

H. PERRY CHAPMAN

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EDUCATION

Princeton University, M.F.A., 1978; Ph.D., 1983. Dissertation: "The Image of the Artist: Roles and Guises in Rembrandt's Self-Portraits." (advisers: John Rupert Martin and Egbert Haverkamp-Begemann)

Swarthmore College, B.A., High Honors, *Phi Beta Kappa*, 1975.

APPOINTMENTS

University of Delaware, Department of Art History, Instructor, 1982-83; Assistant Professor, 1983-89; Associate Professor, 1989-97; Professor, 1997-; Interim Chair, 2014-15.

Institute of Fine Arts, New York University, Lecturer, Spring 2010.

The Art Bulletin, Editor Designate, 1999-2000; Editor-in-Chief, 2000-2004.

The American University, Department of Art History, Professorial Lecturer, Spring 1982.

Swarthmore College, Art Department, Instructor, Spring 1981.

CURATORIAL EXPERIENCE

Denver Art Museum and The Newark Museum, Consultant for exhibition *Art & Home: Dutch Interiors in the Age of Rembrandt*, held in 2001-2002.

The National Gallery of Art, Washington, DC, Guest Co-Curator for exhibition *Jan Steen: Painter and Storyteller*, held at the National Gallery and the Rijksmuseum, Amsterdam, in 1996-1997.

FELLOWSHIPS, GRANTS AND AWARDS

University of Delaware, Institute for Global Studies, International Travel Award, 2014.

Summer Teachers Institute in Technical Art History (STITAH) 2012, Yale University, July 2012 (funded by the Samuel H. Kress Foundation), participant.

University of Delaware, General University Research Grant, 2012.

John Simon Guggenheim Foundation Fellow, 2004 (held in 2006).

Center for Advanced Study in the Visual Arts, Samuel H. Kress Senior Fellow, 2004-2005.
National Endowment for the Humanities, Fellowship for University Teachers, 1993-1994.

University of Delaware, General University Research Grant, 1992.

The Woodrow Wilson International Center for Scholars, Fellowship, 1990-1991.

The Folger Institute, Fellowship, 1990. Declined.

The Getty Grant Program, Publication Grant awarded for book *Rembrandt's Self-Portraits: A Study in Seventeenth-Century Identity*, Princeton University Press, 1990.

University of Delaware, General University Research Grant, 1984, 1989.

University of Delaware, Supplemental Funds Grant, 1986, 1988.

National Endowment for the Humanities Summer Stipend, 1985.

American Philosophical Society Summer Research Grant, 1984.

PUBLICATIONS

Books

(with Wouter Th. Kloek and Arthur K. Wheelock, Jr.), *Jan Steen: Painter and Storyteller*. Exhibition catalogue. London: Yale University Press, 1996.

Rembrandt's Self-Portraits: A Study in Seventeenth-Century Identity. Princeton: Princeton University Press, 1990; published with the assistance of the Getty Grant Program.

Edited Volumes

(with Thijs Weststeijn and Dulcia Myers), *Connoisseurship and the Knowledge of Art / Kennerschap en kunst. Nederlands Kunsthistorisch Jaarboek 69* (2019).

(with Frits Scholten and Joanna Woodall), *Arts of Display. Nederlands Kunsthistorisch Jaarboek 65* (2015); includes an introductory essay jointly authored by the editors: "Introduction: The Politics of Display," 6-21.

(with Ann-Sophie Lehmann and Frits Scholten), *Meaning in Materials. Nederlands Kunsthistorisch Jaarboek 62* (2012).

(with Joanna Woodall), *Envisioning the Artist in the Early Modern Netherlands. Nederlands Kunsthistorisch Jaarboek 59* (2009); includes an introductory essay jointly authored by the editors: "The Netherlandish Artist Has His Intelligence in His Hand," 7-43.

Book Chapters

(with Thijs Weststeijn), "Connoisseurship as knowledge. An introduction." In *Connoisseurship and the Knowledge of Art / Kennerschap en kunst. Nederlands Kunsthistorisch Jaarboek 69* (2019).

"Johannes Vermeer." In *Ashgate Research Companion to Dutch Art of the Seventeenth Century*. Ed. Wayne Franits. Farnham, Surrey: Ashgate Publishing, 2016, 234-51.

