**CORDULA GREWE**

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## Education

1998 Ph.D. (summa cum laude), Albert-Ludwigs-Universität, Freiburg i. Br. (Art History)

1995–1997 Visiting Scholar, Freie Universität, Berlin (Art History)

1992 M.A., American University, Washington, D.C. (Art History)

1988–1991 Undergraduate and Graduate Studies, Albert-Ludwigs-Universität, Freiburg i. Br.
Art History, History of the Middle Ages, Modern and Contemporary History, Medieval Latin

## Academic Employment

2021 Full Professor, Department of Art History, Indiana University Bloomington

2017–2021 Associate Professor, Department of Art History, Indiana University Bloomington

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

2021 Visiting Research Professor in Digital Humanities (Price Lab for Digital Humanities at the University of Pennsylvania)

2020 Trustees Teaching Award (Department of Art History, IU Bloomington)

 Summer Instructional Development Fellowship (Center for Innovative Teaching and Learning, IU Bloomington)

 IAS Individual Research Award (Institute for Advanced Study, IU Bloomington)

2019-2020 IDAH Faculty Fellow (Institute for Digital Art & Humanities, IU Bloomington)

2019 Overseas Conference Grant (awarded by Office of the Vice President for International Affairs, IU Bloomington)

 EURO Award, Indiana University Bloomington (Title VI, Department of Education Grant: summer travel and research)

2018 IFPDA Book Award (International Fine Print Dealers Association, for exhibition catalogue *The Enchanted World of German Romantic Prints, 1770–1850*)

2018–2019 The Getty Research Institute Library Research Grant

2018–2019 Senior Fellow, Department of the History of Art, University of Pennsylvania

2018 IDAH Summer Incubator (Institute for Digital Art & Humanities, IU Bloomington; funding and seed money for the digital art project (see below)

2018 Horizon of Knowledge Funds, IU Bloomington (to invite guest lecturer Katja Zigerlig, Vice President Art, Wine + Collectibles Advisory, Berkley One, NYC, to present “Where’s the Money, Honey? Mistresses, Muses, and the Gender Art Market.”)

2014–2017 Senior Fellow, Department of the History of Art, University of Pennsylvania

2014 Senior Fellow, Kolleg BildEvidenz: Geschichte und Ästhetik, Freie Universität Berlin

2013–2014 Alexander von Humboldt Fellowship for Experienced Researchers

2012 Chercheur invitee, Institut national d’histoire de l’art, Paris (declined)

2011 Finalist, Max Nänny Prize (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

2008 Junior Faculty Research Fund Award

2006–2007 Hans Kohn Fellowship, Princeton Institute for Advanced Study

2006 Summer Research Fellowship for Junior Faculty in the Humanities and Social Sciences, Columbia University

2004 Hettleman Summer Fellow, Columbia University

1999 Deutsche Forschungsgemeinschaft (German Research Foundation), travel grant

1994–1997 Konrad-Adenauer-Stiftung doctoral fellowship

1994 Max Planck Society, Bibliotheca Hertziana Scholar, Rome, summer course

1994 Baden-Württemberg Summer Language Program (Grenoble III, France)

1992 Germanistic Society of America, Quadrille Ball Committee Scholarship

1992 Institute of International Education, Professional Enhancement Grant

1991–1992 Fulbright Award

## Teaching (classes organized in Alphabetical Order)

### Lectures

Art in the Third Reich and Its Legacy (undergraduate)

Eighteenth- and Nineteenth-Century European Art (undergraduate)

From Neoclassicism to Romanticism: German Painting and the Politics of Identity
(graduate / undergraduate)

From Revolution to Realism (undergraduate)

German Art in European Context, 1760–1920
(graduate / undergraduate; also as Intensive Writing Class)

Modern and Contemporary Art (public lecture series)

Nineteenth-Century European Art

The Arabesque from Kant to Comics
(graduate/ undergraduate; also as Intensive Writing Class)

### Graduate Seminars

Art, Religion, Conflict in Global Perspective (Antiquity to Contemporary)

Autobiography, Print Culture and the Crisis of Representation, 1780 to 1880

Neoclassicism: From Revolution to Empire

Painting the Sacred in the Modern Age

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

### Undergraduate Seminars

Abstrakte Malerei (Albert-Ludwigs-Universität, Freiburg i. Br.)

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

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

European Romanticism

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

Kampf um die Moderne: Kunst und Politik im wilhelminischen Kaiserreich, 1871–1919
(taught for the Berlin Consortium for German Studies)

Kunst des Oberrheins (Albert-Ludwigs-Universität, Freiburg i. Br.)

