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EDUCATION

1998 Ph.D. (summa cum laude), Albert-Ludwigs-Universität, Freiburg i. Br. (Art History)
1992 M.A., American University, Washington, D.C. (Art History)
1995–1997 Visiting Scholar, Freie Universität, Berlin (Art History)
1988–1998 Undergraduate and Graduate Studies, Albert-Ludwigs-Universität, Freiburg
Art History, History of the Middle Ages, Modern and Contemporary History, Medieval Latin

ACADEMIC EMPLOYMENT

2017– Associate Professor, Department of Art History, Indiana University Bloomington
2014–2017 Senior Fellow, Department of the History of Art, University of Pennsylvania, Philadelphia
2008–2013 Associate Professor of Art History, Columbia University, New York
2002–2008 Assistant Professor of Art History, Columbia University, New York
2004–2005 Resident Academic Director, Berlin Consortium of German Studies
1999–2002 Wissenschaftliche Mitarbeiterin (research position at the level of assistant professor), German Historical Institute, Washington, D.C.

HONORS AND AWARDS

2014 Senior Fellow, Kolleg BildEvidenz: Geschichte und Ästhetik, Freie Universität Berlin
2013–2014 Alexander von Humboldt Fellowship for Experienced Researchers
2012 Chercheur invitée Institut national d'histoire de l'art, Paris (declined)
2011 Finalist for Max Nännny Prize, the International Association of Word and Image Studies
2009 Publication grant, Alexander von Humboldt Foundation
2009 Alexander von Humboldt Fellowship for Experienced Researchers
2009 Kress Foundation Grant (category "Responsive Grant"), website on "Iconography of Belief"
2008 Junior Faculty Research Fund Award
2006–2007 Hans Kohn Fellowship, Princeton Institute for Advanced Study
2006 Summer Research Fellowship for Junior Faculty, Columbia University
2004 Hettleman Summer Fellow, Columbia University
1999 Deutsche Forschungsgemeinschaft (German Research Society), travel grant
1994–1997 Konrad-Adenauer-Stiftung doctoral fellowship, funding for doctoral studies and research
1994 Max Planck Society, Bibliotheca Hertziana Scholar, Rome, scholarship for summer seminar
1994 Baden-Württemberg Summer Language Program (Grenoble III, France)
1992 Germanistic Society of America, Quadrille Ball Committee Scholarship (fall semester 1992)
1992 Institute of International Education, Professional Enhancement Grant
1991–1992 Fulbright Award

TEACHING

Lectures

From Revolution to Realism (undergraduate)
Eighteenth- and Nineteenth-Century European Art (undergraduate)
German Art in European Context, 1760–1920 (graduate/ undergraduate)
From Neoclassicism to Romanticism: German Painting and the Politics of Identity (graduate/ undergraduate)
Modern and Contemporary Art (public lecture series)

Graduate Seminars

Neoclassicism: From Revolution to Empire

Performing Pictures: Theatricality, Tableaux Vivants, and Media Interaction, 1800–2000

Romanticism in Art and Architecture (co-taught with Barry Bergdoll)

The Battle over Modernity: Art and Culture in the Wilhelmine Empire, 1871–1919

Painting the Sacred in the Modern Age

Autobiography, Print Culture, and the Crisis of Representation in German Art and Aesthetics, 1780 to 1880

Undergraduate Seminars

Rococo and Its Aftermath, 1715-2015

Art Humanities: Masterpieces of Western Art (Columbia Core Curriculum)

Majors Colloquium: Introduction to the Literature and Methods of Art History

The Enchanted World of German Romantic Prints, 1750–1850 (with two excursions to Philadelphia)

Themes in German Art, 1800–2000

Research Seminar: Trends in Eighteenth- and Nineteenth-Century European Art

European Romanticism

Iconography of Belief: Art and Religion in Nineteenth-Century Europe

Berlin *Live*: German Art and Culture from Romanticism to Expressionism (with excursion to Berlin)

Poesie als Leben: Theorie und Praxis der deutschen Romantik (study-abroad)

Der Kampf um die Moderne: Kunst und Politik im wilhelminischen Kaiserreich, 1871–1919 (study-abroad)

Kunst des Oberrheins (Albert-Ludwigs-Universität, Freiburg)

Abstrakte Malerei (Albert-Ludwigs-Universität, Freiburg)

COMMITTEES AND ADMINISTRATIVE POSITIONS

2007-2008 Member of Search Committee for Mellon Postdoctoral Teaching Fellowships

2004–2005 Visiting Board Member of the Berlin Center for Metropolitan Studies

2004 Representative to the School of General Studies

2004 Director of Undergraduate Studies

2002–2004 Member of the Avery Library Committee

2002–2004 Member of the Wallach Art Gallery Committee

1999–2002 Representative of the Research Fellows of the German Historical Institute to the Scientific Advisory Board and the Ministry of Education and Sciences

1999–2001 Member of the Library Committee of the German Historical Institute

1996–1997 Chair of Regional Group I of Konrad-Adenauer-Scholarship holders, Berlin, winter semester

1991 Student Member of the Committee for Restructuring the Rules of the Intermediate Exam (Department of Art History, Albert-Ludwigs-Universität Freiburg), summer semester

1989-1991 Member of Student Council

INTERNATIONAL COOPERATION PARTNERSHIPS

Founding Board Member of the Internationales Zentrum für Klassikforschung, Weimar, Germany (established in 2009).

Membre associée de la Jeune Équipe *InTRU* (“Interactions, transferts, ruptures artistiques et culturels”), dir. Eric de Chassey, Université François-Rabelais, Tours, France.

InterArt Studies (Internationales Graduiertenkolleg / International Research Training Group), Freie Universität Berlin (in cooperation with Copenhagen Doctoral School in Cultural Studies, Denmark, and Goldsmiths College of the University of London).

Advisor to the Yale Initiative for the Study of Material and Visual Cultures of Religions (An Interdisciplinary Collaborative Affiliated with the Institute of Sacred Music), Yale University, New Haven.

ORGANIZATION OF SCHOLARLY EVENTS

Workshops and Conferences

2011 “Die Düsseldorfer Malerschule und ihre internationale Ausstrahlung,” co-organized with Bettina Baumgärtel. Museum kunst palast, Düsseldorf, January 28–29.