“Self-Portraiture 1400-1700.” In *Blackwell Companion to Renaissance and Baroque Art*. Ed. Babette Bohn and James M. Saslow. Oxford: Wiley-Blackwell Publishing, 2013, 189-209.

Exhibition and Collection Catalogue Essays

“Rembrandt and the Leiden Collection.” In *The Leiden Collection Online Collection Catalogue*. Ed. Arthur K. Wheelock. 2016, 7,700 word essay. https://www.theleidencollection.com/scholarly_essay/rembrandt-and-the-leiden-collection/

“Inside Vermeer’s Women.” In *Vermeer’s Women: Secrets and Silence*. Ed. Betsy Wieseaman. Fitzwilliam Museum, Cambridge; London: Yale University Press, 2011, 64-123.

“Rembrandt, Van Gogh: Rivalry and Emulation.” In *Three Faces of Rembrandt*. Ed. Benjamin Leca. Cincinnati Art Museum, 2008, 17-49.

“Home and the Display of Privacy.” In *Art & Home: Dutch Interiors in the Age of Rembrandt*. Ed. Märiet Westermann. Denver Art Museum and The Newark Museum, 2001, 129-52.

“Rembrandt’s Fashioning of the Self.” In *Rembrandt By Himself*. Glasgow Art Gallery and Museum, 1990.

“*Sifilis* by Ramon Casas.” In Marilyn McCully, *Els Quatre Gats: Art in Barcelona around 1900*. Princeton: Princeton University Press, 1978, 57-58.

“*Christ Blessing the Children* by Anthony Van Dyck.” In John R. Martin and Gail Feigenbaum, *Van Dyck as Religious Artist*. Princeton: Princeton University Press, 1979, 90-92.

Articles

“Making as Thinking in the Dutch Painter’s Studio.” In *Spaces of Making and Thinking: Environments of Creative Labor in the Early Modern Period*. Ed. Colin Murray, Sophie Pitman, Tianna Uchacz. New York; Bard Graduate Center (*Cultural Histories of the Material World* series), forthcoming 2020.

“Rembrandt: retour aux origins.” In *Aging & Arts: Colloque “Qu’est-ce que l’âge fait à la création?”*. Ed. Nadeije Laneyrie-Dagen; Trans. Turner Edwards et Nadeije Laneyrie-Dagen, forthcoming 2019.

“Rembrandt’s House and the Making of an Artist.” In *Künstlerhäuser im Mittelalter und der Frühen Neuzeit*. Ed. Andreas Tacke, Thomas Schauerte, Danica Brenner. Petersberg: Imhof, 2018, 250-63.

“Curiosity and Desire: Rembrandt’s Collection as Historiographic Barometer.” In *Rembrandt and His Circle*. Ed. Stephanie Dickey. Amsterdam: Amsterdam University Press, 2017, 99-121.

“Rubens, Rembrandt, and the Spousal Model-Muse.” In *Ut pictura amor: The Reflexive Imagery of Love in Artistic Theory and Practice, 1400-1700*. Ed. Walter Melion, Joanna Woodall and Michael Zell. Leiden: Brill, 2017, 439-82.

“Rembrandt on Display: The Rembrandthuis as Portrait of an Artist.” In *Arts of Display*. Ed. H. Perry Chapman, Frits Scholten and Joanna Woodall. *Nederlands Kunsthistorisch Jaarboek* 65 (2015), 202-39.

“Rembrandt’s Laughter and the Love of Art.” In *Midwestern Arcadia: Essays in Honor of Alison Kettering*. Ed. Dawn Odell and Jessica Buskirk. 2014. <https://apps.carleton.edu/kettering/chapman/>

“Rembrandt and Caravaggio: Imitation and Emulation.” In *Caravaggio: Reflections and Refractions*. Ed. Lorenzo Pericolo and David M. Stone. London: Ashgate, 2014, 273-99.

“Rembrandt and Caravaggio: A Question of Emulation?” In *Aemulatio: Essays in Honor of Eric Jan Sluijter*. Ed. Stephanie Dickey, et al. Zwolle: Waanders Publishers, 2011, 182-94.

