

# CURRICULUM VITAE

## Ethan Matt Kavalier

Department of Art, University of Toronto, 100 St. George Street, Toronto, Ontario, M5S 3G3, CANADA  
[matt.kavalier@utoronto.ca](mailto:matt.kavalier@utoronto.ca)  
(416) 921-4938

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### EDUCATION

PhD Institute of Fine Arts, New York University  
MA Columbia University  
BA Harvard College

### HONORARY DEGREE

Doctor *honoris causa* Université de Liège, BELGIUM

### ACADEMIC POSITIONS

2015-present Director, Centre for Reformation and Renaissance Studies, University of Toronto  
2014-15 Interim Director, Centre for Reformation and Renaissance Studies, University of Toronto  
2013-14 Acting Chair, Department of Art, University of Toronto  
2012-13 Acting Director, Centre for Reformation and Renaissance Studies, University of Toronto  
2011-present Professor, University of Toronto  
1997-2011 Associate Professor, University of Toronto  
1992-97 Assistant Professor, University of Toronto  
1989-92 Lecturer, University of Toronto

### PUBLICATIONS

#### Books (Authored)

*Plastic Present. Netherlandish Sculpture of the Sixteenth Century*, University Park: Penn State Press, forthcoming.

*Drafting Netherlandish Sculpture in the Sixteenth Century: The Spencer Album*, with Krista De Jonge. Turnhout: Brepols, forthcoming.

*Renaissance Gothic. Architecture and the Arts in Northern Europe 1470-1540*. London and New Haven: Yale University Press, 2012.

#### Reviews

1. Ian Campbell, *Renaissance Quarterly* 66 (2013), 215-17.
2. Nicola Jennings, *Journal of the British Archaeological Association* 170 (2017), 224-25.
3. Colum Hourihane, *Speculum* 88:1 (2013), 316-18.
4. Stephen Murray, *Journal of the Society of Architectural Historians* 73:2 (2014), 276-77.

5. Robert Bork, *The Burlington Magazine* 1316 (November 2012), 793-94.
6. Jeffrey Chipps Smith, *Historians of Netherlandish Art: Newsletter and Review of Books*, 31:1 (2014), 22-23.
7. Jean Guillaume, *Revue de l'Art* 2012 (4).
8. Laura H. Hollengreen, *caa.reviews*, <http://www.caareviews.org/reviews/2194> [accessed July 28, 2015]
9. Peter Coffman, *Renaissance and Reformation* 36:1 (2013), 186-88.
10. Deborah H. Cibelli, *The Sixteenth Century Journal* 44 (2013), 591-93.
11. Francis Ames-Lewis, *The Art Newspaper*, Feb. 2013, 51.
12. John Goodall, *Country Life*, April 2012, 91.
13. Timothy Brittain-Catlin, *Tablet*, July 14, 2012, 19.
14. Larry Silver, *Cassone*, April 2012 (online).
15. E. B. Smith, *Choice*, 50, n. 3 (November 2012), 469.
16. Peter Draper, *Soc. Architectural Historians of Great Britain Newsletter* No. 111, Winter/Spring 2014, 20-21.
17. Steve Moyer, *Humanities*, November/December 2015 | Volume 36, Number 6.
18. D. Ekev *Academic Review* 14 (Summer 2010), Issue 44, 117.

*Pieter Bruegel: Parables of Order and Enterprise*. Cambridge: Cambridge University Press, 1999.

#### Reviews

1. Walter Melion, *Renaissance Quarterly* 54 (2001), 605-6.
2. Peter Arnade, *Sixteenth-Century Journal* 31 (2000), 831-3.
3. Elisabeth Honig, *The Burlington Magazine* 142 (November 2000), 704-5.
4. Walter Gibson, *College Art Association Reviews On-Line* (November 1999).
5. Dan Ewing, *Historians of Netherlandish Art Newsletter* 17:2 (November 2000), 39-40.
6. Bret Rothstein, *Sixteenth-Century Journal* 32 (2001), 161-3.
7. Frédéric Elsig, *Bibliothèque d'Humanisme et Renaissance*, 62 (2000), 184-5.
8. Keith Moxey, *Speculum* 76 (2001), 749-51.
9. Margaret D. Carroll, *The Art Bulletin* 84 (2002), 177-8.

#### **Books (Edited)**

*Netherlandish Culture of the Sixteenth Century*. Studies in European Urban History, vol. 41. Edited with Anne-Laure Van Bruaene. Turnhout: Brepols, 2017.

*Netherlandish Sculpture of the Sixteenth Century*. *Netherlands Yearbook for History of Art*, vol. 67. Edited with Frits Scholten and Joanna Woodall. Leiden: Brill, 2017.

*Le Gothique de la Renaissance*. Edited with Monique Chatenet, Krista De Jonge and Norbert Nussbaum. Paris: Picard, 2011.

*Faith and Fantasy in the Renaissance: Texts, Images, and Religious Practices*. Edited with Olga Zorzi Pugliese. Toronto: Centre for Reformation and Renaissance Studies Publications, 2009.

#### **Articles/Chapters**

"Between Monarchy and Republic: The Tomb of William the Silent." In *Rulers on Display. Tombs and Epitaphs of Princes and the Well-Born in Northern Europe 1470-1670*. Ed. Ethan Matt Kavalier and Birgit Ulrike Münch. Turnhout: Brepols, in press.

"In the Beginning came the Wood: Henrik Douverman's Seven Sorrows Altarpiece in Kalkar", in *Objects of Devotion. Religion and its Instruments*, ed. Ethan Matt Kavalier and Anne-Laure van Bruaene, Turnhout: Brepols, in press.

"The Netherlandish carved altarpiece as miniature", in Ralph Dekoninck, Barbara Baert and Marie-Christine Claes (ed.), *Ornamenta Sacra. Late Medieval and Early Modern Liturgical Objects in a European Context*, Louvain, Peeters ("Art & Religion", 13), 2022, p. 353-368.

"Diamonds are Forever: Cell Vaults and the Beginnings of History." In *Tributes to Paul Binski. Medieval Gothic: Art, Architecture & Ideas*. Ed. Julian Luxford. Turnhout: Brepols, 2021, 76-87.