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

Poesie als Leben: Theorie und Praxis der deutschen Romantik
(taught for the Berlin Consortium for German Studies)

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

Rococo and Its Aftermath, 1715-2015

The Enchanted World of German Romantic Prints, 1750–1850
(with 2 excursions to the Philadelphia Museum of Art)

Themes in German Art, 1800–2000

## Committees and Administrative Positions

2021-2022 Executive Committee
Search Committee for Asianist position
Admissions & Financial Aid Committee
Committee to Draft Guidelines for Peer Observation

2020-2021 Executive Committee
IDAH Faculty Fellowship Committee
Reviewer for Summer Instructional Development Fellowship, Center for Innovative Teaching and Learning

2020 College Graduate Fellowship Committee

2019-2020 Executive Committee

 Faculty Adviser to the Graduate Art History Association

 Advisory Committee for the Chair’s Discretionary Fund

2018–2019 Steering Committee of the Center for Eighteenth-Century Studies, IU Bloomington

2017–2018 Tenure Committees (2)

 Chair of Redrafting the Promotion Guidelines for Non-Tenure-Track Lecturers

2007-2008 Search Committee for Mellon Postdoctoral Teaching Fellowships

 AHA-Faculty Adviser to the Graduate Art History Association

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

2004 Representative to the School of General Studies

 Director of Undergraduate Studies

2002–2004 Avery Library Committee

 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 Library Committee of the German Historical Institute

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

1991 Committee for Restructuring the Rules of the Intermediate Exam (Department of Art History, Albert-Ludwigs-Universität, Freiburg i. Br.)

1989-1991 Student Council

## International Cooperation Partnerships

Board of the Internationales Zentrum für Klassikforschung, Weimar (since its establishment in 2009).

Équipe d’accueil *InTRu* (“Interactions, transferts, ruptures artistiques et culturels”), Université François-Rabelais, Tours, France (membre associée).

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 (advisor).

## Organization of Scholarly Events

### Workshops and Conferences

2021 Zoom-Lecture Series in Conjunction with the Exhibition “Schön wie ein Schadow: Das Porträt der Fortunata von Friedrich Müller,” co-organized with Niels Fleck, Kunstsammlungen der Veste Coburg, four-part event May 8-June 29, 2021.

2019 “Romantic Prints on the Move,” co-organized with Catriona MacLeod, held at the Kislak Center for Special Collections, Rare Books, and Manuscript (University of Pennsylvania) and at the Philadelphia Museum of Art, Philadelphia, PA, February 1-2

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

2009 “Was ist romantisch an der romantischen Kunst? Kunsttheorie und Künstlerpraxis.” Conference co-organized with Christian Scholl with sponsorship by the DFG (German Research Foundation), Georg-August-Universität, Göttingen, August 27–29.

2003 “From Manhattan to Mainhattan: Architecture and Style as Transatlantic Dialogue, 1920–1970.” Conference 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

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

2020-2021 “Schön wie Schadow—Friedrich Müllers Fortunata-Porträt im Kontext.” Exhibition on painting, porcelain and 19th-century material culture co-organized with Niels Fleck, Chief Curator of Painting and Sculptures. Kunstsammlungen der Veste Coburg Coburg Fortress, Bavaria), Germany, March 4-June 20, 2021.

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 (single-authored)

[*The Arabesque from Kant to Comics*.](https://www.routledge.com/The-Arabesque-from-Kant-to-Comics/Grewe/p/book/9780815383581)New York/London: Routledge 2021**\***see 13-min lecture on chapter 20: “[Contagious Laughter](https://iu.mediaspace.kaltura.com/channel/The%2BArabesque%2Bfrom%2BKant%2Bto%2BComics%2Bby%2BCordula%2BGrewe/233646022).”

[*Wilhelm Schadow (1788-1862): Werkverzeichnis der Gemälde mit den dazugehörigen Zeichnungen und Druckgraphiken*.](https://www.imhofverlag.de/buecher/wilhelm-schadow/) Petersberg: Michael Imhof Verlag, 2017.
6 Reviews: Michael-Georg Müller, NRZ (7 October 2017); Michael-Georg Müller, WAZ (7 October 2017); Helga Meister, Westdeutsche Zeitung, (17 October 2017); Helmut Börsch-Supan, *Jahrbuch für brandenburgische Landesgeschichte* 69 (2018), 235-237; Wolfgang Cortjaens, *Zeitschrift für Kunstgeschichte* 82, no. 3 (2019): 452-455; France Nerlich, *Revue de l’art* 204, no. 2 (2019):75-76; Mitchell B. Frank, *Nineteenth-Century Art Worldwide* 18, no. 2 (Autumn 2019): [doi.org/10.29411/ncaw.2019.18.2.11](https://doi.org/10.29411/ncaw.2019.18.2.11).

