

Rebecca Elizabeth Zorach

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Present Appointment

Mary Jane Crowe Professor of Art and Art History, Northwestern University
Affiliated Faculty, Black Arts Consortium; Critical Theory cluster; Environmental Policy and Culture program.

Education

University of Chicago. PhD in Art History with departmental honors, August 1999. Major field: Theory and Criticism. Minor field: Early modern (1400-1800). Dissertation topic: “The Figuring of Excess in French Renaissance Art.” Committee: Professors Michael Camille, Linda Seidel, Lauren Berlant

University of Chicago. MA in Art History, December 1994.

Université de Genève, Switzerland. Coursework and research in medieval and Renaissance art and literature.

Harvard University. AB *summa cum laude*, June 1991. Concentration: History and Literature. Honors essay title: “The Open End and the Multi-faceted Mirror: Incompleteness and Interpretation in the *Roman de la Rose*.”

French Baccalauréat, 1987, série A1 philosophie-lettres (mention “bien”).

Grants, Fellowships and Honors

Robert Lehman Visiting Professor, Villa I Tatti, April-May 2023.

Visiting Researcher, University of Bologna, Bologna, Italy, June 2022 (3 weeks).

Visiting Scholar, Kunsthistorisches Institut in Florenz, Florence, Italy, May-June 2022 (2 weeks).

Warnock Publication Subvention grant, Department of Art History, Northwestern University, 2022.

Faculty Fellowship, Alice Kaplan Institute for the Humanities, 2021-2022 academic year.

Bettie Allison Rand Lectures, University of North Carolina, Chapel Hill. Invited lecture series, March-April 2021 (originally 2020).

Resident, American Academy in Rome, March-April 2021.

Terra Foundation. Principal investigator for two exhibition grants (for a total of \$144,000) to South Side Community Art Center, Art Design Chicago 2024 (“Re:Source”) and Reimagining Permanent Collections (“Emergence”).

Mural Arts Institute. Principal investigator for a \$120,000 PACE (Public Art and Civic Engagement) grant to South Side Community Art Center, awarded December 2020.

John and Dominique de Menil Distinguished Seminar in Art History, Rice University. Invited seminar, February 2020.

Andrew W. Mellon Foundation. Principal investigator for a \$100,000 Community Based Archives grant awarded to the South Side Community Art Center, December 2019.

Henry Luce Foundation, “Enhancement to Archives and Key Archival Collections,” \$30,000 grant authored and received on behalf of South Side Community Art Center, March 2019.

Robert Lehman Visiting Professor, Villa I Tatti, January-March 2019.

“Art and Public Culture in Chicago.” Co-director, NEH Summer Higher Education Institute, held in June 2018.

Karl Rosengren Faculty Mentoring Award, Northwestern, fall 2016. Mentor of best undergraduate research project in the arts and humanities.

Pick-Laudati Grant for digital project, *The Wall of Respect and Chicago’s Mural Movement*, 2016. For the same project: Participant, Digital Humanities Summer Faculty Workshop, Kaplan Institute, 2016.

Robert Sterling Clark Visiting Professor, Graduate Program in Art History, Williams College, 2013-14.

Andrew Mellon Residential Fellowship for Arts Practice and Scholarship of the Richard and Mary L. Gray Center for Arts and Inquiry, spring, summer, and fall 2013, for Never The Same (never-the-same.org), a collaborative interview and archiving project on socially and politically engaged art in Chicago with Daniel Tucker. Project included ongoing archival work (cataloging over a thousand items with the help of an archivist and creating an organizational structure for them); organizing multiple public events; and a symposium, summer seminar, and exhibition.

Terra Foundation exhibition grant (co-principal investigator with William Michel) for *AFRICOBRA in Chicago* exhibition project, spring/summer 2013, \$100,000.

Principal Investigator, Art of a Community Speaks, 2012–2014. A project with the South Side Community Art Center, funded by a Partners-in-Scholarship grant from the National Trust for Historic Preservation. Supervision of an intern cataloging the Center’s art collection and researching connections between the collection and the Center’s history.

Gender Studies Faculty Fellowship (course release for participation in faculty seminar), University of Chicago Center for Gender Studies, 2010-11.

Visiting Professor (Professeur Invité), École de Hautes Études en Sciences Sociales, Paris, June 2009.

Ailsa Mellon Bruce Senior Fellow, Center for Advanced Study in the Visual Arts, National Gallery of Art, 2008-9.

Council of Graduate Schools, Gustave O. Arlt Award in the Humanities, awarded December 2006 for *Blood, Milk, Ink, Gold* (see below).

Society for the Study of Early Modern Women, 2005 Book Award for best book relating to the study of early modern women and gender (tied for first place).

University of Chicago Faculty Fellowship, Franke Institute for the Humanities, 2006-7.

ACLS Digital Innovation Fellowship, alternate, 2006-7.

Eleanor M. Garvey Fellowship in Printing and Graphic Arts, Houghton Library, Harvard University, 2006-7 (short-term).

Center for British Art Visiting Fellowship, Yale University, 2006-7.

Provost’s Program for Academic Technology Innovation (University of Chicago). Principal investigator for grant of \$27,658 awarded for “A Digital Collection of the Speculum Romanae Magnificentiae,” in collaboration with the University Library, 2005-7. Grant to cover costs of preparation and scanning, database and interface development, and metadata

entry and enrichment. Grant from Graham Foundation for Advanced Studies in the Fine Arts, \$13,000 for web design and exhibition catalogue. Grant from Samuel H. Kress Foundation, \$6000 for associated conference.

University of Chicago Arts Planning Council, small grants for Pathogeographies Visiting Artist Series (2007); Art, Community, Activism class (2004-5) and Counter/Depression exhibition (2003-4)

Fulbright Lecturing/Researching Award, Thailand, June-September 2003.

Newberry Library Weiss-Brown Publication Subvention Grant, for *Blood, Milk, Ink, Gold*, Spring 2003.

Mellon Postdoctoral Fellow, Penn Humanities Forum, University of Pennsylvania, 2000-2001.

Mary Davis Fellow, Center for Advanced Study in the Visual Arts, 1997-1999.

Fulbright Fellow, France, October 1997-March 1998.

Travel grant, Visiting Committee of the Department of Art History, University of Chicago, summer 1996.

Chagall Fellowship for research in France, summer 1995.

Andrew W. Mellon Fellowship in the Humanities, 1992-1997.

Swiss Universities Grant for research in French literature and art history, 1991-2.

Oliver-Dabney Prize for honors essay in History and Literature, 1991.

Phi Beta Kappa, spring 1990.

Prior Academic Appointments

2003-2015 University of Chicago

Professor, Art History, Romance Languages and Literatures, and the College, Affiliate faculty in Visual Arts, 2012-2015.

Associate Professor, Art History, Affiliate Faculty in Visual Arts (from 2008), and the College, 2007-2012.

Assistant Professor, Art History and the College, 2003-2007

Affiliated faculty, Department of Romance Languages and Literatures, Center for Gender Studies; Resource Faculty, Cinema and Media Studies.

Harper-Schmidt Fellow and Collegiate Assistant Professor, 2001-2003

Fall, 2002 Visiting Lecturer, Department of History of Art, Yale University

2000-2001 Mellon Postdoctoral Fellow, Penn Humanities Forum, University of Pennsylvania.

1999-2000 Preceptor, Master of Arts Program in the Humanities, and Lecturer in Art History, University of Chicago

Books In Progress

Spontaneous Objects, Unintended Images: A Natural History of the Era of Art, book manuscript under review by Penn State University Press.

Elemental Forces in Early Modern Culture: Properties, Combinations, and Transformations, co-edited with Thalia Allington-White, Sophie Morris, and Claudia Swan. Contract offered by Amsterdam University Press, April 2022. Submission deadline June 2023.

Paolo Uccello's Disasters. Under contract with Reaktion Books as part of the *Renaissance Lives* series.

Publications: Books

Temporary Monuments: Art, Land, and America's Racial Enterprise. Forthcoming from University of Chicago Press, spring 2024.

Art for People's Sake: Artists and Community in Black Chicago, 1965–1975. Duke University Press, 2019. A single-authored study of visual arts in and around the Black Arts Movement in Chicago, with particular attention to collaborations across race and class. Winner of subvention grants from the Graham and Terra Foundations.

Reviews: Stacy R. Williams, *ARLIS/NA Reviews*

Miguel de Baca, *Art History*

Tracey Johnson, *Black Perspectives*

K. P. Buick, *Choice*

Thomas Bertail, *Critique d'art*

Abbe Schriber, *Panorama*

Benjamin Ginzky, *South Side Weekly*

Caitlin Francis Bruce, *Winterthur Portfolio*

Daniel Matlin, *Journal of American Studies*

James Smethurst, *Journal of African American History*

The Time Is Now! Art Worlds of Chicago's South Side, 1960–1980. Exhibition catalogue co-edited with Marissa H. Baker. Smart Museum of Art (distributed by University of Chicago Press), 2018. Includes single-authored introduction, longer essay, and several short essays.

