

# Curriculum Vitae

Dr Rembrandt Duits

Date of birth: 4 December 1966

Nationality: Dutch

ORCID ID: <https://orcid.org/0000-0002-0963-5833>

---

## Home address:

16 Llewellyn Chase

Old Wolverton

Milton Keynes MK12 5GA

01908-322713

## Work address

The Warburg Institute

Woburn Square

London WC1H 0AB

020-78628934

---

## Research interests

A common thread running through much of my research and publications concerns definitions of art history and of the Renaissance. I have sought to question, change, or expand upon existing definitions through different case studies, the most recent one of which focussed on the neglected art history of the poor in the late Middle Ages and the Renaissance. I have also published on: the representation of luxury fabrics in painting in Italy and the southern Netherlands 1300-1600; the relationship between art and material culture; collections of Byzantine icons in Renaissance Italy; artistic exchanges between Italy and Byzantium during the late Middle Ages and Renaissance; and historiography (notably the writings of Fritz Saxl and Jean Seznec's *The Survival of the Pagan Gods*). A separate line of inquiry involves issues of iconographic taxonomy, including the relations between images in astronomical manuscripts from the Middle Ages and the Renaissance, and the evolution of iconographic taxonomy between the Warburg Institute Photographic Collection and the Warburg Institute Iconographic Database.

---

## Employment history

- 2011-present - Deputy Curator, Photographic Collection, The Warburg Institute
  - 2010-2011 - Acting Deputy Curator, Photographic Collection, The Warburg Institute
  - 1999-2010 - Assistant Curator, Photographic Collection, The Warburg Institute
  - 1996-2001 - AIO, University of Utrecht
  - 1995 - Temporary teaching post, University of Utrecht
  - 1989-1992 - Academic Assistant, University of Utrecht
-

## PhD Supervision

- 2023-present - Carlotta Gonzi, *Gems in Paintings at Northern Italian Renaissance Courts* (part-time)
- 2023-present - (first supervisor) Cara Wolohan, *Amulets in Italy in the Long 16<sup>th</sup> Century* (part-time)
- 2022-present - Emily Averiss, *The Sartorial Self-Fashioning of Catherine de' Medici* (part-time)
- 2019-2023 - (first supervisor) Louisa McKenzie, *Wax Ex Votos*
- 2019-2021 - (first supervisor) Margherita Clavarino, *Miraculous Prints in Emilia-Romagna*
- 2019-present - (external supervisor at University College London) Elinora Lane, *The Self-Fashioning of Elisabetta Querini* (part-time with a year out on maternity leave)
- 2017-2022 - (first supervisor) Sarah Coviello, *The Art Collections of Art Historians*
- 2014-2018 - (second supervisor) Lorenza Gay, *The French Renaissance of the Pagan Gods*
- 2011-2015 - (second supervisor) Anne McLaughlin, *The Illustrated Manuscripts of the Ovidius Moralizatus*
- 2010-2014 - (second supervisor) Sietske Fransen, *The Language of Jan Baptista van Helmont*
- 2007-2010 - (second supervisor) Sjoerd Levelt, *The Chronicles of Jan van Naaldwijk*
- 

## Teaching

- 2021 - Online short course on Renaissance Material Culture at The Warburg Institute
- 2015-present - Annual classes on 'Classical Presences in Renaissance Art' and 'Winckelmann and Neoclassicism' as part of the course *Approaches to the Classical World* at University College, London
- 2015 - Class on 'Disguised Symbolism' as part of the course *The Meaning of Art* at the University of Cambridge
- 2005-2018 - Classes on the Census of Antique Works of Art known in the Renaissance and Renaissance astrology as part of the research training programme *Resources and Techniques for the Study of Renaissance and Early Modern Culture* organised by The Warburg Institute and the University of Warwick
- 2001-2018 - Optional MA courses on Art & Devotion and Renaissance Material Culture, The Warburg Institute
- 1995, 1999 - Courses in academic essay-writing, University of Utrecht
- 1989-90 - Courses on general art history for first-year students, University of Utrecht; guiding a group of third-year students on an excursion to Rome
- 

