

October 2025

CHRISTOPHER J. NYGREN

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EDUCATION

- 2011 Ph.D. (with distinction), Johns Hopkins University, Dept. of the History of Art.
- 2005 M.A. in the History of Art, Johns Hopkins Univ., Dept. of the History of Art.
- 2003 B.A. with honors, University of Notre Dame in Art History and Italian Literature

ACADEMIC APPOINTMENTS

- 2020- Associate Professor (tenured), History of Art and Architecture. University of Pittsburgh.
- Department Chair (2024-27)
- Director of Graduate Studies (2022-2024)
- Affiliate faculty, French and Italian.
- Affiliate faculty, Gender, Sexuality, and Women's Studies Program.
- Affiliate faculty, Cultural Studies Program.
- 2021-22 Samuel H. Kress Senior Fellow, [CASVA](https://casva.org/).
- 2018-21 Director, Medieval and Renaissance Studies Program. University of Pittsburgh.
- 2014-20 Assistant Professor, History of Art and Architecture. University of Pittsburgh.
- Affiliate faculty, French and Italian

EDITORIAL POSITIONS

- 2025-27 Articles Editor, *Renaissance Quarterly*

SINGLE-AUTHORED BOOKS

- 2020 *Titian's Icons: Tradition, Charisma, and Devotion in Renaissance Italy*. Penn State Press. <http://www.psupress.org/books/titles/978-0-271-08503-6.html>

Awards

- 2022 [Phyllis Goodhart Gordan Prize](#) for best book in Renaissance studies from the Renaissance Society of America.

Academic Reviews

- Marcia Hall, *Renaissance Quarterly* 75.1 (March 2022), 234-5.
- Giorgio Tagliaferro, *The Burlington Magazine* vol. 164 no. 1428 (March 2022), 315-16.
- John T. Paoletti, *Choice Reviews* vol. 58 no. 10 (June 2021): Review # 58-2776.

Press Coverage

- Diana Velasquez, "Pitt Professor Wins Prestigious Award from Renaissance Society of America." [The Pitt News 13 April 2022](#).
- Catherine Powell-Warren, "Titian's Icons for a Modern World," [Genealogies of Modernity](#) 23 November, 2021.
- José da Silva. "An expert's guide to Titian: five must-read books on the Venetian Old Master," [The Art Newspaper, 337 September 2021](#).

- 2026 *Sedimentary Aesthetics: Painting on Stone and the Ecology of Early Modern Art*. [Yale University Press, 2026](#).
- [Millard Meiss Publication Prize](#)

SINGLE-AUTHORED ARTICLES & CHAPTERS (refereed publications indicated with *)

- Forthcoming * "Rhetoric and Painting," in *Rhetoric in the Renaissance (c. 1400-c. 1650)*, edited by Virginia Cox and Jennifer Richards, volume 3 of the *Cambridge History of Rhetoric*, edited by Rita Copeland and Peter Mack (†). Commissioned essay.
- 2024a * "Il Cristo portacroce della Scuola di San Rocco, tra antropologia dell'immagine e storia dell'arte." *La chiesa di San Rocco: spazio sacro confraternale e centro di culto* (Chiese di Venezia. Nuove prospettive di ricerca, n. 9): 313-329.
- 2023a "Titian's Icons." *Revivals or Survivals? The Resurgences of the Icon from the Renaissance to Nowadays*, edited by Ralph Dekoninck (Milan: Silvana), 80-95.
- 2022a "From the Quarry to the Studio," in *Timeless Wonder: Painting on Stone in Rome in the Cinquecento and Seicento*, catalog of the exhibition edited by Francesca Cappelletti and Patrizia Cavazzini. Rome: Officina libraria, 2022: 61-69. (Italian translation, "Dalla cava allo studio" in *Meraviglia senza tempo: pittura su pietra a Roma tra Cinquecento e Seicento*, a cura di Francesca Cappelletti and Patrizia Cavazzini. Rome: Officina libraria, 2022: 61-69).
- 2021a "Titian, Colonna, and the Limits of Pictorial Devotion," in *Vittoria Colonna: Poetry, Religion, Art, Impact*, edited by Victoria Cox and Shannon McHugh (Amsterdam University Press), 199-227.
<https://www.aup.nl/en/book/9789463723947/vittoria-colonna>
- 2021b "Sedimentary Aesthetics," in *Contamination and Purity in Early Modern Art and Architecture*, edited by Lauren Jacobi and Daniel Zolli (Amsterdam University Press), 129-155.