- 2009 “Was ist romantisch an der romantischen Kunst? Kunsttheorie und Künstlerpraxis.” Conference co-organized with Christian Scholl (Emmy Noether-Forschungsgruppe “Romantikrezeption, Autonomieästhetik und Kunstgeschichte”) and sponsored by the Deutsche Forschungsgemeinschaft (German Research Foundation), Georg-August-Universität, Göttingen, August 27–29.
- 2009 “From Manhattan to Mainhattan: Architecture and Style as Transatlantic Dialogue, 1920–1970.” Conference sponsored by the German Historical Institute Washington, D.C., and the Institute for the Study of Europe, Columbia University, New York, March 6–8.
- 2002 One-day seminar on “Research in Art History,” in conjunction with the Summer Seminar in Germany, organized by the German Historical Institute, the German Department of the University of Wisconsin–Madison, and the Nanovic Institute for European Studies, Gotha, June 12.
- 2001 “The Spirit of an Age: Nineteenth-Century Paintings from the Nationalgalerie, Berlin.” Colloquium co-organized with Philip Conisbee in conjunction with the exhibition *The Spirit of an Age: Nineteenth-Century Painting from the Nationalgalerie, Berlin*, National Gallery of Art, Washington, D.C., June 9.
- 2000 “Exhibiting the Other: Museums of Mankind and the Politics of Cultural Representation.” Conference co-organized with the Centre Allemand d’Histoire de l’Art, Paris, November 2–5.

Panels and Lectures

- 2009 “Art and Art History after Hegel,” co-chaired with Lisa Florman (Ohio State University). Panel at the 97th CAA Annual Conference (Historical Studies session), Los Angeles, February 25–28.
- 2005 “Reading Religious Imagery in Nineteenth-Century Europe.” Panel at the 8th International Conference of the International Association of Word & Image Studies (“Elective Affinities”), University of Pennsylvania, Philadelphia, September 23–27.
- 2003 “New Directions in Nineteenth-Century Scholarship.” Panel at the 91st CAA Annual Conference (in conjunction with affiliated society AHNCA), February 20.
- 2001 Fall Lecture Series 2001 “The History of the Senses,” co-organized with Vera Lind, German Historical Institute, Washington, D.C., October–December, 2001
- 2000 “RetroVision: The Making of History in Art.” Panel at the 35th International Congress on Medieval Studies, Western Michigan University, Kalamazoo, May 4–7.
- 2000 Spring Lecture Series 2000, “History and its Images,” German Historical Institute, Washington, D.C., March 7–June 1.
- 2000 “Reviving a Historical Corpse: Rewriting the Historiography of Nineteenth-Century Religious Art.” Panel at the 88th CAA Annual Conference (part of the Art History Thematic session “The Historiography of Art History”), New York, February 23–26.
- 2000 “Aesthetics and Politics: From Cologne Cathedral to the Holocaust Memorial.” Panel at the 114th Annual Meeting of the American Historical Association on “History for the Twenty-First Century: Continuity and Change,” Chicago, January 6–9.
- 1998 “Historicizing the Nation: The Middle Ages and the Nineteenth-Century Nationalist Imaginary.” Panel at the 34th International Congress on Medieval Studies, Western Michigan University, Kalamazoo, May 6–9.
- 1998 “Medievalism as a Source of Sociocultural Renewal in the Nineteenth Century.” Panel at the 33rd International Congress on Medieval Studies, Western Michigan University, Kalamazoo, May 8–11.
- 1997 “Opium fürs Volk oder Quell gesellschaftlicher Erneuerung? Kirche, Kunst und Politik im Neunzehnten Jahrhundert.” Panel at the 21st Annual Conference of the German Studies Association, Washington, D.C., September 25–28.

EDITOR

- 2007– Member of the Advisory Board of *Intellectual History Review*
- 2012–2015 Member of the Editorial Board of *Modern Intellectual History*
- 2000–2001 Member of the Board of Editors, *Bulletin of the German Historical Institute*
- 1999–2002 Editor of *Transatlantische Historische Studien*, published by the German Historical Institute in conjunction with the Franz Steiner Verlag, Stuttgart

CURATORIAL WORK

- 2013 Guest curator, exhibition *The Enchanted World of German Romantic Prints*, Philadelphia Museum of Art, September 21–December 29, 2013
- 1994– Exhibit coordinator and organizer, public and private galleries in Germany
- 1994– Consultant for various European and North American auction houses, galleries, etc.
- 1990–1991 Assistant Curator, Community Gallery of the City of Emmendingen

INTERNSHIPS

- 1992–1993 Intern, National Gallery of Art, Washington, D.C. (January 1992–January 1993), Department of Old Master Drawings, Department of Old Master Prints
- 1990 Intern, Niedersächsisches Landesmuseum Hannover, Gallery of Art

PUBLICATIONS (peer-reviewed publications marked with *)**Books and Catalogues**

The Nazarenes: Romantic Avant-garde and the Art of the Concept. University Park: Penn State University Press, 2015.*

Painting the Sacred in the Age of Romanticism. Burlington: Ashgate, 2009.*

17 Reviews: Thomas Blisniewski, *sehepunkte* 10 (2010): no. 1 (15 January 2010); Ulrich Tragatschnig, *Moderne: Kulturwissenschaftliches Jahrbuch. Spuren* (2010): 245–46; Beat Wyss, *The Art Newspaper* 211 (March 2010): 50; E. E. Hirshler, *Choice: Current Review for Academic Libraries* 47, no. 9 (2010): 1676 [review # 47-4835]; Julie Ramos, *Revue de l'art* 167, no. 1 (2010): 85–86; Joyce C. Polistena, *Material Religion* 6, no. 2 (2010): 250–52; Simon Poë, *Review of the Pre-Raphaelite* 18, no. 3 (2010): 16–18; Virginia Raguin, *caa.reviews* (24 November 2010): doi: 10.3202/caa.reviews.2010.131; Graham Howes, *Art and Christianity* 64 (Winter 2010): 15; Dennis F. Mahoney, *Goethe Yearbook* 18 (2011): 329–31; Nina Amstutz, *Art History* 34, no. 1 (2011): 209–11 [first published online: 14 January 2011, doi: 10.1111/j.1467-8365.2010.00809.x]; Michaela Giebelhausen, *Burlington Magazine* 1295 (February 2011): 113–14; Tom Spencer, *German Studies Review* 34, no. 2 (2011): 419–20; Lionel Gossman, *Catholic Historical Review* 97, no. 3 (2011): 597–99; Peter Chametzky, *American Historical Review* (February 2012): 287–88; Brad Prager, *Church History* 81, no. 1 (2012): 215–17; Gregor Wedekind, *Zeitschrift für Kunstgeschichte* 75, no. 3 (2012): 428–33.

