

DR. BARNABY NYGREN

Associate Professor of Art History
Visual and Performing Arts Department
Loyola University Maryland
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Education

Harvard University—Doctorate in History of Art and Architecture (June 1999)

Dissertation, “The Monumental Saint’s Tomb in Italy: 1260-1520.” General examination fields: Italian and Northern Renaissance art and architecture.

Courtauld Institute (London, UK)—Masters in Art History (May 1991)

Special field: Italian Renaissance art. M.A. thesis “The Borgherini Bedroom Cycle.”

Harvard University—Bachelors of Art (*Cum Laude*) in Philosophy (June 1987)

Professional Employment

Loyola University Maryland—Associate Professor of Art History (Fall 2004-present, tenured and promoted Fall 2009)

Courses taught: Renaissance to Contemporary western art history survey, honors art history western survey, survey of world art (thematic, forthcoming), Italian Renaissance, Northern Renaissance, Michelangelo, Art in the Age of Encounter, Albrecht Dürer, Prints and Printmaking, History of Posters, Baroque Art (no longer offered).

Current Service: Currently on sabbatical

Previous Service: Chair of Visual and Performing Arts Department (Fall 2021-June 2024); music program coordinator (July 2023-June 2024); Co-Chair of Italian Studies Minor (Fall 2020-June 2024); Comparative Cultures and Literary Studies Committee (Fall 2004-June 2024), Center for the Humanities steering committee (Fall 2021-June 2024). Chair of Post-Doctoral Teaching Fellow in Art History search committee (spring 2023), National Fellowships Committee (Fall 2010-Spring 2022); Art History Program Coordinator (Fall 2019-Fall 2021); Academic Senate (Spring 2007-Spring 2011, Spring 2014, Fall 2017-Spring 2018, Spring 2021); National Fellowships Committee director search committee (Spring 2021); Ad Hoc UCC Messina Working Group (Fall 2017-Fall 2018); AVP for Academic Student Services Search Committee Member (Spring 2018); Ad Hoc Committee on Reimagining the Curriculum (Fall 2016-Fall 2017, co-chair May 2017-Fall 2017); Committee on the Assessment of Student Learning (Fall 2005-Spring 2009 and Fall 2010-Spring 2018; Co-Chair; Fall 2006-Fall 2007 and Fall 2011-Spring 2014, Fall 2015-Spring 2016); Dean of First Year Students Advisory Board (Fall 2014-Spring 2016); Undergraduate Research Symposium Committee (Fall 2011-Spring 2014); Diversity Requirement Ad Hoc Committee (Spring 2012-Fall 2012); Enhancement of Teaching and Learning Committee (Fall 2009-Spring 2011, chair 2010-2011); Gallery Director Search Committee (Summer 2014); Medieval/Islamic Art Historian Search Committee (Spring 2007,

Spring 2011); Choral Director Search Committee (Summer 2012); Core Portfolio Project (Fall 2006-Spring 2007); Key Indicators Working Group (Summer 2008); Core advisor (Fall 2005-Fall 2007, Fall 2008-Spring 2009, Fall 2010-Spring 2014); Member of Honors Program faculty (Fall 2005-Spring 2007 and Fall 2008-Spring 2020). Taught in Collegium program (Fall 2008-Fall 2012).

Roger Williams University—Visiting Assistant Professor (Fall 2002-Spring 2004)

Duke University—Visiting Assistant Professor (Fall 2000-Winter 2001)

Davidson College—Visiting Assistant Professor (Fall 1999-Spring 2000)

Publications

“Singing Sibyls: Music, Inspiration, Labor, and Art on the Sistine Chapel Ceiling” in *Music and Visual Culture in Renaissance Italy*, Chriscinda Henry and Tim Shephard, eds. (Routledge, 2023).

“They Had Fiery Eyes:’ Dogs, Fables, and History at La Casa del que Mató al Animal,” *Latin American and Latinx Visual Culture* 5, n. 1 (2023).

“Corn, Pope Leo X, and the New World in Giovanni Della Robbia’s *Temptation of Adam and Eve*,” *Quaderni Culturali ILLA* 2 (2021).

“Reading Michelangelo/Michelangelo Reading,” *Word and Image* 36, n. 3 (2020).

“That savage should mate with tame”: Hybridity, Indeterminacy, and the Grotesque in the Frescoes of San Miguel Arcángel (Ixmiquilpan, Mexico)” in *Ornament and Monstrosity in Early Modern Art*, Maria Fabricius Hansen and Chris Asholt Hammeken, eds. (Amsterdam University Press, 2019).