“Reclaiming the Inner Rembrandt: Passion and Rembrandt’s Earliest Self-Portraits.” In *The Passions in the Art of the Early Modern Netherlands*. Ed. Herman Roodenburg and Stephanie Dickey. *Nederlands Kunsthistorisch Jaarboek* 60 (2010): 188-215.

“Cornelis Ketel: Fingerpainter and Poet-Painter.” In *Envisioning the Artist in the Early Modern Netherlands*. Ed. H. Perry Chapman and Joanna Woodall. *Nederlands Kunsthistorisch Jaarboek* 59 (2009): 249-73.

“Art Fiction.” In *Art History: Contemporary Perspectives on Method*. Ed. Dana Arnold. *Art History* (special issue) 32 (2009): 785-805.

“The Wooden Body: Representing the *Manikin* in Dutch Artists’ Studios.” In *The Body and Embodiment*. Ed. Ann-Sophie Lehmann and Herman Roodenberg. *Nederlands Kunsthistorisch Jaarboek* 58 (2007-08): 188-215.

“The Imagined Studios of Rembrandt and Vermeer.” In *Inventions of the Studio, Renaissance to Romanticism*. Ed. Michael Cole and Mary Pardo. Chapel Hill: University of North Carolina Press, 2005, 108-146.

“Reading Dutch Art: Science and Fiction in Vermeer.” In *The Art Historian: National Traditions and Institutional Practices (Clark Studies in the Visual Arts)*. Ed. Michael F. Zimmermann. New Haven: Yale University Press, 2003, 110-27.

“Women in Vermeer’s Home.” In *Wooncultuur in de Nederlanden 1500-1800/The Art of Home in the Netherlands 1500-1800*. Ed. Märjet Westermann. *Nederlands Kunsthistorisch Jaarboek* 51 (2001): 237-71.

“Propagandist Prints, Reaffirming Paintings: Art and Community During the Twelve Years Truce.” In *The Public and Private in Dutch Culture of the Golden Age*. Ed. Arthur K. Wheelock Jr. University of Delaware Press, 2000, 43-63.

“Jan Steen as Family Man: Self-Portrayal as an Experiential Mode of Painting.” In *Image and Self-Image in Netherlandish Art*. Edited by Reindert Falkenburg, Jan de Jong, Herman Roodenburg and Frits Scholten. *Nederlands Kunsthistorisch Jaarboek* 46 (1995): 368-93.

“Persona and Myth in Houbraken's Life of Jan Steen.” *The Art Bulletin* 65 (1993): 135-50.

“Jan Steen's Household Revisited.” *Simiolus* 20 (1990/1991): 183-96.

“Rembrandt's *burgerlijk* Self-Portraits.” *Leids Kunsthistorisch Jaarboek 1989*. The Hague, 1990, 203-215.

“Expression, Temperament and Imagination in Rembrandt's Earliest Self-Portraits.” *Art History* 12 (1989): 158-75.

“A *Hollandse Pictura*: Observations on the Title Page of Philips Angel's *Lof der Schilder-Konst*.” *Simiolus* 16 (1986): 233-48.

Reviews and Review Articles

Stephanie Schrader ed., with contributions by Catherine Glynn, Yael Rice, and William W. Robinson, *Rembrandt and the Inspiration of India*, Los Angeles: J. Paul Getty Museum, 2018. *Renaissance Quarterly*, forthcoming.

Nicola Suthor, *Rembrandt's Roughness*, Princeton: Princeton University Press, 2018. *Renaissance Quarterly*, forthcoming.

Lara Yeager-Crasselt, *Michael Sweerts (1618-1664): Shaping the Artist and the Academy in Rome and Brussels*, Turnhout, Belgium: Brepols, 2015. *Sixteenth Century Journal* 48 (2017): 487-88.

“The Problem with Artists,” review of Ernst Kris and Otto Kurz, *Legend, Myth and Magic in the Image of the Artist: A Historical Experiment* (1934); Rudolf Wittkower and Margot Wittkower, *Born under Saturn: The Character and Conduct of Artists: A Documented History from Antiquity to the French Revolution* (1963). Commissioned for a centennial issue of *The Art Bulletin* 95 (2013), 484-88.