Ecologies, Agents, Terrains, co-edited with Christopher P. Heuer, Yale University Press (Clark Studies in the Visual Arts), 2018. Includes single-authored chapter (“Welcome to My Volcano: Art History, New Materialism, and their Others”) and co-authored introduction.

Reviews: Alan C. Braddock, *Public Art Dialogue*

Miroirs de Charles IX: Images, imaginaires, symbolique, co-edited with Luisa Capodiecì, Estelle Leutrat, and with the participation of Youenn Morvan. Droz, 2018. Authored brief conclusion.

The Wall of Respect: Public Art and Black Liberation in 1960s Chicago, co-edited with Abdul Alkalimat and Romi Crawford. Northwestern University Press, 2017. Includes two single-authored essays and a jointly authored introduction.

Reviews: Sarah Hollenberg, caareviews.org

S. Webster, *CHOICE: Current Reviews for Academic Libraries*

Journal of Pan African Studies

Gold: Nature and Culture, co-authored with Michael W. Phillips, Reaktion Books, 2016.

Art Against the Law, edited volume, Chicago Social Practice series edited by Mary Jane Jacob, published by the School of the Art Institute of Chicago, distributed by University of Chicago Press. December 2014. Includes introduction, authored essay, and section introductions.

Unfurlings: Explorations in art, activism and archiving. A catalogue of Never The Same's activities for 2013. 100-pp book. Co-edited with Daniel Tucker. May 2014.

The Passionate Triangle, University of Chicago Press, August 2011.

Reviews: Patricia Emison, *Choice* (February 2012).

Marcia B. Hall, *Renaissance Quarterly* 65, no. 3 (Fall 2012): 881-882.

Jennifer Hammerschmidt, *Comitatus: A Journal of Medieval and Renaissance Studies* 43 (September 2012): 306-308.

Catherine Harding, *Renaissance & Reformation* 35, no. 4 (2012): 179-181.

Caspar Pearson, *Oxford Art Journal* 35, no. 3 (2012): 459-462.

Allie Terry-Fritsch, *Sixteenth Century Journal* 43, no. 4 (Winter 2012): 1247-1249

My Name is Dave: A Hymnal. Edited publication for *Theaster Gates* exhibition. With authored contribution, "Speculating Fully: An Interview with Dave" pp. 67-75. Milwaukee: Chipstone Foundation and Milwaukee Art Museum, 2010. 75pp.

The Idol in the Age of Art, collected essays, co-edited with Michael Cole. Includes authored chapter, "Idols of the Mind: Print as material and immaterial in early Renaissance devotion" and co-authored introduction (Ashgate, January 2009).

Reviews: Margaret Aston, *Journal of Ecclesiastical History* 61, no. 2 (April 2010): 389-390.

Alexander Faludy, *Art & Christianity* 59 (Autumn 2009): 15-16.

Sergiusz Michalski, *Catholic Historical Review* 96, no. 4 (October 2010): 811-813.

Alexander Nagel, *Renaissance Quarterly* 63, no. 2 (Summer 2010): 584-587.

Kirstin Noreen, *Sixteenth Century Journal* 41, no. 3 (Fall 2010): 818.

The Virtual Tourist in Renaissance Rome: Printing and Collecting the Speculum Romanae Magnificentiae. Exhibition catalogue. Edited with introduction, short essays. University of Chicago Library, 2008 (distributed by University of Chicago Press). Produced in conjunction with *The Speculum Romanae Magnificentiae Digital Collection*, database and website, University of Chicago Library: <http://speculum.lib.uchicago.edu>

Reviews: Katherine Bentz, *Renaissance Quarterly* 62, no. 1 (Spring 2009): 249-250.

James Fishburne, *Comitatus: A Journal of Medieval and Renaissance Studies* 40 (2009): 343.

Alison C. Fleming, *Sixteenth Century Journal* 41, no. 1 (Spring 2010): 318-319.

Ingrid Rowland, *Catholic Historical Review* 97, no. 4 (October 2011): 806-807.

Blood, Milk, Ink, Gold: Abundance and Excess in the French Renaissance. December 2005, University of Chicago Press. Awarded Society for the Study of Early Modern Women 2005 Book Award (co-winner); Gustave O. Arlt Award of the Council of Graduate Schools, 2006.
Reviews: Susan Broomhall, *Parergon* 27, no. 1 (2010): 263-266.
Giancarlo Fiorenza, *Renaissance Quarterly* 59, no. 3 (Fall 2006): 898-900.
Carol Janson, *Sixteenth Century Journal* 39, no. 1 (Spring 2008): 284-285.
Catherine Jenkins, *Print Quarterly* 23, no. 3 (September 2006): 332-333.
Lauren Grace Kilroy, *Comitatus: A Journal of Medieval and Renaissance Studies* 38 (2007): 288-290.
Alexander Marr, *Renaissance Studies* 21, no. 2 (April 2007): 298-299.
Jotham Parsons, *The Historian* 69, no. 2 (January 2007): 399-400.
Ann W. Ramsay, *H-France Review* 6, no. 82 (July 2006): 353-356.

Paper Museums: The Reproductive Print in Europe 1500-1800 (catalogue of exhibition, see below; co-editor with Elizabeth Rodini), February 2005.
Reviews: Maya Stanfield Mazzi, *Comitatus: A Journal of Medieval and Renaissance Studies* 37 (2006): 279.
Peter Prange, *Journal of the History of Collections* 19, no. 1 (2007): 145-147.

Embodied Utopias: Gender, social change, and the modern metropolis (co-editor with Amy Bingaman and Lise Sanders). Volume based on conference. Routledge, January 2002.
“Introduction” (co-authored; pp. 1-12) and “Haunting the City” (section introduction, pp. 220-224).
Reviews: Delano Greenidge-Copprue, *Journal of International Women’s Studies* 6, no. 2 (2005): 174-176.
Ruth Levitas, *Urban Studies* 40, no. 4 (April 2003): 858-859.
Lynda Schneekloth, *Utopian Studies* 13, no. 2 (December 2002): 107-109.

Exhibitions Curated

Project advisor and web and print editor, *EMERGENCE: Intersections at the Center*, South Side Community Art Center, April 15-July 2, 2022.
Curator, *The Time Is Now! Art Worlds of Chicago’s South Side, 1960-1980*. Exhibition at Smart Museum, University of Chicago, September 13-December 30, 2018.
Co-curator, *The Wall of Respect: Vestiges, Shards, and the Legacy of Black Power*. Chicago Cultural Center. February 25-July 30, 2017.
Curator (with student group), *We Are Revolutionaries: The Wall of Respect and Chicago’s Mural Movement*. Block Museum. April 21-June 18, 2017.
Curator, *AFRICOBRA: Philosophy*, Reva and David Logan Center for the Arts, June 28–August 11, 2013 (named one of ten best exhibitions of the year by *Chicago Tribune*); also directed student-curated exhibition of part I of this three-part exhibition series at the South Side Community Art Center.
Co-curator (with Renee Stout), *Our Demons*, January-February 2011, DOVA temporary gallery, Hyde Park, Chicago. An artistic exploration of demons and demonization in society and in the individual psyche.
Curator (with student group), *Looks Like Freedom: art, politics, and urban space / around 1968 / Chicago* at DOVA Temporary Gallery, August-October 2008.

- Curator, *The Virtual Tourist in Renaissance Rome: Printing and Collecting the Speculum Romanae Magnificentiae*, Special Collections Research Center, September 2007-February 2008.
- Co-organizer (with Feel Tank), *Pathogeographies (or, other people's baggage)*. Exhibition and event series involving more than 70 artists. At the Edge series, Gallery 400, University of Illinois at Chicago, planned for spring/summer, 2007.
- Curator, *Paper Museums: The Reproductive Print in Europe 1500-1800*. Mellon exhibition, Smart Museum, University of Chicago, February-May 2005 (Chicago); fall 2005 (NYU).
- Curator, "Counter/Depression," student exhibition at Center for Gender Studies, February-March 2004.
- Curator, "Public Feelings," Umong Sippadamma, Chiang Mai, Thailand, August 16, 2003.

