

Ashley D. West
Associate Professor
Department of Art History
Tyler School of Art and Architecture, Temple University
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EDUCATION

- 08/06 **University of Pennsylvania, Graduate School of Arts and Sciences,**
Philadelphia, PA
Ph.D. received, Graduate Group in the History of Art
Dissertation: “Hans Burgkmair the Elder (1473-1531) and the
Visualization of Knowledge,” Advisor: Larry Silver
Wolfgang Ratjen Dissertation Prize, Zentralinstitut für Kunstgeschichte, Munich
- 06/97 **Williams College Graduate Program in the History of Art,** Williamstown, MA
M.A. received, Art History
Master’s Thesis: “The Umayyad Mosaics of the Great Mosque of
Damascus: Spatial Logic and the Fashioning of a New Cultural
Topography,” Advisors: William Tronzo, Holly Edwards
Judith M. Lenett Memorial Fellowship in Art Conservation
Sterling and Francine Clark Prize
- 05/93 **Yale University,** New Haven, CT
B.A. received, Humanities
Magna Cum Laude, May 1993
Phi Beta Kappa, bestowed 1993
Senior Thesis: “Constructing Daedalus: Inflation, Deflation, Negation, and
Conflation in Translations and Transformations of the Daedalus Myth”

FELLOWSHIPS, GRANTS, AWARDS

- 05/22 Newberry Library, Scholar Seminar in European Art
Samuel H. Kress Foundation
- 09/2017 International Fine Print Dealers Association (IFPDA) Foundation Grant for “Graphic
Mimicry” conference and workshops
- 09/12-03/13 Visiting Scholar Research Fellowship
Kolleg-Forschergruppe “BildEvidenz. Geschichte und Ästhetik,” invited by Klaus
Krüger and Peter Geimer, funded by the Deutsche Forschungsgemeinschaft
Kunsthistorisches Institut, Freie Universität, Berlin, Germany
- 07/11 Kress Foundation Summer Teachers Institute in Technical Art History (STITAH)
Conservation Center, Institute of Fine Arts-New York University, New York, NY
- 09/07-08/08 Chester Dale Fellowship, Department of Drawings and Prints

Metropolitan Museum of Art, New York, NY

- 05/07 Wolfgang-Ratjen-Preis
Zentralinstitut für Kunstgeschichte, Munich, Germany
- 06/06-06/07 Paul Mellon Postdoctoral Fellowship
Center for Advanced Study in the Visual Arts (CASVA), Washington, D.C.
- 09/03-06/06 David E. Finley Fellowship
Center for Advanced Study in the Visual Arts (CASVA), Washington, D.C.
- 09/03-08/05 Predoctoral Residency
Max-Planck-Institut für Wissenschaftsgeschichte (MPIWG), Berlin, Germany
- 09/03-08/04 Predoctoral Fellowship, Deutscher Akademischer Austausch Dienst (DAAD)
affiliation Freie Universität, Berlin, Germany
- 09/00-08/03 Dolores Zohrab Liebmann Fellowship
University of Pennsylvania, Philadelphia, PA
- 09/01-08/02 Fulbright Fellowship (deferred for a Fulbright Travel Grant)
affiliation Ludwigs-Maximilians-Universität, Munich, Germany
- 09/01-08/02 Predoctoral Fellowship, Germanistic Society of America
- 09/99-08/00 Andrew W. Mellon Fellowship in Humanistic Studies
- 06/97 Sterling and Francine Clark Prize
Williams College Graduate Program in the History of Art, Williamstown, MA
- 09/96-06/97 Judith M. Lenett Memorial Fellowship in Conservation
Williams College Graduate Program in the History of Art, Williamstown, MA

PUBLICATIONS: SCHOLARLY BOOKS

- in progress *Hans Burgkmair and the Visual Translation of Knowledge in German Renaissance Art.*
Turnhout: Brepols-Harvey Miller.
- in progress *A Cultural History of Collecting. Vol. 3: The Early Modern Age (1400-1700)*, co-
edited with Christina M. Anderson. Bloomsbury Press, to be submitted Dec. 2024
- in progress *Augsburg. The Local in the Global*, with Larry Silver.
- 2017 *The Primacy of the Image in Northern European Art: Festschrift for Larry Silver*, Studies
on Art, Art History, and Intellectual History, co-edited with Debra Cashion and Henry
Luttikhuisen. Leiden: Brill Press

