CURRICULUM VITAE

 **IVAN GASKELL**

BARD GRADUATE CENTER

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# **Degrees**

 B.A. (Hons.) Oxford University (History).

 M.A. Oxford University (History).

 M.A. London University (History of Art).

 M.A. Cambridge University (by incorporation).

 Ph.D. Cambridge University (History of Art).

#### Current position

Professor of Cultural History and Museum Studies (full professor, with tenure), Bard Graduate Center, New York City, 2012-.

###### Current ancillary positions

 Visiting Fellow, Center for Advanced Study, Ludwig-Maximilian University, Munich, 2021-22.

 Research Associate in Anthropology, American Museum of Natural History, New York, 2012-.

 Research Associate in North American Ethnology, Peabody Museum of Archaeology and Ethnology, Harvard University, 2011-.

 Associate of Kirkland House, Harvard University, 1991-.

###### Previous positions

 Margaret S. Winthrop Curator, Harvard Art Museums/Fogg Art Museum, 1991-2011.

 Senior Curator of the General Artemas Ward House Museum (Central Administration, Harvard University), 2010-11.

 Senior Lecturer (voting member of the Faculty of Arts and Sciences), Harvard University (on Fine Art, subsequently History of Art and Architecture, 1991-2002; on History, 2002-11).

 Consultant, Thyssen-Bornemisza Foundation, 1987-91.

 Speelman Fellow, member of the Governing Body, and Resident Senior Member of Wolfson College, and member of the Faculty of Architecture and History of Art, Cambridge University, 1983-91.

 Research Fellow and Academic Curatorial Assistant (with faculty status), The Warburg Institute, London University, 1980-83.

**Recent fellowships, honors**

 *The Oxford Handbook of History and Material Culture* (Oxford University Press, London and New York: 2020) recipient (with co-editor, Sarah Anne Carter) of the Allen G. Noble Book Award of theInternational Society for Landscape, Place, and Material Culture, for best-edited publication, 2021*.*

 Visiting Fellow (Museum Research Focus), Centre for Advanced Studies, Ludwig-Maximilian University, Munich (remote owing to COVID-19), 2021-22.

 Senior Fellow, Lichtenberg-Kolleg (Institute for Advanced Study in the Humanities and Social Sciences), Georg-August University, Göttingen: permanent summer appointment until the closure of the Institute, 2014-21.

 Critic-in-Residence, Hoffberger School of Painting, Maryland Institute College of Art, Baltimore, spring semester 2014.

 Beinecke Fellow, Clark Art Institute, Williamstown, Mass., fall semester 2011 (during study leave).

 Visiting Clowes Scholar, Indianapolis Museum of Art, 2008.

 Senior Fellow, Center for the Study of World Religions, Divinity School, Harvard University, 2003-4 (during study leave).

 Visiting Curator for Research, Peabody Museum of Archaeology and Ethnology, Harvard University, 2003-4 (during study leave).

###  *Vermeer’s Wager: Speculations on Art History, Theory, and Art Museums* (Reaktion Books, London: 2000) one of three books short-listed in 2002 for the College Art Association’s Charles Rufus Morey Award for best book in the history of art of 2000-2001.

###  Christie’s Fellow, Institut Payró, University of Buenos Aires, summer 1999.

 Clark Fellow, Clark Art Institute, Williamstown, Mass., summer 1998 (during study leave).

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Membership of administrative bodies

 D'Annunzio University of Chieti-Pescara: Board of the European Research Council project “The Kinetic Author: Transmediations of Authorship in the Modern Cultural Sphere,” member, 2022-.

 Georg-August University, Göttingen: Board of the research project *Sensible Provenienzen: Menschliche Ueberreste aus kolonialen Kontexten* ("Sensitive Provenances: Human Remains from Colonial Contexts"), member, 2018-.

 Georg-August University, Göttingen, and Hochschule für Technik und Wirtschaft (University of Applied Sciences), Berlin, and Volkswagen Foundation, Hanover: Board of the research project *Sammeln Erforschen* (“Objects and Disciplines”), member, 2018-.

 Metropolitan Museum of Art, New York: American Wing Visiting Committee, member, 2017-.