"Furniture and Architecture." In *A Cultural History of Furniture*. Edited by Christina Anderson, vol. 2, *A Cultural History of Furniture in the Middle Ages and Renaissance*, edited by Erin J. Campbell and Stephanie R. Miller, London, New York, Oxford, New Delhi, Sydney: Bloomsbury Academic, 2022, 171-91.

"Gothic Architecture and the Autumn of the Middle Ages," in *The Cambridge Guide to the Architecture of Christianity*, general editor Richard A. Etlin, associate editors Ann Marie Yasin, Stephen Murray, John Beldon Scott, and Patrick J. Quinn, 2 vols., Cambridge: Cambridge University Press, 2023, 1:506-517.

"Peasant Passions: Pieter Bruegel and his Aftermath." In *The Bruegel success story*, ed. by Christina Currie, Leuven: Peeters, 2021, 288-316.

"Ornament and Systems of Ordering in the Sixteenth-Century Netherlands." *Renaissance Quarterly* 72:4 (2019), 1269-1325.

"Jan Borman the Storyteller." In *Borman. A Family of Northern Renaissance Sculptors*. Ed. Marjan Debaene. London & Turnhout: Harvey Miller Publications, 2019, 100-123.

"Foreword." In Jean-Marie Guillouët, *Flamboyant architecture and Medieval Technicality. The Rise of Artistic consciousness at the End of Middle Ages (ca 1400-ca 1520)*. Turnhout: Brepols, 2019, 1-2.

"Micro-architecture as the Paradigm of Antique." In *Microarchitectures et figures du bâti: l'échelle à l'épreuve de la matière*. Eds Jean-Marie-Guillouët and Ambre Vilain. Paris: Picard, 2018, 141-50.

"Jean Mone, Barcelona, and the Origins of the 'Netherlandish' Antique Manner." *Netherlandish Art and Luxury Goods in Renaissance Spain. Trade, Patronage and Consumption*. Eds. Daan van Heesch and Robrecht Janssen. Turnhout: Brepols, 2018, 63-78.

"Afterword: Bruegel's Winter Scenes, his Oeuvre and Netherlandish Art." In *Bruegel's Winter Scenes*. Eds Tine Luk Meganck and Sabine van Sprang. Brussels: Mercatorfonds, 2018, 224-230.

"Mapping Time: The Carved Netherlandish Altarpiece in the Sixteenth Century." In *Netherlandish Culture of the Sixteenth Century*. Studies in European Urban History, vol. 41. Eds. Ethan Matt Kavalier and Anne-Laure Van Bruaene. Turnhout: Brepols, 2017, 31-63.

“The Waning of the Middle Ages.” *The Cambridge Guide to Medieval Architecture*. Ed. Stephen Murray. Cambridge: Cambridge University Press, in press.

“Introduction to Netherlandish Culture of the Sixteenth Century.” With Anne-Laure Van Bruane. In *Netherlandish Culture of the Sixteenth Century*. Studies in European Urban History, vol. 41. Eds. Ethan Matt Kavaler and Anne-Laure Van Bruaene. Turnhout: Brepols, 2017, ix-xvi.

“Prayer Nuts and Early Modern Sculpture in the Netherlands,” in *Prayer Nuts, Private Devotion and Early Modern Art Collecting*. Eds. Evelin Wetter and Frits Scholten, *Riggisberger Berichte* 22. Riggisberg: Abegg-Stiftung, 2017, 169-83.

“Pieter Bruegel, Bernard van Orley, realism and class,” *Simiolus* 39 (2017), 73-89.

“Power and Performance. The Bruges Mantelpiece to Charles V,” *Netherlandish Sculpture of the Sixteenth Century. Netherlands Yearbook for History of Art*, vol. 67. Eds. Ethan Matt Kavaler, Frits Scholten and Joanna Woodall. Leiden: Brill, 2017, 215-54.

“Netherlandish Sculpture of the Sixteenth Century: A Recovery”, *Netherlandish Sculpture of the Sixteenth Century. Netherlands Yearbook for History of Art*, vol. 67. Eds. Ethan Matt Kavaler, Frits Scholten and Joanna Woodall. Leiden: Brill, 2017, 7-32.

“Francis I and the Netherlands. Conclusions and Perspectives for Further Research,” In *Francois I et les pays du nord*. Eds. Laure Fagnart and Isabelle Lecocq. Paris: Picard, 2017, 229-41.

“The Galerie Francois Ier at Fontainebleau: An Inspiration for Netherlandish Artists from the Late 1530s.” With Isabelle Lecocq. In *Francois I et les pays du nord*. Eds. Laure Fagnart and Isabelle Lecocq. Paris: Picard, 2017, 51-66.

“Jean Mone, Niederländischer Bildhauer,” *Algemeines Kunstlexikon*, Vol. 90, 2016, 285.  
<https://www.degruyter.com/view/db/akl>

“The Late Gothic German Vault and the Creation of Sacred Space.” *Spatial Practices: Medieval/Modern*. Eds. Markus Stock and Nicola Vöhringer. Göttingen: V & R Unipress, 2014, 165-86.

“The Diaspora of Netherlandish Sculptors in the Second Half of the Sixteenth Century.” *The Low Countries at the Crossroads. Netherlandish Architecture as an Export Product in Early Modern Europe (1480-1680)*. *Architectura Moderna* 8. Eds. Konrad Ottenheim, Krista De Jonge. Turnhout: Brepols, 2013, 89-101.

“Gossart’s Bodies and Empathy.” *Journal of the Historians of Netherlandish Art* 5:2 (2013).  
<https://jhna.org/articles/gossarts-bodies-empathy/>

“Le gothique de la Renaissance.” Introduction to *Le Gothique de la Renaissance*. Eds. Monque Chatenet, Krista De Jonge, Ethan Matt Kavaler and Norbert Nussbaum. Paris: Picard, 2011, 6-8.

"On vegetal imagery in Renaissance Gothic." *Le Gothique de la Renaissance*. Eds. Monique Chatenet, Krista De Jonge, Ethan Matt Kavaler, and Norbert Nussbaum. Paris: Picard, 2011, 297-312.

"Jan Gossart as Architect." *Man, Myth, and Sensual Pleasures: Jan Gossart's Renaissance*. Ed. Maryan Ainsworth. New Haven: Yale University Press, 2010, 30-43.