Ernst Thomann: Einsichten, Plastiken und Montagen. Ergebnisse. Eine Retrospektive des Gesamtwerks. Emmendingen: VMM Verlagsbüro, 1990. Exhibition catalogue.

Edited Volumes

Coedited with John Ittmann. *The Enchanted World of German Romantic Prints, 1770–1850*. Philadelphia: Philadelphia Museum of Art, forthcoming in 2016.

“An Empire of Vision: German Art and Visual Culture, 1848–1919. Special issue, *Intellectual History Review* 17, no. 2 (2007).*

Die Schau des Fremden: Ausstellungskonzepte zwischen Kunst, Kommerz und Wissenschaft. Stuttgart: Franz Steiner Verlag, 2006.

3 Reviews: Sabine Voßkamp, *H-Soz-u-Kult* [12 April 2007]; Thomas Nutz, *IASOnline* [10 June 2007]; Friedrich von Bose, *H-Museum* [26 November 2007].

From Manhattan to Mainhattan: Architecture and Style as Transatlantic Dialogue, 1920–1970 (Bulletin of the German Historical Institute, Supplement 2). Washington, D.C.: German Historical Institute, 2005. (available online at www.ghi-dc.org).

Contributions to Essay Collections and Exhibition Catalogues**Forthcoming**

“Religious Revival and the Question of Modernity in Nineteenth-Century Art.” In *A Companion to Nineteenth-Century Art*, edited by Michelle Facos. Malden, MA: Wiley-Blackwell, forthcoming in 2017.

- “Symbols of Time: Ariosto, the Nazarenes, and the Poetics of Epic Fresco.” In *Revision, Revival and Return: The Italian Renaissance in the Nineteenth Century*, edited by Lina Bolzoni and Alina Payne. Cambridge: Harvard University Press, forthcoming in 2016.
- “Raphael’s Madonnas Domesticated: A Return to Purity and Piety in German Prints.” In *The Enchanted World of German Romantic Prints, 1770–1850*, coedited with John Ittmann. Philadelphia: Philadelphia Museum of Art, forthcoming in 2016. Exhibition catalogue.
- “Outline and Arabesque: Simplicity and Complexity in German Prints.” In *ibid.*
- “Times of Day: P. O. Runge and J. H. Lips.” In *ibid.*
- “The Salzburg Albums: F. Olivier and L. Richter.” In *ibid.*
- Published**
- “*Ut Pictura Poesis* als Modell realistischer Malerei.” In *Konstellationen der Künste um 1800*, edited by Thorsten Valk, 173–200. Göttingen: Wallstein, 2015.
- “Bildtheologie und malende Dichtung im Werk Wilhelm Schadows: Schulpforta—Naumburg—Düsseldorf.” In *Brudermord im Schwurgericht: Naumburg und die Düsseldorfer Malerschule (1819–1918)*, edited by Guido Siebert, 108–143. Petersberg: Michael Imhof Verlag, 2015.
Review: Ulf Häder, *Saale-Unstrut-Jahrbuch* 21 (2016): 152–153.
- “Schwind’s *Symphony*: Beethoven, Biedermeier, and the Cruelty of Romance.” In *Rival Sisters: Art and Music at the Birth of Modernism*, edited by James H. Rubin and Olivia Mattis, 225–248. Burlington: Ashgate, 2014.*
Review: Ed Lilley, *Burlington Magazine* 157, no. 1352 (November 2015): 794.
- “Eine romantische Avantgarde: Die Nazarener als ‘Vorkämpfer.’” In *Johann Baptist Schraudolph, die Nazarener und die Speyerer Domfresken*, edited by Karl-Markus Ritter, 77–112. Darmstadt: Wissenschaftliche Buchgesellschaft, 2014.
- “Religion, romantisme et le politique de l’image.” In *De l’Allemagne de Friedrich à Beckmann*, 168–93. Paris: Réunion des musées nationaux, 2013. Exhibition catalogue.
- “Biblische Antike und bildliche Vergegenwärtigung: Julius Schnorr von Carolsfeld, Gustave Doré und William Holman Hunt.” In *Imagination und Evidenz: Transformationen der Antike im ästhetischen Historismus*, edited by Ernst Osterkamp und Thorsten Valk, 259–89. Berlin: Walter de Gruyter, 2011.*
- “Nazarenisch oder nicht? Überlegungen zum Religiösen in der Düsseldorfer Malerschule.” In *Die Düsseldorfer Malerschule 1819–1918*, edited by Bettina Baumgärtel, 2 vols., 1:34–45. Petersberg: Michael Imhof Verlag, 2011. Exhibition catalogue. English translation: “Nazarene or Not? On the Religious Dimension in the Düsseldorf School of Painting.” In *The Düsseldorf School of Painting and Its International Influence, 1819–1918*, edited by Bettina Baumgärtel, 86–97. Petersberg: Michael Imhof Verlag, 2011. Exhibition catalogue.
- “Raffaels Gemeinde: Nachahmung als religiöse Identitätsfindung.” In *Raffaels als Paradigma: Rezeption, Imagination und Kult im 19. Jahrhundert*, edited by Gilbert Heß, Elena Agazzi, and Elisabeth Décultot, 255–82. Berlin: Walter de Gruyter, 2011.
Review: Ernst Osterkamp, *Zeitschrift für Germanistik*, Neue Folge 23, no. 1 (2013): 152–54.
- “Epigonalität als Erfindung.” In *Die Wiederkehr des Künstlers: Themen und Positionen der aktuellen Künstler/innenforschung*, edited by Sabine Fastert, Alexis Joachimides, and Verena Krieger, 227–50. Cologne: Böhlau, 2011.
- “Geschichtsmalerei als säkulares Andachtsbild: Zum *genre historique* in der Düsseldorfer Malerschule.” In *European History Painting in the Nineteenth Century: Mutual Connections—Common Themes—Differences*, edited by Wojciech Bałus and Rafał Ochęduszek, 37–75. Prague: Universitas, 2010.
- “Die Geburt der Natur aus dem Geiste Dürers.” In *Landschaft am ‘Scheidpunkt’: Evolutionen einer Gattung in Kunsttheorie, Kunstschaffen und Literatur um 1800*, edited by Reinhard Wegner and Markus Bertsch, 331–53. Göttingen: Wallstein Verlag, 2010.*
- “Christliche Allegorie und jüdische Identität in Eduard Bendemanns ‘Gefangene Juden in Babylon.’” In *“An den Wassern Babylons saßen wir . . .”: Figurationen der Sehnsucht in der Malerei der Romantik. Ferdinand Olivier und Eduard Bendemann*, edited by Alexander Bastek and Michael Thimann, 41–56. Petersberg: Michael Imhof Verlag, 2009.

