

## **Giles Knox**

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### **Education**

Doctorate, History of Art, University of Toronto, June 1999  
Dissertation title: Church Decoration and the Politics of Reform in Late-Sixteenth and Early-Seventeenth-Century Bergamo

Master of Arts, History of Art, University of Toronto, November 1990

Bachelor of Arts (Honours), Art History, Queen's University, Kingston, May 1988

Bachelor of Science (Honours), Biochemistry, Queen's University, Kingston, May 1986

### **Academic Awards and Honours**

New Frontiers in the Arts and Humanities, Indiana University, Travel Fellowship, 2014  
College Arts & Humanities Institute, Indiana University, Travel Research Grant, 2013  
New Frontiers in the Arts and Humanities, Indiana University, Grant, Fall 2010  
Program for Cultural Cooperation, Spain's Ministry of Culture, Conference Grant, Spring 2009  
College Arts & Humanities Institute, Indiana University, Conference Grant, Spring 2009  
College Arts & Humanities Institute, Indiana University, Fellowship, Spring 2007  
College Arts & Humanities Institute, Indiana University, Travel Research Grant, 2006  
National Endowment for the Humanities Fellowship, 2004-05  
University Research Council Grant, SMU, 2002-03  
Meadows School Faculty Development Grant, SMU, 2002-03  
10th Annual International Competition for M.A. theses and Ph.D dissertations, sponsored by the Istituto di Storia dell'Arte Lombarda and Lions Club Milano al Cenacolo: special mention, 2000  
Samuel H. Kress grant for travel to CAA annual conference, 1997  
Manzù Fellowship, University of Toronto, 1995-96, 1993-94  
University of Toronto Associates Fund Scholarship, 1994, 1996  
Leonore V. Kinghorn Scholarship, University of Toronto, 1994, 1996  
SSHRC Doctoral Fellowship, 1993-94  
Ontario Graduate Scholarship, 1992-93, 1991-92, 1990-91, 1988-89  
Special Top-Up Award, University of Toronto, 1990-91  
Leonore V. Kinghorn Scholarship, University of Toronto, 1989  
Art History Medal, Queen's University, 1988  
Alfred Bader Scholarship in Art History, Queen's University, 1987

## **Publications**

### **1) Book**

The Late Paintings of Velázquez: Theorizing Painterly Performance, Ashgate Publishing, 2009

Spanish translation, Javier Rambaud, Las últimas obras de Velázquez. Reflexiones sobre el estilo pictórico, Colección Velazqueña, Centro de Estudios Europa Hispánica, Madrid, 2010

Reviews: Mindy Nancarrow, Renaissance Quarterly 63 (2010), pp. 271-73; “La venganza de Velázquez,” El Mundo, 15 December 2010; Felipe Pereda, Sixteenth Century Journal 42 (2011), pp. 802-03; José Riello, Goya 338 (2012), pp. 84-88

Awarded an Honorable Mention in the Eleanor Tufts book prize competition, 2011, sponsored by the American Society for Hispanic Art Historical Studies (ASHAHS)

### **2) Book chapters and articles**

“El Greco and the Challenge of the Altarpiece,” *El Greco from Crete to Venice, to Rome, to Toledo*, International Conference, Benaki Museum, Athens, projected for publication, 2016 (5,000 words)

“Interpreting Style in the Late Works of El Greco,” in *The Ashgate Research Companion to El Greco*, Jeffrey Schrader, ed., projected for publication in 2016 (8,000 words)

“Velázquez, Wit, and Michelangelo,” in Hayden B. J. Maginnis Shelley E. Zuraw eds., The Historian’s Eye: Essays on Italian Art in Honor of Andrew Ladis, Georgia Museum of Art, 2009, pp. 225-234

