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PUBLICATIONS:

Books, Authored:

Godefridus Schalcken; A Dutch Painter in Late Seventeenth-Century London, Amsterdam: University of Amsterdam Press, 2018, 288 pp., 86 color illus.

Vermeer, London: Phaidon Press Limited, 2015, 352 pp., 124 color illus.

- reviewed in *The Burlington Magazine*

The Paintings of Dirck van Baburen ca. 1592/93-1624: Catalogue Raisonné, Amsterdam/ Philadelphia: John Benjamins Publishing Company, 2013, xx, 388 pp., 114 black-and-white illus., 15 color illus.

- reviewed in *Apollo*; *De Zeventiende Eeuw*; *The Burlington Magazine*; *HNA Review of Books*

The Paintings of Hendrick ter Brugghen 1588-1629: Catalogue Raisonné [Co-author with Leonard J. Slatkes], Amsterdam/ Philadelphia: John Benjamins Publishing Company, 2007, xix + 468 pp., 204 black-and-white illus., 17 color illus.

-reviewed in *Choice*; *The Burlington Magazine*; *Kunstchronik*, *Simiolus*; *The Art Newspaper*; *De Zeventiende Eeuw*; *La Tribune de l'Art*; *HNA Review of Books*

Pieter de Hooch: A Woman Preparing Bread and Butter for a Boy (*Getty Museum Studies of Art*), Los Angeles: The J. Paul Getty Museum, 2006, 86 pp., 24 black-and-white illus., 34 color illus.

Dutch Seventeenth-Century Genre Painting: Its Stylistic and Thematic Evolution, London/ New Haven: Yale University Press, 2004, viii + 328 pp., 166 black-and-white illus., 70 color illus.

-Paperback edition, 2008.

-reviewed in *N.R.C. Handelsblad*; *Publisher's Weekly*; *Choice* (included in *Choice's* Outstanding Academic Titles List, January 2006); *CAA Electronic Reviews*; *London Review of Books*; *Sixteenth-Century Journal*; *Seventeenth-Century News*; *De Zeventiende Eeuw*

Paragons of Virtue; Women and Domesticity in Seventeenth-Century Dutch Art, Cambridge/ New York: Cambridge University Press, 1993, xx + 271 pp., 172 black-and-white illus.

-Paperback edition, 1995.

-reviewed in *The Art Bulletin*; *Bijdragen en Mededelingen Betreffende de Geschiedenis der Nederlanden*; *Burlington Magazine*; *Catholic Life*; *Choice*; *Gazette des Beaux-Arts*; *Journal of Gender Studies*; *Revue d'Art Canadienne*; *Simiolus*; *The Sixteenth-Century Journal*; *Theoretische Geschiedenis*; *Tijdschrift voor Geschiedenis*; *Tijdschrift voor Nederlandse Taal- en Letterkunde*; *Trouw*; *Volkkundig Bulletin*; *Womans Art Journal*; *Women Artist's News*; *De Zeventiende Eeuw*

Books, Edited:

The Ashgate Research Companion to Dutch Art of the Seventeenth-Century, New York/ London: Routledge, 2016, xx + 478 pp., 91 black-and-white illus.

- reviewed in *Journal of Art Historiography*

The Cambridge Companion to Vermeer, Cambridge/ New York: Cambridge University Press, 2001, xxiv + 241 pp., 103 black-and-white illus., fold-out map. An edited collection of 10 reprinted and new essays concerning the art and life of Johannes Vermeer (1632-75); published in hardback and paperback simultaneously.

- reviewed in *The Art Newspaper*; *The Sunday Times (London)*, and named one of the Best Art Books for the Year 2001; *Yorkshire Gazette and Herald*; *De Zeventiende Eeuw* ; *The Sixteenth-Century Journal*; *Contemporary Review*

Looking at Seventeenth-Century Dutch Painting; Realism Reconsidered, Cambridge/ New York: Cambridge University Press, 1997, xviii + 274 pp., 122 black-and-white illus. An edited collection of 14 reprinted and new essays addressing problems of realism, meaning and interpretation in seventeenth-century Dutch painting.

-Paperback edition, 1998.

- reviewed in *Art History*; *Burlington Magazine*; *Choice*; *Gazette des Beaux-Arts*; *N.R.C. Handelsblad*; *The Seventeenth Century*; *The Sixteenth-Century Journal*; *Tijdschrift voor Geschiedenis*

Series Editor, *Cambridge Studies in Netherlandish Visual Culture*. I edited this series for Cambridge University Press between 1997 and 2005. Its purpose was to examine the interaction of art, culture and society in the Low Countries between 1400 and 1700 by employing methodologies that transcended traditional iconology. The following books appeared in the series:

. Ethan Matt Kavaler, *Pieter Bruegel; Parables of Order and Enterprise*, 1999.

H. Rodney Nevitt, *Art and the Culture of Love in Seventeenth-Century Holland*, 2002.

Claudia Swan, *Mimesis and Imagination in 17th-century Dutch Art: Jacques de Gheyn II (1565-1629)*, 2005.