- “The Künstlerroman as Romantic Arabesque: Parody, Collaboration, and the Making of ‘The Modern Vasari’ (1854).” In *Elective Affinities*, edited by Catriona MacLeod, Charlotte Schoell-Glass and Véronique Plesch, 77–97. Word and Image Interactions 6. Amsterdam: Rodopi, 2009.*
Award: Honorable mention, 2011 Max Näny Prize of the International Association of Word and Image Studies.
- “A Godless World Will Do.” In *Re-Enchantment*, edited by James Elkins and David Morgan, 261–66. New York: Routledge, 2008.
- “Between Art, Artifact, and Attraction: The Ethnographic Object and its Appropriation in Western Culture.” In *Die Schau des Fremden: Ausstellungskonzepte zwischen Kunst, Kommerz und Wissenschaft*, edited by Cordula Grewe, 9–45. Stuttgart: Franz Steiner Verlag, 2006.
- “Italia und Germania: Zur Konstruktion religiöser Seherfahrung in der Kunst der Nazarener.” In *Rom—Europa: Treffpunkt der Kulturen, 1780–1820*, edited by Paolo Chiarini and Walter Hinderer, 401–25. Würzburg: Königshausen & Neumann, 2006.
- “From Manhattan to Mainhattan: Reconsidering the Transatlantic Architectural Dialogue,” coauthored with Dietrich Neumann. In *From Manhattan to Mainhattan: Architecture and Style as Transatlantic Dialogue, 1920–1970*, edited by Cordula Grewe, 1–12 (Bulletin of the German Historical Institute, Supplement 2). Washington, D.C.: German Historical Institute, 2005.
- “Objektivierte Subjektivität: Identitätsstiftung und religiöse Kommunikation im nazarenischen Kunstwerk.” In *Die Nazarener: Religion-Macht-Kunst*, edited by Christa Steinle und Rainer Metzger, 76–99. Frankfurt am Main: Walther König, 2005.
Review: Elina Knorpp, *sehpunkte* 6, no. 6 (2006).
- “Mignon als Allegorie des Poetischen: Goetherezeption und Kunsttheorie in der Malerei der Spätromantik.” In *Goethe und das Zeitalter der Romantik*, edited by Walter Hinderer, 307–43. Würzburg: Königshausen & Neumann, 2002.
4 Reviews: Gerhart Hoffmeister, *Monatshefte* 95, no. 3 (2003): 500–503, esp. 501; Benedikt Jeßing, *Goethe-Jahrbuch* 121 (2004): 365–70, esp. 368; Dennis Mahoney, *Modern Language Review* 100, no. 2 (2005): 554–56, esp. 555–56; Anton Philipp Knittel, *LASLonline* (25 April 2007).
- “Historie ohne Handlung: Zur Transzendierung von Zeitlichkeit und Geschichte.” In *Kunst/Geschichte: Zwischen historischer Reflexion und ästhetischer Distanz*, edited by Götz Pochat and Brigitte Wagner, 61–78. Graz: Akademische Druck- u. Verlagsanstalt, 2000.
Review: Ulrich Tragatschnig, *newsletter MODERNE* 3, no. 2 (2000): 25–26, esp. 26.

Articles

Forthcoming

“Die Renaissance des Epos im romantischen Fresko.” *Zeitschrift für Kunstgeschichte* (forthcoming in 2016).

Published

- “Notes From the Field: Appropriation.” *Art Bulletin* 94, no. 2 (2012): 175–78.*
- “The Writing on the Wall: Art History, Theories of Civilization, and the Politics of Museum Murals in Nineteenth-Century Germany.” *Museum History Journal* 5, no. 2 (2012): 207–44.*
- “Repenser l’émulation: Entre réenchantement et modernité, le projet nazaréen.” *Histoire de l’art* 64 (2009): 27–36.*
- “Portrait of the Artist as an Arabesque: Romantic Form and Social Practice in Wilhelm von Schadow’s *The Modern Vasari*.” *Intellectual History Review* 17, no. 2 (2007): 99–134.
- “Historicism and the Symbolic Imagination in Nazarene Art.” *Art Bulletin* 89, no. 1 (2007): 82–107.*
- “Reenchantment as Artistic Practice: Strategies of Emulation in German Romantic Art and Theory.” In “Secularization and Disenchantment.” Special issue, *New German Critique Secularization and Disenchantment* 94 (Winter 2005): 36–71.*
- “Beyond Hegel’s End of Art: Schadow’s *Mignon* and the Religious Project of Late Romanticism.” *Modern Intellectual History* 1, no. 2 (2004): 185–217.*
- “The Invention of the Secular Devotional Picture.” *Word and Image* 16, no. 1 (2000): 45–57.*
- “The Nationalized Body: Conceptions of the Body and the Nationalist Imaginary in Nineteenth-Century Germany.” *Bulletin of the German Historical Institute* 26 (Spring 2000): 175–84. Also available online.
- “Die Klugen und Törichten Jungfrauen: Wilhelm von Schadows Parabeln auf konfessionelle Versöhnung und soziale Fürsorge, 1835–1842.” *Pantheon, Internationale Jahreszeitschrift für Kunst* 57 (1999): 125–50.*

- “Wir rufen zwar fortwährend Rafael! aber was von Rafael ist in uns?” *Anzeiger des Germanischen Nationalmuseums* (1998): 123–32.
- “Schöne, würdige Heiligenbilder schaffen und den Zopfgeschmack in dieser Region total verdrängen: Zu den Heiligendarstellungen Wilhelm von Schadows.” *Neusser Jahrbuch für Kunst, Kulturgeschichte und Heimatkunde 1997* (1998): 11–26.
- “Shaping Reality through the Fictive: Images of Women Spinning in the Northern Renaissance.” In “Art as Propaganda / Art et propagande,” special issue, *RACAR: Revue d’art canadienne / Canadian Art Review* 19, nos. 1–2 (1992): 6–19.*