"Microarchitecture circa 1500 as Model of the Sacred." *Jheronimus Bosch: His Sources*. Eds. Eric de Bruyn and Jos Koldeweij. 's-Hertogenbosch: Jheronimus Bosch Art Center, 2010, 191-209.

"Des géomètres à Brou : architecture et ornementation en Espagne, dans le Brabant et en Europe occidentale autour de 1500," *Brou, un monument européen à l'aube de la Renaissance*, 116-24. Paper from the conference held at the Monastère Royal de Brou, Bourg-en-Bresse, October 13-14, 2006 (2009).

[http://www.monuments-nationaux.fr/fichier/editions\\_ebook\\_chapitre/711/Brou\\_09\\_Kavaler.pdf](http://www.monuments-nationaux.fr/fichier/editions_ebook_chapitre/711/Brou_09_Kavaler.pdf)

[Accessed December 21, 2013]

"The Gothic of the Renaissance: Ornament, Excess, and Identity." *Renaissance Theory, The Art Seminar*, Vol. 5. Eds. Elkins and R. Williams. New York: Routledge, 2008, 115-58.

"Jacques Du Broeucq and Northern Perspectives on the Antique Mode." *Invention: Northern Renaissance Studies in Honor of Molly Faries*. Ed. Julien Chapuis. Turnhout: Brepols, 2008, 190-207.

"Architectural Wit: Playfulness and Deconstruction in the Gothic of the Sixteenth Century." *Reading Gothic Architecture*. Ed. Matthew M. Reeve. Turnhout: Brepols, 2008, 139-50.

"Ingolstadt," *Geschichte der bildenden Kunst in Deutschland, Spätgotik und Renaissance*. Ed. Katharina Krause, Munich: Prestel, 2008, 263.

"Tournai's Renaissance Jubé: Art as Instrument of Empowerment." *In His Milieu: Essays on Netherlandish Art in Memory of John Michael Montias*. Eds. A. Golahny, M. M. Mochizuki and L. Vergara. Amsterdam: Amsterdam University Press, 2006, 193-207.

"Débat: Architecture européenne : un 'gothique de la Renaissance' autour de 1500?" Débat entre Monique Chatenet, Krista De Jonge, Ethan Matt Kavaler et Norbert Nussbaum. *Perspective. Actualités de la recherche en histoire de l'art. Revue de l'INHA* 2006 no. 2, 290-99.

"Renaissance Gothic: Pictures of Geometry and Narratives of Ornament." *Art History* 29 (2006), 1-46.

"Nature and the Chapel Vaults at Ingolstadt: Structuralist and Other Perspectives." *The Art Bulletin* 87 (2005), 230-48.

“La sculpture de Jacques Du Broeucq: de l’Italie à la France.” *Jacques Du Broeucq de Mons (1505-1584). Maître artiste de l’empereur Charles Quint*. Exhibition catalogue, Mons: Sainte-Waudru and Boussu: Chapelle funéraire des Seigneurs de Boussu, 2005, 151-67.

“Margaret of Austria, Ornament, and the Court Style at Brou.” *Artists at Court: Image-Making and Identity 1300-1550*. Ed. Stephen J. Campbell. Chicago: University of Chicago Press, 2004, 124-37.

“Renaissance Gothic in the Netherlands: the Uses of Ornament.” *The Art Bulletin* 82 (2000), 226-51.

“Österreichische Gotik des 16. Jahrhunderts als Paradigma für Europa.” *Kunsthistoriker* 15/16 (1999-2000), 28-33.

“Pictorial Satire, Ironic Inversion, and Ideological Conflict: Bruegel's *Battle Between the Piggy Banks and Strong Boxes*.” *Netherlands Yearbook for History of Art* 47 (1996), 155-79.

“Structural Opposition and Narrative Function in Bruegel's Christ and the Adulteress.” *Presenting the Past: History, Art, Language, Literature* (Crossways 3). Eds. Jane Fenoulhet and Lesley Gilbert. London: Centre for Low countries Studies, University College of Londo,) 1996, 171-91.

“Being the Count of Nassau. Figuring Identity in Space, Time and Stone.” *Netherlands Yearbook for History of Art* 46 (1995), 6-51.

“The Jubé of Mons and the Renaissance in the Netherlands.” *Netherlands Yearbook for History of Art* 45 (1994), 349-81.

“Pieter Aertsen's Meat Stall. Divers Aspects of the Market Piece.” *Netherlands Yearbook for History of Art* 40 (1989), 67-92.

“Peter Paul Rubens's Abduction of the Sabine Women: Violence and Virtue Reconciled.” *Jaarboek van het Koninklijk Museum voor Schone Kunsten, Antwerpen*, 1987, 243-56.

“Erotische elementen in de markttaferelen van Beuckelaer, Aertsen en hun tijdgenoten.” *Joachim Beuckelaer. Het markt- en keukenstuk in de Nederlanden 1550-1650*, exhibition catalogue, Ghent, Museum voor Schone Kunsten, 1986, 18-26.

“Pieter Bruegel's Fall of Icarus and the Noble Peasant.” *Jaarboek van het Koninklijk Museum voor Schone Kunsten, Antwerpen*, 1986, 83-98.

## Book Reviews

Robert Bork, *Late Gothic Architecture. Its Evolution, Extinction, and Reception*. *Journal of the Society of Architectural Historians* 78:4 (2019), 475-76.

Kim W. Woods, *Cut in Alabaster. A Material of Sculpture and its European Traditions 1330-1530*, *Review of Books of the Historians of Netherlandish Art* 2018.

