

Dr. Nina Amstutz, Curriculum Vitae

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Education

PhD, History of Art, University of Toronto, 2013

- Specialization: 18th- and 19th-century European art; history of science
- Dissertation: “Caspar David Friedrich and the Science of Landscape” (Advisor: Mark A. Cheetham)

MA, History of Art, University of Toronto, 2008

Honours BA with High Distinction, University of Toronto, 2004

- Major: History of Art
- Minor: Economics

Research Interests

Romanticism; landscape; natural history; ecology; animal studies; history of science; the body; British and German art; Orientalism; anthropomorphism; bio art; museum studies

Academic Employment

- Associate Professor, History of Art and Architecture, University of Oregon, 2021–present
- Assistant Professor, History of Art and Architecture, University of Oregon, 2015–2021
- Postdoctoral Research Associate, Department of Paintings and Sculpture, Yale Center for British Art, 2013–15
- Teaching Assistant, Department of Art History, University of Toronto, 2007–2013
- Instructor, Department of Art History, University of Toronto, 2010
- Research Assistant, Prof. Elizabeth Harney, Department of Art History, University of Toronto, 2008
- Collection/Research Assistant, Director/Curator Barbara Fischer, Justina M. Barnicke Gallery, University of Toronto, 2006–2007

Fellowships

- Getty Scholar Grant, Getty Research Institute, 2021–22 (9 months)
 - Awarded for project, *Fossil Fragments: The Paleontological Imagination in the Age of Excavation and Extraction* (annual theme: “The Fragment”)
- Tinker Hatfield Award, College of Design, University of Oregon, 2021
- Presidential Fellowship in Humanistic Study, University of Oregon, 2021
- Andrew W. Mellon/Center for Environmental Futures Summer Faculty Research Award, University of Oregon, 2020
- Summer Stipend for Humanities and Creative Arts Faculty, Office of the Provost, University of Oregon, Summer 2019
- Publication subvention, Oregon Humanities Center, University of Oregon, Spring 2020, Fall 2018
- Research Fellowship, Oregon Humanities Center, University of Oregon, Fall 2017
- New Junior Faculty Research Award, University of Oregon, 2015
- DAAD Research Grant (German Academic Exchange Service), Johannes Gutenberg University, Mainz, 2015 (2 months); Freie Universität Berlin, 2010–11 (10 months); Freie Universität Berlin, 2005–6 (10 months)
- University of Toronto Graduate Fellowship, 2008–13
- SSHRC Fellowship (Social Sciences and Humanities Research Council of Canada), 2010–12 (Doctoral); 2006–7 (Masters)

- Graduate Research Fellowship (The Centre for European, Russian, and Eurasian Studies, University of Toronto), 2010–11
- Travel Grant (Department of Art, University of Toronto), 2010–11
- Ontario Graduate Scholarship, 2010–11 (declined); 2009–10; 2006–7 (declined)
- Thomas and Beverley Simpson OGS Award (School of Graduate Studies, University of Toronto), 2009–10
- McCuaig-Throop Bursary (School of Graduate Studies, University of Toronto), 2009
- University of Toronto Admissions Award, 2008–9
- Margaret and Nicholas Fodor Fellowship (School of Graduate Studies, University of Toronto), 2008–9
- Mary Coyne Rowell Jackman Graduate Award (Victoria College, University of Toronto), 2006–7

Publications

Books

Caspar David Friedrich: Nature and the Self. New Haven: Yale University Press, 2020.

Awards

- Novalis Prize from the Novalis Gesellschaft and the Friedrich-Schiller-Universität Jena, 2019
- Millard Meiss Publication Grant, College Art Association, 2018
- Shortlisted (top 3) for the Klaus Heyne Prize for Research on German Romanticism, Goethe-Universität Frankfurt, 2021

Reviews

- Werner Busch, “Caspar David Friedrichs besonderer Naturzugriff,” *Zeitschrift für Kunstgeschichte* 84, no. 3 (September 2021): 441–447.
- Mitchell B. Frank, review for *RACAR* 46, no. 2 (Fall 2021): 134–136.
- Kelly Presutti, review for *CAA Reviews* (April 6, 2021).
- Daniel Fulco, review for *Nineteenth Century Art Worldwide* 20, no. 1 (Spring 2021).
- Stephanie O’Rourke, “Searching for Selfhood in the Romantic Landscape,” *Art History* 44, no. 1 (February 2021): 197–99.
- Johannes Grave, “A New Take on Friedrich that is Impressive but Controversial,” *Art Newspaper* (December 1, 2020): 58.
- Christoph Irmischer, “Review: Mirrors of the Self,” *Wall Street Journal* (21 February 2020).
- Marsha Morton, “Nature, Science, and Self in Nineteenth-Century German Visual Culture,” contribution to Forum: Visual Studies—The Art Historians’ View, *The German Quarterly* 92, no. 2 (Spring 2019): 246–249.