[*The Nazarenes: Romantic Avant-garde and the Art of the Concept*](https://www.psupress.org/books/titles/978-0-271-06414-7.html). University Park: Penn State University Press, 2015.**\***
7 Reviews: Patricia Emison, *Choice: Current Reviews for Academic Libraries* 53, no. 2 (Oct. 2015): 232-233 [*Highly Recommended*]; Nancy Davenport, *Religion and the Arts* 20, no. 1-2 (2016): 243-246; Nic Peeters, *Review of the Pre-Raphaelite Society* 24, no. 1 (Spring 2016): 61-64; Stephen Bann, *Zeitschrift für Kunstgeschichte* 79, no. 3 (2016): 429-433; Frédérique Baumgartner, *Burlington Magazine* 159, no. 1367 (February 2017): 143; [Joseph Leo Koerner, caa.reviews (24 August 2018): doi 10.3202/caa.reviews.2018.195](http://www.caareviews.org/reviews/3360#.YW2xJC-cboM); France Nerlich, *Revue de l’art* 204, no. 2 (2019):75-76.
Brief Summaries: “Off the Shelf”, *Apollo* 182, no. 634 (1 September 2015): 113

[*Painting the Sacred in the Age of Romanticism*](https://www.routledge.com/Painting-the-Sacred-in-the-Age-of-Romanticism/Grewe/p/book/9780754606451). Burlington: Ashgate / Routledge, 2009.**\***
17 Reviews: [Thomas Blisniewski, *sehepunkte* 10 (2010): no. 1 (15 January 2010)](http://www.sehepunkte.de/2010/01/17267.html); Ulrich Tragatschnig, *Moderne: Kulturwissenschaftliches Jahrbuch. Spuren* (2010): 245-246; 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): 250-252; Simon Poë, *Review of the Pre-Raphaelite Society* 18, no. 3 (2010): 16-18; [Virginia Raguin, *caa.reviews* (24 November 2010): doi: 10.3202/caa.reviews.2010.131](http://www.caareviews.org/reviews/1539#.YXbRe6ApDoM); 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): 209-211 [first published online: 14 January 2011, doi: 10.1111/j.1467-8365.2010.00809.x]; Michaela Giebelhausen, *Burlington Magazine* 153, no. 1295 (February 2011): 113-114; Tom Spencer, *German Studies Review* 34, no. 2 (2011): 419–420; Lionel Gossman, *Catholic Historical Review* 97, no. 3 (2011): 597-599; Peter Chametzky, *American Historical Review* (February 2012): 287-288; Brad Prager, [*Church History*](http://journals.cambridge.org/action/displayJournal?jid=CHH)81, no. 1 (2012): 215-217; Gregor Wedekind, *Zeitschrift für Kunstgeschichte* 75, no. 3 (2012): 428-433.

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

### Books (edited)

[*Die Schau des Fremden: Ausstellungskonzepte zwischen Kunst, Kommerz und Wissenschaft*.](https://www.ghi-dc.org/publication/die-schau-des-fremden-ausstellungskonzepte-zwischen-kunst-kommerz-und-wissenschaft) Stuttgart: Franz Steiner Verlag, 2006.**\***[ToC](https://d-nb.info/981334288/04)
3 Reviews: [Sabine Voßkamp, H-Soz-u-Kult [12 April 2007](https://www.hsozkult.de/publicationreview/id/reb-9601)]; Thomas Nutz, IASLonline [10 June 2007]; Friedrich von Bose, H-Museum [26 November 2007].

### Exhibition Catalogues (edited)

[*Schön wie ein Schadow: Friedrich Müllers Fortunata-Porträt im Kontext.*](https://www.imhofverlag.de/buecher/schoen-wie-ein-schadow/) Exhibition catalogue coedited with Niels Fleck. Petersberg: Michael Imhof Verlag, 2021.

[*The Enchanted World of German Romantic Prints, 1770–1850*](https://store.philamuseum.org/the-enchanted-world-of-german-romantic-prints-1770-1850/). Collection catalogue coedited with John Ittmann. Philadelphia: Philadelphia Museum of Art, 2017.**\***
3 Reviews: Michael Prodger, “Books of the Year: Art.” *The Sunday Times*, Culture (3 December 2017): 43; AK, “More Books”. *Antiques and The Arts Weekly* (15 December 2017), 20; Patricia Emison, *Choice: Current Reviews for Academic Libraries* 55, no. 5 (Jan. 2018): 597 [review # 55-1619]; Maura Johnson, “IU professor’s art catalog recognized in London.,” *Indiana Daily Student* (Feb 1, 2018): 10, [www.idsnews.com/article/2018/01/iu-professors-work-recognized](http://www.idsnews.com/article/2018/01/iu-professors-work-recognized); Marsha Morton, *Art in Print* 8, no. 1(May-June 2018); Daniel Godfrey, *Burlington Magazine* 160, no. 1387 (October 2018): 881-882; Waltraud Maierhofer, *Goethe Yearbook* 27 (2020): 365-368.