 Georg-August University, Göttingen: Appointment Committee, W3 Professor in the Materiality of Knowledge, member, 2016-17.

 Georg-August University, Göttingen: Board of the Lichtenberg-Kolleg (Institute for Advanced Study in the Humanities and Social Sciences), member, 2015-21; acting chair, 2020-21.

 Georg-August University, Göttingen: Board of the Centre for Collection Development, member, 2013-22.

 Contemporary Aesthetics, Inc. (publisher of *Contemporary Aesthetics*): Board of Directors, 2011- (treasurer, 2011-2018).

 Harvard University: Mahindra Humanities Center at Harvard Executive Committee, member, 2005-2011.

 Harvard University: Master of Liberal Arts in Museum Studies Advisory Board, member, 2005-2011.

 J. Paul Getty Foundation: Collaborative Grants Committee, member, 2004-7.

 American Society for Aesthetics: elected trustee, 2004-7, and 2021-24; Annual Conference Program Committee, member, 2001, 2007, 2013; Nominating Committee, member, 2008-11; Feminist Caucus Committee, member, 2014-; Diversity Committee, member, 2016-.

 College Art Association: Museums Committee, member, 2000-4; 2015-18.

 CODART (International Council for Curators of Dutch and Flemish Art): Committee for Latin America, member, 1999-2011.

 The European Fine Art Fair (TEFAF), Maastricht, and New York (founded 2016): Vetting Committee (Old Master Paintings), member, 1995-.

 Harvard University: Public Art Residency Committee, chair, 1992-94.

 Cambridge Darkroom Gallery, Cambridge (UK): Board of Trustees, member, 1987-91; chair, 1989-91.

 Wolfson College, University of Cambridge: Governing Body, member, 1983-87.

 Warburg Institute, London University: Common Room Committee, secretary, 1981-82.

## **Current membership of scholarly societies**

 American Philosophical Association.

 American Society for Aesthetics.

 Historians of Netherlandish Art.

 International Society for Cultural History.

 Association internationale des Critiques d'art.

## **Editorial**

 Member, Editorial Board, *Designing in Dark Times* (Bloomsbury Press), 2018-.

 Member, Editorial Board, *Cultural Histories of the Material World* (monograph series, Bard Graduate Center), 2008-.

 Member, Consulting Committee, *World Art*, 2008-.

 Member, Editorial Board, *Contemporary Aesthetics*, 2003-.

 Member, Board of Editors, *Word & Image*, 2002-13.

 Consulting Editor, *Yishushi Yanjiu* (*The Study of Art History*, Beijing), 2000-.

 Consulting Editor, *Journal of the History of Ideas*, 1997-2006.

 Contributing Editor, *Res: Anthropology and Aesthetics*, 1995-.

 Joint General Editor, *Cambridge Studies in Philosophy and the Arts* (Cambridge University Press ten volume book series), 1988-2000.

### **Conference organization and chairing (since 1993)**

 Co-chair and co-organizer, workshop *Rembrandt: Lasting Impressions*, Lichtenberg-Kolleg, Georg-August University Göttingen, 2019 (and paper).

 Co-chair and co-organizer, symposium *Conserving Active Matter–Philosophy: Degradation as an Aesthetic Value*, Bard Graduate Center, 2019 (and paper, with A.W. Eaton).

 Chair and organizer, session “Ruled by an Orange: Just how Glorious was the Glorious Revolution?” Historians of Netherlandish Art quadrennial conference, University of Ghent, 2018 (and paper).

 Chair, whole day session “Methodologies,” symposium *Global Natural History Around 1800: Collections, Media, Actors*, Lichtenberg-Kolleg, Georg-August University Göttingen, 2017.

 Co-chair and co-organizer, symposium *Conserving Active Matter*, Bard Graduate Center, 2017.

 Co-chair and co-organizer of the American Society for Aesthetics Feminist Caucus Committee 25th Anniversary Workshops, American Society for Aesthetics annual conference, Savannah, 2015.

 Chair and organizer, symposium *Revitalizing University Museums*, Bard Graduate Center, 2015.

 Co-chair and co-organizer, workshop *History and Material Culture: World Perspectives*, Bard Graduate Center, 2014.

 Chair, session “Issues in Contemporary Chinese Art and Aesthetics,” American Society for Aesthetics annual conference, San Diego, 2013.