Edited Books

Nina Amstutz, Anne Bohnenkamp-Renken, Mareike Hennig, Gregor Wedekind, eds, *Das Bild der Natur in der Romantik: Kunst als Philosophie und Wissenschaft*. Paderborn: Brill/Wilhelm Fink, 2021.

Peer-Reviewed Articles

“The Avian Sense for Beauty: A Posthumanist Perspective on the Bowerbird,” *Art History* (Nov. 2021) (in press).

“Landscape and the Architecture of Light: John Constable’s Clouds at the Yale Center for British Art,” *Journal of the History of Collections* 30, no. 1 (March 2018): 167–178.

“A Self-Portrait as Landscape Painter: Caspar David Friedrich and Phrenology,” *Zeitschrift für Kunstgeschichte* 79, no. 1 (2016): 72–91.

“Caspar David Friedrich and the Aesthetics of Community,” *Studies in Romanticism* 54, no. 4 (Winter 2015): 447–475.

“Caspar David Friedrich and the Anatomy of Nature,” *Art History* 37, no. 3 (June 2014): 454–81.

- Honorable Mention for the 2015 HGCEA Emerging Scholars Prize

“The Romantic Reception of the Renaissance: Between Cult Images and Art,” *Rutgers Art Review* 25 (2010): 1–22.

Book Chapters

With Gregor Wedekind, “Einleitung,” in *Das Bild der Natur in der Romantik: Kunst als Philosophie und Wissenschaft*, ed. Nina Amstutz, Anne Bohnenkamp-Renken, Mareike Hennig, Gregor Wedekind (Paderborn: Wilhelm Fink Verlag, 2021), vii–xviii.

“Transparente Bilder: Caspar David Friedrichs Umgang mit Optik und Naturkunde,” in *Das Bild der Natur in der Romantik: Kunst als Philosophie und Wissenschaft*, ed. Nina Amstutz, Anne Bohnenkamp-Renken, Mareike Hennig, Gregor Wedekind (Paderborn: Wilhelm Fink Verlag, 2021), 119–145.

Other Publications

“Romanticism and the Visual Arts” contribution to Forum: Romanticism, *The German Quarterly* 89, no. 3 (2016): 344–360.

Elisabeth (Lisa) Hodermarsky, Paola D’Agostino, A. Cassandra Albinson, Nina Amstutz, and Izabel Gass. *The Critique of Reason: Romantic Art, 1760-1860: March 6-July 26, 2015*, Yale University Art Gallery. Exhibition brochure. New Haven: Yale University Art Gallery; Yale Center for British Art, 2015.

Book Reviews

Review of David O’Brien, ed., *Civilization and Nineteenth-Century Art: A European Concept in Global Context* (Manchester: Manchester University Press, 2016), *RACAR* (Spring 2018).

“Nazarenism: The ‘Other’ Romanticism,” review of Cordula Grewe, *Painting the Sacred in the Age of Romanticism* (Ashgate, 2009), *Art History* 34, no. 1 (February 2011): 209–11.

Scholarship in Progress

“The Sublime in Romantic Painting,” contribution to Cian Duffy, ed., *The Cambridge Companion to the Romantic Sublime* (Cambridge: Cambridge University Press, projected 2022) (under contract)

Curatorial Work

Co-curator, *The Critique of Reason: Romantic Art, 1760–1860*, exhibition at the Yale University Art Gallery in collaboration with the Yale Center for British Art, March 6, 2015–July 26, 2015

Select Reviews:

[Apollo Magazine \(Katy Barrett\)](#); [Art Daily](#); [British Society for Eighteenth-Century Studies \(Esther Chadwick\)](#); [Boston Globe \(Sebastian Smee\)](#); Burlington Magazine (August 2015, Frédérique Baumgartner); [Daily Nutmeg \(Dan Mims\)](#); Fine Art Connoisseur (Louise Nicholson); [Hartford Courant \(Alan Bisbort\)](#); [New Criterion \(Dominic Green\)](#); [New Haven Register \(Joe Amarante\)](#);

