

Curriculum Vitae

Personal details:

Name: Arnold Alexander Witte

Institutional affiliation:

Personal website:

Academic education:

- 2004: Ph.D., University of Amsterdam: *The Artful Hermit – Cardinal Odoardo Farnese’s Religious Patronage and the Spiritual Meaning of Landscape around 1600.*
- 2000, Sept-Dec.: Graduate School in Art History, Johns Hopkins University, Baltimore (Fulbright Visiting Scholar).
- 1988-1993: BA and MA in Art History, Radboud University Nijmegen.

Academic positions:

- Sept. 2015 – Feb. 2020 Head of Art History, Royal Netherlands Institute in Rome, on secondment from the University of Amsterdam.
- Since 2012 Associate Professor Cultural Policy, dept. Cultural History of Europe, University of Amsterdam.
- 2010-2012 Lecturer Early Modern Art History, Amsterdam University College (on secondment from the University of Amsterdam).
- 2005-2012 Assistant Professor Cultural Policy, dept. Cultural History of Europe, University of Amsterdam.
- 2003-2005: Coordinator/lecturer MA European Renaissance, Utrecht University (The Netherlands).

Non-academic positions

- 2004-2006: Researcher for the Graphic Design Museum, Breda (The Netherlands)
- 2002, June-October: Sotheby's Amsterdam, assistant-expert European Sculpture and Works of Art.

Administrative positions:

- From Aug. 2020 Director of Studies BA and MA in Arts, Culture and Heritage Studies, dept. K&C, UvA.
- 2018-2020 Vicedirector Royal Netherlands Institute, Rome.
- 2010-2014: Head of Studies, Dept. Art, Religion & Culture, University of Amsterdam.
- 2006-2014: Program manager of the MA Dutch Art in European Context, University of Amsterdam.
- 2001-2015: Board member/secretary/chair Dutch Society of Italian Studies.

Advisory positions and committees

- 2020 Member Dutch/Flemish NVAO Commission Toets Nieuwe Opleiding
- Since 2018 Academic board van serie *Pensieri Ad Arte* (Artemide Publishers /Rome Art History Network).
- Since 2018 Collegio per il Dottorato, Methods and methodology of archaeological and art historical studies (Università degli Studi, Salerno).
- Since 2018 Collegio per il Dottorato, Art History (Università della Sapienza, Rome).
- Since 2013 Editorial advisory board van het online *Journal of Art Historiography*.
- 2013-2018 Comité de Redaction *Perspective* - La revue de l'Institut national d'histoire de l'art (INHA, Paris)
- Since 2011 International advisory board of *Explorations in Renaissance Culture* (Brill/South-Central Renaissance Conference en East Carolina University).

Awards and scholarships

- 2015-2019: NWO Creative Industries grant for the project *Corporate Art Collections as Emerging Heritage* (€ 500.000).
- 2014, Oct-Dec: Visiting Professor in Art History, Università della Calabria, Cosenza.
- 2013, June-July: Ailsa Mellon Bruce Senior Visiting Scholar, Center for the Advanced Study of the Visual Arts, National Gallery, Washington D.C.
- 2013: Award for the Best publication in Italian Art History of the Dutch Society for Italian Studies, for *The Artful Hermitage*.
- 2011 and 2012: Erasmus Exchange program, visiting professor at the Seconda Università di Napoli, S. Maria Capua Vetere.
- 2008: NWO Publication Grant for *The Artful Hermitage* (€ 10.000).
- 1998-2002: PhD. Scholarship from the University of Amsterdam

- 2001: Fulbright Scholarship (Visiting Scholar at Johns Hopkins University, Baltimore MD)
- 1997-1998: Scholarships from the Italian Ministry of Foreign Affairs, Rome and the Prins Bernhard Foundation/Reiman-de Bas Fonds