Bret Rothstein, *Sight and Spirituality in Early Netherlandish Painting*, 2005.

Chapters in Books:

"Dutch Seventeenth-Century Genre Painting," in: *The Cambridge Companion to the Dutch Golden Age*, ed. H. Helmers and Gert Janssen, Cambridge/ New York: Cambridge University Press, 2018, pp. 268-88.

"A New Painting by Dirck van Baburen," in: *The Primacy of the Image: Festschrift for Larry Silver*, ed. D. Cashion *et al.*, Leiden: Brill, 2017, pp. 463-73.

"Introduction," in: *The Ashgate Research Companion to Dutch Art of the Seventeenth-Century*, ed. W. Franits, New York/ London: Routledge, 2016, pp. 1-10.

"Introduction," in: Ludwig Goldscheider, *Vermeer; Phaidon Classics Edition*, London: Phaidon Press Limited, 2016, pp. 7-10.

"Genre Painting in Seventeenth-Century Europe," in: *A Companion to Renaissance and Baroque Art (Blackwell Companions to Art History)*, ed. J. Saslow and B. Bohn, Chichester/Hoboken, Wiley Publishers, 2013, pp. 422-441.

"La muse dans tous ses états/ The Muse in All Her Finery," in: *10000 Annes de beauté/ 10000 Years of Beauty*, Paris, Editions Babylone, 2009, pp. 207-210.

"If the Shoe Fits: Courtship, Sex, and Society in an Unusual Painting by Gonzales Coques," in: *In His Milieu; Essays on Netherlandish Art in Memory of John Michael Montias*, ed. A. Golahny *et al.*, Amsterdam: Amsterdam University Press, 2006, pp. 165-72.

"Introduction," in: *The Cambridge Companion to Vermeer*, ed. W. Franits, Cambridge/New York, 2001, pp. 1-7.

"Johannes Vermeer; An Overview of His Life and Stylistic Development," in: *The Cambridge Companion to Vermeer*, ed. W. Franits, Cambridge/New York, 2001, pp. 8-26..

"Introduction," in: *Looking at Seventeenth-Century Dutch Painting; Realism Reconsidered*, ed. W. Franits, Cambridge/New York: Cambridge University Press, 1997, pp. 1-7.

"Domesticity, Privacy, Civility, and the Transformation of Adriaen van Ostade's Art," in: *Images of Women in Seventeenth-Century Dutch Art; Domesticity and the Representation of the Peasant*, ed. P. Phagan, Athens [Ga.]: Georgia Museum of Art, 1996, pp. 3-25.

"Wily Women?: on Sexual Imagery in Dutch Art of the Seventeenth Century," in: *From Revolt to Riches; Culture and History of the Low Countries 1500-1700; International & Interdisciplinary Perspectives*, ed. T. Hermans and R. Salverda, London 1993, pp. 300-19.

"Housewives and their Maids in Dutch Seventeenth-Century Art," in: *Politics, Gender, and the Arts: Women, the Arts, and Society*, ed. R. Dotterer and S. Bowers (*Susquehanna University Studies*), Selinsgrove, PA/London/Toronto, 1992, pp. 112-29.

Essays in Exhibition Catalogues and Collection Catalogues:

Godefridus Schalcken, *James Stuart by Candlelight* (GS-109), *Leiden Collection Catalogue*, to be posted electronically, January 2017

"A Very Famous Dutch Painter': Schalcken in England, 1692-1696," in: exhib. cat. *Godefridus Schalcken: Gemalte Verführung*, Cologne, Wallraf-Richartz-Museum, 2015-16, pp. 36-49.

"Een zeer beroemde Hollandse kunstenaar'. Schalcken in Engeland, 1692-1696," in: exhib. cat. *Schalcken: kunstenaar van het verleiden*, Dordrecht, Dordrechts Museum, 2016, pp. 36-49.

Godefridus Schalcken: Gemalte Verführung, Cologne, Wallraf-Richartz-Museum, 2015-16, cat. nos. 4, 5, 6, 23, 34, 53, 54, 70, 71, 76, 78.

Schalcken: kunstenaar van het verleiden, Dordrecht, Dordrechts Museum, 2016, cat. nos. 4, 5, 6, 23, 34, 53, 54, 70, 71, 76, 78.

Lights and Shadows: Caravaggism in Europe, London, Lampronti Gallery, 2015, pp. 86-87.

Dirck van Baburen (Wijk bij Duurstede ca. 1592/93-1624 Utrecht). Apollo Flaying Marsyas. New York, Privately Printed Booklet for Otto Naumann, Ltd., 2013, 15 pp., 11 color illus.

“Living in the Lap of Luxury: Vermeer, His Admirers and His Patrons,” in: exhib. cat. *Vermeer’s Women: Secrets and Silence*, Cambridge, The Fitzwilliam Museum, 2011-12, pp.124-51.

“Gabriel Metsu and the Art of Luxury,” in: exhib. cat. *Gabriel Metsu*, Dublin, National Gallery of Ireland; Amsterdam, Rijkmuseum; Washington D.C., National Gallery of Art, 2010-11, pp. 53-71.