[New York Times \(Feature by Susan Hodara\)](#); [New York Times \(Karen Rosenberg\)](#);
[Republican-American \(Tracey O'Shaughnessy\)](#); [Wall Street Journal \(Edward Rothstein\)](#);
[Yale Daily News \(Rohan Naik\)](#); [Yale News \(Amy Athey McDonald\)](#)

Lectures, Conferences, and Workshops

Invited Lectures

Book talk, *Caspar David Friedrich: Nature and the Self*, Oregon Humanities Center, University of Oregon, May 7, 2021

Book talk, *Caspar David Friedrich: Nature and the Self*, German Studies, University of Chicago, February 26, 2021

Book talk, *Caspar David Friedrich: Nature and the Self*, School of Art, University of Arkansas, September 23, 2020

“Avian Aesthetics in the Age of Darwin: A Posthumanist Perspective on the Bowerbird,” University of British Columbia, January 12, 2020

“Caspar David Friedrich: The Light of the Eye and the Petrified Hand,” Bryn Mawr College, Philadelphia, March 7, 2019

“Landscape as Self-Exploration: Caspar David Friedrich and the Philosophy of Nature,” Fordham University, New York, April 5, 2018

“Natural Bodies, Embodied Nature: Anthropomorphizing Friedrich’s Landscapes,” Oregon Humanities Center, University of Oregon, Eugene, October 27, 2017

“Caspar David Friedrich: Anthropomorphism, Science, and the Self,” Western Washington University, Bellingham, WA, March 3, 2016

“Caspar David Friedrich: Science, Anthropomorphism, and Artistic Identity,” Johannes Gutenberg University, Mainz, July 22, 2015

“Nature between Spectacle and Specimen: Robert John Thornton’s *Temple of Flora* and James Ward’s *Two Extraordinary Oxen*,” Yale University Art Gallery, April 17, 2015

“What is Romanticism?,” Yale University Art Gallery, March 27, 2015

“Landscape and the Architecture of Light: Reflections on Constable’s Clouds at the YCBA,” Yale Center for British Art, December 1, 2014

“A Self-Portrait as Landscape Painter: Caspar David Friedrich, the Myth of the Artist, and Phrenology,” Department of the History of Art, Yale University, October 29, 2014

“The Eye and the Hand: Caspar David Friedrich and the Organic Instruments of Artistic Creation,” University of Oregon, March 10, 2014

“Caspar David Friedrich: The Eye and the Hand,” Yale Center for British Art, March 3, 2014

Conferences

Presenter

“Caspar David Friedrich’s Transparent Paintings: From Optics to Natural History,” presented at *College Art Association 2019 Conference*, New York, February 13–16, 2019

“The Light of the Eye and the Petrified Hand: Caspar David Friedrich and *Naturphilosophie*,” presented at *Romantic Art in the Context of Nature Philosophy and Natural Science*, Frankfurt am Main, Goethe Museum, September 15, 2017

“The Longing for Oriental Origins: National Identity and the Near East in Nineteenth-Century Germany,” *German Studies Association 2016 Conference*, session: Alternative Orientalisms: Intercultural Encounters in the Visual Arts, San Diego, September 29–October 2, 2016

“Transparent Painting: Romanticism, Optics, and Natural History,” *North American Society for the Study of Romanticism (NASSR) 2016 Conference*, session: Discontent and Alternatives: Science, Art, and Politics, University of California, Berkeley, August 11–14, 2016

“The Split Self: Phrenology, Reason, and Madness in Romantic Self-Portraiture,” presented at *The Turbulent Mind: Madness, Moods and Melancholy in the Art of the Nineteenth Century*, Ghent, Museum of Fine Arts, May 16–17, 2014

“Eduardo Kac: Metamorphosis and the Microcosm,” presented at *Association of Art Historians (AAH) 2014 Conference*, session: Metamorphoses, London, April 10–12, 2014

“Cognitive Science and the Romantic Imagination,” presented at *Universities Art Association of Canada (UAAC-AAUC) 2013 Conference*, session: The Cognitive Turn, The Banff Centre, Banff, AB, October 17–20, 2013

“The Eye and the Hand: Caspar David Friedrich and the Organic Instruments of Artistic Creation,” presented at *College Art Association (CAA) 2013 Conference*, session: HGCEA Emerging Scholars panel, New York, NY, February 13–16, 2013

“Caspar David Friedrich and the Science of Vegetable Anthropology,” presented at *Universities Art Association of Canada (UAAC-AAUC) 2012 Conference*, Concordia University, Montreal, November 1–3, 2012