“Philip III of Spain, Carlo Borromeo, and the Politics of Canonization,” Protocols: History and Theory 10 (2008), (refereed online journal)  
[http://bezalel.secured.co.il/zope/home/en/1220527665/1220534510\\_en](http://bezalel.secured.co.il/zope/home/en/1220527665/1220534510_en)

“The Colleoni Chapel in Bergamo and the Politics of Urban Space,” Journal of the Society of Architectural Historians 60 (2001), pp. 290-309 (refereed)

“The Unified Church Interior in Baroque Italy: S. Maria Maggiore in Bergamo,” Art Bulletin 82 (2000), pp. 679-701 (refereed)

“Conflict and Renewal at the Cathedral of Bergamo: A Painted Life of S. Alessandro by Enea Salmeggia, ca. 1615,” Arte Lombarda 127 (1999), pp. 89-98 (refereed)

“The Fabrication of Sacred Memory: The Decoration of the Duomo and S. Maria Maggiore in Sixteenth-Century Bergamo,” Memory and Oblivion. Proceedings of the XXIXth International Congress of the History of Art held in Amsterdam, 1-7 September 1996, Dordrecht, 1999, pp. 653-662

### 3) Other

“Annibale Carracci’s Farnese Gallery: Ceiling Decoration highlighted in Reproductive Print Exhibition,” Journal of the Print World, 38. #4, October 2015, p. 19 (an announcement for the IUAM exhibition, “Gods and Goddesses: Annibale Carracci and the Renaissance Reborn”)

"*Le peintre des peintres: Velázquez aujourd'hui*," Points de vue de Jonathan Brown, Giles Knox, Javier Portús, Martin Warnke avec José Luis Colomer, in Perspective: La Revue de l'INHA, 2009-2, pp. 225-236 (a debate on the state of Velázquez studies)

### Publications in Preparation

essay: “Eggs, Water, Metal: Velázquez, the *Paragone*, and the Products of *Pratica*,” projected for inclusion in the volume of essays noted below

edited volume: New Approaches to Velázquez, co-edited with Tanya Tiffany, Brepols Publishers, to be submitted March, 2016

book: El Greco, Velázquez, Rembrandt, Vermeer: Painting as Polemic

### Exhibition

“Gods and Goddesses: Annibale Carracci and the Renaissance Reborn,” Indiana University Art Museum, Fall 2015 (co-curated show of prints after the Farnese Gallery)

### Reviews

Andrew Casper, Art and the Religious Image in El Greco’s Italy, in caareviews.org, September 10, 2014

Javier Portús, Diego Velázquez: The Early Court Portraits, in caareviews.org, October 4, 2013

John H. Alexander, From Renaissance to Counter-Reformation: The Architectural Patronage of Carlo Borromeo during the Reign of Pius IV, in Renaissance Quarterly 62 (June 2009), pp. 537-538

Pamela M. Jones and Thomas Worcester, eds., From Rome to Eternity: Catholicism and the Arts in Italy, ca. 1550-1650, in The Catholic Historical Review 90 (October 2004), pp. 793-795

Janis Bell and Thomas Willette, eds., Art History in the Age of Bellori: Scholarship and Cultural Politics in Seventeenth-Century Rome, in Journal of Aesthetic Education 38 (Summer 2004), pp. 116-120

Frances Huemer, Rubens and the Roman Circle: Studies of the First Decade, in The Sixteenth Century Journal 28 (Summer 1997), pp. 572-574

"Confraternities on the Edge: Publications on Borgomanero," review article in Confraternitas 8 (Spring 1997), pp. 21-24

Alison Luchs, Tullio Lombardo and Ideal Portrait Sculpture in Renaissance Venice, 1490-1530, in The Sixteenth Century Journal 27 (Winter 1996), pp. 1096-1097

Annamaria Cascetta and Roberta Carpani eds., La scena della gloria. Drammaturgia e spettacolo a Milano, in Confraternitas 7 (Spring 1996), pp. 27-28

