

July 2018

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Director, Medieval and Renaissance Studies Program  
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### EDUCATION

- 2011 Ph.D. (with distinction), Johns Hopkins University, Dept. of the History of Art.  
Dissertation: *Vibrant Icons: Titian's Art and the Tradition of Christian Image-Making*.  
Committee: Stephen J. Campbell, first reader; Mitchell Merback, second reader; Herbert L. Kessler; Walter Stephens; Nancy Struever.
- 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  
Majors: Art History and Italian Literature

### ACADEMIC EMPLOYMENT

- August 2014 - Assistant Professor, History of Art and Architecture. University of Pittsburgh.
- August 2018-21 Director, Medieval and Renaissance Studies Program. University of Pittsburgh

### PEER REVIEWED PUBLICATIONS

- 2019 "Titian, Colonna, and the Limits of Pictorial Devotion," in *Vittoria Colonna: Poetry, Religion, Art, Impact*, edited by Victoria Cox and Shannon McHugh (University of Toronto Press).
- 2018 "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.
- 2018 "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 (2018), 152-180. <https://journals.ub.uni-heidelberg.de/index.php/dah/article/viewFile/34297/43447>
- 2017 "Graphic Exegesis: Reflections on the Difficulty of Talking About Biblical Images, Pictures, and Texts," in *The Art of Visual Exegesis: Rhetoric, Texts*,

- 2017 *Images (Emory Studies in Early Christianity)*, edited by Vernon K. Robbins, Walter S. Melion, and Roy R. Jeal (Atlanta: SBL Press, 2017), 271-302.  
 “Titian’s *Ecce Homo* on Slate: Stone, Oil, and the Transubstantiation of Painting.” *The Art Bulletin* 99:1 (March 2017), 36-66.  
<http://dx.doi.org/10.1080/00043079.2017.1265285>
- 2016 “Titian’s *Christ and the Coin*: Recovering the Spiritual Currency of Numismatism in Renaissance Ferrara.” *Renaissance Quarterly* 69/2, 449-88.  
 DOI: <http://dx.doi.org/10.1086/687607>
- 2016 “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. DOI: <http://dx.doi.org/10.1353/mln.2016.0008>
- 2015 “The *Hypnerotomachia Poliphili* and Italian Art Circa 1500: Mantegna, Antico, and Correggio.” *Word & Image: A Journal of Verbal/Visual Enquiry*, 31:2, 140-154, DOI: <http://dx.doi.org/10.1080/02666286.2015.1023020>
- 2015 “Titian’s Miracles: Artistry and Efficacy Between the San Rocco *Christ* and the Accademia Pietà.” *Mitteilungen des Kunsthistorischen Institutes in Florenz* (Max-Planck-Institut), LVII.3, 320-349. <http://www.jstor.org/stable/43738211>
- 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, AND REFERENCE ENTRIES**

- 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 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 Book Review of Jodi Cranston, *The Muddied Mirror: Materiality and Figuration in Titian’s Later Paintings* (University Park: Pennsylvania State University Press, 2010). Published in *Renaissance Quarterly* 64 (2011), 184-186.
- 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.

### **PUBLICATIONS IN PREPARATION**

- “*Let them fall down and worship thing*: Lorenzo Valla’s Renaissance Thing Theory.” (ca. 12,000-word article).
- Matter and Similitude in Italian Painting and the Transatlantic Renaissance* (ca. 100K-word book manuscript in preparation for submission in 2019).

**Digital Humanities Projects**

- 2017-present Principle Investigator for “The Morelli Machine.” – NSF funded  
\*NSF funding disbursed by XSEDE (project ID: TG-ART170002)
- 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 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)

**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,**

- 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 UPitt
- HAA 0302 *Renaissance Art* (large lecture with recitations)
  - HAA 0070 *European Visual Traditions* (gateway lecture)
  - HAA 0350 *Baroque Art* (small lecture)
  - HAA 1010 *Venetian Renaissance Art: Local Histories, Global Stakes* (capstone seminar)
  - HAA 2300 *Image, Art, Thing in Early Modern Europe* (graduate seminar)
  - HAA 2007 *Historiography* (core curriculum graduate seminar)
  - HAA 1950 *Honors Thesis Seminar* (capstone 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).

### INVITED LECTURES

- 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. November.
- 2017 "Titian's Icons" – Italian Studies Research Seminar at the University of Notre Dame. September.
- 2017 "Titian, Colonna, and the Limits of Pictorial Devotion." New York University's, Villa La Pietra (Florence, Italy). April.
- 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. February.
- 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. December.
- 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. May 4-6, 2012.
- 2012 “On Obdurate Paintings.” Lawrence University (Appleton, WI). April.
- 2012 “Hard Paintings.” Cleveland Museum of Art and Case Western Reserve University. March.
- 2012 “Rupestrian Paintings.” Oklahoma State University (Stillwater, OK). March.
- 2011 “Painting on Stone: Artistic Practice and the Meaning of Materials in Renaissance Image-Making.” *Penn Humanities Forum*, University of Pennsylvania. November.

### **PAPERS PRESENTED**

- 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. July.
- 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 “*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. May.
- 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. January.
- 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*, a symposium to celebrate the acquisition of

- the second edition of the *Hypnerotomachia Poliphili* by the University of Pennsylvania Libraries. 11 February, 2012.
- 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. February.
- 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. November.
- 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. October.
- 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. April.
- 2009 “Titian’s Icons in the Era of Reformation.” Renaissance Society of America Annual Conference, Los Angeles, California. March.

### **CONFERENCE SESSIONS ORGANIZED AND / OR CHAIRED**

- 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.
- 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. Sponsored by the Charles S. Singleton Center for Pre-Modern Studies. Co-organized with Jason Di Resta.
- 2012 *Sicily: Architecture and Art III*, Renaissance Society of America annual conference, 2012. Chair: session organized by Morten Steen Hansen.

### **PROFESSIONAL SERVICE**

- 2015-present Member, International Council of Museums (ICOM)
- 2015-present Selection Committee Member – Distinguished Italian Fulbright Lectureship at the University of Pittsburgh.
- 2013 External reviewer for postdoctoral fellowship, 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

**RESEARCH LANGUAGES**

Italian – Fluency in speaking, reading and composition

German – Reading knowledge and basic conversation

Spanish – Reading knowledge and basic conversation

French – Reading Knowledge

Latin – Reading knowledge