Shorter Articles, Essays, and Entries

- “Göttliche Dreifaltigkeit: Triptychon in Schulpforta wird zum Durchbruch für Wilhelm Schadow als Historienmaler.” *Burgenland-Journal: Monatliches Magazin mit Reportagen, dem Dorfreport und Geschichten zum Welterbe. Naumburger Tageblatt* (October 30/31, 2015): 5.
- “November 30, 1826: Art between Muse and Marketplace.” In *A New History of German Literature*, edited by David E. Wellbery, Judith Ryan, Hans Ulrich Gumbrecht, Anton Kaes, Joseph Leo Koerner and Dorothea E. von Mücke, 531–35. Cambridge: Harvard University Press, 2004.*
- German translation: “30. November 1826: Kunst zwischen Muse und Markt,” In *Eine Neue Geschichte der deutschen Literatur*, 670–75. Berlin: Berlin University Press, 2007.
- Review: Hannelore Schlaffer. “Wenn der Tiger erzählt. Aus Amerika: Die ‘Neue Geschichte der deutschen Literatur.’” *Süddeutsche Zeitung*, no. 276 (2007): 16.
- “Wilhelm von Schadow (1788–1862): Bildnis einer Unbekannten Dame, um 1822.” In *Von Friedrich bis Liebermann: 100 Meisterwerke deutscher Malerei des 19. Jahrhunderts aus dem Museum für Kunst und Kulturgeschichte der Stadt Dortmund*, 143–46. Heidelberg: Braus, 1999. Exhibition catalogue.
- Dictionary articles on “Karl Bennert, Karl Bertling, Gustav Graef, Carl Haebler, Friedrich Heitker, Alexander Heubel, Olaf Isaachsen, Elisabeth Maria Anna Jerichau-Baumann, Wilhelm von Schadow.” In *Lexikon der Düsseldorfer Malerschule*, vols. 1–3. Munich: Bruckmann, 1997–98.
- “Sentiment und Sentimentalität in der Düsseldorfer Malerschule.” *Weltkunst* 68, no. 12 (1998): 2298–2300.
- “Wilhelm von Schadow, Teil 1: Religiöse Malerei” and “Teil 2: Porträtmalerei.” *Weltkunst* 68, no. 3 (1998): 558–59, and no. 4 (1998): 746–48.
- “Fortunata: Bildnis einer schönen Römerin: Ein verschollenes Porträt von Wilhelm von Schadow.” In *Carola van Ham—Intern*, 5. Rösrath-Cologne: Pilgram Druck, 1998. Auction catalogue.
- “Elisabeth Maria Anna Jerichau-Baumann: ‘Der einzige Mann unter den Düsseldorfer Malern.’” *Weltkunst* 67, no. 10 (1997): 1034–36.
- Das Niedersächsische Landesmuseum Hannover*. Coauthored with Hans Georg Gmelin. Hannover: Wiesel Druck, 1990.

Book Reviews

- Delicious Decadence: The Rediscovery of French Eighteenth-Century Painting in the Nineteenth Century*. Edited by Guillaume Faroult, Monica Preti, and Christoph Vogtherr. *H-France Review* 16, no. 57 (May 2016): 1–6.
- Signs of Grace: Religion and American Art in the Gilded Age*, by Kristin Schwain. *Religion and the Arts* 16, no. 4 (2012): 403–8.
- Vergegenwärtigte Antike. Studien zur Gattungsüberschreitung in der französischen und englischen Malerei (1840–1914)*, Bern / Frankfurt a.M. [u.a.]: Peter Lang 2009, by Ekaterini Kepetzi. *sehpunkte* 10, no. 5 (2010).
- Painting the Bible: Representation and Belief in Mid-Victorian Britain*, by Michaela Giebelhausen. *caa.reviews* (20 May 2009), doi: 10.3202/caa.reviews.2009.48æ.
- Carl Friedrich Lessing: Romantiker und Rebell*. Exhibition catalogue. *Virtual Library Museen Deutschland* (2 February 2002).
- Peter Cornelius: Fresken und Freskenprojekte*, by Frank Büttner. *caa.reviews* (28 August 2001): doi: 10.3202/caa.reviews.2001.107.
- Paul Delaroche: History Painted*, by Stephen Bann; *The Plight of Emulation: Ernest Meissonier and French Salon Painting*, by Marc J. Gotlieb; and *Charles Gleyre, 1806–1874*, vol. 1, *Life and Works*, vol. 2, *Catalogue Raisonné*, by William Hauptman. *Zeitschrift für Kunstgeschichte* 4 (2000): 579–85.

- Deutsche Romantik im Museum Georg Schäfer Schweinfurt: Aquarelle und Zeichnungen*, edited by Jens Christian Jensen. Exhibition catalogue; and *Museum Georg Schäfer, Schweinfurt: Erläuterungen zu den ausgestellten Werken*, edited by Bruno Bushart, Mathias Eberle und Jensen, Jens Christian. Exhibition catalogue. *Virtual Library Museen Deutschland* (2000).
- Architekturführer Berlin*, by M. Wörner, D. Mollenschott und K.-H. Hüter. *das münster: Zeitschrift für Christliche Kunst und Kunstwissenschaft* 49, no. 1 (1996): 79–80.

Exhibition Reviews

- “Heaven on Earth: Preview of Exhibition *Caspar David Friedrich: Inventing Romanticism*.” *Artforum* 44, no. 9 (2006): 133.
- “Nineteenth-Century German Art in the Museum Georg Schäfer Schweinfurt.” *Historians of Nineteenth-Century Art Newsletter* (Spring 2001): 5–7.
- “Georges Rouault. Ausstellung in Lugano.” *Weltkunst* 67, no. 11(1997): 1173.