- <https://www.degruyter.com/document/doi/10.1515/9789048541003-005/html>
- 2019a * “Metonymic Agency: Some Data on Presence & Absence in Renaissance Miracle Cults.” *I Tatti Studies in the Italian Renaissance History* 22.2 (fall): 209-237. <https://doi.org/10.1086/705516>
- 2019b “A Stone Through the Window of Art History: Paintings on Stone and the Legacy of Pictorial Illusionism.” *Steinformen. Materialität, Qualität, Imitation*, edited by Isabella Augart, Maurice Saß, and Iris Wenderholm (Berlin: de Gruyter): 75-96. <https://doi.org/10.1515/9783110583618-006>
- 2018a * “The Matter of Similitude: Stone Paintings and the Limits of Representation,” in “*Almost Eternal: Paintings on Stone and Material Innovation in Early Modern Europe*,” edited by Piers Baker-Bates and Elena Calvillo (Leiden and Boston: Brill): 131-159. https://brill.com/abstract/book/edcoll/9789004361492/B9789004361492_007.xml
- 2017a * “Titian’s *Ecce Homo* on Slate: Stone, Oil, and the Transubstantiation of Painting.” *The Art Bulletin* 99:1, 36-66. <http://dx.doi.org/10.1080/00043079.2017.1265285>
- 2017b “Graphic Exegesis: Reflections on the Difficulty of Talking About Biblical Images, Pictures, and Texts,” in *The Art of Visual Exegesis: Rhetoric, Texts, Images (Emory Studies in Early Christianity)*, edited by Vernon K. Robbins, Walter S. Melion, and Roy R. Jeal (Atlanta: SBL Press): 271-302.
- 2016a * “Titian’s *Christ with the Coin*: Recovering the Spiritual Currency of Numismatics in Renaissance Ferrara.” *Renaissance Quarterly* 69.2, 449-88. <http://dx.doi.org/10.1086/687607>
- 2016b * “Figuring Miraculous Agency Between Literature and Art: An Analysis and Translation of Eustachio Celebrino’s *Li stupendi et marauigliosi miracoli del glorioso Christo di San Roccho* (ca. 1523).” *MLN* 131:1, 20-56. <http://dx.doi.org/10.1353/mln.2016.0008>
- 2015a * “Titian’s Miracles: Artistry and Efficacy Between the San Rocco *Christ* and the Accademia Pietà.” *Mitteilungen des Kunsthistorischen Institutes in Florenz* (Max-Planck-Institut), 57.3, 320-349. <http://www.jstor.org/stable/43738211>
- 2015b * “The *Hypnerotomachia Poliphili* and Italian Art Circa 1500: Mantegna, Antico, and Correggio.” *Word & Image: A Journal of Verbal/Visual Enquiry*, 31:2, 140-154. <http://dx.doi.org/10.1080/02666286.2015.1023020>
- 2014 “Stylizing Eros: Narrative Ambiguity and the Discourse of Desire in Titian’s So-Called *Salome*,” in *Renaissance Love: Eros, Passion, and Friendship in Italian Art*

around 1500, edited by Jeanette Kohl, Marianne Koos and Adrian Randolph (Berlin: Deutscher Kunstverlag, I Mandorli series v. 19): 23-44.

COLLABORATIVE ARTICLES & CHAPTERS (refereed publications indicated with *)

- 2023b Co-authored with Sonja Drimmer, “Art History and AI: Ten Axioms.” *International Journal for Digital Art History* 10, 5.01-10. <https://doi.org/10.11588/dah.2023.9.90400>.
- 2021c * “Leonardo, Morelli, and the Computational Mirror” (co-authored with Alison Langmead and Paul Rodriguez). *Digital Humanities Quarterly* 15.1. <http://www.digitalhumanities.org/dhq/vol/15/1/000540/000540.html>
- 2020a “Extracting and Analyzing Deep Learning Features for Discriminating Historical Art: Deep Learning Features and Art,” in *Practice and Experience in Advanced Research Computing* (PEARC ’20). Association for Computing Machinery (2020): 358–363. Co-authored with Paul Rodriguez, Alan Craig, and Alison Langmead. <https://doi.org/10.1145/3311790.3399611>.
- 2018b * “A Role-Based Model for Successful Collaboration in Digital Art History,” co-authored essay written in collaboration with Tracey Berg-Fulton, Alison Langmead, Thomas Lombardi, and David Newbury. *International Journal for Digital Art History* 3, 152-180. <https://journals.ub.uni-heidelberg.de/index.php/dah/article/viewFile/34297/43447>

REVIEWS ESSAYS, BOOK REVIEWS, & REFERENCE ENTRIES

- 2025 “How We are Not Using AI in the Classroom,” co-authored with Sonja Drimmer, *ICMA News (The Newsletter of the International Center of Medieval Art)*, Spring 2025, 25-28. <https://www.icma.org/newsletter/spring-2025>.
- 2024b “Figure, Ground, and the Logic of Painting” (review of David Young Kim, *Groundwork: A History of the Renaissance Picture*, Princeton University Press, 2022), *Art History* 47.2 (2024), 402– 405. <https://doi.org/10.1093/arthis/ulae021>
- 2024c Entry on Matthew 22:21; Mark 12:13-17; Luke 20:19-25 (“Render Unto Caesar”) for the *Visual Commentary on Scripture* hosted by Kings College London. <https://thevcs.org/render-unto-caesar>
- 2022b Review of *Green Worlds of Renaissance Venice* (University Park, PA: The Pennsylvania State University Press, 2019) in *West 86th: A Journal of Decorative Arts, Design History, and Material Culture* 29.1 (2022), 134-37. <https://doi.org/10.1086/724704>
- 2021d “Bellini – who do you think you are?” *The Art Newspaper* n. 338 (October), pg. 77. <https://www.theartnewspaper.com/2021/11/02/belliniwho-do-you-think-you-are>