A History of Taste; Collecting French & Italian Old Master Paintings for America, New York, Robilant & Voena 2010, pp. 34-37.

“Laboratorium Utrecht. Baburen, Honthorst und Terbrugghen im künstlerischen Austausch,” in: exhib. cat. *Caravaggio in Holland: Musik und Genre bei Caravaggio und den Utrechter Caravaggisten*, Frankfurt, Staedel Museum, 2009, pp. 37-53.

“Enchanting and Curious Things: Paper Arts in the Low Countries,” in: exhib. cat. *Paper Arts in the Low Countries, 1600-1800*, Syracuse, Everson Museum of Art, 2008, pp. 2-8.

Caravaggism and the Baroque in Europe, London, Robilant & Voena 2007, pp. 8-11.

French, Dutch, and Flemish Caravaggesque Paintings from the Koelliker Collection, London, Robilant & Voena, 2007, cat. nos. 1, 5, 6.

Cat. no. 1 reprinted in: *In Pursuit of Caravaggio*, London, Robilant & Voena, 2016-17, pp. 60-61.

"Emerging from the Shadows: Genre Paintings by the Utrecht Caravaggisti and Their Contemporary Reception," in: exhib. cat. *Masters of Light: Dutch Painters in Utrecht During the Golden Age*, San Francisco, California Palace of the Legion of Honor; Baltimore, Walters Art Gallery; London, The National Gallery , 1997-98, pp. 114-20.

"Zwischen Frömmigkeit und Geiz: Das Alter in Genredarstellungen," in: exhib. cat. *Das Bild des Alters in der niederländischen und deutschen Kunst 1550-1750*, Braunschweig, Herzog Anton Ulrich-Museum, 1993, pp. 78-86.

Das Bild des Alters in der niederländischen und deutschen Kunst 1550-1750, Braunschweig, Herzog Anton Ulrich-Museum 1993, cat. nos. 43, 44, 45, 52, 53, 59, 70, 84.

Articles:

"Hendrick ter Brugghen's Paintings of the Crucifixion in New York and Turin and the Problem of His Early Chronology," *Journal of Historians of Netherlandish Art* 9 no. 1 (2017), posted electronically.

"Schalcken in London; Self-Portraiture as Self Promotion," *Wallraf-Richartz-Jahrbuch* 77 (2016), pp. 19-42.

"Dirck van Baburen and the "Self-Taught" Master, Angelo Caroselli," *Journal of Historians of Netherlandish Art* 5 no. 2 (2013), posted electronically.

"Johannes Vermeer," *Oxford Bibliographies*, posted electronically, July 2013.

"'For People of Fashion': Domestic Imagery and the Art Market in the Dutch Republic," in: *The Culture of Home in the Netherlands, ca. 1400-1800 (Nederlands Kunsthistorisch Jaarboek 51)*, ed. H. Roodenburg et al., Zwolle 2001, pp. 295-316.

"Rene van Stipriaan's Concept of Ludic in Seventeenth-Century Dutch Farces and Its Application to Contemporary Dutch Painting," *De Zeventiende Eeuw* 15 (1999), pp. 24-33.

"Seks en schandaal: Romeyn de Hooghe en de pamflettenoorlog," *De Boekenwereld* 15 (1998-99), pp. 232-36.

"Women's Worlds in Seventeenth-Century Dutch Art," in: *Dutch Art; An Encyclopedia*, New York/London: Garland Publishing, 1997, pp. 449-50.

"Johannes Vermeer (1632-1675)," in: *The Grove Dictionary of Art*, London: Macmillan Publishers, 1996, vol. 32, pp. 260-69.

- reprinted in: J. Turner, ed., *From Rembrandt to Vermeer; 17th-Century Dutch Artists*, New York: St. Martin's Press, 2000, pp. 363-76.

- revised edition posted on the *Grove Art* website, September 2013

" 'Young Women Preferred White to Brown:' Some Remarks on Nicolaes Maes and the Cultural Context of Late Seventeenth-Century Dutch Portraiture," in: *Beeld en zelfbeeld in de Nederlandse kunst, 1550-1750; Image and Self-Image in Netherlandish Art, 1550-1750 (Nederlands Kunsthistorisch Jaarboek 46)*, ed. H. Roodenburg et al., Zwolle 1995, pp. 394-415.

"Between Positivism and Nihilism: Some Thoughts on the Interpretation of Seventeenth-Century Dutch Paintings," *Theoretische Geschiedenis* 21 (1994), pp. 129-52.

"Anthony van Dyck and the *Thronus Cupidinis*," *Master Drawings* 31 (1993), pp. 279-83.

"The Pursuit of Love: The Theme of the Hunting Party at Rest in Seventeenth-Century Dutch Art," *Konsthistorisk Tidskrift* 61 (1992), pp. 106-15.

" 'Betemt de jeughd, Soo doet sy deughd': A Pedagogical Metaphor in Seventeenth-Century Dutch Art," in: *Nederlandse portretten; bijdragen over de portretkunst in de Nederlanden uit de zestiende, zeventiende en achttiende eeuw (Leids Kunsthistorisch Jaarboek 8)*, ed. E. J. Sluijter et al., The Hague 1990, pp. 217-26.

