

Giles Knox

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Education

Doctorate, History of Art, University of Toronto, June 1999
Dissertation title: Church Decoration and the Politics of Reform in Late-Sixteenth and Early-Seventeenth-Century Bergamo

Master of Arts, History of Art, University of Toronto, November 1990

Bachelor of Arts (Honours), Art History, Queen's University, Kingston, May 1988

Bachelor of Science (Honours), Biochemistry, Queen's University, Kingston, May 1986

Academic Awards and Honours

College Arts & Humanities Institute, Indiana University, Fellowship, Spring 2007
College Arts & Humanities Institute, Indiana University, Travel Research Grant, 2006
National Endowment for the Humanities Fellowship, 2004-05
University Research Council Grant, SMU, 2002-03
Meadows School Faculty Development Grant, SMU, 2002-03
10th Annual International Competition for M.A. theses and Ph.D dissertations, sponsored by the Istituto di Storia dell'Arte Lombarda and Lions Club Milano al Cenacolo: special mention, 2000
Samuel H. Kress grant for travel to CAA annual conference, 1997
Manzù Fellowship, University of Toronto, 1995-96, 1993-94
University of Toronto Associates Fund Scholarship, 1994, 1996
Leonore V. Kinghorn Scholarship, University of Toronto, 1994, 1996
SSHRC Doctoral Fellowship, 1993-94
Ontario Graduate Scholarship, 1992-93, 1991-92, 1990-91, 1988-89
Special Top-Up Award, University of Toronto, 1990-91
Leonore V. Kinghorn Scholarship, University of Toronto, 1989
Art History Medal, Queen's University, 1988
Alfred Bader Scholarship in Art History, Queen's University, 1987

Publications

1) Book

The Late Paintings of Velázquez: Theorizing Painterly Performance, Ashgate Publishing, 2009

2) Book chapters and articles

“Building Multiculturalism in the Venetian State: The Votive Chapel of S. Maria Maggiore in Bergamo,” in ed. G. Neher, Making Renaissance Connections: Centres, Peripheries and Cultural Exchange, ca. 1350-1600, Ashgate Publishing, forthcoming 2009, 4000 words

“Velázquez, Wit, and Michelangelo,” in Hayden B. J. Maginnis Shelley E. Zuraw eds., The Historian’s Eye: Essays on Italian Art in Honor of Andrew Ladis, Georgia Museum of Art, 2009, pp. 225-234

“Philip III of Spain, Carlo Borromeo, and the Politics of Canonization,” Protocols: History and Theory 10 (2008), (refereed online journal)
http://bezalel.secured.co.il/zope/home/en/1220527665/1220534510_en

“The Colleoni Chapel in Bergamo and the Politics of Urban Space,” Journal of the Society of Architectural Historians 60 (2001), pp. 290-309 (refereed)

“The Unified Church Interior in Baroque Italy: S. Maria Maggiore in Bergamo,” Art Bulletin 82 (2000), pp. 679-701 (refereed)

“Conflict and Renewal at the Cathedral of Bergamo: A Painted Life of S. Alessandro by Enea Salmeggia, ca. 1615,” Arte Lombarda 127 (1999), pp. 89-98 (refereed)

“The Fabrication of Sacred Memory: The Decoration of the Duomo and S. Maria Maggiore in Sixteenth-Century Bergamo,” Memory and Oblivion. Proceedings of the XXIXth International Congress of the History of Art held in Amsterdam, 1-7 September 1996, Dordrecht, 1999, pp. 653-662

Publications in Preparation

article: “Juan Bautista Maino: Between El Greco and Caravaggio,” under review at Paragone: Arte

article: “Eggs, Water, Metal: Velázquez, the *Paragone*, and the Products of *Pratica*,” projected for inclusion in the volume of essays noted below

edited volume: *New Approaches to Velázquez*, co-edited with Tanya Tiffany, Brepols Publishers