- 2021e “Racializing Art: A Baleful Genealogy,” a review of Éric Michaud, *The Barbarian Invasion: A Genealogy of the History of Art*, translated by Nicholas Huckle (MIT Press, 2019).
<https://genealogiesofmodernity.org/journal/2021/7/12/racializing-art>
- 2021f Review of *Art and Faith in the Venetian World: Venerating Christ as the Man of Sorrows*, by Catherine R. Puglisi and William L. Barcham (Turnhout: Brepols, 2019) in *Sehepunkte* v. 21 n. 7/8.
<http://www.sehepunkte.de/2021/07/34061.html>
- 2021g Review of *Painting as a Modern Art in Early Renaissance Italy*, by Robert Brennan (Harvey Miller, Renovatio Artium Series in the Arts of the Renaissance, 2019) in *Contemporaneity: Historical Presence in Visual Culture* 9.1, 104-108.
<https://doi.org/10.5195/contemp/2021.330>
- 2020b Review of *Tintoretto's Difference: Deleuze, Diagrammatics and Art History*, by Kamini Vellodi (Bloomsbury Academic, 2019) in *Renaissance Quarterly* 73.4, 1357-58. <https://doi.org/10.1017/rqx.2020.239>.
- 2020c Review of *Art and Miracle in Renaissance Tuscany*, by Robert Maniura (Cambridge University Press, 2018) in *Renaissance Quarterly* 73.2, 620-622.
<https://doi.org/10.1017/rqx.2020.22>.
- 2019c Review of *Raphael and the Redefinition of Art in Renaissance Italy*, by Robert Williams (Cambridge University Press, 2017) in *Contemporaneity: Historical Presence in Visual Culture* 8, 123-126.
<https://doi.org/10.5195/contemp.2019.291>
- 2017c Entry on the Scuola Grande di San Rocco for *Merlo's Map: The Religious Geography of Venice*, an interactive map produced by the Newberry Library.
<http://publications.newberry.org/venice/>
- 2012 Exhibition review of *The Renaissance Portrait From Donatello to Bellini*. Berlin, Bode-Museum and New York, Metropolitan Museum. Catalogue edited by Keith Christiansen and Stefan Weppelmann (New Haven and London: Metropolitan Museum of Art, distributed by Yale University Press, 2011). *Tabula Quarterly: International Review of Exhibitions and Books on Art*, Winter 2012. <http://tabulaquarterly.com/winter-2012.php#review5>
- 2011 Review of *The Muddled Mirror: Materiality and Figuration in Titian's Later Paintings*, by Jodi Cranston. *Renaissance Quarterly* 64 (2011), 184-186.
<https://doi.org/10.1086/660389>
- 2007 “Eros,” in *The Encyclopedia of Sex, Love and Culture. Volume 3, The Early Modern Period*, edited by Victoria Mondelli. Westport: Greenwood, 2007, pgs. 78-80.

ARTICLES IN PREPARATION

“Why Ecology?” (ca. 6,000 word article commissioned as a part of a special issue of the journal *Selva*).

“The Substance of Style” co-authored with Alison Langmead (ca. 12,000-word article on the interface of art history and artificial intelligence).

“*Let them fall down and worship thing*: Lorenzo Valla’s Renaissance Thing Theory.” (ca. 12,000-word article).

“*Venezianità*: the Language, Ideology, and Geography of an Art Historical Commonplace” (ca. 8000-word article).

NEWSPAPER, MEDIA, & PODCASTS

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| 2023 | Genealogies of Modernity, Season 2, episodes 5 and 7
Episode 5: Picturing Race in Colonial Mexico .
Episode 7: A Genealogy of Gun Violence . |
| 2022 | Amelia South. “Paintings Made of Stone.” <i>JSTOR Daily</i> , 30 June 2022:
https://daily.jstor.org/paintings-made-of-stone/ |
| 2021 | Kelsey Ables. “Many Trump-era photos look like dramatic old paintings. That’s no ‘accident’.” <i>Washington Post</i> , 16 January 2021:
https://www.washingtonpost.com |
| 2021 | <i>Being Human Podcast</i> , season 6, episode 6: https://soundcloud.com/being-human-pgh/miracle-working-in-the-pandemic-an-interview-with-christopher-nygren |
| 2021 | https://www.zippia.com/research-assistant-jobs/trends/ |
| 2020 | “Miraculous Images and Contemporary Meaning-Making,” a conversation on art and the COVID-19 pandemic with Ryan McDermott.
https://beatriceinstitute.libsyn.com/nygren-interview |
| 2019 | “Giorgio Vasari and Genealogies in Art History,” <i>Genealogies of Modernity Podcast</i> season 1, episode 4: https://www.genofmod.org/podcast |

DIGITAL HUMANITIES PROJECTS

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| 2017-2019 | Principal Investigator for “The Morelli Machine.” – NSF funded
*NSF funding disbursed by XSEDE (project ID: TG-ART170002)
<u>Description</u> : Using the national supercomputing infrastructure made available by Extreme Science and Engineering Discovery Environment, or XSEDE (an NSF-Funded collection of integrated |
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advanced digital resources), this project tests the hypothesis that the nexus of style and authorship can be interrogated computationally.
Collaborators: Alison Langmead (Digital Humanities, Pitt); Alan Craig (Digital Humanities Specialist at XSEDE, Associate Director for Human Computer Interaction, University of Illinois); Paul Rodriguez (Research Programmer, San Diego Supercomputer Center, University of California, San Diego).