Publications

Books

- *Fiamminghi al Sud – Oltre Napoli*, Rome (Quasar). Co-editors G. Capitelli and T. de Nile, to be published in 2022.
- *Corporate Collections in the Worlds of Arts, Business and Cultural Heritage*, Rotterdam, NAI010. Co-editors Monika Kackovic and Jan de Groot, to be published in 2022.
- *Companion to the Early Modern Cardinal*, Leiden (Brill). Co-editors M. Pattenden (Oxford) and M. Hollingsworth, Leiden (Brill), 2020.
- *Riegl's Roman Baroque*, Los Angeles (Getty Research Institute; Texts and Documents) 2010, translated and edited by Andrew Hopkins and Arnold Witte; introductions by Andrew Hopkins, Alina Payne and Arnold Witte.
- Arnold Witte, Edo Dijksterhuis et.al., *Bedrijfscollecties in Nederland/Corporate Collections in the Netherlands*, Rotterdam (NAI Publishers), 2009.
- *The Artful Hermitage: The Palazzetto Farnese as a Counter-reformation 'diaeta'*, Rome (L'Erma di Bretschneider) 2008.
- Editor and co-author of *Beeld voor Beeld – Klassieke Sculptuur in Prent*, Amsterdam (exhibition catalogue Allard Pierson Museum) 2007.
- *'Design is geen vrijblijvende zaak'. Organisatie, imago en context van de PTT-vormgeving tussen 1906 en 2002*. Breda/Rotterdam (De Beyerd/NAI) 2006.

Contributions to books/volumes (selection)

- 'Portraits as a Sign of Possession. Cardinals and their Protectorships in Early Modern Rome' in P. Baker-Bates and I. Brooke (red.), *Portrait Cultures of the Early Modern Cardinal*, Amsterdam (Amsterdam University Press), 2021: 229-55.
- 'Introduction', with Mary Hollingsworth & Miles Pattenden, 'Cardinal Protectors of Religious Institutions', 'Cardinals and Their Titular Churches', 'The Early Modern Historiography of Early

Modern Cardinals' with Miles Pattenden, and 'Cardinals as Patrons of the Visual Arts', with Piers Baker-Bates & Mary Hollingsworth, in *Companion to the Early Modern Cardinal*, Leiden (Brill) 2020: 1-8, 124-43, 333-50, 435-52 and 522-34.

- 'Scale, Space and Spectacle: Church Decoration in Rome, 1500–1700' in *Companion to Early Modern Rome*, P. Jones/S. Ditchfield/B. Wisch (eds), Leiden (Brill) 2019: 459-81.

- with Eva van Kemenade, Niels Graaf and Joelle Terburg, 'Codifying the genre of early modern guidebooks: Oskar Pollak, Ludwig Schudt and the creation of *Le Guide di Roma* (1930)' in *Topoi, Topographies and Travellers*, A. Blennow/S. Fogelberg Rota (eds), Berlin (De Gruyter) 2019: 313-37.

- 'Sociable Solitude: The Early Modern Hermitage as Proto-Museum' in *Spaces, Places, and Times of Solitude*, C. Goettler/K. Enenkel (eds), Leiden (Brill) 2018: 405-50.

- 'In tune with Italy? Julius von Schlosser and the Musikinstrumentensammlung in the Neue Hofburg', *L'Italia di Julius von Schlosser*, L. Lorizzo (Ed.) (Vedere e rivedere; Vol. 1). Rome (De Luca) 2018, 113-26.

- 'Alois Riegl - Die Entstehung der Barockkunst in Rom 1908' in A. Bacchi/L. Barroero (eds.), *La riscoperta del Seicento: I libri fondativi*, Genova/Turin (Sagep/Fondazione 1563): 22-31.

- 'Lost Frescoes, a Forgotten Saint and a Rediscovered Play: S. Magno in Cittaducale' in *Monuments & Memory: Christian Cult Buildings and Constructions of the Past: essays in honour of Sible de Blaauw*, M. Verhoeven/L. Bosman/H. van Asperen (eds.), Turnhout (Brepols) 2016: 349-360.