PUBLICATIONS: SCHOLARLY ARTICLES AND BOOK CHAPTERS

- under contract Hans Burgkmair entry, *Oxford Bibliographies*, ed. Thomas DaCosta Kaufmann. Oxford University Press.
- in progress “Printed Relics and Reliquaries: the Image of Objectivity before the Age of Science?”
- 2023 “Mediating the Holy: A Living Saint and the Status of the Image in Pre-Modern Augsburg,” in *Imago and Contemplatio in the Visual Arts and Literature (1400-1700)*, eds. Stijn P.M. Bussels, Karl A.E. Enenkel, Michel Weemans, and Elliott Wise. Leiden: Brill, 2024. 59-74.
- 2018 “Hans Burgkmair and Conrad Peutinger: Reevaluating the Artist-Humanist Relationship,” in *Hans Burgkmair—Neue Forschungen*, eds. Wolfgang Augustyn and Manuel Teget-Welz. Zentralinstitut für Kunstgeschichte, Vol. 44. Passau: Dietmar Klinger Verlag. 45-67.
- 2017 “Preserving Destruction: Albrecht Altdorfer’s Etchings of the Regensburg Synagogue as Material Performances of the Past and Future,” for *The Primacy of the Image in Northern European Art*. Leiden: Brill. 284-300.
- 2016 “Conrad Peutinger and Visual Images: Collaborating with Hans Burgkmair,” and “Die Illustrationen für das Kaiserbuch: Die Ceasarenköpfe Hans Burgkmairs d. A.,” in *Gesammeltes Gedächtnis—Konrad Peutinger und die kulturelle Überlieferung im 16. Jahrhundert*, eds. Reinhard Laube and Helmut Zäh (Lucerne: Quaternio Verlag, 2016), 62-73, and 118-24.
- 2015 “Art of the Book: The German Pastoral and Antiquarianism,” in *Buchkulturen des deutschen Humanismus (1430-1530). Netzwerke und Kristallisationspunkte*, eds. Falk Eisermann, Anne Eusterschulte, Eef Overgaauw, Elke A. Werner. Leiden: Brill
- 2013 “Albrecht Dürer’s Idyll: An Artist, a Humanist, and a Book,” in *The Challenge of the Object / Die Herausforderung des Objekts*, eds. G. Ulrich Großmann and Petra Krutisch. Proceedings of the 33rd Congress of the International Committee of the History of Art. Nuremberg: Germanisches Nationalmuseum. 1021-25.
- 2013 “Albrecht Dürer, Hans Burgkmair and the Practice of Early Etching,” *Print Quarterly* 30/4. 379-95.
- 2010 “Between Artistry and Documentation: A Passage to India and the Problem of Representing New Global Encounters,” in *Subject as Aporia in Early Modern Art*, eds. Lorenzo Pericolo and Alexander Nagel. Aldershot: Ashgate. 87-114.
- 2009 “Global Encounters: Conventions and Invention in Hans Burgkmair’s Images of Africa, India, and the New World,” in *Crossing Cultures: Conflict, Migration, Convergence*, ed. Jaynie Anderson. Proceedings of the 32nd Congress of the International Committee of the History of Art. Melbourne: Melbourne University Press. 272-79.
- 2008 “Hans Burgkmair the Elder’s Woodcuts for the Hall-in-Tyrol *Heiltumsbuch*: Tradition, Authenticity, and Artistic Authority,” in *Forum Hall in Tirol. Neues zur Geschichte der Stadt*, eds. Alexander Zanesco and Romedio Schmitz-Esser. Hall in Tirol: Verlag Ablinger Garber. 254-73.

- 2007 “The Exemplary Painting of Hans Burgkmair the Elder: History at the Munich Court of Wilhelm IV,” in *Orthodoxies and Heterodoxies in Early Modern German Culture: Order and Creativity, 1550-1750*, eds. Randolph Head and Daniel Christensen. Leiden: Brill. 197-225.
- 1999 “Prints,” in *Goya: Another Look*. Exh. Cat. Philadelphia Museum of Art and the Musée des Beaux-Arts, Lille, France. Philadelphia: Philadelphia Museum of Art. 66-71.