 Chair, session “Aura, Authenticity, and Artistic Reproduction,” American Society for Aesthetics annual conference, St. Louis, 2012.

 Chair and organizer, session “Beyond Art,” College Art Association annual meeting, New York, 2011.

 Chair, session “Different Pictures, Different Words,” American Society for Aesthetics annual conference, Victoria, B.C., 2010.

 Chair, session *Art, Music, and Spectacle in the Age of Rubens*, Harvard Art Museums, 2010.

 Chair, session “The Cultural History of Images,” *Exploring Cultural History: An International Conference in Honour of Peter Burke*, Cambridge University, 2007.

 Chair and co-organizer, symposium *Crossing Boundaries: Art Museums and Anthropology Museums in Search of Common Ground*, Harvard University Art Museums and Peabody Museum of Archaeology and Ethnology, 2006.

 Co-chair and co-organizer, colloquium *After Critique: Art Museums in the World*, Clark Art Institute, Williamstown, Mass., 2004.

 Co-organizer and plenary session chair, symposium *Ideals and Ideology: The Art Museum from 1851 to 2001*, Museum of Fine Arts, Boston, 1998.

 Chair and organizer, symposium *Modeled in Mud: Baroque Clay Sculpture, its Progeny and Afterlife*, Harvard University Art Museums, 1998.

 Co-chair and organizer, session “For a Political Economy of the Object,” College Art Association annual meeting, Boston, 1998.

 Chair and organizer, symposium *Intimacy and Exposure: Renaissance and Baroque Small Bronzes in the Museum Context*, Harvard University Art Museums, 1996.

 Chair and co-organizer, symposium *Envisioning Harvard: Art, Thought, Space*, Harvard University Graduate School of Design, 1994.

 Plenary session chair, Historians of Netherlandish Art international conference, Boston, 1993.

#### Recent symposium participation and public lectures (selected)

***Symposium and workshop papers given include:***

Museum Fünf Kontinente, Munich: *What Can Museum Anthropology Do in the 21st Century?*, 2022 (paper).

Museo Nacional Thyssen-Bornemisza, Madrid: *Hans Heinrich Thyssen as an Art Collector*, online, 2021 (paper).

Center for Advanced Study, Ludwig-Maximilian University, Munich: *Materiality—Museology—Knowledge*, online, 2021 (paper).

American Society for Aesthetics Eastern Division annual conference, online, 2021 (paper and respondent).

American Society for Aesthetics national annual conference, online, 2020 (respondent).

Bard Graduate Center, New York: Faculty Work-in-Progress Seminar, 2020 (paper).

Hochschule für Technik und Wirtschaft (University of Applied Sciences), Berlin: *Politics of Collecting and Knowledge Production*, 2019 (paper).

American Society for Aesthetics national annual conference, Phoenix, 2019 (respondent).

Solomon R. Guggenheim Museum, New York: *Object Lessons: The Panza Collection Initiative Symposium*, 2019 (symposium respondent and concluding session chair).

American Society for Aesthetics Eastern Division annual conference, Philadelphia, 2019 (paper).

Verband Deutscher Kunsthistoriker national annual conference, Göttingen: *Zu den Dingen!* 2019 (plenary keynote).

San Francisco Art Academy, San Francisco: *Poverty of Sensibility: Art/Education in the 21st Century*, jointly organized by the China Academy of Art, Hangzhou, 2018 (keynote).

Chinati Foundation, Marfa, Texas: Solomon R. Guggenheim Museum Workshop on the Panza Collection Initiative, 2018 (invited participant).

Bard Graduate Center, New York: Faculty Work-in-Progress Seminar, 2018 (paper).

American Society for Aesthetics national annual conference, Toronto, 2018 (paper).

US National Holocaust Memorial Museum, Washington, DC: *Material Culture and the Holocaust*, 2018 (discussant).

Lichtenberg-Kolleg, Georg-August University Göttingen: *Objects and the Formation of (Disciplinary) Knowledge in Universities and Beyond*, 2018 (paper).

Ithaca College, *Primitivism Before/Beyond Modernism*, 2018 (paper).

