PUBLICATIONS:

Books, Authored:

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

- reviewed in *The Burlington Magazine*


- reviewed in *The Burlington Magazine*


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


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


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


- 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; Volkskundig Bulletin; Womans Art Journal; Women Artist's News; De Zeventiende Eeuw

Books, Edited:


- reviewed in Journal of Art Historiography

- 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*


- 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:


**Chapters in Books:**


“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.


**Essays in Exhibition Catalogues and Collection Catalogues:**


Articles:


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


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


"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.


**Book Reviews:**

"Review of Angelo Ho, *Creating Distinctions in Dutch Genre Painting*," *CAA.reviews*, posted electronically, April 2018.


CONFERENCE PARTICIPATION AND INVITED LECTURES:

“New” *Paintings by van Baburen, Van Honthorst, and Ter Brugghen in Relation to Their Italian Sojourns*, 12 December 2019, at the international conference, Going South: Artistic Exchange between the Netherlands and Italy in the 17th Century, RKD-Institute for Art History, The Hague, The Netherlands
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


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 Bruggen, 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

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


- 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


- 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

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


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

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
-also given 26 March 2019, at Wofford College, Spartanburg, SC


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


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


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 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.

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.

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


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.*]


**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 CAARevews

Manuscript Reader/ Referee for The Burlington Magazine; 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)


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)