Conference Reviews

- “The Spirit of an Age: Nineteenth-Century Paintings from the Nationalgalerie, Berlin.” *Bulletin of the German Historical Institute* 29 (Fall 2001): 80–84.
- “Archaeology of the Present: Photographs by Gerhard Faller-Walzer.” *Bulletin of the German Historical Institute* 29 (Fall 2001): 58–63.
- “Exhibiting the Other: Museums of Mankind and the Politics of Cultural Representation.” Coauthored with Daniel Mattern. *Bulletin of the German Historical Institute* 28 (Spring 2001): 120–29.
- “Reviving a Historical Corpse: Rewriting the Historiography of Nineteenth-Century Religious Art.” *Bulletin of the German Historical Institute* 27 (Fall 2000): 149–54.
- “Aesthetics and Politics: From Cologne Cathedral to the Holocaust Memorial.” *Bulletin of the German Historical Institute* 26 (Spring 2000): 147–60.
- “Historicizing the Nation: The Middle Ages and the Nineteenth-Century Nationalist Imaginary.” *Bulletin of the German Historical Institute* 25 (Fall 1999): 32–37.
- “From Another Place: Difference, Encounter, Acculturation, Identity, Resistance: Kunst und Kultur im Spannungsfeld von Immigration und kultureller Anpassung. 88. Tagung der College Art Association, Los Angeles, 10–13. Februar 1999.” *Kunstchronik, Monatszeitschrift für Kunstwissenschaft, Museumswesen und Denkmalpflege* 52, nos. 9/10 (1999): 445–48.

Translations

- “Die Rückkehr des Königs: Radikaldemokratische Adaptionen eines hegelianischen Motivs bei Jean-Luc Nancy und Slavoj Žižek,” by Warren Breckman. In *Hegel in Frankreich*, edited by Ulrich Johannes Schneider, 205–18. Berlin: Akademie-Verlag, 2007.
- “*Creatio ex nihilo*: Zur postmodernen Wiederbelebung einer theologischen Trope,” by Warren Breckman. *Zeitschrift für Ideengeschichte* 1, no. 2 (2007): 13–28.
- “Konzeption und Geschichte des Journal of the History of Ideas,” by Warren Breckman. *Zeitschrift für Ideengeschichte* 1, no. 1 (2007): 106–13.
- “Politik in symbolischer Tonart: Pierre Leroux, der romantische Sozialismus und die Schelling-Affäre,” by Warren Breckman. In *Hegelianismus und Saint-Simonismus*, edited by Hans-Christoph Schmidt am Busch, Ludwig Siep, Hans-Ulrich Thamer, Norbert Waszek, 201–28. Paderborn: Mentis Verlag, 2007.
- “Zwischen postmoderner Melancholie und postmarxistischer Trauerarbeit: Ernesto Laclau und Chantal Mouffe,” by Warren Breckman. *Dialektik: Enzyklopädische Zeitschrift für Kulturphilosophie* 1 (2005): 51–78
- “Demokratie zwischen Entzauberung und politischer Theologie: Zur Rückkehr der Religion im französischen Postmarxismus,” by Warren Breckman. In *Allgemeine Zeitschrift für Philosophie* 30, no. 3 (2005): 293–315.
- “Die Entthronung des Selbst: Marx, die Junghegelianer und der Streit um den Begriff der Persönlichkeit,” by Warren Breckman. *Dialektik: Enzyklopädische Zeitschrift für Kulturphilosophie* 1 (2002): 5–30.

VIDEO RECORDINGS AND TV APPEARANCES

Auction of twenty-one watercolors and two sketches attributed to Hitler at Jefferys Auctioneers at Lostwithiel in Cornwall. Interview conducted by Ryan Owens. ABC News Now, *Inside the Newsroom*, 26 September 26, 2006.

WORK IN PROGRESS

The Arabesque from Kant to Comics

Wilhelm Schadow (1788–1862): Leben und Werk. Ein Catalogue Raisonné der Gemälde.

NEW RESEARCH PROJECTS

Modern Theo-Aesthetics from Ingres to the Leipzig School

Portraiture as Performance: Artists' Living Pictures from Emma Lady Hamilton to Nicki Minaj

PAPERS PRESENTED

- 2016 "Fluid Stillness: The 'Attitude' between Performance and Portraiture." 104th CAA Annual Conference, New York, February 3 (forthcoming).
- 2015 "The Arabesque between Kant and Comic Strip." Bryn Mawr College, Bryn Mawr, November 11.
- 2015 "Modernity's *Figura*." Colloquium "The Evolution of a Genre: History Painting, Traditional and Modern." Clark Institute, Williamstown, MA. October 31.
- 2015 "Ingres's Theo-Aesthetics." University of Pennsylvania, Philadelphia, September 25.
- 2014 "Between Empathy, Spectacle, and Devotion: History in Nineteenth-Century Painting." Conference on "L'Histoire mise en scène: Représentations du passé et construction des identités dans l'art du XIXe siècle," Musée des Beaux-Arts, Lyon, June 13.
- 2014 "Zwischen Lukasbund und Düsseldorfer Malerschule: Wilhelm Schadow in Berlin 1819–1826." Conference on "Europäisch-klassizistisch oder preußisch-universalistisch? Neue Denkbilder aus Anlass des 250. Geburtstags von Johann Gottfried Schadow," Märkisches Museum, Berlin, May 16.
- 2013 "Ingres's Theo-Aesthetics: On the Evidence of Painting," Kolleg-Forschergruppe "BildEvidenz: Geschichte und Ästhetik," Freie Universität Berlin, December 4.
- 2013 "Renaissance Epic and Romantic Fresco." Workshop of the Nordverbund Germanistik "Der Renaissancismus-Diskurs um 1900: Geschichte und ästhetische Praktiken einer Bezugnahme," Berlin, November 28.
- 2013 "Landscape and Revelation: The Enchanted World of German Romantic Prints." Philadelphia Museum of Art, Philadelphia, September 20.
- 2013 "Symbols of Time: Ariosto, The Nazarenes, and the Poetics of Epic Fresco," international conference on "Revision, Revival, and Return: The Italian Renaissance in the Nineteenth Century" at the Villa I Tatti, Florence, June 8.
- 2013 "Avant-Garde Matters." Symposium about "Pre-Raphaelitism and International Modernisms" in conjunction with the exhibition *Pre-Raphaelites: Victorian Art and Design* at the National Gallery of Art, Washington, D.C., March 8–9.
- 2013 "Lady Sherman's Attitudes." 101th CAA Annual Conference, New York, February 13.
- 2013 "Ingres's Eucharist: An Anachronistic Reading." Keynote lecture, 5th ASCHA Annual Symposium, theme "*Le Sang Sacré*: Conflicting Associations in French Art," New York, February 12.
- 2011 "Romantic Avant-garde." 37th Annual Nineteenth-Century French Studies Colloquium, theme "Law and Order," Philadelphia, October 28.
- 2011 "Ut Pictura Poesis als Modell realistischer Malerei." Jahrestagung des Zentrums für Klassikforschung "Konstellationen der Künste um 1800," Weimar, April 1.
- 2011 "Avant-Garde and Anti-Judaism in the Romantic Age: The Case of Ferdinand Olivier's 'Family Tree of Neo-German Art' (1823)." University of Vermont, Burlington, March 16.
- 2011 "From Hieroglyph to Comic Strip: The Arabesque in German Art and Literature." University of Vermont, Burlington, March 15.
- 2011 "Schwind's *Symphony*: Beethoven, Biedermeier, and the Cruelty of Romance." 99th CAA Annual Conference, New York, February 12.