## Professional qualifications and experience

- 2014-present - Member of the Advisory Board of *Troianalexandrina*
- 2010-2015 - Co-organiser of the weekly *Art History Seminar* at the Warburg Institute

- 2010-2014 - Core-team and steering-group member of the Leverhulme international network project *Damned in Hell in Cretan frescoes, 1211-1669*
  - 2010-present - Editor of the *Journal of the Warburg and Courtauld Institutes*
  - 2002-2010 - Member of the Advisory Board of the *Journal of the Warburg and Courtauld Institutes*
- 

#### **Awards**

- 2004 - Karel van Mander Prize (for my PhD dissertation)
  - 2001 - Best publication on Italian art by a Dutch art historian (for my article 'Figured Riches' in the *Journal of the Warburg and Courtauld Institutes*)
- 

#### **Personal Grants**

- 2008 - Publication grant, Erasmus Fund, The Warburg Institute
  - 1996 - Research grant, Dutch Institute in Rome (NIR)
  - 1995 - Research grant, Prins Bernhard Fonds
  - 1994 - Research grants, Dutch Institute for Art History in Florence (NIKI) and Dutch Institute in Rome (NIR)
  - 1993 - Research grant, Dutch Institute for Art History in Florence (NIKI)
  - 1991 - Research grants, Dutch Institute for Art History in Florence (NIKI) and Dutch Institute in Rome (NIR)
- 

#### **Professional Grants**

- 2020 - Kress Foundation, grant for the upgrade of the Warburg Institute Iconographic Database (£25K)
  - 2017 - Kress Foundation, grant to enter material into the Warburg Institute Iconographic database (£60K)
  - 2015 - Kress Foundation, grant to enter material into the Warburg Institute Iconographic Database (£20K)
  - 2014 - Kress Foundation, grant to enter material into the Warburg Institute Iconographic Database (£20K)
  - 2010 - Dean's Development Fund, School of Advanced Studies, grant to enter material into the Warburg Institute Iconographic Database (£110K)
-

## Conferences Organised

- 2018 - *The Art of the Poor in the Late Middle Ages and the Renaissance*, London, The Warburg Institute, 14-15 June 2018
- 2013 - (with D. Stathakopoulos) *The Place of Hell. Topographies, Structures, Genealogies*, London, The Warburg Institute and King's College, 31 May – 1 June 2013
- 

## Publications

### Single Author Books

- *Gold Brocade and Renaissance Painting. A Study in Material Culture*, London, Pindar Press, 2008.

### Co-Authored Books

- (with A. Lymberopoulou) *Hell in the Byzantine World. A History of Art and Religion in Venetian Crete and the Eastern Mediterranean*, Vol. 2: *A Catalogue of the Cretan Material*. Cambridge, Cambridge University Press, 2020

### Edited Volumes

- *The Art of the Poor. The Aesthetic Material Culture of the Lower Social Classes in Europe 1300-1600*, London, Bloomsbury, 2020
- (with A. Lymberopoulou), *Byzantine Art and Renaissance Europe*, London, Ashgate, 2013
- (with F. Quiviger), *Images of the Pagan Gods. Papers of a Conference in Memory of Jean Seznec*, London, 2009 (Warburg Institute Colloquia 14)

### Book Chapters

- *Introduction: Did the Poor have Art?* in *The Art of the Poor. The Aesthetic Material Culture of the Lower Social Classes in Europe 1300-1600*, London, Bloomsbury, 2020, 1-21
- *Hell from East to West. Western Resonances in Cretan Wall Painting* in A. Lymberopoulou (ed.) *Hell in the Byzantine World. A History of Art and Religion in Venetian Crete and the Eastern Mediterranean*, Vol. 1: *Essays*, Cambridge, Cambridge University Press, 2020, 191-234
- 'Byzantine Icons in the Medici Collections' in A. Lymberopoulou and R. Duits (eds) *Byzantine Art and Renaissance Europe*, London, Ashgate, 2013, 157-88
- 'Art, Class and Wealth' in K.W. Woods, C.M. Richardson and A. Lymberopoulou (eds), *Viewing Renaissance Art*, London and Milton Keynes, Yale University Press and The Open University, 2007, 21-58

