

January 12, 2023

## **Curriculum Vitae**

Christiane Hertel  
Professor Emeritus

Department of History of Art  
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## **Education**

1985      Ph.D., History of Art, within the division of Empirical Cultural Studies  
(Empirische Kulturwissenschaften), Eberhard Karls-Universität Tübingen  
*Studien zu Max Klingers graphischem Zyklus "Paraphrase("P)-9 (ar) zariu3bingen*

- 2002-2014 Professor, Department of History of Art, Bryn Mawr College
- 1996-2002 Associate Professor, Department of History of Art, Bryn Mawr College
- 1989-1995 Assistant Professor, Department of History of Art, Bryn Mawr College
- 1988 Lecturer and German language instructor, Tulsa Junior College
- 1985-1987 Adjunct Assistant Professor in German and History of Art, University of Tulsa

### **Research support, honors, and awards**

- 1991-2014 nine Bryn Mawr College Faculty grants in support of research and publication
- 2015 Bryn Mawr College Graduate School of Arts and Sciences Faculty Mentoring Award
- 2013 Christian R. and Mary F. Lindback Award for Distinguished Teaching at Bryn Mawr College
- 2001 Kress research assistance: travel to Munich
- 1997 Kress Travel to Conference grant for participation in conference at the University of Konstanz: "Collectors–Eccentrics–Bibliophiles"
- 1996 Graham Foundation for Studies in the Fine Arts: Travel and Research Grant
- 1995 Millard Meiss Grant, College Art Association, publication subsidy: *Vermeer: Reception and Interpretation*
- 1994 NEH Summer Grant
- 1990 NEH Travel to Collections-Grant, Leipzig, Weimar and Dresden
- 1988 ACLS Grant-in-Aid

### **Languages**

English and German, bi-lingual  
 Latin, French, Dutch, Italian, research and reading proficiency

## Publications

### Books

*Siting China in Germany: Eighteenth-Century Chinoiserie and Its Modern Legacy.* (University Park: Penn State University Press, 2019).

Reviewed: *Central European History, Journal of the History of Collections, Zeitschrift für Hessische Geschichte und Landeskunde, 21: Inquiries into Art, History and the Visual, 1650-1850: Ideas, Aesthetics, and Inquiries in the early Modern Era, choice reviews, caa.reviews.org*

*Pygmalion in Bavaria: Ignaz Günther (1725-1775) and Eighteenth-Century Aesthetic Art Theory* (University Park: Penn State University Press, 2011).

Reviewed: *Journal of Eighteenth-Century Studies, Historians of Netherlandish Art Review of Books*

Peter Parshall, with S. Hollis Clayson, Christiane Hertel and Nicholas Penny, *The Darker Side of Light: Arts of Privacy: 1850-1900*, in conjunction with the exhibition, spring through fall 2009 at the National Gallery, Washington, D.C. (National Gallery, Washington, D.C. with Farnham, Surrey, UK and Burlington, Vermont: Lund Humphries, 2009): "The World Inside: Privacy According to Klinger, Liebermann and Kollwitz," 82-125.

Reviewed: *Print Quarterly, Miranda, artdaily.org, caa.reviews.org, Choice*

*Vermeer: Reception and Interpretation* (Cambridge and New York: Cambridge University Press, 1996).

Reviewed: *The Sixteenth Century Journal, The Burlington Magazine, The American Scholar*

2nd. Printing 1999

Paperback edition 1999

*Studien zu Max Klingers graphischem Zyklus "Paraphrase über den Fund eines Handschuhs" 1878 - 1881, Europäische Hochschulschriften, series no. 28: Kunstgeschichte, vol. 70* (Frankfurt am Main: Peter Lang, 1987).

### Book chapters

"Encounters: Ulrike Truger's Encounter Monument *Elisabeth – Zwang – Flucht – Freiheit*, 1998/99," In Heidi Schlipphacke and Maura Hametz, (eds), *Sissi's World: The Empress Elisabeth in Memory and Myth* (London and New York: Bloomsbury, 2018), 29-52.

Also excerpted on artist's website

[www.ulriketruger.at](http://www.ulriketruger.at)



Second, expanded edition as *Narratives of Low Countries History and Culture: Reframing the Past* (London: UCL Press, 2016)

"Vermeer-Rezeption und Ästhetik im neunzehnten Jahrhundert: Überlegungen zu Vorbildern und Hindernissen der Forschung zur holländischen Malerei des siebzehnten Jahrhunderts," in K. Garber, ed., *Europäische Barockrezeption*, 2 vols. (Wiesbaden: Harassowitz, 1991), vol. 2, 1295-1315.