Publications: Articles and Book Chapters

- "A Luminous Golden Spirit Owns Us': Legal Sculpting and the Rights of Nature," in preparation for *The Environment and Ecology in Islamic Art and Culture*, volume based on symposium. Yale University Press, 2023.
- "Artémis d'Ephèse à la Renaissance," commissioned chapter in *Allaiter. Histoire(s) et cultures d'une pratique*, edited by Yasmina Foehr-Janssens, Véronique Dasen, Irene Maffi, and Daniela Solfaroli Camillocci (Turnhout: Brepols, 2023).
- "Material Echoes, Traumatic Histories, and Liquid Transformations: The Romance of the Sea in American Art," commissioned essay for *Object Lessons in American Art*, exhibition catalogue, Princeton University Art Museum, 2023.
- "Abolition Art: Contemporary Imaginings Against the Carceral State." *Routledge Companion to Art and Activism in the Twenty-First Century*, edited by Mey-Yen Moriuchi and Lesley Shipley. Routledge, 2023.
- "Golden Dreams," commissioned essay for *Gilded: Contemporary Artists Explore Value and Worth*, online exhibition catalogue, Weatherspoon Art Museum, UNC Greensboro, 2022. <https://www.flipsnack.com/weatherspoon/weatherspoon-art-museum-gilded-catalogue/full-view.html>
- "An Astonishing Visibility: The Invisible Hand and the Visible Fist; Or, Enlightenment, Aesthetics, and Police." Special issue of *Visual Arts Research—Body Cam: Visual Regimes of Policing*, edited by Albert Stabler and Mira Waits, Volume 48:1, Issue 94 (Summer 2022), 17-28.
- "Free Your Mind And Your Ass Will Follow: Feminism and the (Pop) 'Image' in Chicago's Black Arts Movement." *Pop Art and Beyond*, edited by Mona Hadler and Kalliopi Minioudaki (Bloomsbury, 2022), 315–328.
- "Stones, Snowflakes, and Insect Eggs: Conrad Gessner's *Figura* and Geometric Nature." *Nuncius*, Volume 35 (2020), pp. 341–363.
- "African American Artists and the Community Mural Movement," commissioned chapter in *Routledge Companion to African American Art History*, ed. Eddie Chambers. Routledge, 2019.
- "What Future?" commissioned contribution to *I Tatti Studies*, published Fall 2019.
- "Nature, Imagination, and Authority: Leonardo in Seventeenth-Century France," chapter for volume, *Leonardo e gli altri/Leonardo in Dialogue*, ed. Francesca Borgo, 319–335. Kunsthistorisches Institut in Florenz: 2019.

- “Making Space, 1961-1976,” commissioned chapter for *Art in Chicago: From the Fire to Now*, edited by Maggie Taft and Robert Cozzolino. University of Chicago Press, 2018.
- “Climb the scaffold: William Walker, mentor of women artists.” Commissioned essay in *Bill Walker: Urban Griot*, exhibition catalogue, Hyde Park Art Center, 2018.
- “Classicism, Conflict, and the White Body,” commissioned catalogue essay for *Classicisms* exhibition, edited by Larry Norman and Anne Leonard. Smart Museum of Art, published February 2017.
- “Envoi: Framing ‘antiquity,’” essay commissioned for *The Frame in Greek and Roman Art: A Cultural History*, edited by Verity Platt and Michael Squire, Cambridge University Press, 2017.
- “The Positive Aesthetics of the Black Arts Movement,” *The Freedom Principle*, exh. cat., Museum of Contemporary Art, Chicago, July 2015.
- “Seizing the Camera: Chicago’s Arts of Protest in and around 1968,” in *The City Lost and Found*, ed. Katherine Bussard, Alison Fisher, and Greg Foster-Rice, exh. cat. (Princeton University Art Museum, 2014), pp. 152-159.
- “Sweet in the Mouth, Bitter in the Belly’: Seeing Double in an Eccentric French Renaissance Book of Hours,” *Art History*, volume 36, issue 5 (November 2013), 922-943.
- “Accumulations in Space and Time: Sahmat’s Gifts for India,” in *The Sahmat Collective: Art and Activism in India since 1989*, exhibition catalogue, Smart Museum, 2013, 284-289.
- “Messing With Mister In-Between: Instructions from the Archives of Love,” in *More Love: Art, Politics and Sharing since the 1990s*, exhibition catalogue, Ackland Art Museum, 2012, 189-198.
- “An Idolatry of the Letter: Time, Devotion and Empire in the Almanacs of the Sun King.” 7600 words. In: Agnès Guiderdoni-Bruslé, Ralph Dekoninck, and Walter Melion, eds., *Ut Pictura Meditatio: The Meditative Image in Northern Art, 1500-1700*, Brepols, 2012, 447-479.
- “Without fear of border guards’: The Renaissance of Visual Culture.” In Barbara Baert, Ann-Sophie Lehmann, and Jenke Van Den Akkerveken, eds. *New Perspectives on Iconology*. Leuven University Press, 2012, 23-41.
- “Dig the diversity in unity: AfriCOBRA’s Black Family,” *Afterall*, autumn 2011, pp. 102-111.
- “Fireplug, Flower, Baboon: The Democratic Thing in late 1960s Chicago,” *kritische berichte*, autumn 2011, pp. 47-60.
- “Triangular Passions and The Aemulatio of Point of View.” *Humanistische und vernakulare Kulturen der Aemulatio in Text und Bild (1450–1620)*, Jan-Dirk Mueller and Ulrich Pfisterer, Berlin/New York: DeGruyter, 2011, pp. 250-275.
- “Fat Minerva: Recent Books on Perspective and *Perspectiva*, Medieval and Renaissance,” review essay, *Exemplaria*, Vol. 23 No. 4, Winter, 2011, 415–25.
- “Art & Soul: An Experimental Friendship between the Street and a Museum.” *Art Journal*, Autumn 2011.
- “Le Touriste virtuel: Présence et absence de la Ville Éternelle dans les estampes du seizième siècle,” *Transactions de l’Association Internationale de Bibliophilie*, spring 2011.
- “La terre aux ongles demeurait: Définir l’obsène dans le champ visuel.” In *Obscénités renaissantes/Renaissance Obscenities*, ed. by Hugh Roberts, Guillaume Peureux and Lise Wajeman (Geneva: Droz, 2011), pp. 129-162.
- “Passioni triangolari,” in Allison Levy, ed., *Sesso nel Rinascimento* (Casa editrice Le Lettere, 2009), pp. 159-170.

- “A Secret Kind of Charm Not To Be Expressed or Discerned: On Claude Mellan’s Insinuating Lines,” *Res: Anthropology and Aesthetics*, spring-fall 2009, pp. 235-251.
- “Taken by night from its tomb’: Triumph, dissent, and *danse macabre* in sixteenth-century France,” in Elina Gertsman, ed., *Visualizing Medieval Performance: Perspectives, Histories, Contexts* (Ashgate, 2008), pp. 223-246.
- “Rome Virtuelle: Présence et absence de la Ville Éternelle dans les estampes du 16e siècle,” in *Renaissance en France, Renaissance française?*, ed. Henri Zerner and Marc Bayard, Académie de France à Rome, 2009.
- “Renaissance Theory: A Selective Introduction,” in: *Renaissance Theory*, ed. James Elkins and Robert Williams (*The Art Seminars* series, Routledge and Cork University Press, April 2008), pp. 3-36.
- “Love, Truth, Orthodoxy, Reticence: Or, What Edgar Wind Didn’t See in Botticelli’s *Primavera*,” *Critical Inquiry* special issue *On the Case: Missing Persons*, vol. 34, No. 1 (Autumn 2007), pp. 190-224.
- “The French Renaissance: An Unfinished Project,” chapter for *Artists at Court: Image-Making and Identity 1300–1550*, ed. Stephen Campbell, 2005, Isabella Stewart Gardner Museum, pp. 188-199.
- “‘Blood upon the earth’: Sacrifice and ritual in the King’s Window,” chapter in *The Seventh Window*, 2005, ed. Wim de Groot, pp. 189-197.
- “Desiring Things,” *Art History*, Special Issue 2001, pp. 195-212; also published as *Other Objects of Desire: Collectors and Collecting Queerly*, ed. Michael Camille and Adrian Rifkin, Blackwell, 2002, pp. 33-50.
- “Everything Swims with Excess: Gold and its fashioning in early modern France,” *Res: Anthropology and Aesthetics*, Spring 2000, pp. 125-137.
- “Tu imagen divina: The Fetishism of the Femme and her Secret in Almodóvar’s *Tacones lejanos*,” *Torre de papel*, Spring 2000, pp. 124-133.
- “The Flower That Falls Before the Fruit: The Galerie François Ier at Fontainebleau and *Atys Excastratus*,” *Bibliothèque d’Humanisme et Renaissance*, spring 2000, pp. 63-88.
- “Despoiled At the Source,” *Art History* 22:2, June 1999, pp. 244-269.
- “The Matter of Italy: Sodomy and the Scandal of Style in Sixteenth-Century France,” *Journal of Medieval and Early Modern Studies*, 28:3, Fall 1998, pp. 581-609.