- 2015 Co – Investigator (with Alison Langmead) for *Computational Visual Aesthetics* (<https://sites.haa.pitt.edu/cva/>)
Collaborators: Alison Langmead (Digital Humanities, Pitt); Thomas Lombardi (Computing and Information Studies, Washington and Jefferson College); Benjamin C. Tilghman (Art History, Lawrence University); Adriana Kovashka (Computer Science, University of Pittsburgh)

COLLABORATIVE PROJECTS

- Reparative Histories of Art and Architecture* (on-going). Co-PI with Gretchen Bender, Jennifer Josten, Alison Langmead, and Kirk Savage.
<https://www.haa.pitt.edu/news/reparative-histories-art-and-architecture-department-receives-mellon-grant>
- (\$500,000 grant from the Mellon Foundation – reference number 2312-17385)
- Gun Violence and Its Histories* (on-going). Co-convener with Pernille Røge (History, Pitt), Jennifer Waldron (English, Pitt), Chloé Hogg (French and Italian, Pitt).
<https://gvh.pitt.edu>
- \$50,000 Dietrich Innovation Initiative (DI2), “Moonshot Grant”
- Genealogies of Modernity* (2017-2023). Co-convener with Ryan McDermott (English, Pitt).
<https://www.genofmod.org/>
- (\$299,000 NEH New Media Grant – reference number TR-278031-21)

NATIONAL FELLOWSHIPS, GRANTS, & SCHOLARLY SOCIETIES

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| 2021-22 | Samuel H. Kress Senior Fellow, CASVA. |
| 2019 | RSA-Kress Mid-Career Publication Fellowship (<i>Titian's Icons</i>). |
| 2019 | Gladys Kriebel Delmas Publication Subvention (<i>Titian's Icons</i>). |
| 2017-18 | American Council of Learned Societies Fellowship for the project <i>Matter and Similitude in Italian Painting and The Transatlantic Renaissance</i> . |
| 2013-14 | Post-Doctoral Fellow, Mellon Foundation Sawyer Seminar, “Visual Exegesis: Images as Instruments of Scriptural Interpretation and Hermeneutics.” |

- 2011-13 Post-Doctoral Fellow, Penn Humanities Forum. University of Pennsylvania.
- 2008-10 Samuel H. Kress Pre-Doctoral Fellow in the History of Art at the Kunsthistorisches Institut, Florence.
- 2008-09 Gladys Krieble Delmas Grant for Independent Research in Venice and the Veneto.
- 2008-09 (declined) J. Clawson Mills Fellowship at the Metropolitan Museum of Art.

INSTITUTIONAL FELLOWSHIPS, GRANTS, & SCHOLARLY SOCIETIES

- 2025-27 Dietrich Innovation Initiative (DI2), “Moonshot Grant” (\$50,000). “Transforming Humanities Education in a Time of Gun Violence.” Co-PI with Jennifer Waldron (English), Chloé Hogg (French and Italian), and Pernille Røge (History).
- 2022 Pitt Momentum Funds for workshop: “Art History in the Age of Artificial Image Generation.” December 16, 2022 (co-organized with Alison Langmead).
- 2019 Richard D. and Mary Jane Edwards Endowed Publication Fund, Kenneth P. Dietrich School of Arts & Sciences, University of Pittsburgh.
- 2019-20 Faculty Research and Scholarship grant for Gun Violence and Its Histories working group: www.gvh.pitt.edu
- 2018 Junior Research Fellow. Humanities Center, University of Pittsburgh (internal fellowship with course release)
- 2017 Visiting Fellow, Centre for Research in the Arts, Social Sciences and Humanities (CRASSH), Cambridge University
- 2010 Charles S. Singleton Graduate Fellowship for Study in Europe, Johns Hopkins University.
- 2007 Dean’s Teaching Fellow in the Zanvyl Krieger School of Arts and Sciences at the Johns Hopkins University.
- 2006-07 Charles S. Singleton Fellow in Italian Studies at the Villa Spelman in Florence, Italy.

COURSES TAUGHT

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| At Pitt | HAA 2008 | <i>The Ecologies of Early Modern Art</i> (grad seminar) |
| | HAA 0065 | <i>The Viral Image</i> (large lecture course) |
| | HAA 2009 | <i>Graduate Proseminar</i> (co-taught with Kirk Savage) |

ARTSC0010	<i>Being Human in the Age of COVID-19</i>
HAA 0070	<i>European Visual Traditions</i> (gateway lecture)
HAA 0302	<i>Renaissance Art</i> (large lecture with recitations)
HAA 0350	<i>Baroque Art</i> (small lecture and discussion)
HAA 0380	<i>Art of The Spanish World: Religion, Identity and the Art of Accommodation, 1200-1700</i> (small lecture)
HAA 1010	<i>Venetian Renaissance Art: Local Histories, Global Stakes</i> (capstone seminar)
HAA 1010	<i>Bodies Broken, Bodies Redeemed: Art and Violence in Early Modern Europe</i> (undergraduate capstone seminar)
HAA 1019	<i>Curatorial Development Seminar Based on the Clapp Drawings in the University Art Gallery</i> (Museum Studies seminar)
HAA 1025	<i>History and Ethics of Collecting</i> (taught on-site in Rome, Italy)
HAA 1950	<i>Honors Thesis Seminar</i> (undergraduate capstone seminar)
HAA 2300	<i>Image, Art, Thing</i> (graduate seminar)
HAA 2007	<i>Historiography</i> (core curriculum graduate seminar)
ITAL 0080	<i>Renaissance Italy: Humanism, Power, and the Arts</i>

