

## CURRICULUM VITAE 2015: CHRISTOPHER H. HALLETT

### EMPLOYMENT

- 2009-present Full Professor, Departments of History of Art and Classics,  
UC Berkeley
- 2009-2104 Chair, History of Art Department, UC Berkeley
- 2001-2009 Associate Professor, Joint appointment, Departments of History of Art  
and Classics, UC Berkeley
- 2000-2001 Associate Professor, Division of Art History, School of Art, University  
of Washington, Seattle
- 1993–2000 Assistant Professor, Division of Art History, School of Art, University  
of Washington, Seattle

### EDUCATION

- 1983–1993 University of California, Berkeley: Ph.D. Ancient History and  
Mediterranean Archaeology; Dissertation Title: *The Roman Heroic  
Portrait*; Supervisor, A.F. Stewart
- 1981–1983 Lincoln College, Oxford: M.Phil. – Classical Archaeology  
Supervisor, J.J. Coulton
- 1977–1980 University of Bristol, England: B.A. (1st class honours) – Classical  
Studies

### PUBLICATIONS

- Accepted (1) Edited Volume: *Flesheaters: An international symposium on Roman  
Sarcophagi*, accepted for publication by the Deutsches Archäologisches  
Institut, Berlin, in the Series *Sarkophag-Studien* (Forthcoming 2017).  
(2) ‘Three Bouleuteria from Roman and Late Antique Aphrodisias’ (co-  
authored with U. Quatember), in M. Aurenhammer (ed.), *Proceedings of the  
Conference, “Sculpture in Roman Asia”*, *Sonderschriften des Österreichischen  
Archäologischen Institutes (SoSchrÖAI)* (Forthcoming 2016).
- 2015 (1) ‘Defining Roman Art’, in B. Borg (ed.), *Blackwell Companion to Roman  
Art* (Blackwell 2015) 11-32.  
(2) ‘Troilus and Achilles: A Monumental Statue Group from Aphrodisias’,  
(co-authored with R.R.R. Smith) *Journal of Roman Studies* 105 (2015) 124-  
82.  
(3) “Uno Sguardo al Passato: i bronzi arcaici e classici di età ellenistica e  
romana”, in K. Lapatin and J. Daehner (eds.), *Potere e Pathos: Bronzi del  
Mondo Ellenistico* (Florence 2015) 126-49.  
(4) “Looking Back: Archaic and Classical Bronzes of the Hellenistic and  
Roman Periods”, in K. Lapatin and J. Daehner (eds.), *Power and Pathos:  
Bronze Sculptures of the Hellenistic Period* (Florence 2015) 126-49.
- 2013 Review: R. Bol (ed.), ‘Marmorskulpturen der römischen Kaiserzeit aus Milet’.  
*Funde aus Milet*, Teil 2. Milet Band V.2 (Berlin 2011), in *Bonner Jahrbücher*  
(2013) 430-33.

- 2012 'The Archaic Style in Sculpture in the Eyes of Ancient and Modern Viewers', in Vicky Coltman (ed.), *Making Sense of Greek Art* (University of Exeter Press, 2012) pp. 70-100.
- 2011 Paperback edition of *The Roman Nude: Heroic Portrait Statuary 200 BC-AD 300* (Oxford University Press 2011) with corrections and additions.
- 2009 (1) 'The Great Ones of this World', *Journal of Roman Archaeology* 20 (2009) 569-77: review of: B. Ruck, *Die Grossen dieser Welt. Kolossalporträts im antiken Rom* (Heidelberg 2007).  
 (2) Review: Peter Stewart, *The Social History of Roman Art* (Cambridge 2008), *Sehepunkte* 9 (2009), Nr. 3 [15.03.2009]  
 URL: <http://www.sehepunkte.de/2009/03/14511.html>
- 2008 (1) 'A Monument to a Leading Family at Aphrodisias: Four Portrait Statues from the Workshop of Apollonius Aster', in R.R.R. Smith and J. Lenaghan (eds.), *Roman Portraits from Aphrodisias: Exhibition and catalogue* (Istanbul 2008) 71-85.  
 (2) Review: J. Clarke, *Looking at Laughter* (Berkeley 2007), *Journal of Interdisciplinary History*, vol. 39.4 (2008) 564-5.
- 2007 Review: J.M. Højte, *Roman Imperial Statue Bases* (Aarhus 2005), *Journal of Roman Studies* 97 (2007) 342-3.
- 2006 *ROMAN PORTRAIT SCULPTURE OF APHRODISIAS* (Mainz am Rhein, 2006) = *APHRODISIAS* vol. II, joint author, with R.R.R. Smith (ed.), S. Dillon, J. Lenaghan, J. Van Voorhis.
- 2005 (1) *THE ROMAN NUDE: HEROIC PORTRAIT STATUARY 200 BC-AD 300* (Oxford 2005).  
 (2) Review: P. Zanker, B.Ch. Ewald, *Mit Mythen Leben: die Bilderwelt der römischen Sarkophage* (Munich 2004), *Art Bulletin* 87 (2005) 157-60.  
 (3) Review article: 'Emulation versus Replication: redefining Roman copying': E.K. Gazda (ed.) *The Ancient Art of Emulation. Studies in Artistic Originality from the Present to Classical Antiquity* (Ann Arbor 2002), and E. Perry, *The Aesthetics of Emulation in the Visual Arts of Ancient Rome* (Cambridge 2005), *Journal of Roman Archaeology* 16 (2005) 419-35.
- 2004 (1) Review article: 'Technical Advance and Artistic Decline? A History of Roman Bronzeworking': G. Lahusen, E. Formigli, *Römische Bildnisse aus Bronze* (Mainz 2002), *Journal of Roman Archaeology* 15 (2004) 487-501.  
 (2) Review article: D. Boschung, *Gens Augusta: Untersuchungen zu Aufstellung, Wirkung und Bedeutung der Statuengruppen des Julisch-Claudischen Kaiserhauses*, *Monumenta Artis Romanae* 32 (Mainz 2002), *Gnomon* 2004, 437-45.
- 2002 'The Romanization of Late Hellenistic Sculpture', *Journal of Roman Archaeology* 15 (2002) 393-96: review of: M. Fuchs, *In hoc etiam genere Graeciae nihil cedamus: Studien zur Romanisierung der späthellenistischen Kunst im 1. Jh. v. Ch.* (Mainz 1999) 393-6.
- 2001 (1) Review: K. Fittschen, *Prinzenbildnisse Antoninischer Zeit* (Mainz 1999), *Classical Review* (2001) 364-65.  
 (2) Response to: R. Tybout, 'Roman wall painting and social significance', *Journal of Roman Archaeology* 14 (2001) 414-16.