Peer-Reviewed Periodical and Yearbook Articles

"Fernbild': On Otto Friedlaender Writing Vienna 1900 in Vienna 1938-1942/45," In Heidi Schlipphacke, ed., *Habsburg Nostalgia*, special issue, *Journal of Austrian Studies* 47. 2 (2014), 37-82.

"The Pygmalion Impulse in Historic Preservation: The Dresden Zwinger," *Oxford Art Journal* 34.2 (2011), 203-226.

"Petrifaction and Melancholia in Dürer's *Lucretia*," *Word & Image* 24.1 (2008), 15-41.

"Grotesques -- Rocaille -- *Laocoön*: 'Remembering Nature' in Winckelmann, Erdmannsdorff, Chodowiecki, and Goethe," *1650-1850: Ideas, Aesthetics, and Inquiries in the Early Modern Era* 11 (2005), 76-117.

"Centennials, Sculptures, and Tableaux Vivants in the Nineteenth-Century Schiller Cult," *Yearbook of German-American Studies* 38 (2003), 155-204.

"Hairy Issues: Portraits of Petrus Gonsalus and his family in the Kunstkammer of Archduke Ferdinand II of the Tyrol and their Contexts," *Journal of the History of Collections* 13:1 (2001), 1-22.

"Dis/Continuities in Dresden's Dances of Death," *The Art Bulletin* 82:1 (2000), 83 -116.

"What I like about Vermeer," *The Low Countries. Arts and Society in Flanders and the Netherlands, A Yearbook*, 1995-1996, 309-10.

"Disruption and Entanglement: Maenadism in William Holman Hunt's *The Lady of Shalott* and Max Klinger's *Temptation*," *Studies in Iconography* 15 (1994), 226-260.

"Raphael's *Sistine Madonna* and the Search for Language in Philipp Otto Runge's Art Theory and Practice," *Word & Image* 9:4 (1993), 320-348.

"Irony, Dream, Kitsch: Max Klinger's Paraphrase of the Finding of a Glove and German Modernism," *The Art Bulletin* 74: 1 (1992), 91-114.

" 'Mit unserer Metaphysik läßt sich alles machen.' Zu Max Klingers Gemälden *Die Kreuzigung Christi und Pietà*," *Städel-Jahrbuch* NF 13 (1991, published 1992), 199-226.  
Reviewed: *Frankfurter Allgemeine Zeitung*

### Translations

Friedrich Nietzsche, *Unpublished Fragments from the Period of Dawn: Winter 1880 – Spring 1881*, translated by J. M. Baker Jr. and Christiane Hertel, with an Afterword by J.M. Baker Jr. , *The Complete Works of Friedrich Nietzsche*, edited by Alan D. Schrift, Stanford: Stanford University Press, vol. 13, forthcoming.  
German into English.

Kathleen Wright, "Gestimmtheit, Vorurteil und Horizontverschmelzung," translated by Christiane Hertel and John M. Baker Jr. , in *Wege zur Hermeneutik: Hans-Georg Gadamer's Hundertsten Geburtstag*, ed. G. Figal et al. (Tübingen: Mohr Siebeck, 2000).  
English into German.

Kathleen Wright, "Heidegger und die Ermächtigung der Dichtung Hölderlins," in *Martin Heidegger: Kunst, Politik, Technik*, ed. Christoph Jamme and Karsten Harries (Munich: Wilhelm Fink, 1992), 85-94.  
English into German.

### Book Reviews

„Arnd Kluge, *Die deutsche Porzellanindustrie bis 1914*, Stuttgart: Franz Steiner, 2020,“ *Central European History* 54.2 (June 2021), 698-700.

“Anne Charlotte Steland, *Herman van Swanevelt* (Petersberg: Michael Imhof Verlag, 2010),” *Historians of Netherlandish Art Review of Books*, April 2012, [www.hnanews.org/hna/bookreview/](http://www.hnanews.org/hna/bookreview/) and print.

„Daniela Hammer-Tugendhat, *Das Sichtbare und das Unsichtbare: Zur holländischen Malerei des 17. Jahrhunderts*, Cologne, Weimar, Vienna: Böhlau Verlag, 2009, 337 pp., 144 color illustrations (including monochrome prints), 14 full-page color plates, ISBN 978-3-412-20446-4,“ *Historians of Netherlandish Art Review of Books* October 2011, [www.hnanews.org/hna/bookreview/](http://www.hnanews.org/hna/bookreview/) and print.

“Daniela Roberts, “*Imago Mundi*” *Eine ikonographische und mentalitätsgeschichtliche*  
*Quis*, 2021). *Peitheh olhe2 (14 fhar, 14 scDarnewei)*, , ISBN 978-3

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"Jan Bremmer and Herman Roodenburg, eds., *A Cultural History of Gesture* (Ithaca: Cornell University Press, 1992)," *Bryn Mawr Classical Review* 3:4 (1992), 253-257, with John M. Baker Jr.