At UPenn: *Italian Renaissance Art* (lecture).
Courts of the Italian Renaissance (grad/undergrad seminar).
High Renaissance and Mannerist Art: Michelangelo, Raphael, Titian (small lecture).
Deformed Pearls and Cultural Grit: Art in the Spanish Baroque World (capstone seminar)
Italian Baroque Art (small lecture)
Art History 102: Renaissance to Contemporary (lecture)

At JHU: *From Virgin to Venus: Venetian Painting and the Invention of Art* (lecture).
Florence and Beyond: Art and Culture in the Central Italian Renaissance
(lecture course taught on site in Florence, Italy).
Image, Realism, and Vision in Northern European Renaissance Art (seminar).

GRADUATE STUDENT COMMITTEES

Primary Advisor

- Andrea Maxwell (2022) Dissertation title: *Painting and Persecution: Anti-Jewish and Anti-Protestant Visual Rhetoric in Northern Italy, 1475-1550*.
* Teaching Assistant Professor, University of Pittsburgh
* Metropolitan Museum of Art, pre-doctoral Fellowship, 2021-22
* Winner, 2021 Elizabeth Baranger Teaching Award
- Sarah Reiff Conell (2022) Dissertation title: *Modelling the Miraculous: Tracing the Agency of Marian Cults in the Germanic South, 1400-1600*.
* Research Data Specialist at Princeton University's Firestone Library.
- Jacob Eisensmith (2024) Dissertation Title: *Anxieties and Influences: Italian Cultural Entanglements with the Ottoman Empire, 1400 – 1600*.
* Post-doctoral Fellow at Macalester College, 2024-26.

* Samuel H. Kress Pre-Doctoral Fellow, Kunsthistorisches Institut in Florence, 2022-24

* Fellow, Center for the Art and Architectural History of Port Cities at La Capraia, Naples, 2021-22

Claire Ptaschinski 7th-year student
 * Mellon Fellow, 2023-24
 Zixiao Huang 4th-year student
 Rebecca Lowery 4th-year student
 * Mellon Fellow, 2025-26

PhD Committees

Rachel Miller (2016) Associate Professor at Cal State Sacramento
 Allison McCann (2019) Publications Manager, UCLA CMRS Center for Early Global Studies
 Jackie Lombard (2022) Lecturer. University of New Hampshire.
 Irene Monteverdi (2024) Visiting Lecturer. University of Pittsburgh (Music)
 Golnar Touski 9th-year PhD student
 Naren Gao 4th-year PhD student

MA Committees

Zixiao Huang History of Art & Architecture, 2024. Topic: China and Italy in early modernity
 Rebecca Lowery History of Art & Architecture, 2024. Topic: “Feather Painting” in early modern in Turin and the Spanish world.
 Claire Ptaschinski History of Art & Architecture, 2021 (primary advisor)
 * Winner, James and Susanne Wilkinson Prize for Outstanding Scholarship in Premodern Art
 * Winner, Early Modern Worlds Biennial Graduate Student Prize French and Italian, 2020
 Larissa Acres History of Art & Architecture, 2016
 Sarah Conell *Winner, James and Susanne Wilkinson Prize for Outstanding Scholarship in Premodern Art
 Jackie Lombard History of Art & Architecture, 2016

External Committees

Jillianne Laceste Boston University: *Hispanic-Genoese Geopolitics & Representations of Christopher Columbus in Seventeenth-Century Genoa* (March 2025)
 Cleo Nisse Columbia University: *Unraveling Canvas: from Bellini to Tintoretto* (Oct. 2023)
 * Assistant professor at the University of Groningen
 Laura Valterio Art History PhD candidate at the University of Zurich (July 2025)

INVITED LECTURES

2025 “Six Thoughts on Ecologies of Early Modern Art.” Center for Renaissance Studies, Newberry Library, Chicago. 28 March.