“Old Forms Grow in New Lands: Grotesque Decoration in the Open Chapel at San Luis Obispo (Tlalmanalco, Mexico)” in *Paradigms of Renaissance Grotesques* ed. Damiano Acciarino (University of Toronto Press, 2019).

“Savoldo’s *Saint Matthew and the Angel*: Problems of Iconography and Interpretation,” *Artibus et historiae* n. 78 (2018).

“*Commo vera scientia*: Piero della Francesca and the Problematic Science of Perspective” in *Vanishing Boundaries: Scientific Knowledge and Art Production in the Early Modern Era*, eds. A. Victor Coonin and Lilian H. Zirpolo (WAPACC Organization, 2015).

“*Cipresso or Tronco?* Filippo Lippi's *Beffa* for the Nuns of Le Murate.” *Source: Notes in the History of Art* (Fall 2010).

“Preferring to Frequent the Doors of Churches:’ Iconography, Observance and Viewer Involvement in a Predella Panel by Fra Angelico,” *SECAC Review* (December 2009).

“A Friend of the Bridegroom or a Lover of the Bride? The Cuckolding Angel in Filippo Lippi’s *Uffizi Madonna*.” *Source: Notes in the History of Art* (Fall 2008).

“‘We First Pretend to Stand at a Certain Window:’ Window as Pictorial Device and Metaphor in the Paintings of Filippo Lippi,” *Source: Notes in the History of Art* (Fall 2006).

“*Una cosa che non e’*: Perspective and Humour in the Paintings of Filippo Lippi,” *Oxford Art Journal* (Fall 2006).

“*Immersed in Things of the Body*: Two Encounters in an Annunciation by Filippo Lippi,” *Studies in Iconography* 25 (Winter 2004).

“Fra Angelico’s *San Marco Altarpiece* and the Metaphors of Perspective,” *Source: Notes in the History of Art* (Fall, 2002).

“Cognitive Psychology and the Reception of Raphael’s *Portrait of Pope Julius II*,” *Source: Notes in the History of Art* (Winter, 2002).

“Puns, Polysemy and Interpretation in Filippo Lippi’s *St. Jerome with SS. John the Baptist and Ansanus*” in *Coming About . . . A Festschrift for John Shearman* (Harvard University Museums Press, 2002).

Additional publications: Book reviews in *CAAReviews*, *Speculum*, *Renaissance Quarterly*, and *Sixteenth-Century Journal*. Exhibition reviews in *SHARPNews* (Newsletter of the Society for the History of Authorship, Reading and Publishing).

Professional Presentations

RSA Conference (March 2025): Scheduled to present “Bricolage, Heteroglossia, and *Criollo* Rhetoric in the Painted Ceilings of Tunja Colombia.”

RSA Conference (March 2024): “‘Rugged, mountainous, and rainy to the extreme:’ Reimagining the Thebaid in Early Colonial Mexico.”

Image and Ascent: Mountain Terrains in the History of Art (Warburg Institute, September 2020): “‘Indian Wonders’: The Landscapes of Early Colonial Mexico.”

Music and Visual Culture in Renaissance Italy (University of Sheffield, June 2019): “Singing Sibyls: Music, Revelation, Labor, and Art on the Sistine Chapel Ceiling.”

RSA Conference (March 2019): “Michelangelo’s Unicorn.”

Sixteenth-Century Studies Conference (November 2018): “The Ceilings of Tunja: Figuring the New World.”

RSA Conference (March 2018): “Ancient Forms in New Lands: The Grotesque in Early Colonial Mexico.”

Migration(s): Body, Word, Spirit at the University of Maryland (October 2017): “Old Forms Grow in New Lands: The Grotesque in Early Colonial Mexico.”

RSA Conference (April 2017): “‘Al inventor de estas cosas...Dios se lo perdone’: Tlalmanalco and the Demonic Grotesque.”

RSA Conference (March 2016): “The Monumental Grotesque in the Frescoes of San Miguel Arcángel in Ixmiquilpan (Hidalgo)”

Della Robbia Study Day at the Walters Museum (May 2015). “Giovanni della Robbia’s *Temptation of Adam and Eve*, Leo X, and the New World.”

Cenacolo meeting of Baltimore-area Italianists (April 2014). “Pope Leo X, Corn and the New World,” at the April 2014.

