**CURRICULUM VITÆ: CORINE SCHLEIF**

Arizona State University

Professor Corine Schleif teaches the art of the Middle Ages and Renaissance as well as art history methodologies at Arizona State University. She has published widely on donation, memory, self‑representation, multisensoriality and art historiography. Many of her books and articles focus on German art and particularly on the cultural connections of production and reception in Nuremberg. Her work has been supported by numerous fellowships and grants. Issues of class, gender, animality, race, and nationality inform her teaching and research. Schleif fosters collaboration through co‑authoring and co‑teaching, organizing symposia and conference sessions, editing collections of essays, and initiating international projects. She is currently the P.I. of Extraordinary Sensescapes, creating a virtual-reality laboratory to explore gendered sense experiences in female monasteries. She is dedicated to wresting medieval and Renaissance art from those who use it for nationalistic, racist, and misogynistic purposes. Schleif promotes the retelling of arts history through the amplified voices of diverse participants, including those from public institutions.

 **POSITIONS IN ART HISTORY**

Arizona State University (professor 2005-present, associate professor with early tenure 1992‑05, assistant professor1988‑92; University of Minnesota (visiting assistant professor 1987‑88); Germanisches Nationalmuseum Nuremberg (research assistant, 1986-87); Universität Bamberg (Lehrbeauftragte), 1985‑87; University of Maryland, European Division (term lecturer1985‑87); Maryville College, St. Louis (adjunct lecturer, 1979‑80)

 **EDUCATION IN ART HISTORY**

Dr. Phil., 1983-86 Universität Bamberg; Ludwig‑Maximilians‑Universität, Munich, 1981-82; Fulbright Fellowship 1980-81 Freie Universität, Berlin; MA 1977-80, Washington University, St. Louis; 1974-76 Philipps‑Universität, Marburg

 **SELECTED GRANTS, FELLOWSHIPS, AWARDS**

Swedish Research Council, 2017; Berlin Prize, John P. Birkelund Fellow in the Humanities, American Academy in Berlin, 2016; Carnegie Humanities Investment Fund, 2014; Institute for Humanities Research, Arizona State University, faculty fellow 2013; Deutsche Forschungs­gemeinschaft subsidy for workshop organized at the Herzog August Bibliothek, 2012; Herzog August Bibliothek Wolfenbüttel, fellowship 2010; National Endowment for the Humanities Collaborative Grant, 2003; Outstanding faculty research award 2004; Herberger College of Fine Arts Collaborative Grant 2003; Kress Foundation Realization Grant Great Masters in Context, 2001; Kress Foundation Planning Grant Great Masters in Context 2000; Getty Grant for International Collaborative Research, 2000-01; Getty postdoctoral grant, 1991-92; Kress Dissertation Research Grant 1983-85; Fulbright-Hayes, Frei Universität Berlin 1980-81.

 **BOOKS**

*Bending Stone: Adam Kraft and the Sculpting of Arts History****.*** Currently in preparation, this study of the reception of the Late‑Gothic German sculptor Adam Kraft draws attention to the plurality of history and subjectivity of historiography from 1490 through the destruction of World War II.

*Pepper for Prayer: The Correspondence of the Birgittine Nun Katerina Lemmel, 1516‑1525*, *Edition and Translation,* with Volker Schier and Anne Simon. First complete edition of the letters of Katerina Lemmel, revised English translation, introduction, Stockholm: Runica&Mediaevalia, 2019. Review: *Vidimus* https://www.vidimus.org/issues/issue‑133/reviews/pepper‑for‑prayer/

*Katerina’s Windows: Donation and Devotion, Art and Music, as Heard and Seen through the Writings of a Birgittine Nun* co-authored with Volker Schier, University Park: Penn State Press, 2009. Review: *Vidimus* <https://www.vidimus.org/issues/issue-36/books/>

 and elsewhere. Ancillary website <http://katerinaswindows.asu.edu>

*DONATIO ET MEMORIA. Stifter, Stiftungen und Motivationen an Beispielen aus der Lorenzkirche in Nürnberg,* Munich: Deutscher Kunstverlag, 1990.­­ Available on academia.edu.