BOOK REVIEWS

- 2023 Tilman Falk, *Hans Burgkmair. Die Zeichnungen* (Berlin: Deutscher Verlag für Wissenschaftsgeschichte, 2023), *Zeitschrift für Kunstgeschichte* (forthcoming 2024)
- 2019 Mitchell Merback, *Perfection's Therapy. An Essay on Albrecht Dürer's Melencolia I* (Cambridge, MA: MIT Press, Zone Books, 2018), *Art Bulletin* xx/3 (Sept. 2019): 167-170.
- 2019 Suzanne Karr Schmidt, *Interactive and Sculptural Printmaking in the Renaissance* (Leiden: Brill, 2017), *Print Quarterly* XXXVI/3 (Sept. 2019): 341-46.
- 2018 Shira Brisman, *Albrecht Dürer and the Epistolary Mode of Address* (New Haven: Yale UP, 2017), *Renaissance Quarterly* 71/3 (Sept. 2018): 1068-70.
- 2013 Hans-Martin Kaulbach and Helmut Zäh, et al, *Das Augsburger Geschlechterbuch—Wappenpracht und Figurenkunst: Ein Kriegsverlust kehrt zurück*, exh. cat. Stuttgart, Staatsgalerie (Lucerne: Quaternio Verlag, 2012) *Print Quarterly* 30/1. 56-58.
- 2011 Stephanie Leitch, *Mapping Ethnography in Early Modern Germany: New Worlds in Print Culture* (Palgrave, 2010) CAA.Reviews, Aug. 2011.
<http://www.caareviews.org/reviews/1680>
- 2010 David S. Areford, *The Viewer and the Printed Image in Late Medieval Europe* (Burlington, VT: Ashgate, 2010), *Renaissance Quarterly* 63/4. 1372-74.
- 2010 Christof Metzger, et al, *Daniel Hopfer: ein Augsburger Meister der Renaissance* (Munich: Staatliche Graphische Sammlung; Deutscher Kunstverlag, 2009) for *Historians of Netherlandish Art*, Fall 2010.
<http://www.hnanews.org/hna/bookreview/current/sixteenth3.html>
- 2008 Jochen Sander, *Hans Holbein d. J.: Tafelmaler in Basel, 1513-1532* (Munich: Hirmer, 2005), *Sehepunkte.de*, Jan. 2008. <http://www.sehepunkte.de>
- 2004 Pamela H. Smith, *The Body of the Artisan: Art and Experience in the Scientific Revolution* (Chicago: U of Chicago P, 2004), CAA.Reviews, Dec. 2004.
<http://www.caareviews.org/reviews>
- 2001 Andrew Morrall, *Jörg Breu the Elder: Art, Culture, and Belief in Reformation Augsburg* (Burlington: Ashgate, 2001), CAA.Reviews, Dec. 2002.
<http://www.caareviews.org/reviews/484>

MUSEUM EXHIBITIONS

- 01-07/23 “Printmaking | Worldmaking,” invited guest curator, Berman Museum of Art, Ursinus College, Collegeville, PA, with nine graduate student co-curators (July 20-Dec. 17, 2023)
- 07-09/08 “The Woodcut in the North, Renaissance to Modern,” installation, The Robert Wood Johnson Jr. Gallery, Metropolitan Museum of Art, New York, NY
- postponed indefinitely (09/06-06/07) “Albrecht Dürer’s Idyll: an Artist, a Humanist, and a Book,” planned exhibition for The National Gallery of Art, Washington, D.C.
- 11/06-03/07 “Strokes of Genius: Rembrandt’s Prints and Drawings,” exhibition team-curated with Peter Parshall, Andrew Robison, The National Gallery of Art, Washington, D.C.
- 09/99 “A Grove of Trees,” installation, Eglin Gallery, Philadelphia Museum of Art, Philadelphia.
- 04-07/99 “Goya: Another Look,” curated print component for large traveling exhibition, head curator Joseph Rishel, Curator of the Department of European Paintings After 1700, Musée des Beaux-Arts, Lille, France (Dec. 1998-March 1999) and Philadelphia Museum of Art, Philadelphia (April-July 1999)
- 05-09/98 “On Paper and In Stone: The Works of John Flannagan,” installation, Eglin Gallery, Philadelphia Museum of Art, Philadelphia.
- 12/97 “Marks of Excellence: Master Drawings from the John and Alice Steiner Collection,” co-curated with Jim Ganz and Mikka Gee, The Sterling and Francine Clark Art Institute, Williamstown, MA.
- 05/97 “Restoring Meaning: The Story of a Cradleboard from the Berkshire Museum,” The Third Annual Judith M. Lenett Memorial Lecture, The Sterling and Francine Clark Art Institute, Williamstown, MA.
- 06-08/93 “Celebrating Twenty-Five Years of Acquisitions,” assisted curator Jay Fisher, Baltimore Museum of Art, Baltimore.