"The Depiction of Servants in Some Paintings by Pieter de Hooch," *Zeitschrift für Kunstgeschichte* 52 (1989), pp. 559-66.

"The Family at Grace; a Theme in Dutch Art of the Seventeenth Century," *Simiolus; Netherlands Quarterly for the History of Art* 16 (1986), pp. 36-49.

"The Relationship Between Emblem Literature and Dutch Painting of the Seventeenth Century," *Marsyas* 22 (1983-1985), pp. 25-32.

"On the Subject Matter of Rembrandt's Etching, B. 33," *Marsyas* 21 (1981-82), pp. 13-6.

Book Reviews:

"Review of Edwin Buijsen *et al.*, *Genre Paintings in the Mauritshuis*," *The Burlington Magazine* 159 (September 2017), pp. 729-30.

"Review of Christopher White, *Dutch Pictures in the Collection of Her Majesty the Queen*," *HNA Review of Books*, posted electronically, March 2017.

"Review of Arthur DiFuria, ed. *Genre Imagery in Early Modern Northern Europe; New Perspectives*," *CAA.reviews*, posted electronically, January 2017.

"Review of Exhib. cat. *Masters of the Everyday; Dutch Artists in the Age of Vermeer*, London, The Queen's Gallery, Buckingham Palace, 2015-16," *HNA Review of Books*, posted electronically, November 2016.

"Review of Adriaan Waiboer, *Gabriel Metsu: Life and Work: A Catalogue Raisonné*," *Renaissance Quarterly* 63 no. 3 (Fall 2013), pp. 993-994.

"Review of Elmer Kolfin, *Young Gentry at Play; Northern Netherlandish Scenes of Merry Companies 1610-1645*," *Oud Holland* 120 (2007), pp. 132-33.

"Review of Thierry Greub, *Vermeer oder die Inszenierung der Imagination*," *Kunstform* 6 no. 7/8 (2005), posted electronically, July 2005.

"Review of Exhib. cat. *Gerard ter Borch*, Washington D.C., National Gallery of Art, 2004-05," *CAA.reviews*, posted electronically, March 2005.

"Review of Angela Vanhaelen, *Comic Print and Theatre in Early Modern Amsterdam; Gender, Childhood and the City*, *HNA Review of Books*, post electronically, November 2004.

"Review of Klaske Muizelaar and Derek Phillips, *Picturing Men and Women in the Dutch Golden Age: Paintings and People in Historical Perspective*," *CAA.reviews*, posted electronically, January 2004.

"Review of Exhib. cat. *Vermeer and the Delft School*, New York, The Metropolitan Museum of Art, 2001, *HNA Review of Books*, post electronically, November 2001.

"Review of Eddy de Jongh, *Questions of Meaning; Theme and Motif in Dutch Seventeenth-Century Painting*," *Seventeenth-Century News* 58 (2000), pp. 217-19.

"Review of Ivan Gaskell and Michiel Jonker, eds., *Vermeer Studies*," *CAA.reviews*, posted electronically, March 1999.

"Review of Michael North, *Art and Commerce in the Dutch Golden Age*," *The Sixteenth-Century Journal* 29 (1998), pp. 946-47.

"Review of Eddy de Jongh, *Portretten van echt en trouw; huwelijk en gezin in de Nederlandse kunst van de zeventiende eeuw*," *Oud Holland* 102 (1988), pp. 249-56.

"Review of Mary Frances Durantini, *The Child in Seventeenth-Century Dutch Painting*," *The Art Bulletin* 67 (1985), pp. 695-700.

CONFERENCE PARTICIPATION AND INVITED LECTURES:

What Do We Know about Nicolaes Maes as a Painter?, 21 July 2018, at the international conference, Rembrandt and His Circle: Work in Progress, Herstmonceux Castle, Sussex, England

Schalcken in Eighteen-Century Britain; His Reputation and Its Vicissitudes, 2 October 2017, at the international symposium, Art of Power: The 3rd Earl of Bute, Politics and Collecting in Enlightenment Britain, University of Glasgow, Scotland

Dutch Genre Painting, 1976 - 2016 and Beyond, keynote address, 15 December 2016, at the presentation day for the Mauritshuis Museum's new catalogue of Dutch genre painting, The Mauritshuis, The Hague, The Netherlands

Hendrick ter Brugghen's Paintings of the Crucifixion in New York and Turin and the Problem of His Early Chronology, invited lecture, 18 November 2016, at the international conference, Beyond Caravaggio, The National Gallery, London, England

Schalcken in London: Self-Portraiture as Self Promotion, invited lecture, 22 January 2016, at the international conference, Godefridus Schalcken: Fascination and Impact, Wallraf-Richartz-Museum, Cologne, Germany

Utrecht Painters from the Hohenbuchau Collection, invited lecture, 4 December 2014, Bob and Pam Goergen Lecture Series, Bruce Museum, Greenwich, CT