Publications: Encyclopedia Entries, Short Essays, Interviews, and Reviews

- “The Van Gogh is Fine; You Won’t Be,” *Hyperallergic*, October 19, 2022.
- “A Removed Columbus Monument in Chicago makes a Baffling Return,” *Hyperallergic*, April 25, 2022.
- “‘These Blazing Forms’: African Art in Margaret Danner’s Poetry,” *Poetry*, March 1, 2022.
- “Why the Art Institute of Chicago’s New Docent Program Faces Whitelash,” *Hyperallergic*, November 9, 2021.
- “Gene Stratton Porter’s *A Girl of the Limberlost*,” in John Plotz, ed., *B-Side Books: Essays on Forgotten Favorites* (New York: Columbia University Press, 2021), 7–11.
- Review of Pauline Goul and Phillip John Usher, eds., *Early Modern Ecologies* (University of Amsterdam Press, 2020). *H-France Review*, <https://h-france.net/vol21reviews/vol21no121Zorach.pdf>.

- “Monuments Ask Us to Forget, Not Remember,” Chicago Tribune, Op-Ed, July 7, 2020, <https://www.chicagotribune.com/opinion/commentary/ct-opinion-monuments-racism-history-20200706-y5h7uuy7fvaqbhjjvxgqp674em-story.html>
- “Archive: Art, Activism, and the Street in 1960s/70s Black Chicago,” *Selva*, June 2020, <https://selvajournal.org/issue/archive-art-activism-and-the-street/>
- “B-Sides: Gene Stratton Porter, A Girl of the Limberlost,” *Public Books*, January 16, 2020, <https://www.publicbooks.org/b-sides-gene-stratton-porters-a-girl-of-the-limberlost/>
- “Response” (to T. J. Clark, “Conditions of Artistic Creation”), *Selva*, March 2019, <https://selvajournal.org/article/rebecca-zorach>
- Review of John Giblin and Chris Spring, eds. *South Africa: The Art of a Nation* (Thames & Hudson, 2016). *Caareviews*, April 2018, <http://caareviews.org/reviews/3193#.W6gLkBNKhE4>
- Introduction and revised interview with Barbara Jones-Hogu, *Barbara Jones-Hogu: Resist, Relate, Unite, 1968-1975*, exhibition catalogue, DePaul University Art Museum, 2018.
- “Reading as Inoculation,” review of *Cauleen Smith: Human_3.0 Reading List*, exhibition at the Art Institute of Chicago, *Public Books*, September 19, 2017.
- Review of Carolyn Merchant, *Autonomous Nature: Problems of Prediction and Control from Ancient Times to the Scientific Revolution* (Routledge, 2015). *Renaissance Quarterly* 70, no. 4 (Winter 2017): 1525-1526.
- Review of Lise Wajeman, *L’amour de l’art: Erotique de l’artiste et du spectateur au XVIe siècle* (Droz 2015), *Renaissance Quarterly* 70, no. 3 (Fall 2017): 1054-1055.
- Review of Susan E. Cahan, *Mounting Frustration: The Art Museum in the Age of Black Power* (Durham, N.C.: Duke University Press, 2016). Reviewed in *Critical Inquiry* online, 23 December 2016. https://criticalinquiry.uchicago.edu/rebecca_zorach_reviews_mounting_frustration/
- “Treasures of Loss.” Review of Michael Ann Holly, *The Melancholy Art*, and Keith Moxey, *Visual Time*. *Oxford Art Journal*, October 2016.
- “Ilene H. Forsyth,” *A Generous Vision II: Samuel H. Kress Professors 1995-2016*, National Gallery of Art, 2016. pp. 26-29
- Review of Megan Holmes, *The Miraculous Image in Renaissance Florence* (New Haven: Yale University Press, 2013). *Speculum* 91/4 (October 2016), 1116-1118.
- Review of Jutta Gisela Sperling, ed., *Medieval and Renaissance Lactations: Images, Rhetorics, Practices* (Ashgate, 2013). *Bulletin of the History of Medicine*, Volume 90, Number 2 (Summer 2016), 326-329.
- Review of Yves Pauwels, *L’Architecture et le livre en France à la Renaissance: Une magnifique décadence?* (Paris: Classiques Garnier, 2013). *Francia Recensio*, 2015/4, <http://www.perspectivia.net/publikationen/francia/francia-recensio>.
- Review of Andrea Feeser, Maureen Daly Goggin, and Beth Fowkes Tobin, eds., *The Materiality of Color: The Production, Circulation, and Application of Dyes and Pigments, 1400-1800* (Ashgate, 2012); Jeffrey Jerome Cohen, ed., *Prismatic Ecology: Ecotheory beyond Green* (University of Minnesota Press, 2013). *Art Bulletin* 96, 4 (December 2014), 489-491.
- “Place Becomes Sweet and Great,” interview with Adler Guerrier, *Formulating a Plot*, ed., Diana Nawi, Pérez Art Museum Miami, exh. cat. (November, 2014), pp. 77-92
- Artist interviews published on Never The Same (never-the-same.org): John Wright, Mark Rogovin, Karl Meyer, C. Siddha Webber, Yaoundé Olu, Arlene Turner-Crawford, Ann Zelle, Gerald Williams, Maggie Brown, Rozalinda Borcilă, and Shanta Nurullah (2013-14); Estelle

- Carol, Laura Shaeffer, Pemon Rami, Penelope Rosemont, Turtel Onli (2012); Kelan Phil Cohran, Jae and Wadsworth Jarrell, Patric McCoy (2011)
- “Remarkable Oversights: Or, Could We Actually Make Politics Easier to Talk About?” assessment commissioned for *Beyond the Aesthetic and the Anti-Aesthetic*, ed. James Elkins and Harper Montgomery (Penn State University Press, 2013), 175-178.
- “Regarding Art and Art History,” *The Art Bulletin*, December 2012, pp. 487-88.
- “A Potpourri of Harangues: The Free University Movement in Chicago, 1965-1972.” *Proximity* magazine, fall 2010, pp. 82-89.
- “The School for Community Organization and the Center for Radical Research,” and “A Second Skin: A Conversation with Diasporal Rhythms,” pp. 6-8, *AREA Chicago* #10 (October 2010).
- Review of Margaret Carroll, *Painting and Politics in Northern Europe*, *The Art Bulletin*, May-June 2010, pp. 103-106.
- “Rolling back the ball: generations of art worlds in Northern Thailand,” *Proximity* #6, Spring 2010, 121-25.
- “Inheriting the Grid #9” (1p.), “Somebody Had To Do It” (2pp.), and interviews, “Inside and Outside the System” and “Doing Urban Studies from the Suburbs,” *AREA Chicago* #9 (co-edited with Dan Wang), November 2009.
- “Overlay: A Conversation with Travis,” *Proximity* 5, Fall 2009, pp. 70-76.
- Review of “Grand Scale” exhibition at Philadelphia Museum of Art, *The Burlington*, April 2009
- “Fighting Friedman” (2pp.), *AREA Chicago* #8, *Everybody’s Got Money Issues*, May 2009.
- “68/08” (introduction, 1p.) and “Looks Like Freedom” (1p.), *AREA Chicago* #7, *68/08: The Inheritance of Politics and the Politics of Inheritance*, December 2008.
- “Make it Stop,” in *Journal of Aesthetics and Protest*, Fall 2008, 265-270.
- Review of Annabel Wharton, *Selling Jerusalem*, in CAA Reviews, March 2009.
- “Dangerous to Beauties’: The Sabine Women, Symbolic Conquest, and Classicism,” commissioned essay for Smart Museum Adaptation exhibition, ca. 2000 words, online at: <http://adaptation.uchicago.edu/artists/sussman/responses/> as of March 21, 2008
- “Ten Habits of Highly Effective Feelings,” commissioned catalogue essay, ca. 750 words, in Dee Hibbert-Jones and Nomi Talisman, *Psychological Prosthetics: Helping You Handle Your Emotional Baggage in Political Times*. Exh.cat. July 2007
- “Bernard Salomon, illustrateur lyonnais [by Peter Sharratt]” review in *Renaissance Quarterly*, September 2006.
- “Judith Butler,” entry. In: *Art: Key Contemporary Thinkers*, ed. Diarmuid Costello and Jonathan Vickery (Berg, 2006)
- “YOUgenics 3.0,” rhizome.org, March 1, 2005
- “Theory of Every Thing,” *The Boston Globe Ideas*, January 9, 2005
- “Marcia,” entry, *Women in the Middle Ages: An Encyclopedia*, edited by Nadia Margolis and Katharina Wilson, Greenwood Press, 2004
- “Unsolved Mysteries of the Renaissance,” *The Boston Globe Ideas*, July 18, 2004
- “Version>04: Invisible Networks,” review, rhizome.org, May 2004
- “Painting by Numbers,” *The Boston Globe Ideas*, January 4, 2004
- “Multiple Standards,” review of “Beauty Suit” at Chiang Mai University Art Museum, *art4d*, no. 98, October 2003
- “Insurance Nation,” *The Boston Globe Ideas*, March 9, 2003
- “*The Book of the Heart* [by Eric Jager],” *Sixteenth Century Journal*.