### Essays in Edited Volumes, Conference Proceedings, and Exhibition Catalogues

- 'Adapting Arion. The Singer Saved by a Dolphin in Emblems and Allegories of the Dutch Golden Age' in the proceedings of the workshop *Representations of Arion in European Art*, Molyvos, 31 July 2022, forthcoming
- 'Framed in Fabric. Gozzoli's *Journey of the Magi* and the Liturgy in the Chapel of the Medici Palace' in the proceedings of the workshop *Ritual and Image. Textiles and the Revelation of the Sacred*, Paris, 6-7 May 2022, forthcoming
- 'Western Sin and Orthodox Punishment. The Vision of Hell of Theodoros Poulakis' in the proceedings of the conference *Painting and Society in Venetian Crete. Evidence from Portable Icons* (Athens, January 2017), forthcoming

- ‘A Monumental Price Tag. The Cost of Furnishing a Family Chapel in the Second Half of the Fifteenth Century,’ in Effie Mavromichali and Ianthi Assimakopoulou (eds) *Thomas Puttfarcken Workshops I & II. Proceedings* (Thessaloniki: University Studio Press, 2023), 171-84.
- ‘The Role of Velvet in Renaissance Painting’, in *Velvets of the Fifteenth Century. Riggisberger Berichte* 24, Bern, Abegg Stiftung, 2020, 203-212
- ‘Artistic Interactions between Byzantium and Italy in the Palaiologan Era. The Case of Hell’ in A. Lymberopoulou (ed.) *Cross-Cultural Interactions between Byzantium and the West, 1204-1669. Whose Mediterranean is it anyway? Papers from the Forty-Eight Spring Symposium of Byzantine Studies, Milton Keynes, 28<sup>th</sup>-30<sup>th</sup> March 2015*, London and New York, Routledge, 2018, 74-101
- ‘Classified Iconography. A New Data Model for the Warburg Institute Iconographic Database’ in S. Kataria, R. Gartner, and G. Sandhu (eds) *Proceedings of IEEE 5<sup>th</sup> International Symposium Emerging Trends and Technologies in Libraries and Information Services, February 21<sup>st</sup>-23<sup>rd</sup>, 2018*, Greater Noida, UP 2018, 161-64
- “‘De slechtheyd heeft menich gegeven wonder.’ Karel van Mander over antieke draperie’ in *Een opmerkelijk oog. Essays opgedragen aan Jeroen Stumpel ter ere van zijn emeritaat (Article 2017)*, 46-49.
- ‘“Abiti gravi, abiti stravaganti”. Veronese’s Creative Approach to Drapery’ in V. Brilliant and F. Ilchman (eds) *Paolo Veronese. A Master and His Workshop in Renaissance Venice*, Sarasota, 2012 (exhibition catalogue), 58-69
- ‘“Una icona pulcra”. The Byzantine Icons of Cardinal Pietro Barbo’ in Ph. Jackson and G. Rebecchini (eds) *Mantova e il Rinascimento italiano. Studi in onore di David S. Chambers*, Mantua, 2011, 127-42
- ‘The Waning of the Renaissance’ in R. Duits and F. Quiviger (eds) *Images of the Pagan Gods. Papers of a Conference in Memory of Jean Seznec*, London, The Warburg Institute, 2009, 21-41
- ‘The Survival of the Pagan Sky’ in R. Duits and F. Quiviger (eds) *Images of the Pagan Gods. Papers of a Conference in Memory of Jean Seznec*, London, The Warburg Institute, 2009, 97-128

*Journal Articles (peer reviewed)*

- ‘A New Resource Based on Old Principles. The Warburg Institute Iconographic Database’ in *Visual Resources* XXX/3 (September 2014) (Special Issue: *Classifying Content. Photographic Collections and Theories of Systematic Ordering*, eds C. Franceschini and K. Mazzucco), 263-75
- ‘Reading the stars of the Renaissance. Fritz Saxl and Astrology’ in *Journal of Art Historiography*, December 2011(on-line)
- ‘Celestial Transmissions. An Iconographical Classification of Constellation Cycles in Manuscripts (8th-15th Centuries)’, *Scriptorium* 59, 2005, 147-202
- ‘Figured Riches. The Value of Gold Brocades in Fifteenth-Century Florentine Painting’, *Journal of the Warburg and Courtauld Institutes* 62, 1999, 60-92