"Norman Bryson, *Vision and Painting: The Logic of the Gaze* (New Haven: Yale University Press, 1983)," *kritische berichte*, vol. 15 (1987), 77-84.

#### Encyclopedia article

"Truger, Ulrike," *Allgemeines Künstlerlexikon*, ed. Andreas Beyer, Bénédicte Savoy, Wolf Tegethoff (Berlin: De Gruyter, K.G. Saur, 2021), since 2009: AKL Online: <https://www.degruyter.com/database/akl/html?lang=de>.

#### **Work in progress**

German Romanticism and Chinoiserie

#### **Conference papers, colloquia, and invited lectures (selection)**

"Chinoiserie," two guest lectures in course, *The Global Baroque* (Sylvia Houghteling), History of Art, Bryn Mawr College, November 28 and 30, 2017.





"Reconstructing Dresden"

History of Art Colloquium, Bryn Mawr College, fall 1996

"Reconstructing Dresden"

Parent Weekend lecture, October 1996

"Yellow: The 'Chinese' Vermeer"

CAA Annual Meeting, San Antonio, February 1995

"The Legacy of Hegel's and Jean Paul's Aesthetics: The Idyllic in Seventeenth-Century Dutch Genre Painting"

*Representing the Past*, Second International and Interdisciplinary Conference of Low Countries Studies, Centre for Low Countries Studies, University College London, December 1994.

"Vermeer: Reception and Interpretation"

History of Art Colloquium, Bryn Mawr College, Spring 1994.

" 'Unforgettable' Views of Delft: The French Reception of Vermeer from Maxime du Camp to Marcel Proust"

History of Art Department, Temple University, Philadelphia, April 1993.

" 'The Sphinx of Delft:' Jan Vermeer and the Riddle of Painting"

Dutch Studies Program, University of Pennsylvania, Philadelphia, March 1992.

"Vermeer's *Allegory of Faith*"

Lecture Series in the Department of History of Art, Bryn Mawr College, April 1991.

" 'The Sphinx of Delft:' Jan Vermeer and the Riddle of Painting"

*Booked for Lunch* lecture series, Friends of the Library, Bryn Mawr College, spring 1991.

"Narrative Series as Cycle: The Neo-Romanticism of Max Klinger's *Paraphrase über den Fund eines Handschuhs*"

*The Sister Arts and Cultural Studies: Re-Configuring the Gap*, Skidmore College, Saratoga Springs, October 1990.

"History in Vermeer's *The Artist in His Studio*"

Fifth Wisconsin Symposium on Netherlandic Studies, Madison, March 1990.

"Vermeer-Rezeption und Ästhetik im neunzehnten Jahrhundert: Überlegungen zu Vorbildern und Hindernissen der Forschung zur holländischen Malerei des siebzehnten Jahrhunderts"

*Europäische Barockrezeption*, Internationaler Arbeitskreis für Barockliteratur, Wolfenbüttel, August 1988.

“German Art and Artists in Exile”  
German-American Society, Tulsa, Oklahoma, October 1987.

"Visconti's *Death in Venice*"  
NEH-sponsored Film/Literature series in collaboration with faculty members of the  
University of Tulsa, Tulsa, Oklahoma, October 1986.

### **Teaching, advising, thesis supervision**

Poetry and Politics in Landscape Arts and Literature (various levels: 100, Emily Balch  
Seminar, seminar)

Northern Renaissance Art (200/lecture course)

Dutch Art in the Seventeenth Century (200/lecture course)

Junior Seminar: Art Historical Methodology (seminar co-taught with Steven Z. Levine)

Senior Conference (seminar co-taught with one departmental colleague, including David  
Cast, Steven Z. Levine, Gridley McKim-Smith, Lisa Saltzman, Alicia Walker,  
Rebecca DeRoo)

Privacy: Art, Architecture and Cultural Politics in Dresden 1500-2000 (seminar)

The Renaissance *Kunstammer*: Art and Collection (seminar and graduate seminar)

Realism and Illusionism in seventeenth-century Dutch Painting (seminar and graduate  
seminar)

German Romanticism (seminar and graduate seminar)

Iconoclasm in the Age of Reformation and Beyond (seminar/graduate seminar)

Rubens and Rembrandt (seminar/graduate seminar)

Vermeer (graduate seminar)

The Eighteenth Century: Sculpture and Its Discourses (graduate seminar)

Eighteenth-Century German Art and Art Theory (graduate seminar)

Allegory: Theory and Practice (graduate seminar)

Modern German Art Theory and Aesthetics (graduate seminar)

Vienna 1900 (seminar, co-taught with Imke Meyer, German, with excursion to

Vienna under the auspices of the German Archaeological Institute)