The Lure of Italy, invited lecture, 22 August 2014, Munson Williams Proctor Institute, Utica, NY

John Smith's Mezzotint after Godfried Schalcken's Portrait of Anna Kynnesman and the Significance of Land for a Wealthy Haberdasher in Late Seventeenth-Century England, 6 June 2014, at 2014 HNA/AANS International Interdisciplinary Conference, Boston, MA

Hendrick ter Brugghen, Dirck van Baburen, and the Representation of St. Sebastian in Utrecht Painting, 14 February 2013, at 101st Annual Conference of the College Art Association, New York, NY

Cornelis Bega: The Astounding Work of a Short-Lived Artist, invited lecture, 12 March 2012, Suermondt-Ludwig-Museum, Aachen, Germany

Additions (and Subtractions) to David de Haen, (ca. 1597-1622), invited lecture, 18 June 2011, at Symposium: Caravaggio and His Followers in Rome, Ottawa, Canada

Session Chair, *Luxury and Consumption in Early Modern Northern European Art*, February 2011, at 99th Annual Conference of the College Art Association, New York, NY

A Tale of Two Canvases: Vermeer's Astronomer and Geographer, invited lecture, 8 October 2010, University of Toronto, Toronto, Canada

- also given 5 May 2011, at Cornell University, Ithaca, NY
- also given 4 November 2013, at Mohawk Valley Community College, Utica, NY

- also given 10 April 2014, at University of Arkansas, Fayetteville, AK

Workshop Co-Chair, *The Reality Effect*, HNA in Amsterdam, Crossing Boundaries, Historians of Netherlandish Art; an International Research Conference, 28 May 2010, Amsterdam, The Netherlands

Session Chair, *Shakespearean and Biblical Depictions: Literature and Art in Conversation*, 9 April 2010, The Renaissance Society of America, Annual Meeting, Venice, Italy

“Conference Respondent,” *City Limits: Urban Identity, Specialization and Autonomy in Seventeenth-Century Dutch Art*, 26 April 2009, Dublin, Ireland

A Gilded Cage in a Golden Age? Women in Seventeenth-Century Dutch Art, invited lecture, 30 April 2006, Robert Lee Humber Lecture Series, North Carolina Museum of Art, Raleigh, NC

- also given 10 April 2014, at University of Arkansas, Fayetteville, AK

- also given 15 May 2018, at Speed Art Museum, Louisville, KY

Session Chair, *Historical Anthropology and the Art of Early Modern Europe*, 17 February 2005, at 93rd Annual Conference of the College Art Association, Atlanta, GA

Looking Back on "Dutch Seventeenth-Century Genre Painting. Its Stylistic and Thematic Evolution", invited lecture, 7 January 2005, at Onderzoekschool Kunstgeschiedenis, Symposium, Het genre in zeventiende-eeuwse schilderijen en prenten, Rotterdam, Museum Boijmans-van Beuningen

Moderator and Organizer, *Looking at Seventeenth-Century Painting; A Symposium in Memory of Leonard J. Slatkes*, 12 November 2004, New York City, The Graduate School and University Center, City University of New York

Honor and Shame: A Historical-Anthropological Binary and Its Significance for Seventeenth-Century Dutch Genre Painting, invited scholarly lecture, 2 May 2003, New York City, The Daniel H. Silberberg Lecture Series, Institute of Fine Arts, New York University

- also given 25 September 2003, at Washington University, St. Louis, MO
- also given 24 October 2006, at Queens University, Kingston, Ontario
- also given 20 September 2007, at University of Indiana, Bloomington, IN

Series of Gallery Talks in connection with the exhibition *Jan Miense Molenaer; Painter of the Dutch Golden Age*, 1, 2 March 2003, Indianapolis, Indianapolis Museum of Art

Session Chair: *Open Session: Seventeenth-Century Dutch Painting*, 5th Quadrennial Conference of the Historians of Netherlandish Art, 16 March 2002, Antwerp, Belgium

Discussion Session Leader, Scholar's Study Day, at the exhibition *Art & Home; Dutch Interiors in the Age of Rembrandt*, 25 November 2001, Newark, Newark Art Museum

On the Cultural and Historical Origins of Genre Imagery by Pieter de Hooch and His Colleagues, invited public lecture, 30 January 1999, Hartford, Wadsworth Athenaeum

Rene van Stipriaan's Concept of the Ludic in Seventeenth-Century Dutch Farces and Its Application to Contemporary Dutch Painting, refereed paper, 28 August 1998, at Werkgroep XVIIe Eeuw International Conference: Games and Play in the Sixteenth and Seventeenth Centuries, Rotterdam, The Netherlands

Member, Organizing Committee for the 4th Quadrennial Conference of the Historians of Netherlandish Art, "Art and Place," 21-22 March 1998, Baltimore, MD

Women and Prostitution in Paintings by the Utrecht Caravaggisti; A Reappraisal, invited public lecture, 31 January 1998, Baltimore, The Walters Art Gallery

Emerging from the Shadows: Women and Prostitution in the Art of the Utrecht Caravaggisti, invited paper, 15 December 1995, at the Erasmus Universiteit/Museum Boymans-van Beuningen Conference: Het beeld van de vrouw in de Nederlandse kunst van de zeventiende eeuw, Rotterdam, The Netherlands