- 2000 (1) 'The Ancient Paradigms: Augustus to Mussolini', in *The Oxford Illustrated History of Western Art*, ed. Martin Kemp (Oxford 2000) 64-67, figs. 80-85.  
 (2) Review, M. Bergmann, *Die Strahlen der Herrscher: theomorphes Herrscherbild und politische Symbolik im Hellenismus und in der römischen Kaiserzeit* (Mainz 1998), *Journal of Roman Studies* (2000) 228.
- 1998 'A Group of Portraits from the Civic Center at Aphrodisias', *American Journal of Archaeology* 102 (1998) 59-89.
- 1995 (1) 'Kopienkritik and the works of Polykleitos' in *Polykleitos: the Doryphoros and Tradition*, ed. W. Moon (Madison 1995) 121-60.  
 (2) 'The replica of Polykleitos' Doryphoros in the Minneapolis Institute of Arts', *ibid.* 116-20.
- 1993 'The East Tomb at Balboura', *Anatolian Studies* 43 (1993) 41-63.
- 1986 'The origins of the Classical style in sculpture', *Journal of Hellenic Studies* 106 (1986) 71-8.

#### **FELLOWSHIPS AND AWARDS:**

- 2016 VISITING PROFESSOR, Scuola Normale Superiore, Pisa (one month, March 2016).
- 2015 VISITING PROFESSOR, Ludwig-Maximilians-Universität, Munich (six months, January-June 2015)
- 2014 GETTY SCHOLAR, J. Paul Getty Villa, and Getty Research Institute (four months, September to December 2104)
- 2014-15 Humanities Research Fellowship, UC Berkeley
- 2013 CHAIRE INTERNATIONALE, Université Libre de Bruxelles (one month, March 2013)
- 2011 Residential Fellow of the Lepsius Kolleg of the Deutsches Archäologisches Institut in Berlin (two months, June & July 2011)
- 2008-09 (1) AMERICAN COUNCIL OF LEARNED SOCIETIES FELLOWSHIP  
 (2) LOEB CLASSICAL LIBRARY FOUNDATION FELLOWSHIP
- 2003-04 Humanities Research Fellowship, UC Berkeley
- 1999-2000 Grant from University of Washington Tools for Transformation: joint author of a project to re-organize the Division of Art History's three introductory surveys in western art.
- 1997-98 ALEXANDER VON HUMBOLDT FELLOWSHIP: Institut für klassische Archäologie, Munich
- 1995-96 ROME PRIZE, Andrew Mellon/Helen Woodruff Fellowship, American Academy in Rome
- 1996 Royalty Research Scholar, University of Washington, Seattle
- 1992-93 Charlotte W. Newcombe, Doctoral Dissertation Fellowship

#### **ARCHAEOLOGICAL FIELD EXPERIENCE:**

- 1991-present *Aphrodisias, Turkey*: Participant in the New York University Excavation at Aphrodisias in Turkey; I work on the documentation of the sculptural finds from the earlier excavations carried out by Kenan Erim (1961-90),