### Journal Issues (edited)

*An Empire of Vision: German Art and Visual Culture, 1848–1919*. Special issue. [*Intellectual History Review* 17, no. 2 (2007)](https://www.tandfonline.com/toc/rihr20/17/2?nav=tocList).**\***

*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.
[ToC with abstracts](https://www.hsozkult.de/journal/id/z6ann-101673?title=bulletin-of-the-german-historical-institute-washington-dc-supplement-2005-2); full volume available at [www.ghi-dc.org](http://www.ghi-dc.org);

### Chapters in Essay Collections

***In Progress***

“La mystérieuse pratiquante, ou, comment une jeune fille de Düsseldorf est devenue la Marguerite de *Faust*.” In *Le Faust de Goethe entre mythe, idéologie et stéréotypie: Une enquête*, edited by Evanghelia Stead.**\***

“The Lithographer’s Mark and the Magic of Synchrony.” In *Arabesque without End: Across Music and the Arts*, edited by Anne Leonard. Routledge: New York/London, 2021 (forthcoming November 11), 80-103.**\***

***Published***

“Museum Murals and Nation Building in Restoration Bavaria.” In *A History of the European Restorations*, edited by Stephen Bann, Michael Broers, and Ambrogio Caiani. Vol. 2: *Culture, Society and Religion*, 216-231. London: Bloomsbury, 2019.**\***

“Appropriation and Epigonality: A Romantic Narrative.” In *Field Notes on the Work of Art*, edited by Karen Lang, 63-67. Bristol: Intellect Books, 2019.**\***

“Symbols of Time: Ariosto, the Nazarenes, and the Poetics of Epic Fresco.” In *The Italian Renaissance in the 19th Century: Revision, Revival, and Return*, edited by Lina Bolzoni and Alina Payne, 341-366. Cambridge: Harvard University Press, 2018.**\***

“Aesthetic Religion, Religious Aesthetics, and the Romantic Quest for Epiphany.” In *A Companion to Nineteenth-Century Art*, edited by Michelle Facos, 175-192. Malden, MA: Wiley-Blackwell, 2018.**\***

“*Ut Pictura Poesis* als Modell realistischer Malerei.” In *Konstellationen der Künste um 1800*, edited by Thorsten Valk, 173-200. Göttingen: Wallstein, 2015.

“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.

“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, 259–289. Berlin: Walter de Gruyter, 2011.**\***

“Raffaels Gemeinde: Nachahmung als religiöse Identitätsfindung.” In *Raffael 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*, NF 23, no. 1 (2013): 152–154.

“Epigonalität als Erfindung.” In *Die Wiederkehr des Künstlers: Themen und Positionen der aktuellen Künstler/innenforschung*, edited by Sabine Fastert, Alexis Joachimides, and Verena Krieger, 227–250. 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 Ochęduszko, 37–75. Prague: Universitas, 2010.

“Die Geburt der Natur aus dem Geiste Dürers.” In *Landschaft am “Scheidepunkt”: Evolutionen einer Gattung in Kunsttheorie, Kunstschaffen* *und Literatur um 1800*, edited by Reinhard Wegner and Markus Bertsch, 331–353. Göttingen: Wallstein Verlag, 2010.\*

“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. Amsterdam: Rodopi, 2009.**\***
Award: Honorable mention, 2011 Max Nänny 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, 261–266. 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, 401–425. Würzburg: Königshausen & Neumann, 2006.

“From Manhattan to Mainhattan: Reconsidering the Transatlantic Architectural Dialogue,” co-authored 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.

“Mignon als Allegorie des Poetischen: Goetherezeption und Kunsttheorie in der Malerei der Spätromantik.” In *Goethe und das Zeitalter der Romantik*, edited by Walter Hinderer, 307–343. Würzburg: Königshausen & Neumann, 2002.
4 Reviews: Gerhart Hoffmeister, *Monatshefte* 95, no. 3 (2003): 500–503, esp. 501; Benedikt Jeßing, *Goethe-Jahrbuch* 121 (2004): 365–370, esp. 368; Dennis Mahoney, *Modern Language Review* 100, no. 2 (2005): 554–556, esp. 555-556; Anton Philipp Knittel, *IASLonline* (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.

