

May 2020

## 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, History of Art and Architecture. University of Pittsburgh.  
- Secondary appointment, French and Italian
- 2014-20 Assistant Professor, History of Art and Architecture. University of Pittsburgh.  
- Secondary appointment, French and Italian
- 2018-21 Director, Medieval and Renaissance Studies Program. University of Pittsburgh.

### **SINGLE-AUTHORED BOOKS**

- June 2020 *Titian's Icons: Tradition, Charisma, and Devotion in Renaissance Italy*. Penn State University Press.  
<http://www.psupress.org/books/titles/978-0-271-08503-6.html>  
Awards: RSA-Kress Mid-Career Publication Fellowship; Richard D. and Mary Jane Edwards Endowed Publication Fund, Kenneth P. Dietrich School of Arts & Sciences, University of Pittsburgh; Gladys Kriebel Delmas Publication Subvention.
- In Preparation *Matter and Similitude in Italian Painting and the Transatlantic Renaissance* (ca. 100K word book manuscript in preparation for submission in fall 2021).  
Awards: ACLS Fellowship, AY 2017-18; Junior Research Fellow. Humanities Center, University of Pittsburgh (internal fellowship with course release)

### **JOURNAL ARTICLES & BOOK CHAPTERS (refereed publications indicated with \*)**

- Forthcoming “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).
- Forthcoming “The Sedimentary Aesthetics of Italian Baroque Painting,” in *Purity and Contamination in Early Modern Art and Architecture*, edited by Lauren Jacobi and Daniel Zolli (Amsterdam University Press).
- 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/B9789004361492007.xml>
- 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>  
*Author Statement*: Authors are listed in alphabetical order. Each author contributed equally to this piece of writing, in all of its aspects.
- 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. [https://www.academia.edu/32704341/Graphic\\_Exegesis\\_Reflections\\_on\\_the\\_Difficulty\\_of\\_Talking\\_About\\_Biblical\\_Images\\_Pictures\\_and\\_Texts](https://www.academia.edu/32704341/Graphic_Exegesis_Reflections_on_the_Difficulty_of_Talking_About_Biblical_Images_Pictures_and_Texts)
- 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): 23-44. [https://www.academia.edu/8074326/Stylizing\\_Eros\\_in\\_Renaissance\\_Love\\_Titians\\_Judith\\_Salome](https://www.academia.edu/8074326/Stylizing_Eros_in_Renaissance_Love_Titians_Judith_Salome)

#### **EXHIBITION REVIEWS, BOOK REVIEWS, REFERENCE ENTRIES, & PODCASTS**

- Forthcoming Review of *Art and Miracle in Renaissance Tuscany*, by Robert Maniura (Cambridge University Press, 2018) in *Renaissance Quarterly*.
- Forthcoming Review of *Tintoretto’s Difference: Deleuze, Diagrammatics and Art History*, by Kamini Vellodi (Bloomsbury Academic, 2019) in *Renaissance Quarterly*.
- 2019 Genealogies of Modernity podcast season 1, episode 4: <https://www.genofmod.org/podcast>
- 2019 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*. <https://doi.org/10.5195/contemp.2019.291>
- 2017 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 Wepplmann (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 Muddied 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**

- “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 (ca. 6,000 word contribution on the interplay between painting and rhetoric in the Renaissance).
- “Leonardo, Morelli, and the Computational Mirror” (ca. 8,000 word essay co-authored with Alison Langmead)
- “*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).
- “Tradition and Entrapment: Kahinde Wiley’s *Tribute Money* (2012)” (ca. 9,000-word article)

### **DIGITAL HUMANITIES PROJECTS**

- 2017-present        Principal Investigator for “The Morelli Machine.” – NSF funded  
 \*NSF funding disbursed by XSEDE (project ID: TG-ART170002)  
Description: Using the national supercomputing infrastructure made available by Extreme Science and Engineering Discovery Environment, or XSEDE (an NSF-Funded collection of integrated 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)

**ON-GOING COLLABORATIVE PROJECTS**

*Genealogies of Modernity*. Co-convener with PI, Ryan McDermott (English, Pitt).  
<https://www.genofmod.org/>

*Gun Violence and Its Histories*. Co-convener with Pernille Røge (History, Pitt), Jennifer Waldron (English, Pitt), Chloé Hogg (French and Italian, Pitt).  
[www.gvh.pitt.edu](http://www.gvh.pitt.edu) (website release delayed due to COVID-19)

**NATIONAL FELLOWSHIPS, GRANTS, & SCHOLARLY SOCIETIES**

- 2017-18 American Council of Learned Societies Fellowship for the project *Matter and Similitude in Italian Painting and The Transatlantic Renaissance*.
- 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 Kriebel 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,**

- 2019-20 Faculty Research and Scholarship grant for Gun Violence and Its Histories working group: [www.gvh.pitt.edu](http://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**

- At Pitt
- HAA 0070 *European Visual Traditions* (gateway lecture)  
 HAA 0302 *Renaissance Art* (large lecture with recitations)  
 HAA 0350 *Baroque Art* (small lecture and discussion)  
 HAA 0380 *Art of The Spanish World: Religion, Identity and the Art of Accommodation, 1200-1700* (small lecture and discussion)  
 HAA 1010 *Venetian Renaissance Art: Local Histories, Global Stakes* (capstone seminar)  
 HAA 1010 *Bodies Broken, Bodies Redeemed: Art and Violence in Early Modern Europe* (capstone seminar, spring 2020)  
 HAA 1019 *Curatorial Development Seminar Based on the Clapp Drawings in the University Art Gallery*  
 HAA 1950 *Honors Thesis Seminar* (capstone seminar)  
 HAA 2300 *Image, Art, Thing in Early Modern Europe* (graduate seminar)  
 HAA 2007 *Historiography* (core curriculum graduate seminar)
- 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 5<sup>th</sup>-year PhD candidate  
 Metropolitan Museum of Art, pre-doctoral Fellowship 2020-21
- Sarah Reiff Conell 5<sup>th</sup>-year PhD candidate  
 Mellon pre-doctoral fellow 2020-21
- Jacob Eisensmith 4<sup>th</sup>-year student, ABD  
 Fellow, Center for the Art and Architectural History of Port Cities at La Capraia, Naples
- Claire Ptaschinski 1<sup>st</sup>-year M.A. student

**PhD Committees**

- Rachel Miller (2016) Assistant Professor at Cal State Sacramento
- Allison McCann (2019) Editorial assistant, Getty Research Institute
- Jackie Lombard 5<sup>th</sup>-year PhD candidate, DAAD Research Fellow, Frankfurt Germany
- Golnar Touski 4<sup>th</sup>-year PhD student

Irene Monteverdi 4<sup>th</sup>-year PhD student, Jazz Studies Program, Department of Music

### MA Committees

Larissa Acres French and Italian, 2020  
 Sarah Conell History of Art & Architecture, 2016  
 Jackie Lombard History of Art & Architecture, 2016

### External Committees

Laura Valterio Art History PhD candidate at the University of Basel  
 Formal mentorship relationship through the antelope@univeristy  
 expert exchange program

## INVITED LECTURES

- 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**

- 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.” 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 14<sup>th</sup>-16<sup>th</sup> 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-Angetive 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 CONFERENCE SESSIONS ORGANIZED**

- 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.

### **RESEARCH LANGUAGES**

- Italian – Fluency in speaking, reading and composition (CILS C1 superato, 30.05.2019)
- German – Reading knowledge and basic conversation
- Spanish – Reading knowledge and basic conversation
- French – Reading Knowledge
- Latin – Reading knowledge