 **INTERDISCIPLINARY ELECTRONIC PROJECTS** (Principal Investigator)

Co‑director with Volker Schier of the international multimedia project Extraordinary Sensescapes: (Re)Constructing the Sensorial Experiences of the Past Using Digital Multimedia Technology, The Late Medieval Birgittine Monastery <http://sensescapes.asu.edu>

Co-director with Volker Schier of the international multimedia project Opening the Geese Book, interactive electronic facsimile of the early sixteenth-century gradual known as the Geese Book (New York, Pierpont Morgan Library, M.905), launched 2012 <http://geesebook.asu.edu>

**EDITED VOLUMES AND SPECIAL ISSUES**

*Manuscripts Changing Hands*, *Bücher wechseln von Hand zu Hand,* with V. Schier, Wolfenbüttel and Wiesbaden: Harrassowitz, 2016

*Pleasure and Danger in Perception: The Senses in the Middle Ages and the Renaissance*, together with R. Newhauser, special issue *The Senses and Society* 5 (2010)

*Triangulating Our Vision: Madeline Cavinesss Approach to Medieval Art* published as the special inaugural issue of *Different Visions: A Journal of New Perspectives on Medieval Art* 1 (2008) <https://differentvisions.org/project/issue-one-triangulating-our-vision/>

 **SELECTED ARTICLES AND CHAPTERS**

Haptic Communities: Hands Joined in and on Manuscripts in *Manuscripts Changing Hands / Bücher wechseln von Hand zu Hand*, ed. Volker Schier and Corine Schleif, Wiesbaden 2016, 9-77.

The Crucifixion with Virtues in Stained Glass: Wounds, Violent Sexualities, and Aesthetics of Engagement in the Wienhausen Cloister, ed. Elizabeth Pastan and Mary Shepard, *Journal of Glass Studies* 56 (2014), 317-43

Who are the Animals in the Geese Book? in *Animals and Early Modern Identity*, ed. Pia Cuneo, Farnham, 2014, 209-42

Participant in the forum: “The Senses,” *German History* 32 (2014), 256-73

In Search of Patronage: Patrons and Matrons in Art, Language and Historiography, in *Patronage: Power and Agency in Medieval Art*, ed. Colum Hourihane, Princeton, 2013, 206-32

The Art of Walking and Viewing: Christ, the Virgin, Saint Birgitta, and the Birgittines Processing through the Cloister, in *The Birgittine Experience: Papers from the Birgitta Conference in Stockholm, 2011*, ed. Claes Gejrot, Mia Åkestam and Roger Andersson, Stockholm, 2013, 241-67

Kneeling at the Threshold: Donors Negotiating Realms Betwixt and Between, *Thresholds of Medieval Visual Culture* (in Honor of Pamela Sheingorn), ed. Elina Gertsman and Jill Stevenson, Woodbridge 2012, 195-216

Christ Bared: Problems of Viewing and Powers of Exposing, in *Meanings of Nudity in Medieval Art*, ed. Sherry Lindquist Farnham, 2012, 251-78

Mapping the Social Topography of Memorials: Barbara and Kunz Horn Seek the Prayers of the Poor and the Respect of the Rich, *Living Memoria: Studies in Living Memorials in Honour of Truus van Bueren*, ed. Arnoud‑Jan Bijsterveld, et al, Hilversum 2011, 97-110

Medieval Memorials: Sights and Sounds Embodied; Feelings, Fragrances and Flavors Re-Membered, *Senses and Society* 5 (2010), 73-92

Does Religion Matter? Adam Krafts Eucharistic Tabernacle and Eobanus Hessus, *Art, Piety and Destruction in the Christian West, 1500-1700*, ed.Virginia Raguin, Farnham 2010, 45-64

Gifts and Givers that Keep on Giving: Pictured Presentations in Early Medieval Manuscripts *Romance and Rhetoric: Essays in Honor of Dhira B. Mahoney*, ed. Georgiana Donavin and Anita Obermeier, Turnhout, 2010, 51-71

Albrecht Dürer between Agnes Frey and Willibald Pirckheimer, *The Essential Dürer*, ed. Larry Silver and Jeffrey Chipps Smith, Philadelphia 2010, 185-205

Saint Hedwig's Personal Ivory Madonna: Women's Agency and the Powers of Possessing Portable Figures, *Four Modes of Seeing: Approaches to Medieval Images in Honor of Madeline Caviness*, ed. Evelyn Lane, Elizabeth Pastan, and Ellen Shortell, Basingstoke 2009, 449-74

“The Holy Lance as Late Twentieth-century Subcultural Icon,” together with Volker Schier, Cultural Icons, ed. Keyan Tomaselli and David Scott, Højbjerg and Walnut Creek, CA, 2009, 103-34

Puzzles on and under the Surface: Changed Subjectivity in the Imhoff Epitaph together with Volker Schier, *Me Fecit: Invention, Northern Renaissance Studies in Honor of Molly Faries,* ed. Julien Chapuis, Turnhout 2008, 152-61