<https://hnanews.org/hnar/reviews/cut-in-alabaster/>

Ria Fabri and Piet Lombaerde, *Rubens. The Jesuit Church of Antwerp (Corpus Rubenianum Ludwig Burchard, Part XXII: Architecture and Sculpture, 3*, *Review of Books of the Historians of Netherlandish Art*. <https://hnanews.org/hnar/reviews/rubens-the-jesuit-church-of-antwerp-corpus-rubenianum-part-xxii-3/>

Dan Ewing, *Jan de Beer. Gothic Renewal in Renaissance Antwerp. Historians of Netherlandish Art Reviews* 2017. <https://hnanews.org/hnar/reviews/jan-de-beer-gothic-renewal-kavaler-review/>

Marisa Bass, *Jan Gossart and the Invention of Netherlandish Antiquity. Renaissance Quarterly* 70 (2017), 674–675. <http://www.journals.uchicago.edu/doi/full/10.1086/693209>

James Clifton, Lisebeth M. Helmus, Arthur K. Wheelock, Jr. *Pleasure and Piety. The Art of Joachim Wtewael. Newsletter and Review of Books of the Historians of Netherlandish Art* 2015. [http://www.hnanews.org/hna/bookreview/current/16\\_wtewael0715.html](http://www.hnanews.org/hna/bookreview/current/16_wtewael0715.html)

Aleksandra Lipińska. *Moving Sculptures. Southern Netherlandish Alabasters from the 16th to 17th Centuries in Central and Northern Europe*. *CAA Reviews* [http://www.caareviews.org/reviews/2704#.Vx\\_wCof2aUk](http://www.caareviews.org/reviews/2704#.Vx_wCof2aUk)

Paul Binski, *Gothic Wonder, Journal of the British Archaeological Association* 169 (2016) - Issue 1, 141-43.

Tine Meganck, *Pieter Bruegel: The Fall of the Rebel Angels, Renaissance Quarterly* 69 (2016), 1066-67. <http://www.journals.uchicago.edu/doi/full/10.1086/689075>

Todd M. Richardson. *Pieter Bruegel. Art Discourse in the Sixteenth-Century Netherlands. Renaissance and Reformation* 36.1 (2013), 191-94.

Estelle Lingo, *Francois Duquesnoy and the Greek Ideal. Renaissance and Reformation* 34 (2012), nos. 1-2, 277-79.

Michael Cole, *Ambitious Form: Giambologna, Ammanati, and Danti in Florence. Newsletter and Review of Books of the Historians of Netherlandish Art* 28, no. 2, November 2011, 28-29.

Walter Gibson, *Figures of Speech: Picturing Proverb in Renaissance Netherlands. CAA Reviews*. <http://www.caareviews.org/reviews/1681>

Stephan Hoppe, Matthias Müller and Norbert Nußbaum, Eds., *Stil als Bedeutung in der nordalpinen Renaissance, Sehepunkt. Rezensionjournal für die Geschichtswissenschaften*, Vol. 9, nr. 9, 2009.



Manfred Sellink, *Bruegel: The Complete Paintings, Drawings, and Prints*. *Renaissance Quarterly* 61 (2008), 970-971.

Krista De Jonge and Konrad Ottenheim, Eds., *Unity and Discontinuity: Architectural Relationships between the Southern and Northern Low Countries (1530-1700)*, *Newsletter and Review of Books of the Historians of Netherlandish Art*, April, 2009, 23-24.

Arnout Balis, Paul Huvenne, Jeanine Lambrecht and Christine Van Mulders, Eds., *Florissant: Bijdragen tot de kunstgeschiedenis der Nederlanden (15de-17de eeuw)*, *Liber Amicorum Carl Van de Velde*. *Newsletter and Review of Books of the Historians of Netherlandish Art*, October 2008.

Mark A. Meadow, *Pieter Bruegel the Elder's Netherlandish Proverbs and the Practice of Rhetoric* and Johann Joseph Böker, *Architektur der Gotik/Gothic Architecture: Bestandskatalog der weltgrößten Sammlung an gotischen Baurissen der Akademie der bildenden Künste Wien*, in *The Art Bulletin* 88 (2006), 597-601. <https://www.jstor.org/stable/25067271>

Barbara Welzel, Thomas Lentes, Heike Schlie (Eds.), *Das "Goldene Wunder" in der Dortmunder Petrikirche. Bildgebrauch und Bildproduktion im Mittelalter*. *Speculum* 81 (2006), 1273-74.

Wim de Groot, Ed., *The Seventh Window. The King's Window Donated by Philip II and Mary Tudor to Sint Janskerk in Gouda (1557)*, *Renaissance Quarterly* 59 (2006), 585-87.

Katherine Crawford Lubber, *Albrecht Dürer and the Venetian Renaissance in Quaderni d'Italianistica* 27 (2006), 159-60.

Thomas DaCosta Kaufmann, *Toward a Geography of Art*, in *CAA On-line Reviews*. 2005. <http://www.caareviews.org/reviews/723#.WitGN7ko4y8>

Ariane Mensger, *Jan Gossaert: Die niederländische Kunst zu Beginn der Neuzeit*, in *The Renaissance Quarterly* 57 (2004), 244-45.

Stephen H. Goddard and James A. Ganz, *Goltzius and the Third Dimension* (Cat. Exh., Clark Art Institute, Williamstown), *Newsletter and Review of Books of the Historians of Netherlandish Art*, 2003.

Krista De Jonge and Marcel Capouillez, Eds., *Le château de Boussu*, in *Historians of Netherlandish Art Newsletter*, April 2001.

Frits Scholten, Ed. *Adriaen de Vries, 1556-1626, Imperial Sculptor* (Cat. Exh., Rijksmuseum, Amsterdam; Nationalmuseum, Stockholm; The J. Paul Getty Museum, Los Angeles), in *Newsletter and Review of Books of the Historians of Netherlandish Art*, April 2001.

Jill Dunkerton, Susan Foister and Nicholas Penny, *Dürer to Veronese. Sixteenth-Century Painting in the National Gallery*, in *Newsletter and Review of Books of the Historians of Netherlandish Art*, April 2001.



Simon Schama, *Rembrandt's Eyes*, in *The Globe and Mail*, December 11, 1999, D24-25.

Jeffrey Chipps Smith, *German Sculpture of the Later Renaissance, c. 1520-1580: Art in an Age of Uncertainty*, in *The Art Bulletin* 77 (1995), 685-87.

## WORK IN PREPARATION

“Netherlandish Terracotta Sculpture at the Beginning of the Early Modern Era.” (article manuscript)

*Rulers on Display: Northern European Tomb Sculpture 1500-1700*

*Netherlandish Art of the Sixteenth Century* (book manuscript)

## EXHIBITIONS

*Borman. A Family of Northern Renaissance Sculptors.*

Leuven, M-Museum, 20 September 2019—26 January 2020.

Member of the Scientific Committee organizing the Exhibition. Contributing Author to Catalogue.