- 2024 “Between Stone and Blood: Painting on Obsidian and the Ecologies of Early Modern Art.” University of Michigan, 13 November.
- 2024 “Artworks and Pixels: What Counts as Evidence in Digital Art History?” Université de Genève. April.
- 2024 “Materials, Labor, and Time: Toward an Ecology of Early Modern Art.” Miami University, Ohio, Humanities Center. 12 February 2024
- 2024 “Toward an Ecology of Early Modern Art.” VizCult Seminar Series, Binghamton University / SUNY.
- 2023 “Sedimentary Aesthetics.” University of Zurich. 11 December 2023.
- 2023 “Sedimentary Aesthetics: Painting on Stone and the Ecology of Early Modern Art,” *Ecologies of Early Modern Art* working group (online). 11 May 2023.
- 2023 “Titian’s Icons,” Paragon Book Gallery, Beijing, China (online). 18 May 2023.
- 2023 “Artificial Intelligence, Connoisseurship, and Humanity” presented with Alison Langmead. Safra Colloquy at The Center, Washington, DC. 5 May 2023.
- 2023 “Toward an Ecology of Early Modern Art,” EPublic of Letters – 4 April 2023, online
- 2023 “Salt, Water, and Stone: The Ecology of Art in Renaissance Venice.” University of Massachusetts, Amherst. March.
- 2022 “The Substance of Style: Connoisseurship Between Art History and Digital Technologies,” co-authored with Alison Langmead. Université de Genève. June.
- 2022 “From the Quarry to the Studio: the Sedimented Histories of Painting on Stone.” Washington University, St. Louis. April
- 2022 “Between Stone and Blood: Painting on Obsidian in the Trans-Atlantic World.” *Painting on Stone*, virtual symposium, Saint Louis Museum of Art.
- 2022 “Computational Attribution – Reflections on the Morelli Machine.” Johns Hopkins University.
- 2022 “Shards of the New World: Painting on Obsidian and the Ecologies of Early Modern Art.” *CASVA Colloquium #331*. March 3rd.
- 2021 “Shards of the New World: Painting on Obsidian and the Ecologies of Early Modern Art.” *Bibliotheca Hertziana – Max Planck Institute for Art History*, Rome. December 6th.
- 2021 “Perseus.” Study day for *Titian: Women, Myth & Power*. Boston, Isabella Stewart Gardner Museum. November.
- 2021 “Seeing Through the Amber Glow: Italy, the Renaissance, and the Myth of the Golden Age,” invited lecture for research group, *Un siècle d’Or? Repenser la peinture hollandaise du XVII^e siècle*, Université de Genève - Faculté des Lettres / Fonds National Suisse de la Recherche Scientifique.
- 2020 “Titian’s Icons.” *Revivals or Survivals? The Resurgences of the Icon from the Renaissance to Nowadays*, study day for the exhibition, *Facing Van Eyck: The Miracle of Detail*. Center for Fine Arts in Brussels, Belgium (canceled due to COVID-19).
- 2020 “Sedimented Failures: Painting on Stone and the Economy of Failure in Early Modern Italy.” *Failure: Understanding Art as Process, 1150–1750*, international conference at the Kunsthistorisches Institut in Florenz – Max-Planck-Institut.
- 2020 “Biblical Desire: Reading Judith and Salome With Titian.” *Poetry in Paint: Titian’s late Mythologies*, study event for the exhibition *Titian: Loved, Desire, Death*. National Gallery, London.

- 2020 “Titian's Icons: Logos and Kairos in Renaissance Devotion.” Lumen Christi, University of Chicago Program in Catholic Thought. *Reason and Beauty in the Renaissance*, lecture series. <https://www.youtube.com/watch?v=TrtAmwSzQSU>
- 2020 “Collaboration in Digital Art History, In Theory and in Practice.” *Art in Context: Collaborating Around the Collection*. Symposium at the Philadelphia Museum of Art.
- 2019 “Matter and Similitude in Italian Painting and the Transatlantic Renaissance.” The Pittsburgh Consortium for Medieval and Renaissance Studies, Carnegie Mellon University.
- 2019 “Sedimentary Aesthetics.” Works in Progress Colloquium at the Humanities Center, University of Pittsburgh.
- 2018 “The Morelli Machine.” Presentation to the quarterly meeting of the Board of Trustees of the Kress Foundation.
- 2017 “Matter and Similitude in Italian Painting and the Transatlantic Renaissance.” Works in Progress Seminar at the Centre for Research in the Arts, Social Sciences and Humanities at University of Cambridge.
- 2017 “Titian’s Icons” – Italian Studies Research Seminar at the University of Notre Dame.
- 2017 “Titian, Colonna, and the Limits of Pictorial Devotion.” New York University’s, Villa La Pietra (Florence, Italy).
- 2017 “Creating Effective Interdisciplinary Collaborations in the Digital Humanities” (with Allison Langmead and David Newbury). Invited presentation at *TEC: Technology, Entrepreneurship, Creativity* at University of Pittsburgh, School of Information Sciences.
- 2016 “The Matter of Similitude: Stone Paintings and the Limits of Representation.” Invited paper for a study day at the British School in Rome (*La pittura poco meno che eterna: Paintings on Stone and Material Innovation*).
- 2014 “Coins, Cabinets, and Christ: On the Agency of Titian’s *Christ with the Coin*.” The Inaugural James and Susanne Wilkinson Lecture on Outstanding Scholarship in Premodern Art.
- 2014 “How to Do Theology With Pictures: Prophecy and Fulfillment, Type and Antitype in Renaissance Art.” The Candler School of Theology at Emory University. March.
- 2012 “Rome, 1545: Rerouting Titian Studies.” Courtauld Institute of Art. London.
- 2012 Invited Respondent for the interdisciplinary conference *Objects of Affection: Towards a Materiality of Emotions*, hosted by the Program of Russian and Eurasian Studies at Princeton University.
- 2012 “On Obdurate Paintings.” Lawrence University (Appleton, WI).
- 2012 “Hard Paintings.” Cleveland Museum of Art and Case Western Reserve University.
- 2012 “Rupestrian Paintings.” Oklahoma State University (Stillwater, OK).
- 2011 “Painting on Stone: Artistic Practice and the Meaning of Materials in Renaissance Image-Making.” *Penn Humanities Forum*, University of Pennsylvania.

