
Faculty Resume

Andrew Casper,
Associate Professor, Art History

Professional Preparation (chronological order)

Ph.D., University of Pennsylvania, Art History (2007)
M.A., University of Pennsylvania, Art History (2003)
B.A., University of Michigan, Art History and Spanish (2001)

Peer-reviewed Research, Scholarly, or Creative Activities

Book:

Art and the Religious Image in El Greco's Italy (Penn State University Press, 2014)

Articles:

"Becoming El Greco," *Apollo: The International Art Magazine* 179, no. 618 (March 2014), 114-20.
"Greeks Abroad: (As)signing Artistic Identity in Early Modern Europe," *Renaissance Studies* 28.3 (2014), 256-76.
"El Greco's Heraklion *Baptism of Christ*: reconsidering dates, signatures, and the *madonneri*," in *Source: Notes in the History of Art* 31.2 (2012), 10-14.
"Experiential Vision in El Greco's *Christ Healing the Blind*," in *Zeitschrift für Kunstgeschichte* 74.3 (2011), 349-72.
"A Taxonomy of Images: Francesco Sansovino and the San Rocco *Christ Carrying the Cross*," in *Word & Image* 26.1 (2010), 100-14.

Book Chapters:

"(Re)consideración del mestizaje del Greco," in *El Greco: Simposio Internacional 2014* (Madrid: Fundación El Greco 2014 and Museo Thyssen-Bornemisza, 2015), 62-74.
"Display and Devotion: Exhibiting Icons and Their Copies in Counter-Reformation Italy," in Wietse de Boer and Christine Goettler, eds., *Religion and the Senses in Early Modern Europe* (Leiden: Brill, 2013), 43-62.
"Icons, Guidebooks, and the Religious Topography of Counter-Reformation Rome," in Portia Prebys, ed., *Early Modern Rome 1341-1667* (Ferrara: EDISAI, 2011), 477-87.
"El Greco, the Veronica and the Art of the Icon," in Nicos Hadjinicolaou, ed., *El Greco's Studio: Proceedings of the International Symposium* (Heraklion: Crete University Press, 2007), 135-48.

Reviews:

Book Review: Catherine R. Puglisi and William L. Barcham, *New Perspectives on the Man of Sorrows*, in *Speculum* 90.2 (2015), 579-81.
Book Review: Jodi Cranston, *The Muddied Mirror: Materiality and Figuration in Titian's Later Paintings*, in *Sixteenth Century Journal* 42.2 (2011), 592-93.
Book Review: Abigail Brundin and Matthew Treherne, eds., *Forms of Faith in Sixteenth Century Italy*, in *Renaissance Quarterly* 63.2 (2010), 646-47.
Exhibition Review: *The Origins of El Greco: Icon Painting in Venetian Crete*, in *The Newsletter of the Italian Art Society* 12.1 (2010), 4-5.

Conference Presentations:

"Artifice and the Experience of Seeing the Shroud of Turin", Renaissance Society of America Annual Meeting, Boston, MA (April 2015)
"El Greco's Hybridity (Re)considered: The Role of Italy", El Greco 2014: Simposio Internacional / 2014 International El Greco Symposium, Museo Thyssen-Bornemisza, Madrid, Spain (May 2014)
"Painted in Blood: Materiality and Artifice in the Shroud of Turin", Renaissance Society of America Annual Meeting, New York, NY (April 2014)
"The Shroud of Turin and the Art of Resurrection", Sixteenth Century Society Conference, San Juan, Puerto Rico (October 2013)
"Ritual, Performativity, and the Shroud of Turin as Devotional Image in Early-Modern Italy", Symposium on Art, Ritual, and Performance in the Renaissance, Allen Memorial Art Museum, Oberlin College (April 2013)
"The Shroud of Turin: Death, Resurrection, and the Artificial Body", Medical Humanities Symposium, Miami University (February 2013)
"Blood Kinetics and Narrative Performance in the Shroud of Turin", Renaissance Society of America Annual Meeting, Washington, DC (March 2012)
"The Shroud of Turin as Transalpine Image-Relic", Mediterranean and Transalpine Connections, Miami University (March 2011)
"El Greco and Anti-Vasarianism", Renaissance Society of America Annual Meeting, Montreal, Canada (March 2011)

“Icons, Guidebooks, and the Religious Topography of Counter-Reformation Rome”, Early-Modern Rome, ca. 1341-1667, University of California, Rome, Italy (May 2010)

“Display and Devotion: Exhibiting Icons and Their Copies in Counter-Reformation Italy”, Renaissance Society of America Annual Meeting, Venice, Italy (April 2010)

“Showing a True Image: The 1578 Ostension of the Shroud of Turin and its Printed Images”, Sixteenth Century Society Conference, Geneva, Switzerland (May 2009)