Reviews

John H. Alexander, From Renaissance to Counter-Reformation: The Architectural Patronage of Carlo Borromeo during the Reign of Pius IV, in Renaissance Quarterly 62 (June 2009), pp. 537-538

Pamela M. Jones and Thomas Worcester, eds., From Rome to Eternity: Catholicism and the Arts in Italy, ca. 1550-1650, in The Catholic Historical Review 90 (October 2004), pp. 793-795

Janis Bell and Thomas Willette, eds., Art History in the Age of Bellori: Scholarship and Cultural Politics in Seventeenth-Century Rome, in Journal of Aesthetic Education 38 (Summer 2004), pp. 116-120

Frances Huemer, Rubens and the Roman Circle: Studies of the First Decade, in The Sixteenth Century Journal 28 (Summer 1997), pp. 572-574

"Confraternities on the Edge: Publications on Borgomanero," review article in Confraternitas 8 (Spring 1997), pp. 21-24

Alison Luchs, Tullio Lombardo and Ideal Portrait Sculpture in Renaissance Venice, 1490-1530, in The Sixteenth Century Journal 27 (Winter 1996), pp. 1096-1097

Annamaria Cascetta and Roberta Carpani eds., La scena della gloria. Drammaturgia e spettacolo a Milano, in Confraternitas 7 (Spring 1996), pp. 27-28

Eve Borsook and Fiorella Superbi Gioffredi eds., Italian Altarpieces 1250-1550. Function and Design, in Confraternitas 6 (Spring 1995), pp. 31-33

Lectures and Conference Participation

"Eggs, Water, Metal: Velázquez, the *Paragone*, and the Products of *Pratica*," invited lecture, The Colloquium for Visual Culture of the Department of Art, University of Toronto, February 2009

Session organizer, "New Approaches to Velázquez," Renaissance Society of America Conference, Chicago, April 2008

"Velázquez, Bernini, and the *Apollo Belvedere*," Renaissance Society of America Conference, Chicago, April 2008

"Velázquez and Tintoretto: *tirato via di pratica*," 96th Annual Conference of the College Art Association, Dallas, February 2008

Lectures and Conference Participation (cont'd)

“*De nada hace cosas preciosas: Velázquez and the Transformation of Paint*,” Sixteenth-Century Studies Conference, Minneapolis, October 2007

“Philip III of Spain, Carlo Borromeo, and the Politics of Canonization,” Left, Right, and the Holy Spirit: On Art, Religion, and Politics, Third annual conference of the History and Theory Unit, Bezalel Academy for Art and Design, Jerusalem, May 2007

“Velázquez: The Inspired Hand,” invited lecture, Comini Lecture Series in Art History, Southern Methodist University, March 2007

“Velázquez, Wit, and Michelangelo,” Conference on Italian Renaissance Art in honor of Andrew Ladis, University of Georgia, September 2006

“Velázquez’s *Las Meninas* and the Theorizing of Painterly Process,” 94th Annual Conference of the College Art Association, Boston, February 2006

Presider, “Center and Periphery in Medieval and Renaissance Italy,” 40th International Congress on Medieval Studies, The Medieval Institute, Western Michigan University, Kalamazoo, May 2005

“San Carlo Borromeo: Sanctifying Milan Cathedral,” Renaissance Society of America Conference, Cambridge, England, April 2005

“Velázquez and the Absence of *Affetti*,” invited lecture, Graduate History of Art Students Association, University of Toronto, March 2005

Session organizer and discussant, “Art and the Politics of Religion in Seventeenth-Century Italy,” 93rd Annual Conference of the College Art Association, Atlanta, February 2005

“Velázquez and the Absence of *Affetti*,” invited lecture, Institute for the Humanities, University of Manitoba, Winnipeg, November 2004

“Velázquez and Art Theory: The Second Trip to Italy,” Sixteenth-Century Studies Conference, Toronto, October 2004