PAPERS PRESENTED

- 2025 “Attending to Early Modern Gun Violence.” *Current Perspectives on the History of Guns and Society*. Wesleyan University, Middletown, Connecticut.
- 2025 “Why Ecology?” Renaissance Society of America, Annual Conference. Boston.
- 2024 “Bones of the Earth: Subterranean Materials in The Florentine Studiolo.” Renaissance Society of America, Annual Conference. Chicago.
- 2024 “Maslow's Hammer and Rembrandt's Canvas.” Co-presented with Sonja Drimmer, College Art Association, annual conference. Chicago.

- 2023 “Attending to Early Modern Gun Violence.” *Worlds of Conflict: Violence in the Early Modern Period*, Centre for Renaissance and Reformation Studies, University of Toronto. Toronto.
- 2023 “The Ecology of Painting on Stone.” Renaissance Society of America, Annual Conference. San Juan, Puerto Rico.
- 2022 “Sanctity, Materiality, and Gender: The Case of a Strange Painting on Obsidian.” Renaissance Society of America, Annual Conference. Dublin, Ireland.
- 2021 “Il Cristo portacroce della Scuola di San Rocco, tra antropologia dell’immagine e storia dell’arte.” *La chiesa di San Rocco: spazio sacro confraternale e centro di culto* (“Chiese di Venezia. Nuove prospettive di ricerca” n. 9) Venice, 2-4 December 2021.
- 2021 “Sedimentary Aesthetics: painting and deep time in early modern Italy.” College Art Association Annual Conference, online.
- 2019 “*Venezianità*: the Language, Ideology, and Geography of an Art Historical Commonplace.” Renaissance Society of America, Annual Conference. Toronto.
- 2018 “(Epi)Phenomenal Objects: Painted Stones In Early Modern Europe.” *Bugs, Boulders, Beakers: The Materiality of Artists’ Colors*, Penn State University.
- 2017 “A Role-Based Model for Successful Collaboration in Digital Art History,” *Keystone DH*, Chemical Heritage Foundation, Philadelphia, PA.
- 2017 “Titian and the Matter of Devotion.” Renaissance Society of America, Annual Conference. Chicago.
- 2016 “The Splendor of Impurity: Painted Stones and the Matter of Early Modern Art.” *Purity and Contamination in Renaissance Art and Architecture*, New England Renaissance Conference, held at MIT, Cambridge, MA.
- 2016 “The Matter of Similitude: Stone Paintings and the Limits of Representation.” *Steinformen. Materialität, Qualität, Imitation*, international research group held at the Warburg Haus, Hamburg, Germany.
- 2015 “The *Paragone* Beyond Competition: Painting and the Stakes of Representation in Renaissance Italy.” Renaissance Society of America, Annual Conference. Berlin.
- 2015 “*Let them fall down and worship thing*: Lorenzo Valla’s Renaissance Thing Theory.” *Agency of Things: New Perspectives on European Art of the 14th-16th Centuries*, international symposium hosted by the University of Warsaw, Poland.
- 2015 “Imagined Miracles, or Manufactured Efficacy? Titian’s *Pietà*.” *Speculation, Imagination, and Misinterpretation in Medieval and Renaissance Art*, international conference hosted by the Art History Department at Tel Aviv University.
- 2015 “Dealing Honestly with Two-Faced Paintings: Thinking the *Paragone* Beyond Deception.” College Art Association Annual Conference, New York.
- 2014 “Talking About Titian.” Renaissance Society of America, Annual Conference. New York.
- 2013 “Titian and the Challenge of the (non)Local Hero.” *Local Heroes*, a symposium to accompany the special exhibition, *Piero della Francesca in America*. The Frick Collection, New York.
- 2013 “Old Materialisms and Early Modern Picture-Making: Stone Paintings Around 1600.” Renaissance Society of America, Annual Conference. San Diego.
- 2013 “Stones that Glow: On Matter, Spirit, and Light in Early Modern Picture Making.” *Capturing Light in Late Antique, Medieval and Early Modern Art*, International Conference at the University of Haifa, Israel.