Eve Borsook and Fiorella Superbi Gioffredi eds., Italian Altarpieces 1250-1550. Function and Design, in Confraternitas 6 (Spring 1995), pp. 31-33

### **Lectures and Conference Participation**

"El Greco and the Challenge of the Altarpiece," *El Greco from Crete to Venice, to Rome, to Toledo*, International Conference, Benaki Museum, Athens, November 2014

"El Greco and Byzantine Monumental Art," Renaissance Society of America Conference, New York, March 2014

"Collapsing the Paragone: Rembrandt's Aristotle with a Bust of Homer," 102<sup>nd</sup> Annual Conference of the College Art Association, Chicago, February 2014

"*Paragone* and the Hand of the Artist: Velázquez, Rembrandt, Vermeer," invited lecture, Vanderbilt University, February 2012

"Late Titian, According to Vasari: Painterly *Paragone* in Seventeenth-Century Art," University Art Association of Canada Annual Conference, Ottawa, October 2011

"Van Eyck, Velázquez, Vermeer: Realities of Making," Renaissance Society of America Conference, Montreal, March 2011

Session organizer, "Rereading Spanish Early Modern Art Theory," 99<sup>th</sup> Annual Conference of the College Art Association, New York, February 2011

"Velázquez, Vermeer, and the Denial of History," invited lecture, University of Texas at Tyler, October 2010

"Velázquez: Theory and Technique," invited lecture, Sewanee, The University of the South, March 2010

Symposium Co-organizer, "Sacred and Profane in the Early Modern Hispanic World," Indiana University and Indianapolis Museum of Art, 16-17 October 2009

“Eggs, Water, Metal: Velázquez, the *Paragone*, and the Products of *Pratica*,” invited lecture, The Colloquium for Visual Culture of the Department of Art, University of Toronto, February 2009

Session organizer, “New Approaches to Velázquez,” Renaissance Society of America Conference, Chicago, April 2008

“Velázquez, Bernini, and the *Apollo Belvedere*,” Renaissance Society of America Conference, Chicago, April 2008

“Velázquez and Tintoretto: *tirato via di pratica*,” 96<sup>th</sup> Annual Conference of the College Art Association, Dallas, February 2008

“*De nada hace cosas preciosas: Velázquez and the Transformation of Paint*,” Sixteenth-Century Studies Conference, Minneapolis, October 2007

“Philip III of Spain, Carlo Borromeo, and the Politics of Canonization,” Left, Right, and the Holy Spirit: On Art, Religion, and Politics, Third annual conference of the History and Theory Unit, Bezalel Academy for Art and Design, Jerusalem, May 2007

“Velázquez: The Inspired Hand,” invited lecture, Comini Lecture Series in Art History, Southern Methodist University, March 2007

“Velázquez, Wit, and Michelangelo,” Conference on Italian Renaissance Art in honor of Andrew Ladis, University of Georgia, September 2006

“Velázquez’s *Las Meninas* and the Theorizing of Painterly Process,” 94<sup>th</sup> Annual Conference of the College Art Association, Boston, February 2006

Presider, “Center and Periphery in Medieval and Renaissance Italy,” 40<sup>th</sup> International Congress on Medieval Studies, The Medieval Institute, Western Michigan University, Kalamazoo, May 2005

“San Carlo Borromeo: Sanctifying Milan Cathedral,” Renaissance Society of America Conference, Cambridge, England, April 2005

“Velázquez and the Absence of *Affetti*,” invited lecture, Graduate History of Art Students Association, University of Toronto, March 2005

Session organizer and discussant, “Art and the Politics of Religion in Seventeenth-Century Italy,” 93<sup>rd</sup> Annual Conference of the College Art Association, Atlanta, February 2005

“Velázquez and the Absence of *Affetti*,” invited lecture, Institute for the Humanities, University of Manitoba, Winnipeg, November 2004

“Velázquez and Art Theory: The Second Trip to Italy,” Sixteenth-Century Studies Conference, Toronto, October 2004