“Adrian Armstrong, *Technique and Technology: Script, Print and Poetics in France, 1470-1550*” in *The Medieval Review* electronic newsletter, 01.08.03.

“*The Art of Arts* [by Anita Albus],” *Art Bulletin*, December 2002

“Art in France,” entry, *Encyclopedia of the Renaissance* (Scribner’s, 1999)

“The End of Visual Culture?” *Chicago Art Journal* v. 7, no. 1 (Spring 1997)

“The Pietà in French Late Gothic Sculpture [by William Forsyth],” review, *The Sixteenth Century Studies Journal*, Fall 1996

“An Interview with Lucy Lippard,” *Chicago Art Journal* v. 6, no. 1 (Spring 1996).

“Sex, Laws, and Virtual Reality” (review of Catharine MacKinnon’s *Only Words*), *Chicago Art Journal* v. 4, no. 1 (Spring 1994)

“New Medieval Aesthetic,” *Wired* 2.01 (January, 1994).

Anthologized in Paul Amore, “A Virtual Common Place,”
<http://college.hmco.com/english/amore/demo/ch5.html>

Selected Lectures, Conferences and Workshops

“Signs on the Shore: Art, Nature, and the Human in (and around) Early Modern Europe,”
 Nouveaux Modernes seminar, Montréal, December 2022.

“‘To come home sooner or later’: Abstraction and Estrangement on the South Side of
 Chicago.” Invited lecture, McGill University, Montréal, December 2022.

Class visit, MA seminar, Université de Québec à Montréal, Canada, seminar taught by Itay
 Sapir, December 2022.

“The Manual Eighteenth-Century,” co-presentation at Global Eighteenth-Century Colloquium,
 Northwestern, November 2022.

Class visit, School of the Art Institute senior art history seminar taught by Margaret McNamidhe,
 November 2022.

“Problematic Monuments,” Science Salon and Humanities Hour Lectures at Lunch for Staff,
 Northwestern, October 2022.

ReSOURCE Symposium, co-organized with Bethany Hill at the South Side Community Art
 Center, October 2022.

“ReSOURCE: Recycling and Reuse in Work by Black Chicago Artists.” Red Line Service,
 invited talk, September 2022.

“Those which have undergone no such Alteration’: Fossils, race, and transformation in
 seventeenth-century Europe (and beyond)” (significantly revised version of Bologna
 presentation below), Art Meets Science colloquium, MDI Biological Laboratory, Bar Harbor,
 Maine, August 2022.

“‘Per totum universum insinuans’: Fossils and Formative Powers, the Local and the Global.”
 Presentation at Global Aldrovandi symposium, University of Bologna, June 2022.

“Those which have undergone no such Alteration’: Fossils, race, and transformation in
 seventeenth-century Europe (and beyond),” SERIC seminar, FILCOM, University of
 Bologna, June 2022.

“An Invisible Hand in All Her Works: Animal Architects and Political Economy in the
 Eighteenth-Century Atlantic World,” invited lecture, Kunsthistorisches Institut in Florenz,
 June 2022.

“To Come Home Sooner or Later: Abstraction and Race, House and Home.” Class visit,
 Washington University in St. Louis, April 2022.

“An Astonishing Visibility: The Invisible Hand and the Perfection of Police,” Keynote lecture, Wollesen Memorial Graduate Symposium, University of Toronto, March 2022.

“Gunshots in the Garden: Art, Re-use, and the Racialized Landscapes of Leisure.” Case Western Reserve University. Edward Olszewski Lecture, February 2022.

“History, Ecology, Power: Thinking With Contemporary African American Artists.” OLLI, Northwestern. November 2021.

“A Luminous Golden Spirit Owns Us’: Legal Sculpting and the Rights of Nature,” The Environment and Ecology in Islamic Art and Culture, Ninth Biennial Hamad bin Khalifa Symposium on Islamic Art, November 2021.

“Designs of Nature.” Class visit (remote), Williams College, October 2021.

“‘Abundantly Illuminated’: Art, Nature, and Race in the Early American Museum.” Invited lecture (remote), Kunsthistorisches Institut Florenz, July 2021.

“Placeholding: The Tamir Rice Gazebo and the Racialized Landscape of Leisure.” Invited lecture (remote), University of Groningen Art History Summer School, June 2021.

Bettie Allison Rand Lectures, University of North Carolina, Chapel Hill (see above).

“Abolition Art.” Invited lecture, Evanston Art Center, February 2021.

“The Designs of Nature: Form, Matter, and Making in Early Modern Europe.” John and Dominique de Menil Seminar, Rice University, February 2020.

“Place-making, Place-holding: Black Ecologies and Activist Geographies on the South Side of Chicago.” Invited lecture, Fleming Museum, Burlington, VT, December 2019.

“Rocks and Stones and Trees: The Image of Nature before 1500,” *The Philosophical Image*, conference at Johns Hopkins University, November 2019.

“Black in the Garden: Ecologies of Art, Race, and the Outdoors,” invited lecture, Boston University Department of Art History, November 2019

“Signs on the Shore: Abstraction, aesthetics, and the definition of the human.” Invited lecture, Bibliotheca Hertziana, March 2019.

“The Designs of Nature,” seminar, Villa I Tatti, February 2019.

“Positive Images: Talking About Representation from the Wall of Respect to Mural Arts Philadelphia,” Moore College, Philadelphia, November 2018.

“Nature’s Play and Nature’s Mistakes.” Conference paper, Renaissance Society of America, March 2018.

“‘The Time is Now!’ *The Black Arts Movement in Chicago, circa 1968*,” invited lecture, University of Alabama, Tuscaloosa, March 2018. Versions also given at University of Wisconsin, Madison, and Jane Addams Hull-House Museum, Chicago.

“On the internationalism of Chicago’s Black Arts Movement,” invited conference presentation. “The Black Metropolis Between Past and Future,” University of Chicago Center in Paris, November 2017.

“Women of the Community Mural Movement,” invited conference presentation, Illinois Women Artists conference, Bradley University, October 2017.

Presentation and consultations, Digital Piranesi project, University of South Carolina. September 2017.

Co-organized symposium, “Ecologies, Agents, Terrains,” Clark Art Institute Research and Academic Programs, May 2017.

Organized symposium, “Art, Publics, Politics: Legacies of the Wall of Respect,” Block Museum, April 2017

Presentation at Epistolarity workshop, University of Illinois at Chicago, April 2017. “‘Walk through the Fire’: *No Church in the Wild*, Classicism and Animality (and Political Futures).” Invited lecture, MIT, March 2017.

“Monsters as Images and Images as Monsters in the Late Renaissance,” invited lecture. Invited lecture, University of Toronto, March 2017.

“Figure, Form, and Image in Renaissance Natural History.” Conference paper, Renaissance Society of America, March 2017.

“‘A Natura ad Vivum Effigiatum’: Nature as Maker in the late Renaissance.” Conference paper, College Art Association meeting, New York, February 2017.

Co-organizer, “Borders of Art and Cartography,” two panels at Sixteenth Century Studies Conference, Bruges, August 2016.

Co-organizer and participant, Planning Workshop for Ecologies, Agents, Terrains. Clark Art Institute Research and Academic Programs 2017 Symposium, June 2016.

Presentation to Terra Foundation Chicago Public Art Workshop, April 2016.

“Spaces of the Black Arts Movement,” conference paper, Midwest Art History Society, Chicago, April 2016.

“Art in the Public Sphere,” Panel discussion, Comfort Station, April 2016.

“God or Gold? Universal and Particular in Jose de Acosta’s *Historia natural y moral de las Indias*.” Conference paper. Renaissance Society of America, Boston, March 2016.

“How Nature Geometrized : Image, Figure, and Play in Early Modern Europe,” Invited lecture, Tulane University. March 2016.

“South Side Connections,” Lecture at Stony Island Arts Bank, sponsored by the Renaissance Society, Hyde Park Art Center, South Side Community Art Center, and Smart Museum, December 2015.

“Of Spiders and Snowflakes: Natural and Artificial Geometries in Early Modern Europe.” Keynote lecture, “Making and Knowing: Early Modern Geometries,” conference sponsored by Newberry Library and Northwestern University, October 2015.

“Nature, Imagination, and Authority: Leonardo in Seventeenth-Century France,” conference paper, Kunsthistorisches Institut, Florence, Italy, September 2015.

“‘A Natura ad Vivum Effigiatum’: The Artistic Agency of Nature in Medieval and Early Modern Europe,” Medieval Institute conference, Western Michigan University, May 2015.

“The Purpose of Nature and the Play of Art in the Late Renaissance: Aldrovandi, Paleotti, and Kircher.” Lecture, Naturbilder research group, University of Hamburg, Germany, January 2015.