“Introduction or Conclusion: Are We Still Being Historical? Exposing the Ehenheim Epitaph Using History and Theory,” in: Triangulating Our Vision: Madeline Caviness’s Approach to Medieval Art, ed. Corine Schleif, special inaugural issue of *Different Visions: A Journal of New Perspectives on Medieval Art,* 2008 <https://differentvisions.org/wp-content/uploads/sites/1356/2020/03/Issue-1-Schleif.pdf>

Views and Voices from Within: Sister Katerina Lemmel on the Glazing of the Cloister at Maria Mai, together with Volker Schier, *Glasmalerei im Kontext Bildprogramme und Raumfunktionen*, ed. Rüdiger Becksmann, Nuremberg 2005, 211-28

Men on the Right Women on the Left: (A)symmetrical Spaces and Gendered Places, *Womens Space: Patronage, Place and Gender in the Medieval Church*, ed. Virginia Chieffo Raguin and Sarah Stanbury, Albany 2005, 207-49

Forgotten Roles of Women as Donors: Sister Katerina Lemmel´s Negotiated Exchanges in the Care for the Here and the Hereafter, *Care for the Here and the Hereafter: Memoria, Art and Ritual in the Middle Ages,* ed. Truus van Bueren, Turnhout 2005, 137-54

Seeing and Singing, Touching and Tasting the Holy Lance: The Power and Politics of Embodied Religious Experiences in Nuremberg 1424-1524, together with Volker Schier, *Signs of Change - Transformations of Christian Traditions and their Representations in the Arts 1000-2000*, ed. Claus Cluver, Nicolas Bell and Nils Holger Petersen, Amsterdam 2004, 401-426

The Making and Taking of Self-Portraits: Interfaces Carved between Riemenschneider and his Audiences, *Tilman Riemenschneider, c. 1460-1531,* ed. Julien Chapuis, Studies in the History of Art LXV, New Haven 2004, 215-233

The Many Wives of Adam Kraft: Renaissance Artists Wives in Legal Documents, Art‑historical Scholarship, and Historical Fiction, revised version reprinted in the anthology: *Saints, Sinners and Sisters. Women and the Pictorial Arts in Northern European Art*, ed. Jane Carroll and Alison Stewart, Basingstoke 2003, 202-20

Katerina Lemmels Briefe als Spiegel Nürnberger Privatfrömmigkeit *Im Zeichen des Christkinds: Privates Bild und Frömmigkeit im Spätmittelalter. Ergebnisse der Ausstellung Spiegel der Seligkeit,* ed. Frank Matthias Kammel, Nuremberg 2003, 109-12

“Rituale in Stein: Erzählungen für eine breite und diverse Öffentlichkeit” <Rituals in Stone: Narratives for a Widely Diverse Public,> Adam Kraft ed. Frank Matthias Kammel, Symposium Volume, Germanisches Nationalmuseum Nuremberg, 2002, 253-70

*Das pos weyb* Agnes Frey Dürer: Geschichte ihrer Verleumdung und Versuche der Ehrenrettung, *Mitteilungen des Vereins für Geschichte der Stadt Nürnberg* LXXXVI, 1999, 47-79

The Roles of Women in Challenging the Canon of Great Master Art History, *Attending to Early Modern Women*, ed. Adele Seeff and Susan Amussen, Newark 1999, 74‑92

The Many Wives of Adam Kraft: Early Modern Artists' Wives in Legal Documents, Art‑historical Scholarship, and Historical Fiction, *Georges‑Bloch‑Jahrbuch* IV 1998, 61‑74

Nicodemus and Sculptors: Self‑Reflexivity in Works by Adam Kraft and Tilman Riemenschneider, *Art Bulletin* LXXV, 1993, 599‑626

Hands that Appoint, Anoint, and Ally: Late‑Medieval Donor Strategies for Ap­propriating Approbation through Painting, *Art History* XVI, 1993, 1‑33

The Proper Attitude Toward Death: Windowpanes Designed for the House of Canon Sixtus Tucher, *Art Bulletin*, LXIX 1987, 587‑603

Die Schreinmadonna im Diözesanmuseum zu Limburg, Ein verfemtes Bildwerk des Mittelalters ­­ *Nassauische Annalen* XCV, 1984, 39‑54

Bild‑ und Schriftquellen zur Verehrung des Heiligen Deocarus in Nürnberg ­*Berichte des Historischen Vereins Bamberg*, CXIX 1983, 9‑24