Paul Crenshaw, *Rembrandt's Bankruptcy: The Artist, His Patrons, and the Art Market in Seventeenth-Century Netherlands*. New York: Cambridge University Press, 2006. *Seventeenth-Century News* 64 (2006): 236-39.

Amy Golahny, *Rembrandt's Reading: The Artist's Bookshelf of Ancient Poetry and History*, Amsterdam University Press, 2003; Michael Zell, *Reframing Rembrandt: Jews and the Christian Image in Seventeenth-Century Amsterdam*, Berkeley: University of California Press, 2002. *The Art Bulletin* 87 (2005): 346-52.

Celeste Brusati, *Artifice and Illusion: The Art and Writing of Samuel van Hoogstraten*, Chicago: University of Chicago Press, 1995; Laurinda S. Dixon, *Perilous Chastity: Women and Illness in Pre-Enlightenment Art and Medicine*, Ithaca: Cornell University Press, 1995; E. De Jongh, *Kwesties van betekenis: Thema en motief in de Nederlandse schilderkunst van de zeventiende eeuw*, Leiden: Primavera Pers, 1995; Paul Taylor, *Dutch Flower Painting 1600-1720*, New Haven: Yale University Press, 1995. *The Art Bulletin* 79 (1997): 328-34.

Jane Campbell Hutchinson, *Albrecht Dürer: A Biography*, Princeton: Princeton University Press, 1990. *The Wilson Quarterly* 15 (1991): 97.

SELECTED LECTURES AND PAPERS

“Rhetoric and Rough Handling: Rembrandt's Emulation of Lucas van Leyden's *Ecce Homo* and *Crucifixion*,” *Art and Rhetoric in Netherlandish Prints*, Renaissance Society of America Annual Meeting, Philadelphia, April 2020.

“Making as Thinking in the Dutch Painter's Studio,” *Spaces of Making and Thinking*, Renaissance Society of America Annual Meeting, New Orleans, March 2018.

“Virtuous Rivalry in the Age of Vermeer,” National Gallery of Art, Washington, DC, December 20, 2017.

“Rembrandt’s Return to His Origins,” *Colloquium: Aging and the Arts*, Fondazione Giorgio Cini, Venice, November 27-29, 2017.

“*It is no Herezy to outlymn Apelles: Rivalry Around Rembrandt*,” Department of Art History, University of Delaware, September 20, 2017.

“Virtuous Rivalry and Vermeer,” *Vermeer and the Masters of Genre Painting: Inspiration and Rivalry*, National Gallery of Ireland, Dublin, September 9, 2017.

“Marketing Styles: Rembrandt and Dou,” *Early Modern Netherlandish Artists and Their Money*, Sixteenth-Century Studies Conference, Bruges, Belgium, August 18, 2016.

“Rubens, Rembrandt, and the Spousal Model-Muse.” Yale University Art Gallery, March 11, 2016.

“Rembrandt and Dou’s Virtuous Rivalry,” *Before the Selfie: Promoting the Creative Self in Early Modern Northern Europe*, College Art Association Annual Meeting, Washington, DC, February 5, 2016.

“Rembrandt’s Inventory as Display,” *Taking Stock: Future Direction(s) in the Study of Collecting*, College Art Association Annual Meeting, Washington, DC, February 3, 2016.

“Rembrandt: Social Climber or Outcast?” Museum of Fine Arts, Boston, November 18, 2015.

“Rubens, Rembrandt, and the Spousal Model-Muse,” Fifth Lovis Corinth Colloquium: “Ut pictura amor: The Reflexive Imagery of Love in Artistic Theory and Practice, 1400-1700,” Emory University, October 31, 2015.

“Rembrandt on Display: The Rembrandthuis as Portrait of an Artist,” Trierer Arbeitsstelle für Künstlersozialgeschichte, Universität Trier, January 21, 2015.

“The Late Saint Luke,” Sixteenth-Century Studies Conference, New Orleans, October 18, 2014.

“Rubens, Rembrandt and the Spousal Model-Muse,” Indiana University Art Museum, October 3, 2014.

“Arthur’s Vermeer (in honor of Arthur K. Wheelock, Jr.),” University of Maryland, May 17, 2014.