“‘But nonetheless man imagines them to be so’: Athanasius Kircher and *lapides figuratae* in text and image,” History of Science Society (November 2014).

“*Calcographia arte occultos haud admittente*: Making Secret Things Visible in the Renaissance Print,” Renaissance Society of America (March 2014).

“Starring the Black Community: Debate and Dissent in the Black Arts Movement, ca. 1971,” Eastern Communication Association (April 2014).

Chaired CAA panel, “The Wall of Respect and People’s Art Since 1967,” College Art Association, February 2014.

“On the Beach: Taking Nature at its Word(s), from Leonardo to ‘Identity Politics,’” Northwestern University, January 2014.

“Nature Imitates Nature: Paradoxes of Intention and Artifice in Early Modern Europe” Robert Sterling Clark lecture, Clark Art Institute, December 2013.

Panelist, "Visualizing Black Chicago: AfriCOBRA Now," Black Arts Chicago: Moves and Movements, Northwestern University Black Arts Initiative, June 2013.

"Friedman's Pencil and Kant's Tattoo: Graphic Arts, Global Utopias, and the Acheiropoeitic Social," lecture at Bard College Graduate Center, New York, April 2013.

"Filling Up and Emptying Out: Reproducing Ruins in Sixteenth-Century France," Art Institute of Chicago, January 2012.

"Surreptitious Portraits and Ravishing Pictures: Paradoxes of Pure Art Before and Beyond Kant," University of Florida, September 2011.

"Art and Soul: An Experimental Friendship between a Museum and the Street," DePaul University, invited lecture, May 2011.

"Viewing antiquity, thinking vision: Narcissus at the Fountain," Art Institute of Chicago, Kings, Queens, and Courtiers Study Day, April 2011.

"The figure in question," Midwest Art History Society keynote address, Grand Rapids, April 2011.

"Art Between Medieval and Renaissance: Embracing the Surface of the Pool," AXIS Chicago lecture, Art Institute of Chicago, April 2011.

Panelist, "Unschooling Education," threewalls gallery, March 2011.

Moderator, "Why Us?" Panel Discussion, Intuit Center for Intuitive and Outsider Art, March 2011.

Gallery talk on Renaissance portraits and Jim Nutt's paintings of women, Museum of Contemporary Art, February 2011

Conference co-organizer, Challenging the Myths of Art History: A Symposium in Honor of Linda Seidel, New York, February 2011.

Invited panel co-organizer, *Our Demons*, Centennial Panel, College Art Association, February 2011.

"Renaissance and Revolution, or the Inconsolable Objects of Early Modern Art," Penn State University, October 2010.

"The Passionate Triangle," Haverford College, October 2010.

"Other Idleness: An Experimental Friendship between a Museum and the Street," Mess Hall, Chicago, September 2010. Also presented at Columbia College Chicago (to two undergraduate classes), December 2010.

"Practice vs. Value: or How to take a break from images," Northwestern University, Cult Value/Artistic Value in Early Modern Visual Culture, conference paper, May 2010.

"Triangular Passions and the Aemulatio of Point of View," Center for Advanced Studies, Ludwig-Maximilians-Universität, "Humanistische und vernakulare Kulturen der aemulatio in Text und Bild" conference, April 2010.

"Sweet in the Mouth, Bitter in the Belly': Absence and the Devotional Imaginary in a French Renaissance Book of Hours." University of St. Andrews, April 2010.

"The Digital Speculum Romanae Magnificentiae: Challenges and Opportunities of Text-Image Relations," and "Empty Quivers and Blowing Bellows: Vulcan and Eros at the Forge," Renaissance Society of America, April 2010.

Event Organizer, Pedagogy of the Periphery (A College Art Association Shadow Session on pedagogy and the current state of crisis in the university), February 2010

"Other Idleness: Or, an Experimental Friendship between a Museum and the Street," College Art Association (Autonomizing Practices panel), February 2010.

Event Organizer, South Side Study Day, in conjunction with AREA Chicago and the Smart Museum's *Heartland* exhibition, November 2009.

"Double Vision: Memory Places, Devices, and Devotion," Prayers in Code Symposium, Walters Art Gallery, May 2009.

"Putting the Public in Public Art," Zorach Fountain Committee, April 2009.

"Passionate Triangles," Colloquium CCXXX, Center for Advanced Study in the Visual Arts, April 2009.

"Empty Spaces, Pure Painting: On Visual Culture, Iconology, and Renaissance 'Modernism,'" invited conference paper, "When Iconology Meets Visual Studies," Université Catholique de Louvain, Belgium, March 2009.

"Unnecessary Triangles," invited lecture, Department of History of Art, Johns Hopkins University, February 2009.

"68/08" Panel Moderator, Links Hall, Chicago, January 2009.

"Renaissance and Revolution," invited conference paper, *Mal'occhio* conference, Courtauld Institute, London, November 2008.

"Chicago 1968 and the Super-Real," 1968/2008 workshop, invited presentation, Folkets Hus, Copenhagen, Denmark, November 2008.

"A Secret Kind of Charm not to be Expressed or Discerned," invited lecture, Princeton University, Department of Art and Archaeology, November 2008.

"Le corps collant: Définir l'obscène dans le champ visuel," invited conference paper, French Renaissance Obscenity Network meeting, Exeter, England, July 2008.

"Passionate Angles," NYU, Institute of Fine Arts, invited lecture as part of Silberberg Lecture Series, April 2008; Early Modern Seminar, University College London, December 2008.

"Obscenity, Defacement, and Artistic Practice in Sixteenth-Century France"; also panel chair, "Virtual Romes"; panel chair and organizer, "Pictures to Think With." Renaissance Society of America, Chicago, April 2008.

Keynote address, "'When one head is cut off, seven more sprout up': Prints and the reproduction of culture." *Reproduction/Seriality*, graduate conference at University of Southern California, March 2008.

"'What the vast majority of people have to say is of absolutely no value whatsoever': Art as excess and obstacle," invited lecture, Humanities Forum, Southern Illinois University Carbondale, February 2008.

"The Triangular Imagination," lecture, *Art, Text, Imagination* conference, Northwestern University, November 2007.

"1527: The Sack of Rome," lecture, Chicago Humanities Festival, November 2007.

"The Public Utility of Print," lecture, *The Virtual Tourist in Renaissance Rome* conference, University of Chicago, November 2007.

"Rome Virtuelle: Présence et absence de la Ville Éternelle dans les estampes du 16e siècle," lecture, *Les arts visuels de la Renaissance en France*, Académie de France à Rome, June 2007. Also presented to International Congress of Bibliophiles, October 2007.

"Seeing In Triangles," *Early Modern Eyes* Conference, University of Wisconsin at Madison, March 2007.

"Making Antiquity Public: Knowledge, Pleasure and Prints in Early Modern Rome," Prints and the Production of Knowledge seminar, Harvard Humanities Center, December 2006.

"Sex, Angles, and the Melancholy Peasant," presented at *Theorizing Early Modern Studies*, University of Minnesota (Twin Cities), October 2006.

“An Idolatry of the Letter: Early Modern Visual Culture, the Sun King and Siam,” invited lecture, Yale University, September 2006. Versions also presented Emory University, October 2006; Association for Asian Studies meeting, Boston, March 2006; Rutgers University Power and Performance conference, November 2008.

“A Virtual Rome: The View from Albion,” gallery talk, Center for British Art, Yale University, September 2006.

“The Idol East and West,” presented at “L’image des Anciens, L’image des Modernes: Permanence des Problématiques?” Université Catholique de Louvain, May 2006.

“What Edgar Wind Didn’t See in Botticelli’s *Primavera*,” Duke University, March 2006. Versions also presented at Kunsthistorisches Institut, Florence, June 2006; and as keynote address of National Undergraduate Art History Symposium, April 2007.

“Pagan Mysteries in Chicago,” College Art Association, Boston, February 2006.

“Blood, Ink, Milk, Gold” at Alliance Française, Chicago, January 2006.

“Jealous Geometries: Venus, Vulcan and Mars as Renaissance Fantasy,” paper presented at Oxford University, December 2005; also at Northwestern University Early Modern Group and University of Chicago Renaissance Seminar, November 2005

“Paper Museums,” gallery talk, Grey Art Gallery, New York, September 14, 2005

“Rethinking the Brazilian Village at Rouen: Novelty or Antiquity?” paper presented at Renaissance Society of America meeting, April 7, 2005

“Contemporary art in Thailand,” invited lecture, 2/25/05, for ITP-Thailand, Northwestern Law School.

