zwingliana* 18 (1989), pp. 69-119.
- 1988 “Bibelverbrennung in Zug - ein schmähhliches Ereignis aus dem Jahre 1556,” *Zuger Neujahrsblatt* (1988), pp. 39-47.
- 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. (Wurzburg: Echter, 1987), pp. 119-148.
- 1984 “Das älteste Zwingli-Bildnis? - Zwingli als Bild-Erfinder. Der Titelholzschnitt zur ‘Beschreibung der göttlichen müly,’” in *Bilderstreit. Kulturwandel in Zwinglis Reformation*, ed. Hans-Dietrich Altendorf and Peter Jezler (Zurich: Theologischer Verlag, 1984), pp. 19-39. Also published in *Unsere Kunstdenkmäler* 35 (1984).
- 1984 “Warum ein Bilderstreit? Der Kampf gegen die ‘Götzen’ in Zürich als Beispiel,” with Peter Jezler and Elke Jezler, in *Bilderstreit. Kulturwandel in Zwinglis Reformation*, pp. 83-102. Also published in *Unsere Kunstdenkmäler* 35 (1984).
- 1984 “Zeittafel,” with Peter Jezler, in *Bilderstreit. Kulturwandel in Zwinglis Reformation*, pp. 149-159.

### Articles and Book Chapters in Preparation

- (2023) “The Shadow of the Seven-Headed Beast: The Imagination of Eschatological Time(s) in Peter Paul Rubens’s *Fall of the Damned*,” in *Space, Time, and Experience in the European Eschatological Imagination, 1400–1800*, ed. with Wietse de Boer; in progress.

### Book and Exhibition Reviews

- 2021 Review of *Netherlandish Culture of the Sixteenth Century: Urban Perspectives*, ed. Ethan Matt Kavalier and Anne-Laure Van Bruaene, *Renaissance Quarterly* 74, 2021.
- 2006 Review of *Peter Paul Rubens. Barocke Leidenschaften*, ed. Nils Büttner and Ulrich Heinen, exh. cat., Herzog Anton Ulrich-Museum Braunschweig (München: 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.
- 1998 Review of *Rubens and the Roman Circle: Studies of the First Decade*, by Frances Huemer, *Garland Studies in the Renaissance* (New York / London: Garland, 1996), *Historians of Netherlandish Art Newsletter*, 15, 1998.
- 1998 “‘Room with a View’. Monographische Ausstellung zu Pieter de Hooch in London.” Review of the exhibition *Pieter de Hooch 1629-1684* (Dulwich Picture Gallery, London), by Peter C. Sutton, *Neue Zürcher Zeitung*, October 23, 1998, p. 45.
- 1998 “Ein ‘konfessionelles Eintopfgericht’. Utrecht im Goldenen Zeitalter der niederländischen Kultur.” Review of the exhibition *Masters of Light: Dutch Painters in Utrecht during the Golden Age* (The National Gallery, London), *Neue Zürcher Zeitung*, July 17, 1998, p. 39.
- 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.
- 1997 “Die Farbe flüchtiger Emotionen. Howard Hodgkins Gemälde in der Hayward Gallery, London,” [The Colour of Emotion: Howard Hodgkin’s Paintings in the Hayward Gallery, London] *Neue Zürcher Zeitung*, 27 January 1997, p. 18.
- 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

- 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 *Congress Proceedings; 34th Congress of the International Committee of the History of Art*, Beijing 2016; forthcoming.
- 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 Kerssenbrock-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**

- 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 (16<sup>th</sup>-17<sup>th</sup> 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)”, co-organized with Anna Pawlak.
- 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 raduate 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 die Bologna; Bernhard Siegert, Gerd-Bucerius-Professor 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**

- (2019) University of Wroclaw, Institute of Art History, July 23-27. Summer School: “Visual Arts as Medium of Confessionalization”, organized by Jan Harasimowicz, Department of the Renaissance and the Reformation Art.
- 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**

- (2021) *The Politics and Erotics of Looking: Titian's poesie and their Afterlives*, organized by Shanon Kinew and Felipe Pereda, Harvard University, October 28-29.
- (2021) *Elemental Forces*, organized by Thalia Allington-Wood, Sophie Morris, Clausia Swan, and Rebecca Zorach, Zoom 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: “Emotion und eschatologische Imagination: Peter Paul Rubens's Höllensturz der Verdammten”
- 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. *Imaginaries 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 Enenkel: “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 Clifton 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 Portuguese 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 Kerssenbrock-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 (16<sup>th</sup>-17<sup>th</sup> 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 Elsje 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 Enenkel and Walter Melion: “Multiplying the Passion: Dürer’s *Cahary*, 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. *Interdisziplinarität als Voraussetzung und Wirkung der Frühneuezeitforschung*, 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. Forschungsscolloquium *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 - Fegfeuer: 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 (Selection)

- 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, Kunsthistorisches 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)

### **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  
Member, Scientific Advisory Board at the Max Planck Institute for Art History, Rome  
Member, Corpus der Barocken Deckenmalerei in Deutschland, Bayerische Akademie der Wissenschaften (since 2016)  
CIHA, National Committee, titular (since 2016)  
Member, Corpus Vitrearum Helvetiae, Swiss Academy of Humanities and Social Sciences (since 2014)

### **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.