Instituto de Historia, Pontificia Universidad Católica de Chile, Santiago: *Material Culture*, 2018 (colloquium respondent).

University of Maryland, College Park: *The Philosophy of Portraits*, 2018 (keynote).

American Philosophical Association Western Division annual conference, San Diego, 2018 (respondent).

Oberlin College: *Exploring Beauty and Truth in Worlds of Color: A Conference on Race, Art, and Aesthetics in the 21st Century*, 2017 (paper).

Department of History of Art and King’s College, University of Cambridge: *Collections, Display, and the Agency of Objects*, 2017 (keynote).

Scottish Graduate School for Arts and Humanities, Glasgow: *The Stuff of Research*, 2017 (keynote).

American Society for Aesthetics Eastern Division annual conference, Philadelphia, 2017 (paper).

Museum Fünf Kontinente, Munich: *Provenienzforschung zu ethnologischen Sammlungen der Kolonialzeit*, 2017 (paper).

American Historical Association national annual conference, Denver, 2017 (paper).

Metropolitan Museum of Art, New York, Think Tank: *Reconsidering the American Wing*, 2016 (paper).

American Society for Aesthetics national annual conference, Seattle, 2016 (respondent).

Comité international d’histoire de l’art 34th congress, Beijing, 2016 (session keynote).

China Academy of Art, Hangzhou: *Art History Seminar for CIHA*, 2016 (paper).

American Society for Aesthetics Eastern Division annual conference, Philadelphia, 2016 (respondent).

American Philosophical Association Western Division annual conference, San Francisco, 2016 (paper).

Centre for Research in the Arts, Humanities, and Social Sciences, University of Cambridge: *The Museum as Method: Collections, Research, Universities*, 2016 (concluding keynote).

Radcliffe Institute for Advanced Study at Harvard University, Cambridge, MA: *Laying Up Treasures: The Deep History of Storage, Keeping, and Collecting*, 2016 (paper).

Rhode Island School of Design Museum and the Haffenreffer Museum of Anthropology, Brown University, Providence, RI: *To Search: Investigations of the Virtual and Material Lives of Objects*, 2015 (paper).

Ludwig-Maximilian University, Munich: *Curatopia: Histories, Theories, Practices*, 2015 (paper).

Museum of Archaeology and Anthropology, and Corpus Christi College, University of Cambridge: *The Museum as Method: Collaborative Research Network*, II & III (two meetings, spring and fall), 2015 (papers).

Ashmolean Museum of Art and Archaeology, University of Oxford: *Thinking with Objects: University Museum Collections in Teaching and Research*, 2015 (respondent).

The Hunterian, University of Glasgow: *International University Museum Strategic Development and Exchange Workshop*, 2015 (paper).

Institute of Fine Arts, New York University: *Materiality in Japan: Making, Breaking, and Conserving Works of Art and Architecture*, 2014 (respondent).

Ashmolean Museum of Art and Archaeology, University of Oxford: *Ethics, Museums, and Archaeology*, 2014 (keynote).

College Art Association annual meeting, Chicago: *From Academe to Museum: The Academic as Independent Curator*, 2014 (paper).

Forschungszentrum der Universität Erfurt, Gotha: *Materielle Kulturforschung—eine Zwischenbilanz. Zum epistemischen Gewinn einer neuen Perspektive*, 2013 (colloquium respondent).

Lichtenberg-Kolleg, Georg-August University Göttingen: *Global Approaches to Enlightenment Studies*, 2013 (paper).

Bard Graduate Center, New York City: *Exhibitions, Research, Teaching: The Bard Graduate Center at Twenty*, 2013 (paper).

University of Glasgow, Royal Institute of Philosophy Annual Conference: *Philosophy and Museums: Ethics, Aesthetics, Ontology*, 2013 (keynote).

New York University, Institute for the Humanities: *Vermeer’s Daughter?* 2013 (paper).

American Society for Aesthetics Eastern Division annual conference, Philadelphia, 2013 (paper).

University of Rochester, Visual and Cultural Studies Graduate Conference: *A Matter of Time: Temporalities of Material Culture*, 2013 (keynote).

American Museum of Natural History, New York: *Toward a New Vision of Art and Ethnology in Natural History Museums*, 2013 (invited colloquium participant).