“In the Studio with Rembrandt and Vermeer,” Academy Art Museum, Easton, MD, April 24, 2014.

“The Seventeenth-Century Dutch Artist’s Studio and the Legacy of Saint Luke,” National Gallery of Art, Washington DC, January 27, 2014.

“Rembrandt/Dou—Rough/Fine,” University of Iowa, December 5, 2013.

“Rembrandt’s Collection in Context,” *New Directions in the Study of Rembrandt and his Circle*, Bader International Study Center, Herstmonceux Castle, East Sussex, UK, July 20, 2013.

“Curiosity and Desire: Rembrandt’s Collection as Historiographic Barometer,” *Early Modern Artists’ Collections in Northern Europe*, Renaissance Society of America Annual Meeting, Washington DC, March 22, 2012.

“Rembrandt and Dou: Rivalry in Self-Portrayal,” University of Maryland, October 12, 2011.

“Rembrandt and Dou: Rivalry in Self-Portrayal,” The Frick Collection, New York, April 6, 2011.

“Rembrandt’s and Dou’s Self-Portraits: Rival Realities,” *Versions of Realism in Seventeenth-Century Art*, Renaissance Society of America Annual Meeting, Montreal, March, 2011.

“Painters as Painters: Rembrandt and Dou in Conversation,” *Imaging Identity and Social Change: The Seventeenth-Century Netherlandish Portrait*, Albert and Elaine Borchard Foundation, Château de la Bretesche, Missillac, France, June 27-30, 2010.

“Rembrandt Laughing,” Kimbell Art Museum, Fort Worth, April 9, 2010.

“Showing Thinking: Visualizing Invention in the Painter’s Studio,” *Showing Making: International Conference on the Representation of Image Making and Creative Practices in Ritual, Art, Media and Science*, Filmmuseum, Amsterdam, June 18, 2009.

“Rembrandt/Caravaggio Caravaggio/Rembrandt,” *Caravaggio: Reflections and Refractions*, Renaissance Society of America Annual Meeting, Los Angeles, March 21, 2009.

“Cornelis Ketel, Fingerpainter and Poet-Painter,” Institute of Fine Arts, New York University, October 2, 2008.

“Cornelis Ketel, Fingerpainter: Procreation and Profit c. 1600,” *Gender and the Market in Netherlandish Art*, College Art Association Annual Meeting, Dallas, February 21, 2008.

“Romancing the Painting: Bruegel, Vermeer and Art History Fiction,” *The Legacies of Dutch Art in the Age of Rembrandt*, CUNY Graduate Center, New York, November 2, 2007.

“Reclaiming the Inner Rembrandt,” *The "Motions of the Mind": Representing the Passions in Netherlandish Art of the 17th Century*, Queens University, Kingston, Ontario, November 18, 2006.

“Rembrandt as Collector,” *Collecting China*, University of Delaware, September 29, 2006.

“Vermeer and the Studio Romance,” *A Novel Approach: The Fusion of Art History and Historical Fiction*, College Art Association Annual Meeting, Boston, February 22, 2006.

“Rembrandt, Jan Steen, and the Wages of Sin,” North Carolina Museum of Art, Raleigh, January 22, 2006.

“The Inner Rembrandt,” *Self-Portrait: Renaissance to Contemporary*, National Portrait Gallery, London, November 25, 2005.

“Inside the Artist’s Studio,” National Gallery of Art, Washington, January 23, 2005.

“The Painter, the Model, and the Mannequin: Life in the Seventeenth-Century Dutch Studio,” Center for Advanced Study in the Visual Arts, National Gallery of Art, January 13, 2005.

“The Imagined Studios of Rembrandt and Vermeer,” Institute of Fine Arts, New York University, February 6, 2004.

“Reading Dutch Art: Science and Fiction in Vermeer,” *The Art Historian: National Traditions and Institutional Practices*, Clark Art Institute, May 3, 2002.

“Vermeer and the (Psycho)Analysis of Paintings,” Loyola College, Baltimore, March 20, 2002.

“Vermeer’s Back: Represented and Not Represented in Dutch Artists’ Studios,” *The Studio* (The 2001 Bettie Allison Rand Lectures in Art History), University of North Carolina, Chapel Hill, April 21, 2001.