“Erotic Triangles, Print Culture, and Artistic Identity in the Renaissance: The Case of Vulcan, Venus and Mars,” Gender and Sexuality Studies Workshop, U of C, February 2005

“Visual Culture: Why (not)?” and “Tactical Media,” Media Art and Design Program, Chiang Mai University, Thailand, December 2004

“The Speculum Romanae Magnificentiae: An Enigmatic Renaissance Print Collection,” University of Chicago Humanities Open House, October 2004.

“Thinking Diagrams: Medicine and the Mathematical Arts in Early Printed Books,” International Congress on Medieval Studies, May 2004

Co-organizer, *Negotiated Aesthetics: Art, Work and Identity in the Long Fifteenth Century*. Conference, May 2003. Sponsored by Department of Art History and the Franke Institute for the Humanities.

Co-organizer, *Embodied Utopias*. Developed theme for lecture series and conference, wrote successful Graham foundation grant proposal, oversaw \$20,000 budget, planned and coordinated events for project on gender, architecture, and utopia, sponsored by the University of Chicago Center for Gender Studies, spring 1997-spring 1999.

“Pulled by Night from its Tomb: Animating Dead Antiquity in Renaissance France,” Recent PhD Lecture, The Ohio State University, January 2004. (Versions also presented at Franke Institute, May 2004 and Renaissance Workshop, December 2004, both University of Chicago)

“All the Straight Lines Bend: Geometry Confronts the Body Around 1500,” Sixteenth Century Studies Conference, October 2003.

“Contemporary Art in the United States,” Silapakorn University, Bangkok, Thailand, September 2003.

“Does Deconstruction Matter Any More?” Chiang Mai University Faculty of Fine Arts, Chiang Mai, Thailand, August 2003.

“Sense, Intellect and Imagination in the Diagrams of Charles de Bovelles,” Convivum, Siena College, October 2002.

“The French Renaissance: An Unfinished Project,” The Renaissance Court Artist, Isabella Stewart Gardner Symposium, March 2002.

“Invidia, Maniera, Mastery,” College Art Association, February 2002.

Professional Service

Weinberg College of Arts and Sciences, Northwestern University

Ad-hoc committee member for faculty tenure case, 2016-17; Chair of ad hoc committee, 2018-19

Kaplan Institute, Northwestern University

Artist in Residence Steering Committee, 2015-17; Arts Manager interview committee (2016)

Department of Art History, Northwestern University

Promotion committee, 2019-21

18th/19th century search committee chair, 2019-20.

Graduate affairs committee, 2016-17; Placement Adviser and Admissions Chair, 2016-17

Research committee, 2016-17, 2018-21

Curriculum Committee, 2015-16

Warnock Publication Subvention Committee, 2015-16

Department of Art History, University of Chicago

Director of Graduate Studies, 2014-15

Chinese search committee, 2014-15

Job market advisor, 2012-13

Chair, Harper-Schmidt search committee, 2010-11

Chair of graduate admissions committee, 2010-11; admissions committee member, 2003-4 and 2004-5

Chair, early modern search committee, 2007-8 and 2009-2010

Chair, Undergraduate curriculum review committee, 2007

Director of Undergraduate Studies, 2005-6

Visual Resources search committee, 2004-5

Medieval/early modern search committee, 2003-4 and 2004-5

MA advisor and graduate affairs committee, 2003-4

Department of Visual Arts, University of Chicago

Faculty reappointment committee, 2010

DOVA temporary gallery committee, 2009-2011.

Center for Gender Studies, University of Chicago

Steering Committee member, 2001-2; 2005-6; 2010-present

Member, Ruth Murray Prize Committee, 2010

Junior Faculty Group Coordinator, 2004-5

Chair, Public Sphere Committee, 2001-2

Member, Director Search Committee, 2001-2

Division of the Humanities and Other Service, University of Chicago

Fulbright interview committee, 2014-15

Master of Arts Programs Review Committee, 2011-12

Board of University Publications, 2007-2010

Council on Advanced Studies, 2007-2010

Council of the University Senate, 2007-8, 2009-10, 2014-15

Ad hoc committee, appointment of Humanities Collegiate Division Master, 2007-8

Civic Knowledge Project, 2006-

Committee on Campus Planning, 2005-8

France Center Chicago fellowships committee, 2003-5, 2007-8, 2009-10

Tave fellowships committee, 2003-4

Academic Service

College Art Association, Selection Committee Member, Distinguished Lifetime Achievement

Award for Writing on Art, 2013-16; Annual Conference Chair 2020 (designate, 2019-20)

Comité scientifique, AORUM (Analyse de l'OR et de ses Usages comme Matériau pictural en

Europe occidentale aux XVIe et XVIIe siècles), Université de Paris Nanterre, 2021-present

Advisor, *BOMB* Magazine Oral History Project, 2021-present

Advisory Board member, *Selva*, 2018-present

Advisory Board member, *Renaissance Studies*, 2012-present

Book Review Advisory Panel, H-France, 2017-present

Manuscript Reviewer, University of Chicago Press, Penn State University Press, Princeton

University Press, Wadsworth Publishing, Yale University Press, Duke University Press,

Manchester University Press, University of Minnesota Press, *Art Bulletin*, *Art History*,

Renaissance Quarterly, *Early Modern France*, *Renaissance Studies*, *Viator*, *Zeitschrift für*

Kunstgeschichte, *Feminist Media Histories*, *Criticism*, University of Southern California

(invited member of publication workshop for French department faculty member).

External reviewer for tenure, renewal, and promotion: University of North Carolina, University

of Minnesota, University of Vienna (Austria), Rutgers University, Johns Hopkins University,

Notre Dame University, UC-Santa Cruz, Bowling Green State University, Columbia

University, University of Florida, Stanford University, Carnegie Mellon University, Brown

University, Tulane University, University of New Mexico, School of the Art Institute of

Chicago, Hunter College-CUNY, University of Southern California, Yale University.

External dissertation examiner, University of Toronto, York University (UK), Université de

Paris-I.

Application reviewer: SSRC International Dissertation Field Research fellowships, 2005-7.

2012-14; SSRC-IDRF Book Award, 2008-2010; SSHRC Research Fellowships, 2006-7;

Institute for Advanced Study, 2013-19; Berlin Prize, 2013-16, 2019-22.

Community Service

Co-editor and Board Member, *AREA Chicago* (*Art, Research, Education, Activism*), a biannual

magazine published in Chicago. Edited issue #13 (*Home Fronts, Housing Struggles*);

coedited #10 (*Institutions and Infrastructures*, October 2010); #9 (*Peripheral Vision: A Local*

Reader inside and outside Chicago, November 2009), and #7 (*68/08: The Inheritance of Politics and the Politics of Inheritance*, December 2008).

Board Member, South Side Projections; South Side Community Art Center

Advisory Board Member, ACRE Residency (Artists' Cooperative Residency and Exhibition, Chicago)

Courses Taught

2020-21 Proseminar (Graduate Methods seminar); Black Chicago Art Archives; Visual Language of Protest; Feminist Utopias and Dystopias

2019-20 Proseminar (Graduate Methods seminar); Art, Ecology and Politics; Exposed to the Elements (Center for Renaissance Studies graduate seminar at Newberry Library)

Summer 2019 Illinois Humanities, Sojourner Scholars Summer Institute first-year humanities course

2018-19 Proseminar (Graduate Methods seminar); Chicago 1968 (American Studies and Art History undergraduate seminar); Black Ecology; Introduction to European Art.

Summer 2017 Illinois Humanities, Sojourner Scholars Summer Institute second-year humanities course

2016-17 The Wall of Respect and Chicago's Mural Movement; The Intentional and the Unintentional; Art, Ecology and Politics; Graduate Prospectus Seminar

Summer 2016 Illinois Humanities, Odyssey Summer Institute Capstone Course

2015-16 Thinking With Stones (Center for Renaissance Studies graduate seminar at Newberry Library); Art and Activism

2014-15 Art, Ecology and Politics; European Civ in Paris (first segment of three-part intensive quarter); Art and Nature in Early Modern Europe (spring)

Summer 2014 The Uses of Antiquity, summer seminar for college teachers, organized by Council of Independent Colleges, sponsored by Kress Foundation.

Visual Arts of the Black Arts Movement. Professional Development Course for secondary school teachers, organized by Chicago Metro History Fair and sponsored by Terra Foundation.