From the Old World to the New: Child-rearing and Family life in Seventeenth-Century Dutch Art and its Impact Along the Hudson, invited paper, 4 April 1995, 7th Annual Arthur Gregg Local History Seminar, Voorheesville, NY

Hans Robert Jauss's 'Modalities of Receptive Identification' and Seventeenth-Century Dutch Art, refereed paper, 27 January 1995, at the 83rd Annual Meeting of the College Art Association, San Antonio, TX

Reappraising Dutch History and Dutch Art History: Changing Perspectives and Their Implications for Interpretations of Erotic Imagery, refereed paper, 20 December 1994, at the University of London International Conference: Presenting the Past, History, Art, Language, Literature, London, England

Style as Ideology in Late Seventeenth-Century Dutch Portraiture, invited paper, 5 November 1994, at the 2nd Annual Meeting of the Group for Early Modern Cultural Studies, University of Rochester, Rochester, NY

Domesticity, Privacy, Civility, and the Transformation of Adriaen van Ostade's Art, invited paper, 12 March 1994, at the Georgia Museum of Art Symposium: Imagery of Women in Seventeenth-Century Dutch Art, Athens, GA

Housewives and Hussies: Constructs of Womanhood in the Dutch Republic, invited public lecture, 2 December 1993, St. Lawrence University, Canton, NY

- also given 24 March 1994, at Fairfield University, Fairfield, CT
- also given 20 October 1995, at Union College, Schenectady, NY
- also given 27 September 1996, at Colgate University, Hamilton, NY
- also given 2 February 1999, at Canisius College, Buffalo, NY

Public Regulations and Private Lives: Some Notes on the Reception of Erotic Images in the Dutch Republic, refereed paper, 26 March 1993, at University of Central Florida Second Biennial Conference on the Arts and Public Policy, Orlando, FL

Young Women Preferred White to Brown: Some Observations Concerning the Cultural Context of Nicolaes Maes' "Conversion," refereed paper, 4 February 1993, at the 81st Annual Meeting of the College Art Association, Seattle, WA

Still Life Painting; The Dutch Tradition, invited public lecture, 4 May 1992, at the Everson Museum of Art, Syracuse, NY

Jan de Bray's Ulysses and Penelope and the Portrait Historié in the Dutch Republic, invited public lecture, 18 March 1992, at the J. B. Speed Art Museum, Louisville, KY

Popular Pedagogical Ideals in Portraits of Children by the So-Called 'Patroon Painters', refereed paper, 18 March 1992, at the American Popular Culture Association Conference, Louisville, KY.

Women in the Art of Johannes Vermeer, invited paper, 24 October 1991, at the Institute of Fine Arts, New York University, New York, NY

Seventeenth-Century Dutch Genre Painting: An Assessment of Current Scholarship, invited public lecture, 18 October 1991, at the Philadelphia Museum of Art, Philadelphia, PA

The Pursuit of Love: Petrarchism and the Theme of the Hunting Party at Rest in Seventeenth-Century Dutch Art, refereed paper, 17 October 1991, at the Sixteenth-Century Studies Conference, Philadelphia, PA

Moral Dogma or Objects of Envy?; A Problem of Interpretation in Seventeenth-Century Dutch Art, refereed paper, 7 May 1991, at Hofstra University Symposium: 17th Century Dutch Art and Life, Hempstead, NY

Het beeld der eerbaerheyt: Images of Lucretia's Suicide in Sixteenth and Seventeen-Century Netherlandish Culture, refereed paper, 19 October 1990, at the 24th Annual Conference of the Center for Medieval and Early Renaissance Studies, State University at of New York at Binghamton: Gendering Rhetorics: Postures of Dominance and Submission in Human History, Binghamton, NY

The Topos of the Virtuous Elderly Woman in Dutch Art of the Seventeenth Century, refereed paper, 31 March 1990, at the Women's Studies Group 1500-1825, Conference: Images of Women/The Feminine/The Female, University of Essex, Colchester, England

Wily Women?: On Sexual Imagery in Dutch Art of the Seventeenth Century, refereed paper, 12 April 1989, at the University of London International Conference: The Low Countries and the World, London, England

Images of Domestic Virtue in Dutch Seventeenth-Century Art, refereed paper, 16 February 1989, at the 77th Annual Meeting of the College Art Association, San Francisco, CA

The Cultural Context of David Teniers the Younger's Tavern Scene, invited public lecture, 22 November 1988, at The Memorial Art Gallery, Rochester, NY

Housewives and Their Maids in Dutch Seventeenth-Century Art, refereed paper, 4 November 1988, at the Susquehanna University Conference: Women, the Arts and Society, Selinsgrove, PA

Virtuous Maidens in Dutch Seventeenth-Century Art, refereed paper, 18 June 1988 at 1988 Interdisciplinary Conference on Netherlandic Studies, Minneapolis, MN