*Reviews*

- Dorothea McEwan, *Fritz Saxl. Eine Biographie. Aby Warburgs Bibliothekar und erster Direktor des Londoner Warburg Institutes*, in *Peritia. Journal of the Medieval Academy of Ireland* 27 (2016), 287-81
- Renata Ago, *Gusto for Things: A History of Objects in Seventeenth-Century Rome*, in *Renaissance Quarterly* 67/2 (Summer 2014), 594-5

*General academic*

- ‘Rise and Fall’ on-line exhibition in *VCS The Visual Commentary on Scripture*, forthcoming
- ‘A Reversal of Fortunes’ on-line exhibition in *VCS The Visual Commentary on Scripture*  
<https://thevcs.org/reversal-fortunes>

- 'Old School Glamour' *Kunstschrift* 2018, 1, 36-43
- Review of the exhibition *Building the Picture. Architecture in Italian Renaissance Painting in The Conversation*, 1 May 2014 (<http://theconversation.com/national-gallery-bid-to-set-stage-doesnt-quite-build-full-picture-26120>)
- Review of the exhibition *Veronese. Magnificence in Renaissance Venice* in *The Conversation*, 21 March 2014 (<http://theconversation.com/first-major-exhibition-of-veronese-in-the-uk-dazzles-23332>).
- 'Illusie en emotie' *Kunstschrift* 2008, 2, 28-33
- 'Kostuums en decors' *Kunstschrift* 2005, 4, 20-2
- 'Kristallijne kleuren' *Kunstschrift* 2003, 2, 30-37
- 'Stof tot overpeinzing. Fabric of Vision in de National Gallery' *Kunstschrift* 2002, 4, 48
- (with D. Cuypers), 'Bladgoud op schilderijen, mythes en misvattingen' in *Kunstschrift* 2001, 6, 26-33
- 'Wat is er mis met Gerrit Dou?', *Kunstschrift* 2000, 6, 53
- 'Musea in nieuwe kleren' *Kunstschrift* 2000, 5, 53
- 'Schilderijen in koninklijke context – de Royal Collection in Londen', *Kunstschrift* 2000, 4, 53
- 'De Percival David Foundation in Londen' *Kunstschrift* 2000, 3, 53
- 'Het Leighton House in Kensington' *Kunstschrift* 2000, 2, 53
- 'De Dulwich Picture Gallery in Londen' *Kunstschrift* 2000, 1, 52
- (with J. Peeters), 'Hofdames in drie dimensies' *Kunstschrift* 1998, 1, 6
- 'Het raadsel van de puntmuts', *Kunstschrift* 1997, 5, 39-41
- 'De mouw als statussymbool', *Kunstschrift* 1997, 5, 20-25

---

### Lectures and Conference Papers

- 2019 - 'In Thee Rejoiceth: Cultural Fusion in an Icon Made by a Cretan Painter on Corfu' *Renaissance Society of America* (Annual Conference, Toronto, 17-19 March 2019)
- 2018 - 'Did the Poor have Art?' London, The Warburg Institute (*The Art of the Poor in the Late Middle Ages and the Renaissance*, 14-15 June 2018)
- 2018 - 'A Monumental Price Tag. The Cost of Furnishing a Family Chapel in Renaissance Florence,' University of Athens, (2<sup>nd</sup> Thomas Puttfarcken Workshop: Private Chapels in the Italian Renaissance. Artists, Patrons, Iconography, 30 March 2018)
- 'Classified Iconography. A New Data Model for the Warburg Institute Iconographic Database,' Bennet University, Greater Noida (IEEE 5<sup>th</sup> International Symposium *Emerging Trends and Technologies in Libraries and Information Services*, 21-23 February 2018)
- 2017 - 'Western Sin and Orthodox Punishment. The Vision of Hell of Theodoros Poulakis,' University of Athens (Symposium *Painting and Society in Venetian Crete. Evidence from Portable Icons*, 11-12 January 2017)
- 2015 - 'The role of velvet in Renaissance painting', Abegg Stiftung, Riggisberg (Colloquium *Velvets of the Fifteenth Century*, 24–25 September 2015)