- and have been charged with the publication of the sculpture from the *Bouleuterion*.
- 1989 *Giza, Egypt*: Epigrapher for the Giza Mastaba Project (epigraphic survey organized by the Boston Museum of Fine Arts in association with Yale University) working in Old Kingdom tombs of the western cemetery at Giza, under the direction of Dr. A. M. Roth. [Project results published as *Giza Mastabas Volume 6: A Cemetery of Palace Attendants*, by Anne Macy Roth (Boston 1995).]
- 1986-87 *Tel Dor, Israel*: Trench supervisor for the University of California, Berkeley excavations at Tel Dor, under the direction of A.F. Stewart
- 1986 *Balboursa, Turkey*: Participant in the survey of the ancient city of Balboursa, director: J.J. Coulton, Merton College, Oxford (see ‘publications, 1993’ above)

### PROFESSIONAL SERVICE

- Member, Advisory Board of the *American Journal of Archaeology* (2014-15)  
 Elected (May 16<sup>th</sup> 2008) to the position of ‘Corresponding Member’  
 (*Korrespondierenden Mitglied*) of the Deutsches Archäologisches Institut, Berlin.  
 Member of the *Beirat* (Advisory Board) for the publication of the DAI’s *Sarkophag-Korpus* (since 2008).  
 Member of the *Wissenschaftlicher Beirat* for the Series *Bild und Kontext / Image and Context* (editors, F. Lissarague, R.M. Schneider, R.R.R. Smith) launched 2008 by the Walter de Gruyter publishing house.  
 Director of the White-Levy Archaeological Publications Board (director since 2010; member of the board since 2005).  
 Member of the Board of Editorial Advisors for *W. 86<sup>th</sup>, A Journal of Decorative Arts, Design, History and Material Culture* (since 2010).

### INVITED LECTURES AND CONFERENCE PARTICIPATION (since 2011)

- (1) ‘Octavian’s renewal of Rome’s earliest temples and shrines in the late 30s and early 20s BC: An Archaic Revival?’: lecture presented at workshop, *Epochalisation and religious innovation in pre-Augustan and Augustan Rome*, Aarhus University, Denmark, April 6<sup>th</sup> 2016.
- (2) Colloquium, January 9<sup>th</sup> 2016, *Annual Meetings of the Archaeological Institute of America*, San Francisco: “Pliny’s History of Ancient Art: Towards a Contextual Perspective”; respondent for all five papers included in the session.
- (3) “*Spirantia aera, vivos vultus* – ‘Breathing bronze, living faces’: the making of portraits at Aphrodisias and Rome”, Julius Fund Lecture, Case Western Reserve University, Cleveland, November 4<sup>th</sup> 2015.
- (4) ‘Retrospective Styles in Hellenistic and Roman Art: Terminology and Interpretation’, delivered at the conference *Replicas in Roman Art: Redeeming the Copy*, held at the Classical Art Research Centre of Oxford University, October 1<sup>st</sup> and 2<sup>nd</sup>, 2015.
- (5) ‘The impact of Roman Collecting on late Hellenistic Bronzes, large and small’; given at the Conference *Out of Scale!* – Palazzo Strozzi, Florence, March 21<sup>st</sup> 2015; a longer version delivered at the Getty Center, September 2<sup>nd</sup> 2015; and again at the *Deutsches Archäologisches Institut* in Rome, December 10<sup>th</sup> 2015.

- (6) ‘The “Archaic Revival” of Early Augustan Rome’; Getty Villa, October 27<sup>th</sup> 2014.
- (7) ‘Three Bouleuteria from Roman and Late Antique Aphrodisias’ (with U. Quatember), at the Conference, *Sculpture in Roman Asia: Cultural Contexts and the Lives of Monuments*, held in Selçuk, Turkey, October 2<sup>nd</sup> 2013; organized by the Österreichisches Archäologisches Institut, Vienna. Session Chair for “The Private Realm” on the afternoon of the same day.
- (8) ‘Portrait Faces in Ancient Art’ and ‘The Roman Nude—Eight Years On’, two public lectures delivered at the Université Libre de Bruxelles, as Visiting Professor (Chaire International) February-March 2013.
- (9) “Three *Bouleuteria* in Roman and Late Antique Aphrodisias”, Lecture in the series *Hellenistic Cities*, Oxford University, March 4<sup>th</sup> 2013.
- (10) ‘The Archaic Style in the Eyes of Ancient and Modern Viewers’: the Brunilde S. Ridgway Lecture for the Seattle AIA Chapter, University of Washington Seattle, Friday February 24<sup>th</sup> 2012.
- (11) ‘Die Frage nach dem Rezipienten in der archäologischen Forschung zur römischen Kunst’, delivered at the 2-day conference, ‘Bilder und Räume – Römische Sarkophage in ihrem Kontext’, the Internationale Tagung des Sarkophagcorpus (DAI) in Kooperation mit dem Exzellenzcluster TOPOI (Forschergruppe C-II), Deutsches Archäologisches Institut, Rome, August 10<sup>th</sup> & 11<sup>th</sup>, 2011.