CONFERENCE SESSIONS ORGANIZED AND CHAIRED

- 07/24 “Sound and Silence; Soundscapes, Noise, Music, and Quiet Pauses in Dutch & Flemish Art,” co-organizer with Jessica Sternbach, Historians of Netherlandish Art (HNA), Cambridge, UK.
- 03/23 “Self-Care in Early Modern Art,” co-organizer with Suzanne Willever, Renaissance Society of America (RSA), San Juan, Puerto Rico.
- 10/17 “Graphic Mimicry: Intermediality in Print and the Art of Imitation,” co-organizer with Amze Emmons, Print Think, Tyler School of Art, Philadelphia, PA. Over 150 attendees,

including print scholars, curators, and practicing printmakers. Keynote: Susan Dackerman, Christiane Baumgartner

- 03/14 “Celebrating Twenty Years of *The Renaissance Print*” three sessions, co-organizer with Naoko Takahatake, and chair, Renaissance Society of America (RSA), New York, NY.
- 04/13 “Organizing the World Beyond Europe in the Early Modern Print,” co-organizer with Stephanie Leitch, Renaissance Society of America (RSA), San Diego, CA.
- 02/09 “The Northern Court Artist: Problems and Principles,” co-organizer with Heather Madar, College Art Association Conference, Los Angeles, CA.

TEACHING, TEMPLE UNIVERSITY UNDERGRADUATE COURSES DEVELOPED

Sex, Gender and Identity in Early Modern Art
Art in the Age of Exploration
Prints, Politics, and Propaganda from 1500 to BLM
Northern Baroque Art: the Non-‘Golden Age’ of Dutch and Flemish Art
Northern Renaissance Art and an Early Modern Global Eye
The Global History of Printmaking
The Dark Side of the Renaissance (UPenn u.g. seminar, F2014)
Print Culture of the Early Modern and Modern World
Northern Renaissance Art, 1450-1565
Northern Baroque and Rococo Art
Honors Art Heritage of the Western World I
Honors Arts of the World I

UNDERGRADUATE INDEPENDENT STUDIES

Women and Interiority
Vermeer, Cupid, and Technical Art History
Women as Artists and Subjects in 17th-century Dutch Art
Tiepolo and the World on the Ceiling of the Würzburg Residenz
Images of Blackness in Western Europe
Crafting An Imperial Image for Emperor Maximilian I
Seventeenth-Century British Architecture
Rembrandt, Reproduction, and the Reformation
Mary Magdalen in Northern Renaissance Art

GRADUATE SEMINARS DEVELOPED

Art, Science, and the Culture of Collecting in Early Modern Europe
‘Truthiness,’ Fact & Fiction in Early Modern Print
Distance in the Early Modern World: Geographical, Temporal, Epistemological
Crosscurrents and Theories in Printmaking
Graphic Mastery in the Early Modern Print
Reconsidering the German Renaissance
Knowledge and the Origins of Museums in the Early Modern Wunderkammer
The Art of the Print in Early Modern Europe (and Beyond...)
Dürer’s World

The History, Theory, and Practice of Printmaking, c.1450-1920 (on site at the PMA)

GRADUATE DIRECTED RESEARCH

Intersections in Northern and Southern Renaissance and Baroque Art

The Female Nude, Gaze, Genre Theory, and Archive

Marriage and Gender in Nineteenth-Century French Prints

Contemporary Printmaking: Materials, Practice, Theory

Witches and Magic in the Holy Roman Empire

Albert Eckhout in Brazil

The Art of Chiaroscuro Woodcuts