### Essays in Exhibition Catalogues

“Tod den ‘Tagelöhnerproductionen’! Schadows Porträtgenre als Kampfansage.” In *Schön wie ein Schadow: Das Porträt der Fortunata von Friedrich Müller im Kontext. Begleitband zur Ausstellung in den Kunstsammlungen der Veste Coburg*, edited by Niels Fleck and Cordula Grewe, 44–77. Petersberg: Michael Imhof Verlag, 2021.
(see also links to accompanying lectures on YouTube listed here under rubric “Papers Presented”)

“Lund, der Lukasbund und die Geburt einer religiösen Moderne.” In *Das andere Goldene Zeitalter: Johann Ludwig Lund über alle Grenzen*, edited by Anna Schram Vejlby, 160-209. Odder: Nayarana Press, 2020. Exhibition Catalogue.**\***

“J.L. Lund, Lukasbrødrene og den moderne religiøse kunsts frembrud.” In *Den anden guldalder. Johan Ludvig Lund over alle grænser*, edited by Anna Schram Vejlby. Translated by René Lauritsen, 160-209. Copenhagen: Den Hirschsprungske Samling, 2019. Exhibition Catalogue.**\***

“Raphael’s Madonnas Domesticated: A Return to Purity and Piety in German Prints.” In *The Enchanted World of German Romantic Prints, 1770–1850*, collection catalogue, coedited with John Ittmann, 68-91. Philadelphia: Philadelphia Museum of Art, 2017.

“Outline and Arabesque: Simplicity and Complexity in German Prints.” In *ibid*, 228-247.

“Times of Day: P. O. Runge and J. H. Lips.” In *ibid*., 248-257.

“The Salzburg Albums: F. Olivier and L. Richter.” In *ibid*., 258-269.

“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. Exhibition catalogue.
Review: Ulf Häder, *Saale-Unstrut-Jahrbuch* 21 (2016): 152-153.

“Religion, romantisme et le politique de l’image.” In *De l’Allemagne de Friedrich à Beckmann*, 168–193. Paris: Réunion des musées nationaux, 2013. Exhibition catalogue.

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“[Secrets of a Mystery Man: Wilhelm](https://nonsite.org/article/secrets-of-a-mystery-man) Schadow and the Art of Portraiture in Germany, circa 1830.” *nonsite.org*, issue 26: *Nineteenth-Century Art* *(Part One)* (Winter 2018): online.**\***

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“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.

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### Book Reviews

***Forthcoming***

*The Warsaw Ghetto in American Art and Culture* by Samantha Baskind. *Shofar: An Interdisciplinary Journal of Jewish Studies* 40, no. 3 (November 2022)

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[*Delicious Decadence: The Rediscovery of French Eighteenth-Century Painting in the Nineteenth Century*](https://www.h-france.net/vol16reviews/vol16no57grewe.pdf), 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): 403–408.

[*Vergegenwärtigte Antike. Studien zur Gattungsüberschreitung in der französischen und englischen Malerei (1840–1914)*](https://www.arthistoricum.net/kunstform/rezension/ausgabe/2010/5/16005)*, Bern / Frankfurt a.M. [u.a.]: Peter Lang 2009*, by Ekaterini Kepetzis. *sehepunkte* 10, no. 5 (2010).

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*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): 579–585.

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“[Heaven on Earth: Preview of Exhibition *Caspar David Friedrich: Inventing Romanticism*](https://www.artforum.com/print/200605/caspar-david-friedrich-10896).” *Artforum* 44, no. 9 (2006): 133.

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“The Spirit of an Age: Nineteenth-Century Paintings from the Nationalgalerie, Berlin.” *Bulletin of the German Historical Institute* 29 (Fall 2001): 80–84.

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“Reviving a Historical Corpse: Rewriting the Historiography of Nineteenth-Century Religious Art.” *Bulletin of the German Historical Institute* 27 (Fall 2000): 149–154.

“Aesthetics and Politics: From Cologne Cathedral to the Holocaust Memorial.” *Bulletin of the German Historical Institute* 26 (Spring 2000): 147–160.

“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): 445–448.

### Translations

“Die Rückkehr des Königs: Radikaldemokratische Adaptionen eines hegelianischen Motivs bei Jean-Luc Nancy und Slavoj Zizek,” by Warren Breckman. In *Hegel in Frankreich*, edited by Ulrich Johannes Schneider, 205–218. 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): 106–113.

“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, 201–228. 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.

## Webinars and TV Appearances

[Webinar *Art in the Times of Corona*](https://global.iu.edu/presence/gateways/webinars.html); Session 2: “A Historical Perspective of Art and Innovation during Crises.” Live on Facebook June 2, 12-2 pm.

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.

## Recorded Lectures (available on Kaltura)

**2020**

“[Contagious Laughter](https://iu.mediaspace.kaltura.com/channel/The%2BArabesque%2Bfrom%2BKant%2Bto%2BComics%2Bby%2BCordula%2BGrewe/233646022).”