2013-14 At Williams College: The Intentional and the Unintentional; Art and Nature in Early Modern Europe

- Summer 2013 Never the Same Summer Seminar (a five-week free seminar, open by advance registration) on political art in Chicago, co-taught with Daniel Tucker, sponsored by the Richard and Mary L. Gray Center for Arts and Inquiry, University of Chicago
- 2012-13 Theories of Art and Nature in Early Modern Europe; The Black Arts Movement in Chicago; *Text and Image in Renaissance France*
- 2010-11 What is an Archive?; Renaissance and Anti-Renaissance; *Social Form*
- 2011-12 Introduction to Art History, Odyssey Project pilot course at Harlan Community Academy (repeated 2012-13)
- 2009-10 Rome: Antiquity to Baroque (third segment of three-part intensive quarter taught in Rome, repeated 2012-13); Intro to Theories of Sexuality and Gender; Art of the Northern Renaissance (survey); Art in Unexpected Places (repeated 2010-11)
- 2007-8 Early Modern Geographies; Making Classicism; Chicago 1968
- 2005-6 Renaissance Neoplatonism and the Visual Arts (repeated 2010-11 as Neoplatonism East and West, co-taught with Persis Berlekamp); Baroque Europe (survey, repeated 2007-8 as Global Baroque); *Body, Space, Desire: Feminist Theories of Visuality*; Art, Religion and the Body in Medieval and Renaissance Europe
- 2004-5 *Art, Community, and Activism* (repeated summer 2012); Early Modern Print Culture; Utopias (co-taught with Lauren Berlant); Anachronism
- Summer 2004 Village Life in the Dordogne, University of Chicago alumni tour to southwestern France
- 2003-4 *Feminism and the Visual Arts*; Renaissance Art Theory and Criticism; The Protestant Reformation
- Autumn 2002 At Yale University: The Devotional Body; The Performance of Meaning in the French Renaissance
- 2001-2 Art 101, Media Aesthetics (winter and spring, repeated 2002-3), *The Body in Renaissance Art*
- 2000-1 At University of Pennsylvania: Styles of Desire: Medieval and Renaissance Courts and Courtly Arts; Body, Style, and Space in Early Modern Europe

PhD Dissertations advised

As first reader

Chloe Pelletier, "Environment and the Italian Renaissance Background: Studies in Adriatic painting, c.1480," University of Chicago, 2021. (Co-advisor)

Alexandra Marraccini, “Unfolded Worlds: Allegory, Alchemy, and The Image As Structure of Knowledge In Early Modern Northern European Scientific Books.” University of Chicago, 2018.

Kelli Wood, “The Art of Play: Games in Early Modern Italy,” University of Chicago, 2016.

Ingrid Greenfield, “A Moveable Continent: Collecting Africa in Renaissance Italy,” University of Chicago, 2015.

Rainbow Porthé, “Planctus Provinciae: Arts of Mourning in Fifteenth-Century Provence,” University of Chicago, 2015.

Kristine Larison, “Mount Sinai and the Monastery of St. Catherine: Place and Space in Pilgrimage Art,” University of Chicago, 2015.

Irene Backus, “Asia Materialized: Perceptions of China in Renaissance Florence,” University of Chicago, 2014.

Iva Olah, “The Civic Cornucopia of Ornament: The Florentine Picture Chronicle’s (1470–75) Somatic Visioning of the Festive City in the time of Lorenzo de’ Medici,” University of Chicago, 2013.

Christina Normore, “An Eye for the Feast in Late Medieval Burgundy,” University of Chicago, 2008.

As second reader

Chrisinda Henry, “Buffoons, Rustics, and Courtesans: Low Painting and Entertainment Culture in Renaissance Venice,” University of Chicago, 2009.

Lia Markey, “A Vicarious Conquest of Art and Nature at the Medici Court,” University of Chicago, 2008.

Alexandra Korey, “Putti, Pleasure, and Pedagogy in Sixteenth-Century Italian Prints and Decorative Arts,” University of Chicago, 2007.

Stephanie Leitch, “Better than the Prodigies: The Prints of Hans Burgkmair, Jorg Breu, and the Marvels of the New World,” University of Chicago, 2005.

As third or fourth reader

Scott Miller, “The Château, the Landscape, and the Building of the Social Edifice of Valois France,” Northwestern University, 2020.

Meekyung MacMurdie, “Geometric Medicine: Medieval Translations of Ibn Butlan's Aniconic Diagrams,” University of Chicago, 2020.

Solveig Nelson, “The Whole World is (Still) Watching: Early Video, the Televisual, Nonviolent Direct Action, 1930s-1970s,” University of Chicago, 2018.

Jennifer Sichel, “Criticism Without Authority: Gene Swenson, Jill Johnston, Gregory Battcock,” University of Chicago, 2018.

Erin Reitz, “Radical Aesthetics: The Art of the Black Panthers, 1966–1982,” Northwestern University, 2017.

Victoria Salinger, “Writing Calculations, Calculating Writing: The Art of Hanne Darboven,” University of Chicago, 2016

Catherine Stuer, “Dimensions of Place: Map, Itinerary, and Trace in Images of Nanjing,” University of Chicago, 2012

Julia Orell, “Picturing the Yangzi River: Particular Landscapes in Southern Song China,” University of Chicago, 2011

Sarah Cree, "Taddeo di Bartolo and the Uses of the Past in Early Quattrocento Painting." Yale University, 2010.
Nicole Bensoussan, "Casting a Second Rome: Primaticcio's Bronze Copies and the Fontainebleau Project," Yale University, 2009.
Jeehee Hong, "Theatricalizing Death in Performance Images of Mid-Imperial China," University of Chicago, 2008.

PhD Dissertations in progress

As first reader

Joana Konova, "Reuse of Ancient Sculpture in Late-Renaissance Rome," University of Chicago.
Hanne Graversen, "Interchanges: Construction of the U.S. Interstate Highway System and Artistic Practice, 1956-1984" University of Chicago. (Co-advisor)
Hilary Barker, "Encountering Antiquity: Sites of Encounter and Networks of Interest in Early Modern Rome," University of Chicago. (Co-advisor)
Anna Dumont, "From Design Reform to Fascist Craft: Women and Italian Textile Production 1870-1945," Northwestern University.
Brian Leahy, "For Immediate Release: Contemporary Art and its Publics in the United States, 1967–1990," Northwestern University.
Risa Puleo, "Unsettling the Order of 'Things': Object Animacies, Non-Western Collections, and Settler-Colonial Governance," Northwestern University.
Caitlin DiMartino, "Sovereign Bodies: The Overdetermination of Blackness in the Madonnas of France and Spain, 1500 – 1700," Northwestern University. Co-advisor.
Bethany Hill, "Black Feminist Politics of the City: June Jordan's Praxis of Self-Determination, Land, and Space 1965-1988," Northwestern University. Co-advisor.
Jessica Hough, "Coding the Collective: Women Artists, Activism and Technology in the United States, 1970-1999."

As second, third, or fourth reader

Emily Wood, "Art, Politics, and Diplomacy at the Courts of Philip II in Madrid and the Medici in Florence," Northwestern University
Sandra Racek, "Depictions of Fictional Male Cross-Dressing in the Netherlands (1600-1650)," Northwestern University
Laurel Garber, "'Between Magic and Technology': Style, Technique and History in French Etching, 1650-1880," Northwestern University
Emma Kennedy, "Blackness and Indigeneity in Contemporary Art Practices," Northwestern University
Ben Jones, "What We Can't Do: The Pedagogy of the Black Radical Aesthetic Tradition," Northwestern University

Other student advising

26 completed MA theses/Qualifying Papers
28 completed BA papers
4 summer research projects advised at Northwestern (SROP and URG)

Art and Performance

With Feel Tank Chicago, "Feeling Friedman," Hemispheric Institute for Performance and Politics Mini-Encuentro, October 24, 2008.

With Feel Tank Chicago, exhibited documentation in "just space(s)," Los Angeles Contemporary Exhibitions, September 26-November 18, 2007, and also in "Hopeless and Otherwise," Southern Exposure, San Francisco, May 23, 2008 - July 3, 2008; new work is presented in exhibition "The Audacity of Desperation" at the Urbana-Champaign Independent Media Center, May 7-June 15, 2008 (traveling to Sea and Space, Los Angeles, October 23-November 16, 2008).

"Feel Tank Chicago" presentations, Voices Lecture Series, Gallery 400, UIC, March 2007; Public Square, Illinois Humanities Council, June 2007; Pedagogical Factory, Hyde Park Art Center, September; Mess Hall, January 2008; Experimental Station, February 2008; participated in Town Hall Meeting held in Chicago, organized by Creative Time (NYC), March 2008

"Twenty Reasons to Pay Attention to Emotion," presentation included in Powerpoint to the People. University of California at Berkeley, Pacific Film Archive, December 2004; video exhibited at Democracy in America Convergence Center, Park Avenue Armory, sponsored by Creative Time, September 21-27, 2008.

"Feeling Good about Feeling Bad." Performance with Feel Tank Chicago at Pilot TV: Experimental Media for Feminist Trespass. Chicago, October 2004.

With Feel Tank Chicago. "Invisible Feelings," Version>04 convergence, co-presented with Deborah Gould, Chicago, April 2004.

Additional camera and research, *Axis of Evil*, film directed by Carmine Cervi (BulletProof Film, 2004).

Languages

French (fluent); Italian and German (excellent reading and good speaking ability); Latin (good reading ability).