“Velázquez and the Theology of the Painterly,” Renaissance Society of America Conference, New York, April 2004

“San Carlo Borromeo: Imprinting the City,” The Fourteenth Biennial New College Conference on Medieval-Renaissance Studies, Sarasota, March 2004

“Velázquez and the Problem of the Painterly,” invited lecture, University of Texas at Tyler, March 2003

Lectures and Conference Participation (cont'd)

“Caravaggio and Spain: Maino's *Adoration of the Shepherds*,” Meadows Museum, Southern Methodist University, Points of View Lecture Series, November 2001

Session organiser, “Periphery and Center: Revisiting the Hinterland of Italian Art and History, 1100-1630,” Thirty-Sixth International Congress on Medieval Studies, The Medieval Institute, Western Michigan University, Kalamazoo, May 2001

“Building Multiculturalism in the Venetian State: The Votive Chapel of S. Maria Maggiore in Bergamo,” 89th Annual Conference of the College Art Association, Chicago, February 2001

“The Altar Problem: S. Maria Maggiore in Bergamo and Baroque Church Decoration in Italy,” Burke invited lecture, Indiana University, October 2000

Session organiser, “Lombard Identities I: Art and the City in the Middle Ages and Renaissance,” “Lombard Identities II: Civic Institutions,” Thirty-Fifth International Congress on Medieval Studies, The Medieval Institute, Western Michigan University, Kalamazoo, May 2000

“Conflict and Renewal at the Cathedral of Bergamo: A Painted Life of S. Alessandro by Enea Salmeggia, ca. 1615,” 87th Annual Conference of the College Art Association, Los Angeles, February 1999

“Confraternal Strategies and the Politics of Civic Identity in Sixteenth-Century Bergamo,” Thirty-Second International Congress on Medieval Studies, The Medieval Institute, Western Michigan University, Kalamazoo, May 1997

“Contested Cult Sites: Images of S. Alessandro in Bergamo, 1600-1630,” guest lecture, Queen's University, 20 March 1997

“Civic Representation and Communal Surrogate: The Decoration of S. Maria Maggiore in Bergamo (1453-1630),” 85th Annual Conference of the College Art Association, New York, February 1997

“The Colleoni Chapel in Bergamo and the Politics of Urban Space,” University Art Association of Canada Annual Conference, Montreal, November 1996

“The Fabrication of Sacred Memory: The Decoration of the Duomo and S. Maria Maggiore in Sixteenth-Century Bergamo,” Memory and Oblivion, XXIXth International Congress of the History of Art, Amsterdam, September 1996

“Competing Devotions: The Cult of S. Alessandro and Sixteenth-Century Altarpiece Patronage in Bergamo,” Sixteenth-Century Studies Conference, San Francisco, October 1995

Lectures and Conference Participation (cont'd)

“The San Paolo Bible: An Antiqued Pastiche,” Department of Foreign Languages and Literatures, University of Miami, Antiquity Revisited, February 1995

“Fifteenth Century Painting in Florence,” Winter Term 1994 Lecture Series, Living and Learning in Retirement, Glendon College, Toronto, January 1994

“The Altarpiece of the Bardi Chapel in S. Croce, Florence: Texts and Images,” Center for Medieval and Early Renaissance Studies, State University of New York at Binghamton, The Cult of the Saints in the Middle Ages and Early Renaissance, October 1989

Academic Positions

July 2009-	Indiana University, Henry Radford Hope School of Fine Arts, Associate Professor
2003-09	Indiana University, Henry Radford Hope School of Fine Arts, Assistant Professor
2001-2003	Southern Methodist University, Meadows School of the Arts, Assistant Professor
Spring 2001	Indiana University, Henry Radford Hope School of Fine Arts, Visiting Assistant Professor
Fall 2000	Southern Methodist University, Meadows School of the Arts, Adjunct Assistant Professor
1998-2000	University of Illinois at Urbana-Champaign, School of Art and Design Visiting Assistant Professor