“Rembrandt and the Inner Person,” Museum of Fine Arts, Boston, May, 17, 2000

“Vermeer’s Beds,” University of Pennsylvania, April 16, 1999.

“Jan Steen’s Suppressed Smile,” College Art Association Annual Meeting, Los Angeles, February 12, 1999.

“Vermeer and Jan Steen: Artistic Personality and the Limits of History,” Rutgers University, February 27, 1997.

“Jan Steen’s Tavern,” The National Gallery of Art, Washington, DC, June 2, 1996.

“Jan Steen’s Tavern: The Artist as Rogue in Seventeenth-Century Holland,” Institute of Fine Arts, New York University, March 1, 1996.

“Vermeer and Jan Steen: Two Pictures of Holland,” (a series of four lectures), The National Gallery of Art, Washington, DC, January 16-February 6, 1996.

“Jan Steen and the Conflation of Art and Life in Holland’s Golden Age,” University of Kansas, April 1995.

“Art and Community in the Early Dutch Republic: National Consciousness or Not?” *Dutch National Consciousness in Seventeenth-Century Art*, UCLA, November 5, 1994.

“Propagandist Prints, Reaffirming Paintings: Art and Community During the Twelve Years Truce,” *The Public and Private in Dutch Culture of the Golden Age*, University of Maryland, April 1993.

“Jan Steen’s Family: Art as Experience in Seventeenth-Century Holland,” College Art Association Annual Meeting, Seattle, February 1993.

“Freedom, Peace, and Prosperity: Art and Cultural Politics in the Early Dutch Republic,” The Pierpont Morgan Library, New York, March 12, 1992.

“Rembrandt and Jan Steen: Self-Portraits, Personae, Myths,” The National Gallery of Art, Washington, DC, March 1, 1992.

“Land-Yachts, Iceboats, and the Ship of State: Dutch Art and Politics During the Twelve Years Truce, 1609-1621,” The Institute of Fine Arts, New York University, October 11, 1991, and Smithsonian Institution, Washington, DC, October 28, 1991.

“A New State, A New Art: The Rise of Dutch Painting in Historical Perspective,” The Woodrow Wilson Center, August 1, 1991.

“Programmatic Lives: Houbraken's Rembrandt and Steen Reconsidered,” College Art Association Annual Meeting, Washington, DC, February, 1991.

“Now Jan Steen Takes the Stage: The Artist as Player in his Comic Genre Paintings,” University of Virginia, November 1990.

“Jan Steen's Comic Voice,” Historians of Netherlandish Art Conference, Cleveland Museum of Art, October 1989.

“Dutch and Flemish Self-Portraits from the Hermitage,” Art Institute of Chicago, August 9, 1988.

“Rembrandt's Earliest Self-Portraits: Emotion, Temperament and Imagination,” Carleton College, February 1988, and National Gallery of Art, Washington, DC, June 5, 1988.

“Rembrandt's Discovery of the Self,” College Art Association Annual Meeting, Houston, February 15, 1988.

“The Discovery of the Self in Rembrandt's Early Self-Portraits,” University of Delaware, May 13, 1987.

“A Portrait of Holland?: Dutch Painting in the Seventeenth Century,” Rosemont College, Rosemont, PA, March 26, 1984.

“The Image of the Artist in Rembrandt's Self-Portraits,” American Association of Netherlandic Studies, Washington, DC, June 12, 1882.

“Rembrandt's Self-Portrait in the Frick Collection,” College Art Association Annual Meeting, New York, February 25, 1982.

“Giovanni Bologna's Funerary Chapel in SS. Annunziata,” Annual Frick Collection Symposium on the History of Art, New York, April 15, 1978.

SYMPOSIA AND PANELS

Invited participant, *Rembrandt and his Circle: Work in Progress*, Queen's University's Bader International Study Centre, Herstmonceux Castle, East Sussex, UK, July 19-22, 2018.

Invited panel chair, “Architectural Approaches to Early Modern English Literature,” Renaissance Society of America Annual Meeting, New Orleans, March 23, 2018.

Session discussion leader, scholars' study day for the exhibition *Vermeer and the Masters of Genre Painting*, CASVA, National Gallery of Art, November 17, 2017.