Sixteenth-Century Studies Conference (October 2013): “Michelangelo Reading/Reading Michelangelo.”

RSA Conference (April 2013): “Maize, Paradise, and the New World.”

RSA Conference (March 2012): “Savoldo’s *St. Matthew and the Angel*: Form, Iconography, Context.”

SECAC Conference (November 2011): “Learning to Argue: A Writing Exercise in Context”

SECAC Conference (October 2010): “Do as I Say (and as I Do): Encouraging Students to Think Like Art Historians.”

Barnard Medieval and Renaissance Conference: The Shape of Time in the Middle Ages and Renaissance (December 2008): “Masaccio’s Waves: Time, Motion and the Perspectival Narrative.”

SECAC Conference (September 2008): “Lippi, Joke Work and the Nuns of Le Murate.”

MAHS Conference (April 2008): “Fra Angelico’s *Linaiuoli Tabernacle* and the Modalities of Realism”

SECAC Conference (October 2007): “Metaphorical Mirroring in Filippo Lippi’s *Barbadori Altarpiece* and Fra Angelico’s *San Marco Altarpiece*.”

MAHS Conference (March 2007): “Perspective and the Problematic Body of Christ: The Perspectival Eucharistic Tabernacle”

Friends, Foes and Lovers: Plymouth State University Medieval and Renaissance Forum (April 2006): “A Friend of the Bridegroom or a Lover of the Bride: The Cuckolding Angel in Filippo Lippi’s Uffizi Madonna.”

CAA Conference (February 2006): “Andrea Castagno’s *Vision of St. Jerome* as Process and Experience.”

SECAC Conference (October 2005): “Painting, Perspective and the Mother: A Psychological Reading of the Work of Filippo Lippi.”

Women and Holiness: The Sacred Feminine in Visual Culture—Brigham Young University (January 2005): “*E non potendo...ritraendole in pittura: Intimate Marian Devotion in the Paintings of Filippo Lippi.*”

Sixteenth-Century Studies Conference (October 2004): “*Ecclesiarum potius terebat limina: Iconography, Narrative and Viewer Involvement in a Predella by Fra Angelico.*”

Science, Literature and the Arts in the Medieval and Early Modern World—Center for Medieval and Renaissance Studies at Binghamton University (October 2004): “*Commo vera scientia: Piero della Francesca and the Problematic Science of Perspective.*”

Second Biennial Villa Spelman Conference, Florence: Truth and Falsehood in Early Modern Italy (October 2004): “*Tu potresti dire questa e’ falsa: Paolo Uccello and the Falsity of Perspective.*”

Sixteenth-Century Studies Conference (October 2003): “‘Una cosa che non e’: The Problems and Possibilities of Perspective”

Rocky Mountain Medieval and Renaissance Society Conference—Representation and Reality (April 2003): “Perspective as Representation and Reality in Filarete and Paolo Uccello.”

Convivium at the Siena College Center for Medieval and Early Modern Studies (October 2002): "Perspective and its Discontents: Comic Bodies and Spiritual Immediacy in the Paintings of Filippo Lippi"

Decorum and Decadence: Virgins to Femme Fatales in Art—Loyola University of Chicago (April 2002): “Immersed in Things of the Body: Two Encounters in an Annunciation by Filippo Lippi.”

Temporality and Visuality Conference—Northwestern University (May 1998): “The Meaning of Disjunction: Space and Time in Filippo Lippi’s *Barberini Annunciation.*”

Anonymity Conference—Harvard University (March 1997): “The Viewer Viewed: Andrea Mantegna’s *Camera Picta*, Carnival and the Loss of Viewer Identity.”

Conference Panels Organized or Chaired

SECAC Conference (November 2011): Co-organized and co-chaired Undergraduate Art History session.

SECAC Conference (October 2009): Organized and chaired session “Homo faber/Homo ludens: Visual Wit and Pictorial Play in Art.”

Sixteenth-Century Studies Conference (October 2004): Co-organized and co-chaired session “Visual Wit and Pictorial Play in Netherlandish Art.”

Community and Professional Service

Baltimore Museum of Art—Accessions Committee Member (Fall 2006-Fall 2008, Fall 2009-Spring 2011, Fall 2012- Summer 2014, Fall 2017-currently).

Member of editorial board of *Proto: An Undergraduate Humanities Journal*. (2014-2018).

Member of ARTstor Digital Library Advisory Board (Summer 2015-Spring 2016).

Professional Affiliations

Member: Renaissance Society of America.