## INVITED LECTURES

“Pieter Bruegel and his Aftermath,” [Keynote Lecture] The Bruegel Success Story, Brussels, KIK-IRPA and Musées Royaux des Beaux-Arts, September 14, 2018.

“Sacred Theatre: Netherlandish Sculpture in Time and Space,” University of Louvain-le-Neuve, November 27, 2017.

“Rulers on Display: Netherlandish Tombs for Central European Rulers.” Ghent University, November 23, 2017.

“Performance and Political Agency: The Bruges Mantelpiece to Charles V,” Munich, Ludwig-Maximilian-University, November 15, 2017.

“Performance and Political Agency: The Bruges Mantelpiece to Charles V,” Kunsthistorisches Institut, University of Bonn, November 8, 2017.

“Sacred Theatre: Netherlandish Sculpture in Time and Space,” Illuminare, University of Leuven, October 26, 2017.

“Sacred Theatre: Netherlandish Sculpture in Time and Space,” Keynote Lecture, Summer Course for the Study of the Arts in Flanders, Brussels, KIK/IRPA, June 28, 2017.

“Power and Performance: the Bruges Mantelpiece to Charles V,” Ann Arbor, University of Michigan, March 15, 2016.

“Conclusions and Further Perspectives to the Conference Francois I and the North,” Francois I et le Nord, Brussels, KIK-IRPA, February 26, 2016.

Power and Performance: the Bruges Mantelpiece to Charles V, London, Courtauld Institute of Art, February 17, 2016.

“Power and Performance: the Bruges Mantelpiece to Charles V,” St. Louis, Washington University, April 16, 2015.

“Pieter Coecke, Tapestry, and Netherlandish Art: A Response,” Grand Design. Pieter Coecke van Aelst and Renaissance Tapestry, New York, Metropolitan Museum of Art and Parsons, The New School for Design, January 11, 2015.

“Power and Performance: The Bruges Mantelpiece to Charles V,” Johns Hopkins University, Baltimore, Maryland, March 25, 2014.

“Power and Performance: The Bruges Mantelpiece to Charles V,” Bruges, Groeningemuseum, March 11, 2014.

“Power and Performance: The Bruges Mantelpiece to Charles V,” Brussels, Royal Academy of Archeology of Belgium (Lecture in honor of induction into the academy), March 15, 2014.

“Power and Performance: The Bruges Mantelpiece to Charles V,” Ghent University, March 14, 2014.

“Ornament and Aesthetics: Perspectives on a Netherlandish Renaissance,” Université de Liège, March 13, 2014.

“Power and Performance: The Bruges Mantelpiece to Charles V,” Institut National d'Histoire de l'Art, Paris, March 6, 2014.

“The Carved Netherlandish Altarpiece: Issues of Space and Time,” Fine Arts Student Union, University of Toronto, January 23, 2014.

“The Late Gothic Carved Altarpieces in the Netherlands: Representations of Time and Space,” Medieval Structures: Literal and Figurative, Colloquium, Waterloo, Wilfrid Laurier University, October 30, 2012.

“The Curious Case of Renaissance Gothic Architecture.” State University of New York at New Paltz, October 7, 2011.

“Netherlandish Sculpture of the Sixteenth Century,” University of Iowa, Iowa City, April 1, 2011,

“Gossart’s Bodies,” Renaissance Society of America, Meeting, Montreal, March 24, 2011.

“Renaissance Gothic,” Early Modern Symposium, Centre for Reformation and Renaissance Studies, University of Toronto. March 4, 2011

“Jan Gossaert’s Bodies,” Metropolitan Museum of Art, New York, NY, October 17, 2010. (In conjunction with the exhibition and catalogue dedicated to Jan Gossaert.)

“Cet autre art: la sculpture de la Renaissance des anciens Pays-Bas.” [Keynote Lecture] Netherlandish Renaissance Sculpture from the Age of Jacques Du Broeucq, Mons, March 7, 2008.

“That noble art: Netherlandish Sculpture of the Sixteenth Century,” Indiana University, Bloomington, Indiana, October 31, 2008.

“Renaissance Gothic and Ornament.” The Lovis Corinth Lecture, Emory University. November 15, 2007.

“The Gothic of the Renaissance: Ornament, Excess, and Identity.” Delivered at Carleton University, Ottawa, February 10, 2006.

“Renaissance Gothic: Pictures of Geometry and the Narrative of Ornament.” Silverberg Lecture. New York, Institute of Fine Arts, New York University. October 21, 2005.

“Pieter Bruegel’s Peasants: Town and Country in the Northern Renaissance.” State University of New York at New Paltz, October 3, 2002.

“*Sociale bijdragen tot de genrebeelden van Pieter Aertsen en Joachim Beuckelaer.*” Lecture celebrating the Beuckelaer Exhibition. Ghent, Museum voor Schone Kunsten, January, 1987.

## CONFERENCE PAPERS

Between Monarchy and Republic: The Tomb of William the Silent. Rulers on Display: Tombs and Epitaphs of Princes and the Well-Born in Northern Europe 1470-1670, Toronto, April 27, 2019.

Lambert Lombard and Classicism in the Netherlands. Meeting of the Renaissance Society of America, Toronto, March 17, 2019.

Gothic in the Renaissance: Problems of Period, Problems of Form,” Meeting of the Medieval Academy of America, Toronto, April 7, 2017.

“The Sweet Melancholy of Christ’s Passion. Netherlandish Carved Altarpieces and Emotional Engagement,” Meeting of the Renaissance Society of America, Chicago, March 31, 2017.

“Sweet Tears of the Passion and Meditative Detachment in Netherlandish Carved Altarpieces” Affective Piety. The Emotions in Pre-Modern Europe, Toronto, Centre for Reformation and Renaissance Studies, March 24, 2107.

“Lithic Contention: Aggrandizing the Netherlandish Tomb 1550-1600”, Wood, Stone, Flesh: Netherlandish Sixteenth-Century Sculpture and its Social Resonance, Toronto, Centre for Reformation and Renaissance Studies, November 18, 2016.

“The Style of Empire: The Tomb of Charles the Bold,” Renaissance Society of America, Boston, March 25, 2016.

“Jean Mone and the Introduction of the Antique Mode,” Netherlandish Art and Luxury Goods in Renaissance Spain, Leuven, University of Leuven, February 5, 2016.