Invited panelist, “The Blanton's Perspectives Lecture Series: Author Dominic Smith discusses his new novel *The Last Painting of Sara de Vos* with University of Delaware art historian H. Perry Chapman and Kirkus Reviews editor Clay Smith.” Blanton Museum of Art, UT Austin, April 21, 2016.

Organizer and co-discussion leader, with Arthur K. Wheelock, scholars' study day for the exhibition *Class Distinctions: Dutch Paintings in the Age of Rembrandt and Vermeer*, Museum of Fine Arts, Boston, October 4, 2015.

Co-chair, with Erik Hinterding, “Rembrandt: Meaning and Interpretation,” Historians of Netherlandish Art

Conference, June 2014.

Invited panelist, "Art History Roundtable: New Directions in Research on the Arts of the Early Modern Netherlands," Sixteenth Century Society Conference, San Juan, Puerto Rico, October 24, 2013.

Invited panelist, "Concluding Discussion: Looking to the Future," *New Directions in the Study of Rembrandt and his Circle*, Queen's University's Bader International Study Center, Herstmonceux Castle, East Sussex, UK, July 20, 2013.

Co-chair, with Gail Feigenbaum, "The 'New Connoisseurship': A Conversation among Scholars, Curators, and Conservators," Open Forms Session, College Art Association Annual Meeting, February 15, 2013.

Invited moderator and discussant, *Artistic and Economic Competition in the Amsterdam Art Market, c. 1630-1690: History Painting in Rembrandt's Time*, ECARTICO Amsterdam Centre for Study of the Golden Age, University of Amsterdam, International Research Conference, December 9-10, 2011.

Invited participant, *Rembrandt and His Impact*, Queen's University's Bader International Study Centre, Herstmonceux Castle, East Sussex, UK, July 22-24, 2011.

Invited participant, Curatorial/Conservation Colloquy on Murillo's *Two Women at a Window*, CASVA, National Gallery of Art, May 16-17, 2011. [presentation: "Seducing the Beholder: Dutch Painting and Murillo's *Two Women at a Window*"]

Invited discussant, Workshop on *Studio Scenes in Netherlandish Art*, Historians of Netherlandish Art Conference, Amsterdam, May 29, 2010.

Participant, "The Crossroads of Amsterdam," Late-Spring Faculty Weekend Seminar, The Folger Institute, Washington, DC, May 21-22, 2010.

Invited participant, Panel Discussions on "Exhibitions as a Driver for Scholarship on Rembrandt and His Circle" and "Integrating Theory and Practice," Colloquium on *Expanding the Field of Rembrandt Studies*, Queen's University's Bader International Study Centre, Herstmonceux Castle, East Sussex, UK, June 25-28, 2009.

Invited participant, Panel on State of Research Essays, CAA Annual Conference, Los Angeles, 2009

Chair, Program Committee, Historians of Netherlandish Art Conference, Washington/Baltimore, November 2006

Discussion leader, Proseminar on Gerard ter Borch, National Gallery of Art, January 2005.

Co-organizer, with Dana Arnold, "Art History and Its Journals," a colloquium at the Clark Art Institute, Research and Academic Programs, March, 2003.

Session Co-Chair, "Early Modern Biography as Art Criticism," CAA, New York, 2000.

Organizing Committee Member, Historians of Netherlandish Art Conference, Baltimore, 1998.

Discussion leader, Proseminar on Jan Steen, National Gallery of Art, Washington, DC, April 1996.

Session Chair, "Art and the Imagined Community," Historians of Netherlandish Art Conference, Boston, 1993.