“Velázquez and the Theology of the Painterly,” Renaissance Society of America Conference, New York, April 2004

“San Carlo Borromeo: Imprinting the City,” The Fourteenth Biennial New College Conference on Medieval-Renaissance Studies, Sarasota, March 2004

“Velázquez and the Problem of the Painterly,” invited lecture, University of Texas at Tyler, March 2003

“Caravaggio and Spain: Maino's *Adoration of the Shepherds*,” Meadows Museum, Southern Methodist University, Points of View Lecture Series, November 2001

Session organiser, “Periphery and Center: Revisiting the Hinterland of Italian Art and History, 1100-1630,” Thirty-Sixth International Congress on Medieval Studies, The Medieval Institute, Western Michigan University, Kalamazoo, May 2001

“Building Multiculturalism in the Venetian State: The Votive Chapel of S. Maria Maggiore in Bergamo,” 89<sup>th</sup> Annual Conference of the College Art Association, Chicago, February 2001

“The Altar Problem: S. Maria Maggiore in Bergamo and Baroque Church Decoration in Italy,” Burke invited lecture, Indiana University, October 2000

Session organiser, “Lombard Identities I: Art and the City in the Middle Ages and Renaissance,” “Lombard Identities II: Civic Institutions,” Thirty-Fifth International Congress on Medieval Studies, The Medieval Institute, Western Michigan University, Kalamazoo, May 2000

“Conflict and Renewal at the Cathedral of Bergamo: A Painted Life of S. Alessandro by Enea Salmeggia, ca. 1615,” 87th Annual Conference of the College Art Association, Los Angeles, February 1999

“Confraternal Strategies and the Politics of Civic Identity in Sixteenth-Century Bergamo,” Thirty-Second International Congress on Medieval Studies, The Medieval Institute, Western Michigan University, Kalamazoo, May 1997

“Contested Cult Sites: Images of S. Alessandro in Bergamo, 1600-1630,” guest lecture, Queen's University, 20 March 1997

“Civic Representation and Communal Surrogate: The Decoration of S. Maria Maggiore in Bergamo (1453-1630),” 85th Annual Conference of the College Art Association, New York, February 1997

“The Colleoni Chapel in Bergamo and the Politics of Urban Space,” University Art Association of Canada Annual Conference, Montreal, November 1996

“The Fabrication of Sacred Memory: The Decoration of the Duomo and S. Maria Maggiore in Sixteenth-Century Bergamo,” Memory and Oblivion, XXIXth International Congress of the History of Art, Amsterdam, September 1996

“Competing Devotions: The Cult of S. Alessandro and Sixteenth-Century Altarpiece Patronage in Bergamo,” Sixteenth-Century Studies Conference, San Francisco, October 1995

“The San Paolo Bible: An Antiqued Pastiche,” Department of Foreign Languages and Literatures, University of Miami, Antiquity Revisited, February 1995

“Fifteenth Century Painting in Florence,” Winter Term 1994 Lecture Series, Living and Learning in Retirement, Glendon College, Toronto, January 1994

“The Altarpiece of the Bardi Chapel in S. Croce, Florence: Texts and Images,” Center for Medieval and Early Renaissance Studies, State University of New York at Binghamton, The Cult of the Saints in the Middle Ages and Early Renaissance, October 1989

## **Employment**

July 2009-	Indiana University, Department of the History of Art, Associate Professor
2003-09	Indiana University, Department of the History of Art, Assistant Professor
2001-2003	Southern Methodist University, Meadows School of the Arts, Assistant Professor
Spring 2001	Indiana University, Department of the History of Art, Visiting Assistant Professor
Fall 2000	Southern Methodist University, Meadows School of the Arts, Adjunct Assistant Professor
1998-2000	University of Illinois at Urbana-Champaign, School of Art and Design Visiting Assistant Professor