“The Aesthetics of Patterning, Renaissance Drawings for and after Sculpture,” Rome, Bibliotheca Hertziana, November 25, 2015.

“The Arts at the Court of Margaret of Austria,” Anne Boleyn and her Books, Toronto, Centre for Reformation and Renaissance Studies, September 20, 2015.

“New Tales of Antiquity: The Alabaster Relief in the Low Countries,” Meeting of the Renaissance Society of America, Berlin, Humbolt University, March 27, 2015.

“Ornament and the Grotesque,” plastic, present: Netherlandish 16<sup>th</sup>-century Sculpture, International Colloquium, Toronto, Centre for Reformation and Renaissance Studies, March 21, 2015.

“Sculpture and Problems of Definition & Photography and Displacement,” plastic, present: Netherlandish 16<sup>th</sup>-century Sculpture, International Colloquium, Toronto, Centre for Reformation and Renaissance Studies, March 20, 2015.

“Microarchitecture as the Paradigm of Antique Architecture in the Low Countries: 1515-1540,” Microarchitectures et figures du bâti: l'échelle à l'épreuve de la matière, Paris, INHA, December 10, 2014.

“Burgundian Antiquity. The Tombs of Mary of Burgundy and Charles the Bold,” The Quest for an Appropriate Past, Naples, University of Naples, November 28, 2014.

“Power and Performance: the Bruges Mantelpiece to Charles V,” Toronto, Centre for Reformation and Renaissance Studies, October 17, 2014.

“The Netherlandish Carved Altarpiece in the Royal Ontario Museum,” Evocative Objects, Royal Ontario Museum and Victoria College of the University of Toronto, April 4, 2014.

“Mapping Time: The Netherlandish Carved Altarpiece in the Early Sixteenth Century,” Meeting of the Renaissance Society of America, New York, March 27, 2014.

“Ornament and Northern Renaissance Art,” Early Modern Celebration, Centre for Reformation and Renaissance Studies, University of Toronto, March 21, 2014.

“Pan-European and Local: Perspectives of Various Media: The Vernacular, Classicism, and Ornament,” Two Sides of the Same Coin: Nature and History at the Time of Pieter Bruegel and Michiel Coxie (c. 1540-1585), Leuven, M—Museum and Brussels, Royal Museum of Fine Arts, December 13, 2013.

“Vernacular Classicism: The Eptiaphs of Cornelis Floris,” Antiquity and its Alternatives: The Quest for an Appropriate Past in European Architecture c. 1500-1700, Utrecht, Dutch Postgraduate School for Art History, September 27, 2013.

“Intersections between Architecture and Sculpture: The Spencer Album in the New York Public Library,” Designing Architecture in Sixteenth-Century Europe. Drawing as Motor and Medium for Architectural Innovation, Dutch Royal Academy of Sciences, Amsterdam, Het Trippenhuis, May 6, 2013.

“Mapping the Netherlandish Carved Altarpiece in Space and Time,” Placing Sacrality in Medieval and Early Modern Culture, An Interdisciplinary Workshop, Jackman Humanities Institute, Toronto, April 11, 2013.

“The Aesthetics of Spectacle: the Bruges Mantelpiece to Charles V,” Meeting of the College Art Association of America, New York, March 14, 2013.

“Mapping Time: The Netherlandish Carved Altarpiece in the Sixteenth Century,” Netherlandish Culture of the Sixteenth Century, Conference of the Centre for Reformation and Renaissance Studies, Toronto, October 19, 2012.

“Carved Prayer Nuts and Netherlandish Sculpture of the Sixteenth Century,” Prayer Nuts, Private Devotion and Early Modern Art Collecting, Colloquium, The Abegg Stiftung, Riggisberg, Switzerland, September 20-21, 2012.

“The Spencer Album in the New York Public Library and the Dissemination of Netherlandish Classicism in German,” Visual Acuity and the Arts of Communication in Early Modern Germany FNI Conference, Durham, North Carolina, Duke University, March 30, 2012.

“Jean Mone and the Introduction of the Antique Mode in the Netherlands,” Renaissance Society of America, Meeting, Washington, March 22, 2012.

“The Diaspora of Netherlandish Sculptors in the Second Half of the Sixteenth Century,” Designing Architecture and Sculpture in the Sixteenth-century Low Countries, KU Leuven and FWO, May 31, 2011.

“Jan Gossart and the Question of Mannerism,” Conference of the Historians of Netherlandish Art, Amsterdam, June 8, 2010.

"Late Gothic German Vaults and the Creation of Sacred Space," Spatial Practices, Medieval-Modern, German Studies Symposium, University of Toronto, April 8, 2010.

"Netherlandish Renaissance Sculpture," Queens University, Kingston, Ontario, March 12, 2009.

"Jan Gossaert as Architect," Beyond Van Eyck: Netherlandish Painting at the Turn of the Sixteenth Century, Symposium, University of Toronto, March 5, 2009.

"Sculpture, the Antique Mode, and Aristocratic Identity at Courts of the Low Countries, 1520–50," Meeting of the College Art Association of America, Los Angeles, February 28, 2009.

"On vegetal imagery in Renaissance Gothic." *Le gothique de la Renaissance*, INHA, Paris, June 20, 2007.

"Microarchitecture circa 1500 as Model of the Sacred." 2<sup>nd</sup> Annual Hieronymus Bosch Conference. 's-Hertogenbosch, Hieronymus Bosch Center. May 20, 2007.

"Renaissance Gothic: the Distinctive Architecture of Northern Europe ca. 1500." Renaissance and Reformation Colloquium, University of Toronto. February 8, 2006.

"Aspects of Netherlandish Mythological Painting of the Sixteenth Century." Presentation workshop at the meeting of the Historians of Netherlandish Art, Baltimore, November 10, 2006.

"Geometers at Brou: Architecture and Ornament in Spain, Brabant and Western Europe around 1500." *Brou, un monument Européen à l'aube de la Renaissance*. Monastère Royal de Brou, Bourg-en-Bresse, October 14, 2006.

"Renaissance Gothic: Ornament and Architecture." Conference on Renaissance Medievalisms. Centre for Reformation and Renaissance Studies, Victoria University of Toronto University. October 5, 2006.