“The ‘Greek Style’ in Sixteenth-Century Italian Art and Theory”, College Art Association Annual Meeting, Los Angeles, CA (February 2009)

“Francesco Sansovino and the Taxonomy of Images in Sixteenth-Century Venice”, Sixteenth Century Society Conference, St. Louis, MO (October 2008)

“Perspective, Optics, and Vision in El Greco’s Christ Healing the Blind”, College Art Association Annual Meeting, New York, NY (February 2007)

“El Greco and Italy: Art, Theory, and the Religious Image of the Late Cinquecento”, Department of History of Art Colloquium Series, University of Pennsylvania (October 2005)

“El Greco, the Veronica, and the Art of the Icon”, El Greco’s Studio: An International Symposium, University of Crete, Rethymno, Greece (September 2005)

Invited Lectures:

“Blood, Artifice, and the Resurrected Body in the Shroud of Turin”, Medieval and Early Modern Studies, University of Michigan (October 2015)

“How Greek Was El Greco?” 13th Annual Dimitri and Irmgard Pallas Lecture in Modern Greek Studies, University of Michigan (January 2015)

“El Greco’s Italian Period and Artistic Hybridity”, The Frick Collection, New York, NY (October 2014)

Roundtable discussion for 400th anniversary of El Greco’s death, Montreal Museum of Fine Arts, Montreal, Quebec (May 2014)

“Blood, Artifice, and the Resurrected Body in the Shroud of Turin”, Department of History of Art, Ohio State University (April 2014)

“El Greco and Cultural Identity in Early Modern Europe”, Lecture Series: Identity, Miami University Art Museum, Oxford, OH (April 2011)

“Artful Icons and the Mediation of Images”, Department of Art History and Archaeology, Washington University in St. Louis (March 2010)

“Miami’s Madonna and the Renaissance of the Icon”, Miami University Art Museum, Oxford, OH (February 2009)

“Vision and Imagination in Renaissance and Baroque Landscapes”, Vero Beach Museum of Art, Vero Beach, FL (January 2009)

“Painting the Italian Landscape: Views from the Uffizi”, Taft Museum of Art, Cincinnati, OH (July 2008)

“El Greco and the Divinity of Painting”, Art Department, Oberlin College (March 2008)

“Art and Authenticity: Painting the Virgin of Guadalupe in Colonial Mexico”, Latin American Studies Speaker Series, Miami University (March 2008)

Teaching and Instructional Activities (since fall 2009)

ART 498: Capstone Seminar: The Early-Modern Printed Image (spring 2013)

ART 480I: The Icon as Religious Experience (spring 2012)

ART 480V: Vision and the Visionary in Renaissance and Baroque Art (spring 2010, spring 2014)

ART 317: The Arts of Colonial Latin America (fall 2009, fall 2013)

ART 316: European Baroque Art (spring 2010, fall 2012, fall 2014)

ART 315: High Renaissance and Mannerism (spring 2009, spring 2014)

ART 314: The Renaissance in Italy (fall 2008, spring 2011, fall 2013, fall 2015)

ART 285: Research and Writing in Art and Architecture History (fall 2012)

ART 188: History of Art Survey (Renaissance to Contemporary) (fall 2010, spring 2012, fall 2012, spring 2013, fall 2013, spring 2014, fall 2014, spring 2015, fall 2015)

ART 187: History of Art Survey (Prehistoric to Gothic) (fall 2009, spring 2011)

Externally Funded Activities

American Philosophical Society Franklin Research Grant (2014)

National Endowment for the Humanities Summer Stipend (2014)

Fulbright Fellowship (2005-06)

Advising and Advisees

Numerous undergraduate advisees (majors and minors) every year.

Service to the Profession Department/Program, Division, University, External

Numerous service and committee appointments at all levels.

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] That means recording them in the order of their occurrence. A chronological resume template shows a clear trajectory of your professional journey which showcases you as a genuine and sincere candidate with no gaps. This gives you an added advantage over the candidate who has many gaps in the work history. Reverse Chronological Resume - Who should use it? Oversaw preparation of scripts & trained artists on dialogues to ensure fluent delivery within the stipulated time frame. Coordinated with the Video Editor to play a critical role in video editing and production. Chronological Resume Template"Order of Sections. Resume header with contact information. Resume profile (summary or objective). That's why recruiters prefer this format over the other ones. And your professional future is in their hands, so you better play by their rules. Secondly, the chronological resume layout is most likely to pass an ATS test. See, nowadays most large companies (98% of Fortune 500) use algorithms and bots to scan resumes before they reach human decision-makers. professional duty. serving the profession, collaborating with colleagues, and life-long learning. integrity. adhering to personal and professional codes and commitments and remaining truthful at all times. professionalism. those attitudes and behavior that serve to maintain another's interest above self-interest and displaying values, beliefs and attitudes that put the needs of another above your personal needs.