**2017**
 “[A *Danse Macabre* on the Barricades: Art in Revolution from a European Perspective.](https://iu.mediaspace.kaltura.com/channel/Public%2BLectures%2Bby%2BCordula%2BGrewe/233679432)”

## Digital Art Project (in Progress)

*Nazi Cultures of Display: A Digital Reconstruction of the Great German Art Exhibition and the Degenerate
Art Show*

## Book Projects (in Progress)

*Modern Theo-Aesthetics from Ingres to the Leipzig School*

*The Body as Medium: Portraiture as Performance from Lady Emma Hamilton to Nicki Minaj*

## Conference Papers and Keynotes

**2022**

 “Style versus Concept: Some Methodological Reflections on Romanticism’s gestalt.” Keynote Lecture, International Conference “Malerei der Romantik in Europa – Bilanz und Perspektiven der Forschung.” Organized by the [Forschungsstelle Europäische Romantik](https://www.kuk.uni-jena.de/forschungsstelle_europaeische_romantik) at the Friedrich-Schiller-Universität Jena, September 14-16, 2022 (forthcoming).

**2021**

 “Selbst und Offenbarung in der romantischen Landschaft.” Keynote Lecture, Conference “Religion im Plural: Verhandlung religiöser Differenzierung in bildender Kunst, Musik und Architektur im langen 19. Jahrhundert.” Organized via zoom by the Johannes Gutenberg-Universität Mainz and the Leibniz Institut für Europäische Geschichte, November 11, 2021 (forthcoming).

 “[Vom romantischen Rebellen zum Düsseldorfer Malerfürsten: Wilhelm Schadow, 1788-1862](file:///%5C%E2%80%9CWilhelm%20Schadow%20%281788-1862%29/%20Stationen%20einer%20exemplarischen%20Karriere%5C%E2%80%9D)” & “[Tableau oder ‘Tagelöhnerproduction’? Schadows Porträtmalerei im Kontext seiner Zeit](https://www.youtube.com/watch?v=DqVLrYs83Nk).” 2 Zoom Lectures in conjunction with the exhibition “Schön wie ein Schadow: Das Porträt der Fortunata von Friedrich Müller,” Kunstsammlungen der Veste Coburg, June 8 and 15, 2021.

“Modernism’s Peripheries.” Keynote Lecture, International conference “Thinking in the Box: The Benefits of Artistic Tradition in the Nineteenth Century.” Organized via zoom by the European Society for Nineteenth-Century Art (ESNA), May 27, 2021.

**2020**

 “The ‘Gothic Michelangelesque,’ or, An Arabesque on Neoclassicism.” Virtual Workshop on Blake and Runge (in preparation of the exhibition *Blake and Europe*, to be held at the Fitzwilliam Museum and the Kunsthalle Hamburg in 2022). Organized by Fitzwilliam Museum, Cambridge and The Courtauld Institute of Art, London, GB, November 27, 2020

 “The Traveler’s Eye: Architectural Preservation as Tourist Destination.” 28th Annual Conference of the North American Society for the Study of Romanticism (NASSR), Toronto, 6-9 August [COVID-cancelled].

**2019**

 “La théo-esthétique d’Ingres.” Keynote Lecture (conférence inaugurale), Colloque Internationale “Le laboratoire des romanticismes,” Paris/Montargis, November 22.

 “Monuments and Memory/Monumental Memory.” Section IV, Clark Colloquium “Virtual/Material: What Matters for Art History?” The Clark Art Institute, Williamstown, MA, November 1, 2019.

 “History Painting Redux: On the Genealogy of the Romantic *Gesamtkunstwerk*.” Conference “Peter von Cornelius und Wiedergründung der Düsseldorfer Kunstakademie.” Kunstakademie Düsseldorf, Düsseldorf, October 4.

 “Medievalism’s Crusade, or, The Birth of Modern Art from the Spirit of the Old Masters.” Keynote lecture in conjunction with the exhibition *Den anden guldalder. Johan Ludvig Lund over alle grænser*, Hirschsprung Collection, Copenhagen, October 2.

 “Wilhelm Schadow … über die Qualen eines Werkverzeichnisses.” Symposium in Honor of Wilhelm Schlink (1939-2018). Albert-Ludwigs-Universität, Freiburg i. Br., May 25

 “Artistic Border-Crossing in Modern Portraiture.” Conference “Borders, Boundaries, Walls Symposium” at Temple University, Philadelphia, PA, April 11.

 “The Body as Medium.” Grinnell College, April 8, 2019.

**2018**

 “The Arabesque between Material Practice and Romantic Theory.” Presented at the “Arabesque Study Day.” Smart Museum of Art, Chicago, IL, May 18, 2018.

 “The Arabesque from Kant to Comics.” Symposium “Romanticism” organized by the journal *New Literary History*, University of Virginia, Charlottesville, VA, April 20-21.

 “Changing Places: On Poets’ Prints and an Artist’s Novel.” Texas German Studies Symposium “Before Photography: German Visual Culture in the Nineteenth Century.” University of Texas at Austin, Austin, TX, April 13-15.