University of Wisconsin-Madison: *Think Tank on Curatorial Studies*, 2013 (paper).

American Society for Aesthetics Eastern Division annual conference, Philadelphia, 2012 (respondent).

Harvard Business School: *Preservation in the Harvard Library: An Unconference*, 2012 (keynote).

Marquette University, Milwaukee, Department of Philosophy: *Unsettled Boundaries: Philosophy, Art, and Ethics, East/West*, 2011 (paper).

University of Cambridge: *Collecting and Scholarship: Netherlandish Art in Cambridge*, 2011 (paper).

London University, Institute of Philosophy: *The State of Aesthetics*, 2011 (paper).

Harvard University Standing Committee on Archaeology: *New Directions in Archaeology*, 2011 (respondent).

University of Cambridge: *The Impact of Idealism: Historical, Social, and Political Thought*, 2010 (paper).

International Society for Cultural History annual conference, Turku (Finland), 2010 (paper).

Weatherhead Center for International Affairs, Harvard University: *Materiality*

*and Cultural Translation: An Interdisciplinary Approach*, 2010 (paper).

Kennedy School of Government, Harvard University: *Representing Americanness:*

*Museums, the Nation, the Globe*, 2010 (respondent).

Bard Graduate Center: Decorative Arts, Design History, Material Culture, New York: *Cultural Histories of the Material World*, 2010 (paper).

American Society for Aesthetics national annual conference, Denver, 2009 (respondent).

King’s College, University of London: *Historical Distance and the Shaping of the Past*, 2009 (paper).

J. Paul Getty Museum, Los Angeles: *Engaging Adult Audiences*, 2009 (keynote).

Dumbarton Oaks Research Library and Collection: *World Visuality*, Washington, DC, 2009 (paper).

College Art Association annual conference, Los Angeles, 2009 (paper).

University of Tokyo Global Center of Excellence: Death and Life Studies: *Miraculous Images in Christian and Buddhist Culture*, 2008 (paper).

Walters Art Museum: *The Public Object: Facing Contemporary Challenges in the Art Museum*, Baltimore, 2008 (respondent and session chair).

School of World Art Studies, University of East Anglia: *World Art: Ways Forward*, Norwich, England, 2007 (paper).

American Society for Aesthetics national annual conference, Los Angeles, 2007 (plenary session chair).

American Philosophical Association Western Division annual conference, San Francisco, 2007 (paper).

University of Barcelona and the Reial Acadèmia de Bones Lletres, *La Historia imaginada: Construcciónes visuales del pasado en la Edad Moderna*, 2006 (paper).

American Society for Aesthetics national annual conference, Milwaukee, 2006 (paper).

College Art Association annual conference, Boston, 2006 (respondent).

University of Victoria: *The* *Ethics of Cultural Appropriation*, 2005 and 2006 (papers, with A.W. Eaton).

American Society for Aesthetics Eastern Division annual conference, Philadelphia, 2005 (paper).

American Society for Aesthetics national annual conference, Miami, 2002 (paper).

Historians of Netherlandish Art congress, Antwerp, 2002 (paper).

Clark Art Institute, Williamstown: *The Two Art Histories: The Museum and the University* 2001 (paper).

Comité international d’histoire de l’art 30th congress, London, 2000 (paper).

Musée du Louvre, Paris: *L’avenir des musées*, 2000 (paper).

American Society for Aesthetics national annual conference, Reno, 2000 (paper).

Clark Art Institute, Williamstown: *Art History, Aesthetics, Visual Studies*, 1999 (paper).

***Numerous lectures at universities and museums, recently:***

Lecture, *Museum Values and "the very* form *of matter,"* Lichtenberg-Kolleg, Georg-August University Göttingen, 2021.

Masters Series Lecture, *Still Life, Trompe l'oeil and Vanity*, Toledo Museum of Art, Toledo, Ohio, 2020.

Lecture, *The Artist's Mark*, Lichtenberg-Kolleg, Georg-August University Göttingen, 2019.

Lecture, *The Artist's Mark*, Estonian Graduate School of Cultural Studies, Tallinn University; and graduate seminar, *Works of Art and Mere Real Things*—*Again*, Estonian Academy of Art, Tallinn, 2019.