SERVICE TO THE PROFESSION

Studies in Netherlandish Art and Cultural History, Brill Publishers, Editorial Board, 2019-
Millard Meiss Publication Fund Jury, CAA, 2018-
Technical Art History Curriculum Development Project, Educators Committee, 2016-
Center for Advanced Study in the Visual Arts, Board of Advisors, 2015-18.
National Humanities Center, Fellowship evaluator, 2012, 2013.
Selection Committee, New Directions Fellowships, The Andrew W. Mellon Foundation, 2010-12.
Harvey Miller Studies in Baroque Art, Editorial Committee, 2012-
Amsterdam Studies in the Dutch Golden Age, Amsterdam University Press, Advisory Board, 2008-
Nederlands Kunsthistorisch Jaarboek, Editorial Board, 2005-; Chair, Editorial Board, 2013-19.
National Committee for the History of Art, 2005-2010.
Art Bulletin Editorial Board, College Art Association, 1999-2005.
The Folger Institute, Executive Committee, 1998-2004.
Historians of Netherlandish Art, Board Member 1998-2005; Conference Program Chair 2006.
University of Delaware Press, Board of Editors, 1996-
The Getty Grant Program, Reader, 1991-2007.
The Woodrow Wilson Center, Reader, 1991-97.
National Endowment for the Humanities, Panelist, 1991, 2004.
Swarthmore College, Honors Examiner, 1984, 1991, 1997.
Ph.D. Committees, University of Maryland, 1984, 1998, 2011, 2012 (Ginny Treanor), 2013 (Alex Libby);
The Institute of Fine Arts, 1996 (Mariët Westermann), 2009 (Elizabeth Ann Nogrady), 2013 (Judith Noorman).
Manuscript reviewer, various journals and university presses, including Cambridge, Penn State, Yale, Ashgate and Amsterdam University Press; also the National Gallery of Art.
Promotion and tenure reviews (recent): New York University; Johns Hopkins University; Courtauld Institute of Art, London; Georgetown University; University of California at Santa Barbara; University of Arizona; Queens University, Ontario; Providence College.

MEMBERSHIPS IN PROFESSIONAL ORGANIZATIONS

College Art Association
Historians of Netherlandish Art
Renaissance Society of America
Sixteenth Century Society

TEACHING—invited

Graduate

"The Painter's Place: Rembrandt in the Dutch Republic," Graduate Lecture Course, Institute of Fine Arts, New York University (spring 2010)

TEACHING—University of Delaware

Undergraduate

ARTH154 Introduction to Art History II: Renaissance to the Present
ARTH214 Baroque Art
ARTH301 Research and Methodology in Art History
ARTH302 Prints and Society

ARTH304 Northern Baroque Art
ARTH310 The Role of the Artist in Society
ARTH417 Seminar in Northern Baroque Art (for topics, see below)

Graduate and Undergraduate Seminars (indicates undergraduate component; **undergraduate only)*

Dutch Art Rough and Smooth (2019f*)
Invention in the Age of Vermeer (2017f*)
Netherlandish Painting and Technical Art History (2017s*)
Vermeer's Modernity (2106s*)
Rembrandt's Art History (2015s*)
The Artist's Studio in the Dutch Republic (2014s)
Dutch Painting and Technical Art History (2012s*)
Approaches to Vermeer (2011s)
The Painter's Place: The Primacy of Painting in the Dutch Republic (2010*)
Art and Religion: The Netherlands after Iconoclasm (2009)
Rembrandt and Dutch Art (2008**)
The Self-Portrait from Dürer to Rembrandt (2007)
The Art Market in the Dutch Republic (2007)
The Artist's Studio: Renaissance to Baroque (2005)
Approaches to Rembrandt (1995*, 2000, 2004)
Trompe l'Oeil Painting in Holland and the United States (2003, with Michael Leja)
Art and Money in the 17th-Century Netherlands (2002)
The Seventeenth-Century Artist (1989, 1996*, 2001*)
The Home and 17th-Century Dutch Art (1998*)
Dutch Painting and the Issue of Realism (1997*)
Vermeer and Dutch Genre Painting (1990*, 1993*, 1995)
Jan Steen and the Comic Mode (1994*)
Rembrandt's Amsterdam/Amsterdam's Rembrandt (1992*)
Jan Steen: History and Genre (1991*)
Rubens and Rembrandt (1988)
Prints in the Age of Rembrandt (1986)
Prints in the Age of Dürer (1985*)
Rembrandt (1985*)
Jan Steen and Dutch Painting (1984*)
Northern Baroque Portraiture (1984*)
Vermeer and Painting in Delft (1983*)

Guest teaching in other courses

“Painting Light: In the Studio with Rembrandt and Vermeer” MCST299 (f2015)
“Iconoclasm in the Netherlands” ARTH635 (f2015)

revised 01/31/20