- 'Passeri's Vite. The Swan Song of the Counter-Reformation Theory of "Living Art"', in *The secret lives of artworks: exploring the boundaries between art and life*, C. van Eck/ J. van Gastel / E. van Kessel (Eds.), Leiden (Leiden University Press) 2014: 200-220.

- 'From Narrative to Icon: Depictions of Martyrs in San Martino ai Monti', C. Behrmann / E. Priedl (eds.), *Autopsia: Blut- und Augenzeugen: extreme Bilder des christlichen Martyriums*. Munich/Paderborn (Wilhelm Fink) 2013: 167-180.

- 'The power of repetition: Christian doctrine and the visual exegesis of nature in sixteenth- and seventeenth-century painting', in *Sacred landscape: landscape as exegesis in early modern Europe*, D. Ribouillault / M. Weemans (eds.), Firenze (Olschki) 2011: 93-112.

- 'Introduzione alla trascrizione' in M. Guardo (Ed.), *Sul biondo Tevere: il restauro del codice 34 K 16 della Biblioteca dell'Accademia Nazionale dei Lincei e Corsiniana di Roma*, (Salviamo un codice), Padova (Nova Charta) 2011: 29-33.

- 'The San Martino ai Monti as a theatre of painting: churches, artists and plays in mid-seventeenth-century Rome', *Officine del Nuovo. Sodalizi fra letterati, artisti ed editori nellacultura italiana tra Riforma e Controriforma*, H. Hendrix/P. Procaccioli (eds.), Manziana (Rome) 2008: 65-70.
- 'The iconography ex contrario of the Contento, or: Odoardo Farnese as a patron of Elsheimer' in *Adam Elsheimer in Rom: Werk - Kontext - Wirkung*. Stefan Gronert / Andreas Thielemann (eds), (Römische Studien der Bibliotheca Hertziana Bd. 23). Munich (Hirmer) 2008: 157-177.
- 'Il Camerino degli Eremiti: iconografia e funzione degli affreschi di Lanfranco', *Giovanni Lanfranco: un pittore barocco tra Parma, Roma e Napoli*, E. Schleier (ed.), exh.cat. Colorno/Napels/Rome, Milan (Electa) 2001: 53-60.

Articles in peer-reviewed journals (selection)

- 'The myth of corporate art: The start of the Peter Stuyvesant Collection and its alignment with public arts policy in the Netherlands, 1950–1960', *International Journal of Cultural Policy* (2020). (open access: <https://doi.org/10.1080/10286632.2020.1746291>)
- with Monika Kackovic, 'De relatie tussen kunst en werknemer: Bedrijfscollecties als casus', *Boekman*, 29 (2017), 24-27.
- '"An appendix of manageable proportions": Heinrich Wölfflin and Hans Rose between Baroque Studies and National-Socialism', and translation of Hans Rose, Kommentar, in Heinrich Wölfflin, *Renaissance and Baroque*, München 1926, 181-328 (with Andrew Hopkins), *Journal of Art Historiography*, 14 (2016).
- '"Maniera sfumata, dolce, e vaga": the recent canonization of Federico Barocci', *Perspective: la revue de l'INHA*, (2015), 161-68.
- with Hanneke Ronnes, 'The Dutch Renaissance in a straightjacket: recent research on Netherlandish Art and Architecture in the Netherlands' in *Explorations in Renaissance Culture*, 41(1), 94-115
- 'Architecture and Bureaucracy: The Quirinal as an Expression of Papal Absolutism', *Melbourne Art Journal*, 13 (2014): 162-77.
- with Faye Brands, '"Healing environment" en het lot van autonome kunst in ziekenhuizen', in *Nederlands Tijdschrift voor Geneeskunde*, 157 (2013)