"The Gothic of the Renaissance: Ornament, Excess, and Identity." Conference on Renaissance Theory, University of Cork, April 2-3, 2006.

"Images of Venus and Desire in Netherlandish Painting." Meeting of the Renaissance Society of America. San Francisco, March 23, 2006.

"Renaissance Gothic: The Functions, Authority, and Sacrality of Gothic Architecture around 1500 in Northern Europe" Centre for Reformation and Renaissance Studies Workshop, Toronto, March 17, 2006.

"International versus the Local: Antwerp circa 1565." Meeting of the College Art Association. Boston, February 23, 2006.

“Architectural Wit: Playfulness and Deconstruction in the Gothic of the Sixteenth Century.” Reading Gothic Architecture, Herstmonceux Castle, Sussex, April 27, 2005.

“Architectural Wit and Deconstruction in the Gothic of the Sixteenth Century.” Sixteenth Century Studies Conference, Toronto, October 2004.

“The Tomb of William the Silent and the Birth of the National Monument.” Conference: Sculpted Portraits of Rulers and Royalty from Conrad Meit to Canova, London, Wallace Collection, July 3, 2004.

“Nature and the Divine: The Sixteenth-Century Chapel Vaults at Ingolstadt.” Meeting of the Renaissance Society of America. (Co-organizer of Session: “Renaissance Gothic”) New York, April 3, 2004.

“Nature and the Divine: The Sixteenth-Century Chapel Vaults at Ingolstadt.” Meeting of the College Art Association, New York, February 25, 2004.

“Hendrik III of Nassau and the Renaissance in Breda.” Conference dedicated to Mencia de Mendoza, held at the Museo de Bellas Artes in Valencia, April 4, 2003.

“Hieronymus Bosch, the Grotesque, and the Bosch Revival circa 1560.” Presented at the colloquium: The Historical Imagination of Renaissance Art, Sterling and Francine Clark Art Institute, Williamstown, Massachusetts, June 8, 2002.

“Coexistence of Gothic and Renaissance Manners of Design in the Sculpture and Architecture at Brou.” Meeting of the Historians of Netherlandish Art, Antwerp, March 16, 2002.

“Margaret of Austria, Ornament, and the Court Style at Brou.” Symposium: The Renaissance Court Artist, Boston, Isabella Stewart Gardner Museum, March 2, 2002.

“Sixteenth-Century Gothic and Problems of Authority.” Meeting of the College Art Association, New York, February 25, 2000.

“Jan Gossaert: Modern and Post-Modern in the Sixteenth Century.” Sixteenth Century Studies Conference, St. Louis, November 29, 1999.

“Österreichische Gotik des 16. Jahrhunderts als Paradigma für Europa.” Österreichischer Kunsthistorikertag, Innsbruck, November 1, 1999.

“Renaissance Gothic in the Netherlands.” Colloquium: From Van Eyck to Rembrandt: Reflections on Netherlandish Art Presented in Honor of Egbert Haverkamp Begemann, New York, May 9, 1998.

“Cologne at the Crossroads of European Conventions: The Commission of Two Jubés.” Meeting of the Historians of Netherlandish Art, Baltimore, March 1998.



“The Tomb of William the Silent and the Birth of the National Monument.” Meeting of the College Art Association, Toronto, February, 1998.

“Pictures of Geometry: an Epitome of Late Gothic.” 31<sup>st</sup> International Congress on Medieval Studies, Kalamazoo, Michigan, May 16, 1996.

“Pictorial Satire and Ironic Inversion in Bruegel's *Battle Between the Piggy Banks and Strong Boxes*,” Colloquium on Pieter Bruegel, Harvard University, November 11, 1995.

“*Bruegel's Battle Between the Piggy Banks and Strong Boxes*: Pictorial Rhetoric and Social Conflict.” Sixteenth Century Studies Conference, San Francisco, October 27, 1995.

“Proverbial Authority and Pictorial Paradox,” 30<sup>th</sup> International Congress on Medieval Studies, Kalamazoo, Michigan, May 4-7, 1995.

“Structural Opposition and Narrative Function in Bruegel's *Christ and the Adulteress*,” Re-Appraisals: Presenting the Past, University College London, December 19, 1994.

“Gothic Design: Systems of Signification, Choice, and Authority,” Contextualizing the Renaissance, Binghamton University, October 21, 1994.

“Mysticism, Nature and Henrik Douverman's Kalkar Altarpiece.” Meeting of the Historians of Netherlandish Art, October 12, 1993.

“How Modern is it? Netherlandish Late Gothic in the Sixteenth Century.” Meeting of the College Art Association, Seattle, February 10, 1993.

“Where is thy sting? Pieter Bruegel and Politics.” Meeting of the College Art Association, New York, February 17, 1990.

“Popular and Religious Culture in the Work of Pieter Aertsen.” Midwestern Art History Conference, Indianapolis, April, 1988.

“Carnival and Lent: Polarity and analogy in the art of Pieter Bruegel.” Symposium on Pieter Bruegel held at Connecticut College, October 8, 1988.

“Pieter Aertsen's *Meat Stall* and the origins of the market piece,” Frick Symposium. April 1988.  
 “Possibilities of historical interpretation of early Netherlandish genre paintings.” State University of New York at Syracuse, March, 1988.

## **CONFERENCES/SESSIONS CHAIRED/ORGANIZED**

*Affective Piety*, Meeting of the Renaissance Society of America, Chicago, March 31, 2017.

*Wood, Stone, Flesh: Netherlandish Sixteenth-Century Sculpture and its Social Resonance*, Toronto, Centre for Reformation and Renaissance Studies, November 18, 2016.

*On Nearness, Order and Things: Collecting and Material Culture 1400-Toay*. Conference of the Centre for Reformation and Renaissance Studies and the Northrop Frye Centre, Toronto, co-organized with Robert Davidson and Stephanie Dickey, April 8-9, 2016.

*plastic, present: Netherlandish 16<sup>th</sup>-Century Sculpture*. International Colloquium, Toronto, Centre for Reformation and Renaissance Studies, March 20-21, 2015.

*Narrative Techniques in Renaissance Art* (5 Sessions). Meeting of the Renaissance Society of America, Berlin, Humbolt University, March 27, 2015.