“Caspar David Friedrich and the Sciences of Body and Nature,” presented at *German Studies Association (GSA) 2012 Conference*, session: Literary and Artistic Science around 1800, Milwaukee, October 4–7, 2012

“The Tree of Life: ‘Inside’ Caspar David Friedrich’s Landscapes,” presented at *Nineteenth-Century Studies Association (NCSA) 2012 Conference*, session: The Spiritual in the Age of Science, Asheville, NC, March 22–24, 2012

“Caspar David Friedrich and the Anatomy of Nature,” presented at *Association of Art Historians 2011 Conference*, session: Medical Media: The Aesthetic Language of Medical ‘Evidence,’ University of Warwick, UK, March 31 – April 2, 2011

“Intersubjective Subjectivity: Thinking Community in Caspar David Friedrich’s Landscapes,” presented at *Was ist romantisch an der romantischen Kunst?* [What is Romantic in Romantic Art?], Georg-August-Universität Göttingen, August 27–29, 2009

“Fabulated Histories and Historical Truth: Tieck and Wackenroder’s fictional artist biographies and the Romantic reception of the Renaissance,” presented at *Assessing Boundaries: Approaching Art from the Edge*, Graduate Symposium, Department of Art, University of Toronto, January 2007

Convener

Co-chair (with Emily Scott) for “Art and its Geological Turns,” session at *College Art Association 2021 Conference*, February 10–13, 2021

Co-Organizer (with Gregor Wedekind), *Romantic Art in the Context of Nature Philosophy and Natural Science*, Frankfurt am Main, Goethe Museum, September 15–16, 2017

Chair for “Eco-art before Ecology,” session at *Universities Art Association of Canada (UAAC-AAUC) 2016 Conference*, Université du Québec à Montréal, October 27–30, 2016

Organizing committee for “The Romantic Eye, 1760–1860 and Beyond,” Yale University, April 17–18, 2015

Chair for “Crosspollinations: Botany and the Visual Arts, 1700 to the present,” session at *Universities Art Association of Canada (UAAC-AAUC) 2012 Conference*, Concordia University, Montreal, November 1–3, 2012

Chair for “Experimental Cultures: Mergers of Art and Science,” *Sixth Annual Graduate Symposium*, Department of Art, University of Toronto, January 27, 2012

Invited Discussant/Workshops

“A Multi-Species Framework for Art: The Case of Bowerbirds across Cultures and Disciplines,” Vienna Anthropocene Network, University of Vienna, Dec 4, 2021

“Understories Writers’ Workshop in the Environmental Humanities,” led by William DeBuys, Center for Environmental Futures, University of Oregon, Aug 25–Sept 15, 2020

“The Human/Animal as Creative Subject,” presentation and panelist for *Like Animals: An interdisciplinary discussion on similarity and difference in the more-than-human world*, C3:Initiative, Portland OR, Nov 14, 2019

“Learning through Replication,” *Summer Teachers Institute in Technical Art History* (STITAH – Kress Foundation), Yale University, July 30–August 3, 2018

Stepping Outside the Artist’s Studio: Landscape and the Oil Sketch, c. 1780–1830, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, May 12–13, 2014

Teaching

University of Oregon, Department of the History of Art and Architecture

Lectures

History of Western Art III: Baroque to Modern (Winter 2016; Spring 2017, 2019, 2020)
Art of the Enlightenment (Fall 2015; Spring 2018; Winter 2020)
19th-Century European Art (Spring 2017; Winter 2019)
History of Photography (Fall 2016; Winter 2017; Winter 2018; Spring 2019)

Seminars

Art and Empire (Spring 2021)
Geo-aesthetics (with Emily Scott) (Winter 2020)
Art and Nature (Winter 2019)
Art and Science in the 18th and 19th Centuries (Winter 2018; Spring 2020)
Romanticism (Winter 2016; Fall 2016; Spring 2019; Fall 2020)
Making: History, Media, Technique (with Charlene Liu) (Spring 2018)