- 'Paying for frescos in stone: financial aspects of the decoration of San Martino ai Monti in Rome', *The Burlington Magazine* 1260, vol. CL (2008): 182-186.
- 'Hermits in High Society: Private Retreats in Late Seicento Rome', *Art, Site and Spectacle* (Melbourne Art Journal 6) (2007): 105-119.
- 'Liturgy, History and Art: Domenichino's Cappella dei Santi Fondatori', *The Burlington Magazine*, CXLV (2003): 777-786.
- 'A new date for Lanfranco's decoration of the Camerino degli Eremiti', *Burlington Magazine* CXLII (2000): 423-428.
- with Andrew Hopkins: 'From deluxe architectural treatise to practical manual: the Dutch editions of Scamozzi's *L'idea della Architettura universale*', *Quaerendo* 26 (1996): 274-302.

Book- and exhibition reviews (selection)

- with Martijn Eickhoff, 'De fascinatie voor fascisme als historische les? Design van het Derde Rijk, tentoonstelling in het Design Museum Den Bosch, 8-9- 2019 tot 30-3-2020'. *Tijdschrift voor Geschiedenis* 133/4 (2021), 707-716. <https://doi.org/10.5117/TVGESCH2020.4.006.EICK>
- 'German Baroque and 'Sonderrokoko': canonising and 'nationalising' the arts in Germany during the long nineteenth century' [Review of: U. Engel (2018) *Stil und Nation: Barockforschung und deutsche Kunstgeschichte, ca. 1830-1933*]. *Journal of Art Historiography* 21 (2019).
- Review of: C. Giometti, L. Lorizzo (2019) *Per diletto e per profitto: i Rondinini, le arti e l'Europa*. *Bollettino d'Arte*, 41 (2019), 137-139.
- Review of: D. Reynolds-Cordileone (2014) *Alois Riegl in Vienna 1875–1905: An Institutional Biography*, *Austrian History Yearbook*, 47 (2016): 225-226.
- 'Wölfflin's Grundbegriffe as a psychological palimpsest? Review of Heinrich Wölfflin's *Principles of Art History*', *Journal of Art Historiography* (2015), 13, 1-4
- Stilistisch fout, moreel fout, persoonlijk fout? De Kulturkamer als 'dadererfgoed' - Bespreking van: C. Wesselink (2014) 'Kunstenaars van de Kulturkamer: geschiedenis en herinnering', *Boekman* 100 (2014), 124-25.
- Formalism in the first half of the twentieth century: 'pure science' or a case of effective rhetoric? Review of: M.B. Frank, D. Adler, *German art history and scientific thought: beyond formalism*]. *Journal of Art Historiography* 7 (2012)

-Further reviews since 1997 for *Kunstchronik*, *Incontri*, *Nexus*, *Babesch*, *Sixteenth-century Journal*, *Journal für Kunstgeschichte*, *Virtus*, *Simiolus*, and the online *Journal of Art Historiography*.

Populair-scientific publications in Dutch (selection)

- 'Wat 'doet' kunst in het ziekenhuis?' In S. Kamstra (Ed.), *Een gebouw dat kunst ademt* Amsterdam 2019, 205-12.
- 'Van sociaaldemocratisch ideaal naar het ego van de CEO: Bedrijfscollecties aan het begin van de eenentwintigste eeuw', *De Witte Raaf* 186 (2017), 16-17.
- 'De geschiedenis van De Nationale Opera, 1965-2015: Een reconstructie', *Si può? De Nationale Opera 50 Jaar*, P. Audi et.al (eds.), Rotterdam (NAi) 2015: 37-41.
- 'Verzamelen versus collectioneren: politieke plannen voor een Vlaams museaal beleid', *Ons Erfdeel*, 54/2 (2011), 189-192.
- Kunst als arbeidsvitamine. *NRC Handelsblad* (2008)

Further newspaper and magazine articles in *Parool*, *NRC*, *Jong Holland*, *De Groene Amsterdammer* and *Trouw*.

Peer reviews

Peer reviews for *Renaissance Quarterly*, *Storia dell'Arte*, *Journal of Art Historiography*, *Stedelijk Studies* and *Incontri*; for the publishers Brill, the Accademia di Danimarca in Rome, and Dumbarton Oaks (Washington).