Paragons of Virtue: Needleworkers in Dutch Seventeenth-Century Art, refereed paper, 4 May 1988 at Hofstra University International Symposium: 17th Century Dutch Art and Life, Hempstead, NY

"Domesticity is a Woman's Crowning Ornament": Women at Work in Dutch Genre Painting, invited paper, 10 November 1984 at The Royal Academy of Arts Symposium: Images of the World: Dutch Genre Painting in its Historical Context, London, England

HONORS AND AWARDS, FELLOWSHIPS, AND SCHOLARSHIPS:

Syracuse University:

2017 Paul Mellon Centre for Studies in British Art (London), 4580 GBP subvention to underwrite the production costs of publication for *Godefridus Schalcken; A Dutch Painter in Late Seventeenth-Century London*, Amsterdam: University of Amsterdam Press

2014 American Philosophical Society; \$6000 for research on Godefridus Schalcken's English period

2010 National Endowment for the Humanities Summer Stipend; \$6600 for a book on the paintings of Dirck van Baburen

2005 National Endowment for the Humanities Research Fellowship; \$40,000 for a book on the paintings of Hendrick Terbrugghen.

1992 Millard Meiss Publication Fund Committee of the College Art Association of America; \$4000 subvention for production of my first book with Cambridge University Press.

1992 American Nominee and Runner-up for the 16th Annual Art History Prize Sponsored by the Confédération Internationale des Négociants en Oeuvres d'Art, Brussels (for my first book with Cambridge University Press).

1992 American Philosophical Society; \$1000 for research on the representation of old age in Dutch and German genre painting of the seventeenth century.

1992 Research Resident; New York State Library in Albany; carried no cash award, but included stack privileges, photocopying privileges, etc..., for research on portraits of children by the so-called patroon painters.

1992 Syracuse University Office of the Vice President for Research; \$2500 for research on the representation of old age in Dutch and German genre painting of the seventeenth century.

1992 Syracuse University Office of the Vice President for Research; \$610, subsidy for purchase of photographs for my book with Cambridge University Press.

1990 Syracuse University Faculty Senate Committee on Research; \$2755, for further research for book manuscript on the concept of domestic virtue in seventeenth-century Dutch art.

1988 National Endowment for the Humanities Summer Stipend; \$3500, for a project investigating the role of portraiture and pictorial traditions in the formation of domestic imagery in seventeenth-century Holland.

1988 Syracuse University Faculty Senate Committee on Research; \$2350, for research on the role of portraiture and pictorial traditions in the formation of domestic imagery in seventeenth-century Holland.

1988 James C. Healy Award from New York University Graduate School of Arts and Sciences Alumni Association for the outstanding Ph. D. dissertation in the Social Sciences and the Humanities.

Institute of Fine Arts:

1987 Andrew W. Mellon Foundation Grant.

1986 Isabel and Alfred Bader Fellowship.

1985 Theodore Rousseau Fellowship.

1984-85 Alfred Bader Fellowship.

1983-84 Robert Lehman Scholarship; Catalogue Project Assistant

1983 Summer Travel Grant.

1982-83 Samuel H. Kress Foundation Fellowship.

1982 Summer Travel Grant; Institute of Fine Arts Tuition Grant

Queens College

Queens College Outstanding Graduate Student Prize.

Division of the Arts Graduate Student Award in Art History.

S.U.N.Y. at Stonybrook:

Phi Beta Kappa and summa cum laude.

EMPLOYMENT:

Distinguished Professor, Spring 2017-
Dept. of Art & Music Histories, Syracuse University

Professor, Spring 2004-
Dept. of Art & Music Histories, Syracuse University

Professor and Chair, Spring 2004-Spring 2009
Dept. of Fine Arts, Syracuse University

Associate Professor and Chair, Fall 1995-Spring 2004
Dept. of Fine Arts, Syracuse University

Associate Professor, Fall 1993-
Dept. of Fine Arts, Syracuse University

Assistant Professor, Fall 1987-Spring 1993
Dept. of Fine Arts, Syracuse University

Teaching:

Undergraduate: Arts and Ideas (introduction to the history of art); Meaning in Christian Art; Paper Arts in the Low Countries, 1400-1700; Baroque Art in Northern Europe; Baroque Art in Southern Europe; Art in Eighteenth-Century Europe; Seventeenth-Century Dutch Painting

Graduate: Problems of Meaning and Interpretation in Northern European Art, 1400-1700; Paper Arts in the Low Countries, 1400-1700; Seventeenth-Century Dutch Painting; Vermeer and Dutch Genre Painting; Rembrandt and His Workshop; Caravaggio and Caravaggism in Europe; Art & Patronage in England, 1558-1702

Graduate Level Theses:

Marissa Bartz, symposium paper, "Conservation of an Oil Painted Photograph of Carl Maria von Weber," May 2018

Alison Taras, symposium paper, "Glen Brown: *Tronies* in Transformation," May 2018

Meredith Runkel, symposium paper, "A Study of Frans Hals's *Portrait of Isaac Massa from the Chatsworth Collection*," May 2014

Sarah Grzymala, symposium paper, "Behind the Smile: Rembrandt's Laughing Self-Portrait within its Seventeenth-Century Context," May 2011.