 “The Altar in Contemporary Art: On Michael Triegel’s Anachronic Hyperrealism.” Yale University, New Haven, April 11.

 “The Body as Artistic Medium.” Presented at the Sensory Cultures Research Group, Yale University, New Haven, April 10.

 “Medievalism’s Crusade, or, The Birth of Modern Art from the Spirit of the Old Masters.” Symposium “Arnolfini Histories: Jan van Eyck’s Arnolfini Portrait and its Receptions” in conjunction with the exhibition *Reflections: Van Eyck and the Pre-Raphaelites*, National Gallery/Tate Gallery, London, January 13.

**2017**

 “[A *Danse Macabre* on the Barricades: Art in Revolution from a European Perspective.](https://iu.mediaspace.kaltura.com/channel/Public%2BLectures%2Bby%2BCordula%2BGrewe/233679432)” Keynote Lecture and Roundtable with Catherine E. Kelly (University of Oklahoma) and Michael Quinn (President and CEO of the Museum of the American Revolution), and Final Wrap-Up Discussion at Conference “The Art of Revolutions,” American Philosophical Society, Philadelphia, PA, October 26-28.

 “Wilhelm Schadow: Vom romantischen Rebellen zum Gründervater der Düsseldorfer Malerschule.” Book launch of my catalogue raisonné *Wilhelm Schadow: Werkverzeichnis der Gemälde*. Museum Kunstpalast, Düsseldorf, October 5.

 “Wilhelm Schadow und Prinzessin Marianne von Preussen: Geschichte einer künstlerischen Freundschaft.” Städtisches historisches Museum/Gotisches Haus, Bad Homburg v. d. Höhe, October 4.

 “Landscape between Revelation and Ritual.” International Conference “Swedenborg and the Arts,” Bryn Athyn College, PA, June 8.

 “Malakt als Inkarnation.” Conference “Kulturtechnik Malen,” Museumsinsel Hombroich, Neuss, March 30.

**2016** “Fluid Stillness: The ‘Attitude’ between Performance and Portraiture.” 104th CAA Annual Conference, New York, February 3.

**2015**

 “The Arabesque between Kant and Comic Strip.” Bryn Mawr College, Bryn Mawr, November 11.

 “Modernity’s *Figura*.” Colloquium “The Evolution of a Genre: History Painting, Traditional and Modern.” Clark Institute, Williamstown, MA. October 31.

 “Ingres’s Theo-Aesthetics.” University of Pennsylvania, Philadelphia, September 25.

**2014**

 “Between Empathy, Spectacle, and Devotion: History in Nineteenth-Century Painting.” Conference “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.

 “Zwischen Lukasbund und Düsseldorfer Malerschule: Wilhelm Schadow in Berlin 1819–1826.” Conference “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.

 “Renaissance Epic and Romantic Fresco.” Workshop of the Nordverbund Germanistik “Der Renaissancismus-Diskurs um 1900: Geschichte und ästhetische Praktiken einer Bezugnahme,” Berlin, November 28.

 “Landscape and Revelation: The Enchanted World of German Romantic Prints.” Philadelphia Museum of Art, Philadelphia, September 20.

 “Symbols of Time: Ariosto, The Nazarenes, and the Poetics of Epic Fresco.” International conference “Revision, Revival, and Return: The Italian Renaissance in the Nineteenth Century” at the Villa I Tatti, Florence, June 8.

 “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.

 “Lady Sherman’s Attitudes.” 101th CAA Annual Conference, New York, February 13.

 “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.

 “Ut Pictura Poesis als Modell realistischer Malerei.” Jahrestagung des Zentrums für Klassikforschung “Konstellationen der Künste um 1800,” Weimar, April 1.

 “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.

 “From Hieroglyph to Comic Strip: The Arabesque in German Art and Literature.” University of Vermont, Burlington, March 15.

 “Schwind’s *Symphony*: Beethoven, Biedermeier, and the Cruelty of Romance.” 99th CAA Annual Conference, New York, February 12.

 “Mural Theory: Peter Cornelius and Wilhelm Kaulbach.” 99th CAA Annual Conference, New York, February 10.

 “Nazarenisch oder nicht? Überlegungen zum Religiösen in der Düsseldorfer Malerschule.” Conference “Die Düsseldorfer Malerschule und ihre internationale Ausstrahlung,” Museum Kunstpalast, January 28.

**2010**

 “Konversionsbilder: Zur Theologie romantischer Ästhetik.” Alfried Krupp Wissenschaftskolleg, Greifswald, December 6.

 “De la sécession à une nouvel académisme: Wilhelm Schadow et la fondation de l‘école du Düsseldorf.” Colloque international à la Villa Medicis “L’Academisme au XIXe siècle: Regard Croises,” Rome, October 8.

 “Three Moments in German Art: Arabesque, Portraiture, Living Picture.” Yale University, New Haven, March 25.