Lecture, *How I Learned What I Learned*, Instituto de Historia, Pontificia Universidad Católica de Chile, Santiago, 2018.

19th Horst Gerson Memorial Lecture, *Everything or Nothing? What Do University Museums Know?*, University of Groningen, 2017.

Lecture, *Cracking Up with Piet Mondrian*, Art History Seminar, Georg-August University Göttingen, 2017.

Lecture, *Buds, Bugs, and Bird Skulls: Do Such Things Perdure?* The Hunterian, University of Glasgow, 2017.

Lecture, *Everything or Nothing? What Do University Museums Know?* Department of Literature, University of Uppsala, 2017.

Lecture, *To Draw. To Paint*, Department of History of Science and Ideas, University of Uppsala, 2017.

K. Mahipathi Rao Memorial Lecture, *Buds, Bugs, and Bird Skulls: Do Such Things Perdure?* L.V. Prasad Institute, Hyderabad, 2017.

Lecture, *Size matters: Copper Plates and Digital Files in the Production of Netherlandish Prints*, Lichtenberg-Kolleg, Georg-August University Göttingen, 2016.

Lecture, *“A Firm Hand on the Lobster”: Getting Hold of Other People’s Things*, Groningen Museum, Groningen, 2016

Lecture, *Concord Migrations: Thoreau’s Human Movements*, Lichtenberg-Kolleg, Georg-August University Göttingen, 2016.

Lecture, *Joining the Club: A Tongan Presence in New England*, Ethnological Institute, Georg-August University, Göttingen, 2016.

Lecture, *The Power of Tangible Things* (with Laurel Thatcher Ulrich and Sara Schechner), Harvard Museums of Science and Culture, Cambridge, MA, 2015.

Lecture, *Joining the Club*, LASER (Leonardo Art Science Evening Rendezvous), New York City, 2015.

Lecture, *Damage*, Max Planck Institute for History of Science, Berlin, 2014.

Lecture, *Exhibiting the Sacred: The Life of Things*, Hamilton College, 2014.

Faculty Fellows’ Guest Faculty Lecture, *Trompe l‘oeil Troubles*, Center for the Humanities, Washington University, St. Louis, 2013.

Lecture, *Art and* *Science in Mid-Nineteenth-Century New England*, Lichtenberg-Kolleg, Georg-August University Göttingen, 2013.

Ritchie Markoe Scribner ’75 Lecture, *Trompe l‘oeil Troubles*, Department of Art History, New York University, 2013.

Lecture, *Fooled Again: Trompe l’oeil Revisited*, Whale and Star, Miami, Florida, 2012.

Beinecke Fellow’s Lecture, *Art and Science in Mid-Nineteenth-Century New England*, Clark Art Institute, Williamstown, Massachusetts, 2011.

Lecture, *Tangible Things* (with Laurel Thatcher Ulrich), Harvard University/MIT Subway Series in the History of Science, Cambridge, MA, 2011.

Lecture, *Tangible Things* (with Laurel Thatcher Ulrich), John Nicholas Brown Center for Public Humanities and Cultural Heritage, Brown University, Providence, RI, 2010.

Lecture, *Meaning, Making and Use*, Amherst College, Amherst, 2010.

Edward M. and Hermione C. Friend Lecture, University of Alabama, Birmingham, 2009.

Lecture, *Popular Imagery and the Religious Imagination*, Indianapolis Museum of Art, Indianapolis, 2009.

Lecture, Bard Graduate Center for Studies in the Decorative Arts, Design, and Material Culture: Seminar in Cultural History, New York City, 2009.

Lecture, *Rembrandt*, Johns Hopkins University, Baltimore, 2007.

Presidential Initiative Fund for the Humanities Lecture, Case Western Reserve University, Cleveland, 2006.

Lecture, the Annual Max Wasserman Forum in Contemporary Art at the Massachusetts Institute of Technology, Cambridge, 2006.

Lecture, *Edmonia Lewis*, Case Western Reserve University, Cleveland, 2005.

Lecture, *What is a Drawing?*, Hood Museum of Art, Dartmouth College, Hanover, 2004.

Catherine Hoover Voorsanger Memorial Lecture, Cooper-Hewitt, National Design Museum, New York City, 2003.