- 2011 “Mural Theory: Peter Cornelius and Wilhelm Kaulbach.” 99th CAA Annual Conference, New York, February 10.
- 2011 “Nazarenisch oder nicht? Überlegungen zum Religiösen in der Düsseldorfer Malerschule.” Conference on “Die Düsseldorfer Malerschule und ihre internationale Ausstrahlung,” museum kunst palast, Germany, January 28.
- 2010 “Konversionsbilder: Zur Theologie romantischer Ästhetik.” Alfried Krupp Wissenschaftskolleg, Greifswald, December 6.
- 2010 “De la sécession à une nouvel académisme: Wilhelm Schadow et la fondation de l'école du Düsseldorf.” Colloque international à la Villa Medici “L'Académisme au XIX^e siècle: Regard Croisés,” Rome, October 8.
- 2010 “Three Moments in German Art: Arabesque, Portraiture, Living Picture.” Yale University, New Haven, March 25.
- 2010 “Epigonalität als Erfindung,” Conference on “Die Wiederkehr des Künstlers: Themen und Positionen der aktuellen Künstler/innenforschung,” Universität für angewandte Kunst, Vienna, March 6.
- 2010 “Fraternity versus Family: Two Models of Nineteenth-Century Collectivism.” 98th CAA Annual Conference, Chicago, February 11.
- 2010 “Zur Verteufelung des Jüdischen in Ferdinand Oliviers Stammbaum der neudeutschen Kunst.” Symposium in conjunction with the exhibition *An den Wassern Babylons saßen wir: Figurationen der Sehnsucht in der Malerei der Romantik. Ferdinand Olivier und Eduard Bendemann*, Lübeck, January 9.
- 2009 “Topography and Epiphany: Ferdinand Olivier and the Romantic Revision of Landscape.” Yale University, New Haven, November 18.
- 2009 “Heilsgeschichtliche Imaginationen: Antike und Altes Testament.” Conference “Imagination und Evidenz: Transformationen der Antike im ästhetischen Historismus,” Villa Vigoni, Menaggio, September 11.
- 2009 “Allegorie und Landschaft in Ferdinand Oliviers ‘Sieben Gegenden aus Salzburg und Berchtesgaden.’” conference on “Was ist romantisch an der romantischen Kunst? Kunsttheorie und Künstlerpraxis,” Georg-August-Universität, Göttingen, August 28.
- 2009 “Avantgarde und Antijudaismus in der Kunst der Nazarener.” Zentralinstitut für Kunstgeschichte, Munich, May 27.
- 2009 “Das Porträt des Künstlers als Arabeske: Wilhelm Schadows *Moderner Vasari*.” Technische Universität Dresden, Dresden, May 6.
- 2009 “An Arabesque on Neoclassicism.” Conference on “Between Neoclassicism and Surrealism: Diaghilev's *Ballets Russes* and the Russian-French Connection, 1900s–1920s,” Columbia University, New York, April 25.
- 2009 “L'angoisse de l'influence et son alternative: l'émulation comme accomplissement spirituel chez les artistes romantiques.” Seminar “Relectures du romantisme allemand” (with response by Julie Ramos, Paris I-Panthéon-Sorbonne) organized by *InTRU* (Séminaire de la Jeune Équipe “Interactions, transferts, ruptures artistiques et culturels,” Université François-Rabelais de Tours hors les murs), École du Louvre, Paris, March 24.
- 2007 “Raffaels Gemeinde: Nachahmung als religiöse Identitätsfindung.” Conference on “Klassizistisch-romantische Kunst(t)räume: Imaginationen im Europa des 19. Jahrhunderts und ihr Beitrag zur kulturellen Identitätsfindung” (Künstler-Träume: Raffael im 19. Jahrhundert), Villa Vigoni, Menaggio, December 4.
- 2007 “Portrait of the Artist as an Arabesque: Romantic Form and Social Practice in Wilhelm von Schadow's *The Modern Vasari*.” Faculty seminar on Romanticism, Columbia University, New York, September 27.
- 2007 “The Arabesque and the Art of Narrative in German Romanticism.” Conference on “Europejskie malarstwo historyczne wieku XIX.: Wzajemne powiązania—Wspólne tematy—Odrębności,” Muzeum Narodowe w Krakowie, Krakow, Poland, March 22.
- 2007 “Friedrich versus Overbeck or What is Romantic about German Romanticism?” Seminar held at the Getty Center, Los Angeles, March 7.