*Vexed Images: The Burden of Religious Art in the Sixteenth-Century Netherlands*. Meeting of the Renaissance Society of America, New York, New York University, March 27, 2014.

*Netherlandish Culture of the Sixteenth Century*. Conference of the Centre for Reformation and Renaissance Studies, Toronto, October 19-20, 2012.

*Jan Gossart*. Renaissance Society of America, Meeting, Montreal, March 24, 2011

*Antwerp and its Boundaries, 1550-1570*. Meeting of the Historians of Netherlandish Art, Amsterdam, May 27, 2010. (Co-organized with Todd M. Richardson)

*Faith and Fantasy in the Renaissance*. Centre for Reformation and Renaissance Studies, Victoria University, University of Toronto, October 20-21, 2008.

*Le gothique de la Renaissance*. INHA, Paris, June 20, 2007. (Co-organized Conference)

*Netherlandish Mythological Painting of the Sixteenth Century*. Workshop for the meeting of the Historians of Netherlandish Art, Baltimore, November 10, 2006.

*Antiquity and Italian Mediation in Northern Europe, 1400-1700*. (Session of the Historians of Netherlandish Art). College Art Association of America, Atlanta, February 17, 2005.

*Renaissance Gothic*. Meeting of the Renaissance Society of America, New York, 2005.  
*Culture as Process: Representation, Exchange and Transformation in the Early Modern Netherlands*. (Session of the Historians of Netherlandish Art). College Art Association of America, February 13, 1997.

*Pieter Bruegel*. Sixteenth Century Studies Conference, San Francisco, October 27, 1995.

*Word and Image in Counter-Reformation Europe*. Sixteenth Century Studies Conference, Toronto, October 24, 1994.

## AWARDS, DISTINCTIONS

Named Honorary Member of Illuminare: Centre for Medieval and Renaissance Studies (2021)  
 Victoria College Award for *Plastic, Present: Netherlandish Sculpture of the 16<sup>th</sup>-century* (2021)  
 Doctor honoris causa: Université de Liège (2018)  
 Visiting Professor, University of Innsbruck (Spring 2014)  
 Elected to the Royal Academy of Archeology of Belgium (Induction, 2014)  
 Invited to give the keynote session at the Conference of the Historians of Netherlandish Art in Boston, June 2014 (declined)  
 Invited to be guest professor at Yale University 2005 (declined)  
 Alfred J. Barr Award (College Art Association: Best Museum Exhibition Catalogue) given to *Man, Myth, and Sensual Pleasures: Jan Gossart's Renaissance* (Metropolitan Museum of Art, New York, 2010-11—to which I was a contributing author)  
 Social Science and Humanities Research Council of Canada (SSHRC) Research Grant for Research on Netherlandish Renaissance Sculpture, 2009-12  
 National Endowment for the Humanities Fellowship, 2008-09  
 Chancellor Jackman Fellowship in the Humanities, awarded spring 2007  
 Social Science and Humanities Research Council of Canada (SSHRC) Research Grant for Research on Renaissance Gothic, 2003-05  
 Social Science and Humanities Research Council of Canada (SSHRC) Travel Grants, 1993-2002  
 Dean's Excellence Award, 1992  
 Connaught Grant for Research, 1990-91  
 Lehman Fellowship, Metropolitan Museum of New York, 1988  
 Belgian American Foundation Award, 1987  
 Fulbright Fellowship, 1986

## CURRENT DOCTORAL SUPERVISION (Primary)

Alistair Watkins (PhD)  
 Eyal Pundik (PhD)  
 Arash Yousefi (PhD)  
 Elisabeth Neumann, *"Imagining European Community: The Invention of Allegories of the Continents in the Netherlands, 1564-1600"* (PhD)

## DOCTORAL SUPERVISION (Primary): SUCCESSFULLY DEFENDED

Elizabeth Mattison, *"Reforming Sculpture: the Prince-Bishopric of Liège: 1468-1566"*, 2020  
 Olenka Horbartsch, "Netherlandish Printmaking 1520-1550," 2017  
 Tara Bissett, "The Idea of Architecture in Sixteenth-Century France," 2017  
 Guita Lamsechi, "Beyond the Frame: Images of Vegetal Nature Across the Arts in Northern Renaissance Europe," 2016  
 Tianna Uchacz, "The Sensual Body and Artistic Prowess in Netherlandish Painting ca. 1540-1570," 2016  
 Angela Glover, "Reconstructing the Office Furniture: The Art of the Early Modern Choir Stall," 2015  
 Linda Stone, "Something Wicked: The Demonic in Renaissance Art," 2012  
 Monica Dominguez Torres, "Frames for Conversion: The Assimilation of Native Motifs in the

Monastic Decoration of New Spain (1540-1580),” 2003

## **ADMINISTRATION AND UNIVERSITY SERVICE**

Director, Centre for Reformation and Renaissance Studies (2015-present)  
Interim Director, Centre for Reformation and Renaissance Studies (2014-15)  
Acting Chair, Department of Art, University of Toronto (2013-14)  
Acting Director, Centre for Reformation and Renaissance Studies (2012-13)  
Associate Director, Centre for Reformation and Renaissance Studies (2012-15)  
Member, Renaissance Faculty Search Committee – Department of Art (2010)  
Member, Faculty of Arts and Science Council (2010-11)  
Member, Tenure Committee – Department of Art (2010-11)  
Member, Internal Research Evaluation Committee for Tenure Review – Department of Art (2010-11)  
Member, Graduate Committee – Department of Art (2011)  
Member, 19<sup>th</sup>-Century Faculty Search Committee – Department of Art (2010)  
Member, Chair’s Search Committee – Department of Art (2008)  
Chair, Publications Committee – Centre for Reformation and Renaissance Studies (2006-present)  
Member, Executive Committee – Centre for Reformation and Renaissance Studies (2006-present)  
Member, Managing Committee – Centre for Reformation and Renaissance Studies (2005-present)  
Member, Educational Committee – Centre for Reformation and Renaissance Studies (2005-present)  
Member, Medieval Faculty Search – Department of Fine Art (2002)  
Member, Renaissance Architecture Faculty Search – Department of Fine Art (2004)  
Member, Photography Faculty Search – Department of Fine Art (2002)  
Undergraduate Studies Coordinator – Department of Fine Art (1998-2000)