Peer reviews for national science foundations in Australia, Italy and Switzerland.

International lectures (invitations; selection):

- 29 Nov. 2016, 'Grimaldi, Dughet, e la decorazione di San Martino ai Monti: uno spettacolo teatrale religioso', *Conferenza inaugurale dell'anno accademico del Rome Art History Network*, Istituto Storico Austriaco, Rome.
- 15-16 Nov. 2016, 'Schlosser e la musica: la collezione di strumenti musicali a Vienna e le sue radici in Italia', *L'Italia di Julius von Schlosser*, University of Salerno.
- 14 Oct. 2016, '(Re)creating the landscape: the Madonna and early modern devotional painting

in Italy', *Krajina a venkov v baroku / Landscape and Countryside in the Baroque*, Horní Jiřetín and Jezeří Chateau, Czech Republic.

-14 April 2016, 'More than Money – Traditions and recent developments in Dutch corporate art collecting', *Connection - Seminar on Corporate Collections from the Netherlands*, Muzeum Łazienki Królewskie, Warsaw (PL).

-12 April 2016, University of Ferrara, Department Lecture: *L'iconografia delle Madonne nel Paesaggio di Giovanni Bellini: Un nuovo approccio storico-ecclesiastico*, Pinacoteca Nazionale di Ferrara.

-6 June 2010: 'Reconstructing Alois Riegl's Roman Baroque', Collegium Historiae Artium, Akademie věd České republiky, Prague

-2-3 Oct. 2009: "Riegl's Roman Baroque: a Reconstruction", *Colloquium Viennese Art Historiography*, Glasgow.

Conference and session organization (selection)

- 21 April 2021: 'Models of Sanctity and Governmental Hierarchy at the Roman Curia', RSA Virtual. Online.

- 13-14 Nov. 2020: online conference *More than Money: An interdisciplinary perspective on art in organizations*, Amsterdam/online

- 12 March 2019: *Collecting the future & mobilizing the collection*, with Vereniging Bedrijfscollecties Nederland, Singer Museum Laren (NL).

- 20-21 Sept. 2018: *Fiamminghi al Sud – Oltre Napoli*, with Giovanna Capitelli & Tania de Nile, Koninklijk Nederlands Instituut Rome.

- 30 May-1 June 2018: *Libri e Album di disegni nell'età moderna 1550-1800*, with Vita Segreto, Accademia di Belle Arti di Roma/Royal Netherlands Institute Rome.

- 10 June 2016: *I Cardinali moderni tra Roma e il mondo*, Royal Netherlands Institute Rome.

- 31 March 2016: 'The Early Modern Cardinal - Historiography, Biography and Power' with Miles Pattenden and Mary Hollingsworth (3 sessions at the *Renaissance Society of America Annual Conference*, Boston)

-16 feb. 2012: panel 'Corporate contemporary art collections', ARCO, Madrid.

PhD-supervision

- Matthijs Jonker, *The Academization of Art - A Practice Approach to the Early Histories of the Accademia del Disegno and the Accademia di San Luca* (defended 21 dec. 2017).
- Jan de Groot, part of the NWO-project *Corporate collections as emerging heritage* (planned Dec. 2021).
- co-supervisor of Barbara Tiberi, "*Lo Spazio dell'Immagine*" in *Italy and abroad - The plastic-spatial environments of the late 60s*, UvA (planned 2023).
- Matisse Huiskens, *Migrations Between Italy and the Netherlands in Art, Criticism and Politics, 1928-1958: The Multiple Identities of Fred Carasso* (joint doctorate Università degli Studi di Salerno/UvA, planned 2023)
- co-supervisor Giuliano Colicino, *The engravers and the market for prints in the Viceroyalty of Naples (1656-1734)* (joint doctorate Università degli Studi di Salerno/UvA, planned 2023)