- 2012 “Non-Agentive Efficacy: Presence, Absence and the Ontological Entanglement of Miraculous Images.” *Presence and Agency: Rhetoric, Aesthetics and the Experience of Art*, International Conference at the Leiden University Centre for the Arts in Society.
- 2012 “The *Hypnerotomachia Poliphili* and Italian Art Circa 1500.” *Architectures of the Text: An Inquiry into the Hypnerotomachia Poliphili*, symposium hosted by the University of Pennsylvania Libraries.
- 2012 “Titian’s *Tribute Money*: Numismatics and the Reconfiguration of Spiritual Reformation.” Renaissance Society of America Annual Conference, Washington, DC
- 2012 “Rupestrian Paintings: On The Vibrant Ontology of Picture-Making in the Early Modern Period.” *College Art Association*, Los Angeles.
- 2011 “Titian’s Icons: Repetition, Innovation, and the Production of Presence.” *Multiples in Pre-Modern Art*, International Conference at the Center for Advanced Studies, Ludwig-Maximilians-Universität, Munich.
- 2010 “Manufacturing the Miraculous in Sixteenth-Century Italian Painting.” *Images at Work: Image and Efficacy from Antiquity to the Rise of Modernity*, International Conference at the Kunsthistorisches Institut, Florence.
- 2010 “Reconsidering Eros in Titian’s *Salome / Judith*,” in “Portrayals of Love, Friendship and Desire in Italian Art Around 1500” at Renaissance Society of America Annual Conference, Venice, Italy.
- 2009 “Titian’s Icons in the Era of Reformation.” Renaissance Society of America Annual Conference, Los Angeles, California.

SEMINARS, CONFERENCES AND WORKSHOPS ORGANIZED

- 2022 “Art History in the Age of Artificial Image Generation.” December 16, 2022. Co-organized with Alison Langmead.
- 2022 Approaches to Digital Art History. Workshop for doctoral students at Johns Hopkins University, co-organized with Elizabeth Honig (UMD) and Tom Lippincott (JHU). Baltimore.
- 2019 *Global Genealogies of Modernity*, faculty seminar at Pitt, CMU, and Duquesne hosted by the Program for Medieval and Renaissance Studies as well as the Humanities Center at the University of Pittsburgh.
- 2019 *Genealogies of Modernity III: Global Genealogies of Modernity*. Summer Seminar at the Collegium Institute at the University of Pennsylvania. Seminar leader.
- 2018 *Genealogies of Modernity II: The Enlightenment*. Summer Seminar at the Collegium Institute at the University of Pennsylvania. Seminar leader.
- 2017 *Genealogies of Modernity*. Summer Seminar at the Collegium Institute at the University of Pennsylvania. Art History seminar leader.
- 2017 *Transcendence, Figuration, Modernity: On Theology and the Arts in the Renaissance, I, II, III, & IV*. Renaissance Society of America, Annual Conference. Chicago.
- 2015 *Computational Visual Aesthetics: A Workshop About the Visual World and Digital Computing*. Part of the “Intelligent Conversations” series in the Dietrich School of Arts & Science. Co-organized with Alison Langmead.
- 2015 *Other Venice(s): Alternative Notions of Venetian Art I, II, & III*, Renaissance Society of America annual conference, 2015. Co-organized with Giorgio Tagliaferro.
- 2014 *Contemporaneity in Early Modern Visual Culture I & II*, Sixteenth Century Studies Annual Conference, 2014. Respondent.

- 2012 *Dialectics of Creation I and II*, Renaissance Society of America annual conference, 2012.
Co-organized with Jason Di Resta.

UNIVERSITY SERVICE

- 2024-25 Member, University Council on Graduate Studies, Office of the Provost
2023-24 Steering Committee, Hot Metal Bridge Post-Bac Program
2023-25 Humanities Representative, Dietrich Graduate Council
2023-24, 2020-21 Co-Chair, Departmental Committee for Diversity, Equity and Inclusion
2019-2021 Humanities Representative, Dietrich School Council
2019-2020 Disciplinary Representative, Cultural Studies Program
2018-2021 Director, Program of Medieval and Renaissance Studies
2018-2021 Representative, Humanities Council
and 2024-27
2015-present Selection Committee Member – Distinguished Italian Fulbright Lectureship
at the University of Pittsburgh

SERVICE TO THE FIELD

- 2025-27 Board Member, Renaissance Society of America
2025-27 Articles Editor, *Renaissance Quarterly*
2025 Reviewer for the Swiss National Science Foundation
2023-24 ACLS Fellowship Competition Reviewer
2022-23 Coordinator: RSA Professional Development Discussion Group, “On
publishing scholarly articles”
2022 Reviewer, European Research Council, Advanced Grants
2019-2020 Mentor, antelope@univeristy expert exchange program through the
University of Basel
2015-present Member, International Council of Museums (ICOM)
2013 Reviewer for postdoctoral fellowships, Fonds Wetenschappelijk Onderzoek -
Vlaanderen, FWO (Belgium)
2007-2008 Board Member, Johns Hopkins Philological Society
2003-present Member, Renaissance Society of America
2003-present Member, College Art Association

EXTERNAL REVIEWER FOR:

Book manuscripts:

Yale University Press
Cambridge University Press
Amsterdam University Press
Brill

Article Manuscripts:

Renaissance Quarterly
I Tatti Studies In the Italian Renaissance
Journal of Early Modern History

Mitteilungen des Kunsthistorischen Institutes in Florenz (Max-Planck-Institut)

Word & Image

Zeitschrift für Kunstgeschichte

Digital Humanities Quarterly

Source

California Italian Studies

Contemporaneity: Historical Presence in Visual Culture

Cultural History

Renaissance Studies

Pattern (Cell Press)

RESEARCH LANGUAGES

Italian – Fluency in speaking, reading and composition (CILS C1 superato, 30.05.2019)

German – Reading knowledge

Spanish – Reading knowledge

French – Reading Knowledge

Latin – Reading knowledge