*Curriculum Vitae Rembrandt Duits*

- 2015 - 'Artistic Interactions between Byzantium and Italy in the Palaiologan Era. The Case of Hell', The Open University (48<sup>th</sup> Spring Byzantine Symposium, 28-30 March 2015)
- 2013 - 'Hell in Crete and the West', The Warburg Institute (Art History Seminar, 11 November 2013)
- 2013 - 'Hell in western art and Cretan frescoes', Landesmuseum Mainz (Symposium *The Road to Hell: Sins and their after-life Punishments in the Mediterranean*, 4-5 October 2013)
- 2013 - 'A new resource based on old principles', The Warburg Institute (Colloquium *Classifying Content. Photographic collections and theories of thematic ordering*, 20 May 2013)
- 2011 - 'From Mnemosyne to Metadata. The Warburg Institute Photographic Collection and its Iconographic Database' (Symposium *Visual Archives in the Digital Age*, Jacobs University, Bremen, 14-15 June)
- 'Byzantine Icons in Italian Renaissance Collections', St Catherine's College, Oxford (31 January)
- 2010 - 'Byzantine Icons in Renaissance Italy. The Barbo and Medici collections revisited', The Warburg Institute (Art History seminar, 11 October)
- 2009 - 'Florence, the Medici and Byzantine art', The Open University in the East of England, Cambridge (Workshop Cross-Cultural Interactions between the Mediterranean and Western Europe during the Late Byzantine Period, 21 February)
- 2008 - 'The monetary value of textiles represented in Renaissance painting', Courtauld Institute, London (symposium *Textiles in art from the Bronze Age to the Renaissance*, organised by the Early Textiles Study Group, 6 December)
- 'Reading the stars of the Renaissance', The Warburg Institute (Colloquium to mark the 60<sup>th</sup> anniversary of the death of Fritz Saxl, 13 June)
- 'Return of the Pagan Gods', The Warburg Institute (lunchtime lecture, 21 February)
- 2004 - 'The survival of the pagan sky', The Warburg Institute, London (colloquium *Images of the Gods*, 4 December)
- 'The myths of astrology. Warburg, Saxl and the classical tradition', The Warburg Institute, London (lunchtime lecture, 12 February)
- 2003 - 'Painting and Material Culture in the Renaissance', University of Warwick (research seminar)
- 2001 - 'Material culture in an intellectual perspective. Attitudes towards display in the Renaissance', The Warburg Institute, London (lunchtime lecture)
- 2000 - 'Black and gold. Meaning and significance', Courtauld Institute, London (symposium *Colour in (Painted) Textiles*, organised by the Medieval Dress and Textile Society, 14 October)

- 'A tribute to the mother', Courtauld Institute, London (symposium *The Splendid Birth*, organised by the Medieval Dress and Textile Society, 11 March)
  - 1998 - 'Painted Gold Brocades. Fact and Fiction in the Imagery of Burgundian Riches', The National Gallery, London (conference *Material Meanings. Dress and Symbolism in Burgundy and the Burgundian Netherlands 1363-1530*, organised by the Medieval Dress and Textile Society, 24 October)
- 

### **Education**

- 2001 - PhD in the History of Art, University of Utrecht  
Dissertation title: *Gold Brocade in Renaissance Painting. The Iconography of Riches*
  - 1992 - MA in the History of Art, University of Utrecht
- 

### **IT Skills**

- MySQL/PHP - I have built the Warburg Institute Iconographic Database, which has been on-line since 2010
  - Dreamweaver - Extensive experience in building web-pages in HTML
  - Microsoft Office - Extensive experience with Word, Access and Excel
  - Adobe Photoshop - Extensive experience with editing images
- 

### **Languages**

Fluent in Dutch and English; good reading knowledge of German, French and Italian; reading knowledge of Latin