Kate Vanderpool, symposium paper, "Dismantling the Courtly Lady: Shifting Urban Ethics in a Late Fifteenth-Century German Print," May 2011.

Maggie Copeland, symposium paper, "Marketable Innovation: Two Toilet Scenes by Gabriel Metsu (1629-1667)," May 2010.

Serena Vascik, symposium paper, "Pictura and the Genius of Painting in J. Toorenvliet's *Allegory*," May 2008.

Teri Ann Incrovato, symposium paper, "Conventions in Dutch Italianate Landscape Drawings," April 2005.

Jody Badin, symposium paper, "Artemisia Gentileschi, Mary Garrard, and Feminist Literature of the Late Twentieth Century," April 2003.

Wendy Streule, M.A. thesis, "Anthony van Dyck's Influence on the Sister Arts in England," August 1999.

Lawrie Merz, M.A. thesis, "Feminine Beauty and Virtue at the Court of Charles I: The Paintings of Court Women by Anthony van Dyck," December 1996.

Martha Lucy, M.A. thesis, "Mutations of Meaning: Perceptions of Seventeenth-Century Dutch Domestic Scenes in Nineteenth-Century Europe," June 1995.

Erich Wilberding, M.A. thesis, "A Frontispiece by Peter Paul Rubens; The Place of the Pseudo-Dionysius the Aeropagite in the Early Seventeenth Century," July 1989 [An article, based on this thesis was published in 1991 in Journal of the History of Ideas.]

Barbara Ward, M.A. thesis, "Political Allegories in Art During the Reign of Henri IV," April 1989.

Service:

Dept. Chair; Director of Dept. Undergraduate Studies; Interim Director of Dept. Graduate Studies; Dept. Graduate Committee; Faculty Advisor, Dept. Student Club; Various Dept. Search Committees; College of Arts and Sciences, Faculty Council; College of Arts and Sciences Tenure and Promotion Committee; College of Arts and Sciences Freshman Advising Program; College of Arts and Sciences Freshman Forum; University Chancellor's Self-Study Committee

Adjunct Lecturer, Spring 1984.

Humanities Division, The King's College, Briarcliff Manor, NY.

Taught 3 credit course on Meaning in Christian Art

Adjunct Lecturer, Summer 1982.

Dept. of Art History, Queens College, Flushing, NY.

Taught 3 credit Survey of Art History, 1500-1970

SERVICE TO THE FIELD:

Field Editor for exhibition reviews for *CAARreviews*

Manuscript Reader/ Referee for Cambridge University Press; University of Amsterdam Press; Ashgate Publishing; Netherlands Organisation for Scientific Research (NWO); Swiss National Science Foundation; The MacArthur Foundation; *The Art Bulletin*

Board of Directors, *Historians of Netherlandish Art*, 1994-2000; 2009-2013

President, *Historians of Netherlandish Art*, February 2005-February 2009.

Board of Editors, *Studies in 17th- and 18th-Century Art and Culture*, University of Delaware Press

Board of Editors, *Journal of Art Historiography* (University of Glasgow, Scotland)

Advisory Board for the exhibition: *Art & Home; Dutch Interiors in the Age of Rembrandt*, Newark, The Newark Art Museum; Denver, The Denver Art Museum, 2001-2002.

Advisory Board for the exhibition: *Vermeer & the Masters of Dutch Genre Painting: Inspiration & Rivalry*, Paris, Musée du Louvre; Dublin, The National Gallery of Ireland; Washington D. C., National Gallery of Art, 2017-18.

LANGUAGES: Semi-Fluency in Dutch; reading skills in German, French, and Italian

EDUCATION:

Ph. D. Art History, Institute of Fine Arts, New York University, June 1987
Attended 9/81-6/87

Dissertation Topic: " 'The Vertues Which Ought To Be in a Compleate Woman': Domesticity in Seventeenth-Century Dutch Art."

Advisor: Egbert Haverkamp-Begemann

Concentrations: Major: Northern European Art, 1400-1700; Minor: Nineteenth-Century Art

M. A. Art History, Queens College (CUNY), February 1981
Attended 9/78-2/81

M. A. Thesis Topic: "Iconological Studies of Selected Rembrandt Etchings from the Old Testament."

Advisor: Leonard Slatkes

Concentration: Northern European Art, 1400-1700

B. A. Art History, SUNY. at Stonybrook, May 1978
Attended 9/76-5/78

A.A. Liberal Arts, SUNY. at Farmingdale, May 1976
Attended 9/74-5/76

PROFESSIONAL AFFILIATIONS:

a. *Phi Beta Kappa*

b. *College Art Association of America*

c. *Historians of Netherlandish Art* (Member of the Board of Directors, 1994-2000; President, 2005-2009).

d. *American Association of Netherlandic Studies*

e. *Werkgroep Zeventiende Eeuw* (Seventeenth-Century Study Group)

f. *Werkgroep Visuele Cultuur* (Visual Culture Study Group)

g. *CODART* (Curators of Art from the Low Countries)