Slade Lecture, Oxford University, Oxford, 2002.

Annual Interpretation Theory Lecture, Swarthmore College, Swarthmore, 2001.

Felicity Meshoulam Memorial Lecture, National Gallery, London, England, 2001.

### **Selected exhibitions**

###  *Rembrandt: Der Künstler, seine Gesellschaft und seine Religion* (Kunstsammlung, Georg-August University, Göttingen): co-organizer (with Martin van Gelderen) forthcoming (2022).

 *Sturm der Bilder: Bürger, Moral und Politik in den Niederlanden, 1515-1616* (Lichtenberg-Kolleg, Georg-August University, Göttingen): co-organizer (with Martin van Gelderen), 2016.

 *Making a World with One Hundred Things* (Bard Graduate Center): organizer, 2013; also online, http://bgcdml.net/making-a-world-with-a-hundred-things/index, from Jan. 8, 2013.

 *Tangible Things: Harvard Collections in World History* (Harvard University Collection of Historical Scientific Instruments, and seven other venues simultaneously within the university): co-organizer (with Laurel Thatcher Ulrich), 2011.

 *“I Have a Son to Offer”—An Online Exhibition of American Civil War Artworks in Harvard Collections*, <http://www.artmuseums.harvard.edu/civilwar/>, organizer and author, from Nov. 30, 2007.

 “A Public and Patriotic Museum”—Artworks and Artifacts from the General Artemas Ward House (Fogg Art Museum): co-organizer (with Laurel Thatcher Ulrich) and publication author, 2006-7.

 Rembrandt and the Aesthetics of Technique (Busch-Reisinger Museum): co-organizer (with William W. Robinson) and publication author, 2006.

 Rubens and His Collaborators (Fogg Art Museum): organizer, 2003.

 Calming the Tempest with Peter Paul Rubens (Fogg Art Museum): organizer, 2001.

 French Art of the Seventeenth Century (Fogg Art Museum): organizer, 2000.

 Gian Lorenzo Bernini: Sketches in Clay (Fogg Art Museum): organizer, 1998.

 Investigating the Renaissance (Fogg Art Museum): organizer, 1996.

 Sublimations: Art and Sensuality in the Nineteenth Century (Fogg Art Museum): organizer, 1996.

 Circa 1874: Emergence of Impressionism (Fogg Art Museum): organizer, 1995.

 France and the Portrait, 1799-1870 (Fogg Art Museum): organizer, 1995.

 Canopy (a public art installation in Harvard Yard by David Ward): co-organizer and publication editor and contributor as part of the Harvard University Public Art Residency, 1994.

 What, if Anything, is an Object? (Fogg Art Museum): co-organizer (with Clive Dilnot), 1994.

 David Ward: Keepers of Light (Arthur M. Sackler Museum): organizer and publication author, 1993.

 An Offbeat Collection of Dutch and Flemish Paintings (Fogg Art Museum): organizer and catalogue author, 1993.

 American and British Figurative Art of the Inter-War Years (Fogg Art Museum): organizer, 1992.

 Tiepolo in Spain: the Fogg "Aeneas" Sketch Investigated (Fogg Art Museum): organizer, 1992.

 John Stathatos: Three Heraclitan Elements (Cambridge Darkroom and international tour): publication author, 1991.

 Wynn Ellis of Whitstable (Royal Museum and Art Gallery, Canterbury and the National Gallery, London): organizer and catalogue author, 1990.

 Post-Morality (Cambridge Darkroom and Kettle’s Yard): catalogue editor, 1990.

 Shadow of a Dream: Contemporary Photo-Works from France (Cambridge Darkroom and national tour): catalogue editor, 1989.

**Courses taught at Bard Graduate Center**

 University Museums: Collections and the Uses in Academia, graduate seminar, spring 2022.

 Curating Active Matter, graduate seminar, fall 2021 (with Soon Kai Poh).

 Oceania: Art and Material Culture, graduate seminar, spring 2018; spring 2020.

 Peter Paul Rubens: Designer and Diplomat, graduate seminar, fall 2019.

 Curatorial Practice and American Art at the Metropolitan Museum of Art, graduate seminar, spring 2017; fall 2020.