 “Epigonalität als Erfindung,” Conference “Die Wiederkehr des Künstlers: Themen und Positionen der aktuellen Künstler/innenforschung.” Universität für angewandte Kunst, Vienna, March 6.

 “Fraternity versus Family: Two Models of Nineteenth-Century Collectivism.” 98th CAA Annual Conference, Chicago, February 11.

 “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.

 “Heilsgeschichtliche Imaginationen: Antike und Altes Testament.” Conference “Imagination und Evidenz: Transformationen der Antike im ästhetischen Historismus,” Villa Vigoni, Menaggio, September 11.

 “Allegorie und Landschaft in Ferdinand Oliviers *Sieben Gegenden aus Salzburg und Berchtesgaden*.” Conference “Was ist romantisch an der romantischen Kunst? Kunsttheorie und Künstlerpraxis,” Georg-August-Universität, Göttingen, August 28.

 “Avantgarde und Antijudaismus in der Kunst der Nazarener.” Zentralinstitut für Kunstgeschichte, Munich, May 27.

 “Das Porträt des Künstlers als Arabeske: Wilhelm Schadows *Moderner Vasari*.” Technische Universität Dresden, Dresden, May 6.

 “An Arabesque on Neoclassicism.” Conference “Between Neoclassicism and Surrealism:Diaghilev’s *Ballets Russes* and the Russian-French Connection, 1900s–1920s,” Columbia University, New York, April 25.

 “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 “Klassizistisch-romantische Kunst(t)räume: Imaginationen im Europa des 19. Jahrhunderts und ihr Beitrag zur kulturellen Identitätsfindung,” Villa Vigoni, Menaggio, December 4.

 “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.

 “The Arabesque and the Art of Narrative in German Romanticism.” Conference “Europejskie malarstwo historyczne wieku XIX.: Wzajemne powiązania—Wspólne tematy—Odrębności,” Muzeum Narodowe w Krakowie, Krakow, Poland, March 22.

 “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.

 “Abstraction, Anticorporeality, and the Idea of Recuperative Memory: The Construction of Visual Piety in German Romanticism.” Deutsches Haus, Columbia University, New York, October 27.

 “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.

 “The Other as Self: Visual Piety and the Politics of Alterity in German Romanticism.” St. John’s College, Cambridge, May 20.

 “Reframing Narrative: Romantic Theories of Writing and the Visual Arts.” 31st AAH Annual Conference, University of Bristol, April 1.

 “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 “Art and the Formation of Religious Communities,” 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.

 “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.

 “Das kunsthistorische Zitat als Anamnesis: Zur Konstruktion religiöser Seherfahrung in der Kunst der Nazarener.” Conference “Roma: crocevia delle culture europee 1780–1820,” Istituto Italiano di Studi Germanici, Rome, October 20.

 “Mignon als Allegorie des Poetischen: Goethe-Rezeption und spätromantische Kunsttheorie im Werk Wilhelm von Schadows.” Ruprecht-Karls-Universität Heidelberg, April 24.

 “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.

 “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.

 “Die Rezeption von Goethes Roman *Wilhelm Meister* in der Kunst der Romantik.” University of Pennsylvania, Philadelphia, November 20.

 “Fictional Pilgrimage: Anti-Semitism, Ecumenical Utopianism and the Politics of Public Art.” Dahesh Museum, New York, November 15.

 “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.

 “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.

 “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.

 “Art/History: Competing Narratives of Secularization and Re-Christianization.” 88th CAA Annual Conference, New York, February 25.

 “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 spätromantische Kunsttheorie im Werk Wilhelm von Schadows.” Museum für Bildende Künste, Leipzig, December 2.

 “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.

 “Embodying the Poetic: The Reception of Goethe in Late Romantic Art.” Conference “Goethe and the Age of Romanticism,” Princeton University, Princeton, November 13.

 “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.

 “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.

 “Constructing a New Society: The Medievalist Utopia of Germany’s Rebirth.” 33rd International Congress on Medieval Studies, Western Michigan University, Kalamazoo, May 7.

 “Wilhelm von Schadow: Anmerkungen zu seiner Porträtmalerei.” Auction house Carola van Ham, Cologne, March 9.

 “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.

 “Genre historique, Charakteristisches Lebensbild, and the Invention of the Secular Devotional Image.” Conference “The Image of History/L‘Image de l‘Histoire,” University of Kent at Canterbury, September 13.

 “Dreaming of the Holy Land: The Romantic Crusade against Unbelief.” 32nd International Congress on Medieval Studies, Western Michigan University, Kalamazoo, May 9.

 “Historie ohne Handlung: Zur Transzendierung von Zeitlichkeit und Geschichte in der Kunst des neunzehnten Jahrhunderts.” Conference “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.