Graduate Thesis Advising

Chyna Bounds, “Critiquing the French: the Satirical Monuments of James Gillray and George Cruikshank” (MA, 2016) (primary advisor)
Lenore Snowdon, “The Essence Of Itō Jakuchū’s Colorful Realm Of Living Beings” (MA, 2016) (committee member)
Amelia Anderson, “Musical Shrines: The Decorative Piano Work and Designs of Sir Edward Coley Burne-Jones” (MA, 2017) (primary advisor)
Alexa Goff, “Sir Julius Caesar’s Miniature Library, A Curious Cabinet” (MA, 2017) (committee member)
Emily Shinn, “Ferdinand Léger’s Cirque and the Livre D’Artiste” (MA, 2018) (committee member)
Courtney Floyd, “Printing the Other Victorians: Nineteenth-Century Fictions of Embodiment and Identity” (PhD English, 2019) (committee member)
Carolyn Hernandez, “Sublime Views and Picturesque Embellishments: Westward Expansion and ‘Progress’ in Gilded-Age Guidebook Illustration” (MA, 2019) (primary advisor)
Cassidy Schoenfelder, “Situating the Field-Based Artist Residency: An Ecocritical and Art Historical Analysis of Signal Fire” (MA, 2020) (co-advisor)
Raechel Root, “Our Shapes and Our Lives: Photographers of Oregon’s Lesbian Lands” (MA, 2020) (committee member)
Katrina Maggiulli, “Managing Life’s Future: Species Essentialism and Evolutionary Normativity in Conservation Policy, Practice, and Imaginaries” (PhD Environmental Studies 2023) (committee member)
Joseph Sussi, Environmental Art (PhD 2024) (committee member)
Jessica Johnson, 18th-century European art (PhD 2025) (primary advisor)
Margaryta Golovchenko, 19th-century European art (PhD 2025) (primary advisor)

Undergraduate Thesis Advising

Katelyn Jones, “‘All Surface and No Soul’: John Singer Sargent’s Portraits of Modern Mannequins” (Honors BA, 2020) (primary advisor)

Yale University, Department of the History of Art**Seminar**

Romanticism and the Visual Arts, 1760–1860 (co-taught with Cassandra Albinson; 2015)

University of Toronto, Department of Art**Lecture**

Romanticism (2010)

University and Professional Service:**University of Oregon****Department of the History of Art and Architecture**

Associate Director of Graduate Studies, History of Art and Architecture, University of Oregon, 2019–2021

Graduate Committee, History of Art and Architecture, University of Oregon, 2018–present

Organizer/coordinator, Gilkey endowed lecture (Douglas Fordham), History of Art and Architecture, University of Oregon, 2020

Search Committee, Environmental Humanities faculty search, History of Art and Architecture and Environmental Studies, University of Oregon, 2017–2018

Museum Studies Certificate committee, History of Art and Architecture, University of Oregon, 2017–2018

Organizer/coordinator, Sponenburgh endowed lecture (Alex Potts), History of Art and Architecture, University of Oregon, 2017

Organizer/coordinator, Hazeltine endowed lecture (Anne Higonnet; Susan Siegfried), History of Art and Architecture, University of Oregon, 2016, 2017

Undergraduate Committee, History of Art and Architecture, University of Oregon, 2015–2017

Search Committee, History of Latin American Art and Architecture faculty search, History of Art and Architecture, University of Oregon, 2015–2016

College of Design

Academic Affairs Committee, College of Design, University of Oregon, 2016–2018

Faculty Advisory Committee, John Yeon Center for Architecture and the Landscape, College of Design, University of Oregon, 2018–present

University

Founding Member, “19th-Century Visual and Literary Cultures” faculty reading and writing group, University of Oregon, 2016–2021

Faculty Panelist, Humanities Undergraduate Research Fellowships (HURF) academic career panel, Oregon Humanities Institute, March 2020

Eugene Community

Public lecture, “The Science of Landscape: Art and Nature in the 19th Century,” Eugene Public Library, January 16, 2019

Public lecture with Lyle Murphy, “Fossils, Myths, and Fantastical Creatures,” part of the Ideas on Tap series hosted by The Museum of Natural and Cultural History at Claim 52 Brewing, January 6, 2016

Yale University

Member, 18th- and 19th-Century Colloquium, Department of the History of Art, Yale University, 2013–2015

Member, Material Culture Group, Yale University, 2013–2015

University of Toronto

Member, Environmental Studies Research Group, led by Alice Kuzniar, Waterloo Centre for German Studies, 2011–13

Editor in Chief, *Contraposto*, Graduate/Undergraduate Journal of the Department of Art, University of Toronto, 2007

Co-President, The Graduate Union of the Students of Art, University of Toronto, Sept. 2006 – May 2007

Service in the Field

Board member at large, Historians of German, Scandinavian, and Central European Art (HGSCEA), 2020-present

Reader for journals

Art History

German Quarterly

Languages

German (fluent); French (reading knowledge)

Professional Associations

College Art Association (CAA)

Historians of German, Scandinavian, and Central European Art (HGSCEA)