 The American Civil War: Art and Material Culture, graduate seminar, spring 2016; fall 2017.

 Material Culture: Nineteenth-Century New York, National Endowment for the Humanities Summer Institute, (with David Jaffee and Catherine Whalen), summer 2015.

 History and Material Culture: New Directions, graduate seminar, spring 2015; fall 2021.

 Approaches to Objects (with Catherine Whalen), obligatory class for all entering Masters and PhD students, fall 2013; fall 2014.

 Material Culture: Nineteenth-Century New York, National Endowment for the Humanities Summer Institute, (with David Jaffee, Catherine Whalen, Bernard Herman), summer 2013.

 Damage, Decay, Conservation, graduate seminar, spring 2013; spring 2014; fall 2015; fall 2016 (with Jessica Walthew); spring 2022 (with Soon Kai Poh).

 Tangible Things: Observing, Collecting, Sorting, graduate seminar, fall 2012.

 Thinking with Things in North America, graduate seminar, spring 2012.

 Also, independent study courses with individual graduate students; qualifying paper (thesis) advising for MA candidates; and dissertation advising for PhD candidates.

**Courses taught at Harvard**

 Tangible Things: Harvard Collections in World History (with Laurel Thatcher Ulrich), undergraduate course in General Education, spring 2011.

 Harvard Collections in World History (with Laurel Thatcher Ulrich), Graduate Seminar in General Education, fall 2009.

 Confronting Objects, Interpreting Culture: Interdisciplinary Perspectives on North America (with Laurel Thatcher Ulrich), conference course/research seminar, spring 2002; spring 2003; fall 2005; fall 2006; fall 2008; fall 2010.

 Peter Paul Rubens (1577-1640), Scholar, Diplomat, Artist, conference course/research seminar, spring 2005, and fall 2007.

 Confronting Rubens, graduate seminar, spring 2000.

 Confronting Bernini, graduate seminar, spring 1997.

 Collecting and Curatorship: The Art Museum in Context, graduate seminar, spring 1993; spring 1995; and spring 1996.

 Seventeenth-Century Dutch Art: Creation, Commerce and Critical History (with William W. Robinson), graduate seminar, spring 1994.

 Also, reading courses with individual undergraduate and graduate students in the Departments of History, History of Art and Architecture, and the Harvard Divinity School; and membership of dissertation advising committees for graduate students in the Departments of History, American Studies, History of Art and Architecture, and Sociology.

**Online Course**

 HarvardX (Harvard University MOOC): *Tangible Things: Discovering History through Artworks, Artifacts, Scientific Specimens, and the Stuff Around You* (with Laurel Ulrich, Sarah Anne Carter, and Sara J. Schechner), 2012 onward.

**Current research**

 Long-term project on the aesthetics of degradation and aging.

 Continuing work on cultural encounter between hegemonic and subaltern communities.

 Continuing work on philosophy of museums.

 Continuing engagement with the material cultures of Oceania and Native North America.

 Continuing engagement with seventeenth-century Dutch and Flemish visual culture.

**Personal**

 Dual nationality: U.K. and U.S. citizen; married (Jane Whitehead), one son (Leo Gaskell, b. 1992).

**PUBLICATIONS**

Books (sole author)

*The Thyssen-Bornemisza Collection: Seventeenth-century Dutch and Flemish Painting*, London: Sotheby’s Publications/Philip Wilson Ltd., 1990.

*Vermeer’s Wager: Speculations on Art History, Theory, and Art Museums*, London: Reaktion Books, 2000.

*Everything or Nothing? What Do University Museums Know?*, Groningen: Gerson Lectures Foundation, 2017.

*Paintings and the Past: Philosophy, History, Art*, London and New York: Routledge, 2019.

Book (joint author)

*Tangible Things: Making History through Objects* (with Laurel Thatcher Ulrich, Sara J. Schechner, Sarah Anne Carter, and photographs by Samantha S.B. van Gerbig), Oxford and New York: Oxford University Press, 2015.

**Books (edited volumes)**

*The Language of Art History* (Cambridge Studies in Philosophy and the Arts 1), Cambridge and New York: Cambridge University Press (editor, with Salim Kemal), 1991 (Mandarin Chinese edition, Beijing, 2008).

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