- 2005 “Sulamith and Maria: Erotic Mariology and the Cult of Friendship.” Lunchtime colloquium at the Institute for Advanced Study, Princeton, February 27.
- 2005 “Abstraction, Anticorporeality, and the Idea of Recuperative Memory: The Construction of Visual Piety in German Romanticism.” Deutsches Haus, Columbia University, New York, October 27.
- 2005 “Sulamith and Maria: Biblical Hermeneutics, Pictorial Exegesis and the Rebirth of Typology.” 8th International Conference of the International Association of Word and Image Studies (“Elective Affinities”), University of Pennsylvania, Philadelphia, September 26.
- 2005 “The Other as Self: Visual Piety and the Politics of Alterity in German Romanticism.” St. John’s College, Cambridge, May 20.
- 2005 “Reframing Narrative: Romantic Theories of Writing and the Visual Arts.” 31st AAH Annual Conference, University of Bristol, April 1.
- 2005 “Verschlungene Texte und arabeske Bilder: Die Kunst des Erzählens in der deutschen Romantik.” Goethe-Gesellschaft, Hannover, February 8.
- 2004 “Materialized Interiority: Romantic Religion and the Strategies of Artistic Communication.” conference on “Art and the Formation of Religious Communities,” the Gallery at the American Bible Society, New York, March 5.
- 2003 “The Other as Self: Visual Piety and the Politics of Alterity in German Romanticism.” 6th Meeting of the International Society for Intellectual History (ISIH), Bogaziçi University, Istanbul, December 11.
- 2003 “Embodying the Nation: Body Concepts in Early Nineteenth-Century German Art.” 117th Annual Meeting of the American Historical Association, Chicago, January 5.
- 2002 “Ästhetik zwischen Ideal und Wirklichkeit.” Ästhetik-Kongress für Zahnärzte und Zahntechniker, Alte Oper Frankfurt, Frankfurt am Main, November 1.
- 2002 “Das kunsthistorische Zitat als Anamnese: Zur Konstruktion religiöser Seherfahrung in der Kunst der Nazarener.” Conference on “Roma: crocevia delle culture europee 1780–1820,” Istituto Italiano di Studi Germanici, Rome, October 20.
- 2002 “Mignon als Allegorie des Poetischen: Goethe-Rezeption und spätrromantische Kunsttheorie im Werk Wilhelm von Schadows.” Ruprecht-Karls-Universität Heidelberg, April 24.
- 2002 “Ornamental Meaning: The Arabesque between Metaphysics and Marketplace.” 90th CAA Annual Conference, Philadelphia, February 21.
- 2001 “Geschichte zwischen Wissenschaft und Kunst: Zur Inszenierung des Betrachters in der Historienmalerei des 19. Jahrhunderts.” Ludwig-Maximilians-Universität München, December 11.
- 2001 “Kunst als Hieroglyphe: Die Malerei der Romantik zwischen Geschichte und Transzendenz.” Colloquium “Aneignen, Tradieren, Beerben” (organized by the Forschungsgruppe Kulturgeschichte und Theologie des Bildes im Christentum), Westfälische Wilhelms-Universität Münster, December 4.
- 2001 “Die Rezeption von Goethes Roman *Wilhelm Meister* in der Kunst der Romantik.” University of Pennsylvania, Philadelphia, November 20.
- 2001 “Fictional Pilgrimage: Anti-Semitism, Ecumenical Utopianism and the Politics of Public Art.” Dahesh Museum, New York, November 15.
- 2001 “Art’s Divine Nature: Changing Constructs of Religious Experience in German Romanticism.” Colloquium “The Spirit of an Age: Nineteenth-Century Paintings from the Nationalgalerie, Berlin,” National Gallery of Art, Washington, D.C., June 9.
- 2001 “Why Raphael? Romantic Representation between History and Hieroglyph.” University of Pennsylvania, Philadelphia, April 6.
- 2000 “Theorizing Hybridity: The Düsseldorf Academy of Art between Idealism and Realism.” AHNCA symposium “High Aspirations and New Realities: The Artist between Museum and the Marketplace in the Nineteenth Century,” University of Maryland, College Park, October 7.
- 2000 “Painting as Tableau Vivant, Theater as Tableau: Intermediality in German Culture, 1800–1850.” International Conference of INCS (“Ways of Seeing”), Université Paris-X, Nanterre, June 22–24.
- 2000 “Art/History: Competing Narratives of Secularization and Re-Christianization.” 88th CAA Annual Conference, New York, February 25.
- 2000 “Presenting the Past: The Rise of History and the Politics of Representation in the Nineteenth Century.” 114th Annual Meeting of the American Historical Association, Chicago, January 7.

- 1999 "Mignon als Allegorie des Poetischen: Goetherezeption und spätrromantische Kunsttheorie im Werk Wilhelm von Schadows." Museum für Bildende Künste, Leipzig, December 2.
- 1999 "The Nationalized Body: Conceptions of the Body and the Nationalist Imaginary in Nineteenth-Century Germany." 8th Annual Symposium of the Friends of the German Historical Institute, Washington, D.C., November 19.
- 1999 "Embodying the Poetic: The Reception of Goethe in Late Romantic Art." Conference on "Goethe and the Age of Romanticism," Princeton University, Princeton, November 13.
- 1999 "The Nationalized Body: The Construction of National Identity and the Image of the Other in France and Germany, 1814 to 1848." 34th International Congress on Medieval Studies, Western Michigan University, Kalamazoo, May 6.
- 1999 "Painting as Language: A Prolegomenon to a New Reading of Late Romantic Painting in Germany." 5th International Conference of the International Association of Word and Image Studies ("Visual Cultures"), Scripps College, Claremont, March 15.
- 1998 "The Reawakening of Religious Feeling in German Art and Music in the Nineteenth Century." 51st Bach Festival, Kalamazoo College, Kalamazoo, May 11.
- 1998 "Constructing a New Society: The Medievalist Utopia of Germany's Rebirth." 33rd International Congress on Medieval Studies, Western Michigan University, Kalamazoo, May 7.
- 1998 "Wilhelm von Schadow: Anmerkungen zu seiner Porträtmalerei." Auction house Carola van Ham, Cologne, March 9.
- 1998 "Johann Wolfgang von Goethe und die Nazarener." Goethe-Gesellschaft, Hannover, January 13.
- 1997 "Born wahrer Poesie und Schönheit ist und bleibt das Christenthum! Zur Kunstauffassung Wilhelm von Schadows." 21st Annual Conference of the German Studies Association, Washington, D.C., September 28.
- 1997 "Genre historique, Charakteristisches Lebensbild, and the Invention of the Secular Devotional Image." Conference on "The Image of History/L'Image de l'Histoire," University of Kent at Canterbury, September 13.
- 1997 "Dreaming of the Holy Land: The Romantic Crusade against Unbelief." 32nd International Congress on Medieval Studies, Western Michigan University, Kalamazoo, May 9.
- 1997 "Historie ohne Handlung: Zur Transzendierung von Zeitlichkeit und Geschichte in der Kunst des neunzehnten Jahrhunderts." Conference on "Kunst/Geschichte: Zwischen historischer Reflexion und ästhetischer Distanz," Karl-Franzens-Universität, Graz, April 25.
- 1996 "Wir rufen zwar fortwährend Rafael! aber was von Rafael ist in uns?" VIII. Greifswalder Romantikkonferenz, Germanisches Nationalmuseum, Nuremberg, October 3.

LANGUAGES

German (native speaker), English (fluent in written and spoken), French (good reading skills, sufficient in spoken language), Latin ("Latinum" certificate), Ancient Greek ("Graecum" certificate).

PROFESSIONAL AFFILIATIONS

Association of Art Historians; Association of Historians of Nineteenth-Century Art; College Art Association; Historians of German and Central European Art and Architecture; International Society of Intellectual History; International Association of Word and Image Studies; Fulbright Alumni e.V.; Verband deutscher Kunsthistoriker.