

## **Ann Jensen Adams, PhD**

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Professor  
And Graduate Advisor (Director of Graduate Studies)  
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### **EDUCATION**

**PhD, Harvard University**, Department of Fine Arts

**A.B., Harvard-Radcliffe College**, Department of Government, *cum laude*

### **ACADEMIC POSITIONS**

- 2013-present      **University of California at Santa Barbara**, Professor,  
and Graduate Adviser  
Department of the History of Art and Architecture
- Universiteit Utrecht**, Affiliated member, Department of History and Art  
History (2013 – present)
- 1995-2013        **University of California at Santa Barbara**, Associate Professor,  
Department of the History of Art and Architecture
- Universiteit Utrecht**, Visiting Professor, Departement Geschiedenis en  
Kunstgeschiedenis/ Department of History and Art History (Spring 2011);  
and Affiliated member, Onderzoeksinstituut Geschiedenis en Cultuur/  
Research Institute for History and Culture (2010 – 2013)
- 1993-1995        **University of California at Santa Barbara**, Assistant Professor  
Department of the History of Art and Architecture
- 1986-1993        **University of Chicago**, Assistant Professor, Department of Art History  
Affiliated Faculty, Department of Germanic Studies (1987-1993)  
Senior Adviser to the Master, Humanities Collegiate Division (1987-1990)
- 1978-1979        **Harvard University**, Teaching Fellow, Department of Fine Arts

1977, Fall      **Wesleyan University**, Visiting Instructor, Department of Art History

## PUBLICATIONS

### Books:

*Public Faces and Private Identities in Seventeenth-Century Holland: Portraiture and the Production of Community.* New York: Cambridge University Press, 2009; paperback edition 2014.

Translation into Albanian and Macedonian, Kocani (Macedonia): Print House Evropa 92, 2013.

*New Approaches to Rembrandt. Bathsheba Reading King David's Letter.* New York: Cambridge University Press, 1998 (edited volume).

*Dutch and Flemish Paintings from New York Private Collections.* New York: National Academy of Design, 1988 (exhibition catalogue)

### Articles and Essays:

**“The Seventeenth-century Dutch Portrait comes of Age,”** In: *The Ashgate Research Companion to Dutch Art of the Seventeenth Century*, ed. Wayne Franits, Farnham [Surrey, England]: Ashgate Publishing, forthcoming 2016.

**“Pourquoi y a-t-il de l'art plutôt que rien?”** In: *Pourquoi y a-t-il de l'art plutôt que rien?*, ed. Raphael Cuir, Paris: Archibooks, 2013.

**“Temporality and the Seventeenth-century Dutch Portrait.”** In: *JHNA - Journal of Historians of Netherlandish Art* 5:2 (2013) [ISSN - 1949-9833]  
<http://www.jhna.org/>  
doi: 10.5092/jhna.2013.5.2.15

**“Thomas de Keyser's portrait of David Bailly: the artist as ‘honnête homme’ or ‘compleat gentleman’ in the early 17th century,”** In: *Face Book. Studies on Dutch and Flemish Portraiture of the 16th-18th Centuries. Liber Amicorum Presented to Rudolf E.O. Ekkart on the Occasion of his 65th Birthday*, ed. Charles Dumas et al., Leiden: Primavera Pers, 2012, pp. 151-160.

**“The performative portrait historié,”** In: *Pokerfaced: Flemish and Dutch Baroque Faces Unveiled*, ed. Katlijne Van der Stighelen, Hannelore Magnus, and Bert Watteuw, Turnhout: Brepols, 2011, pp. 193-209.

**“The Rijksbureau voor Kunsthistorische Documentatie and the Iconographic Turn in Dutch Art History,”** In: *Photo Archives and the Photographic Memory of Art History*, ed.

Costanza Caraffa, Florence: Kunsthistorischen Institutes in Florenz/ Berlin: Max-Planck-Institut, Deutscher Kunstverlag, 2011, pp. 253-263.

**“Aemulatio of taste: Thomas de Keyser and the new classicism of the 1630s,”** In: Anton W.A. Boschloo et al. (eds.), *Aemulatio: Essays in honour of Eric Jan Sluijter*, Amsterdam: Amsterdam University Press, 2011, pp. 166-181.

**“Reproduction and Authenticity in Bernard Picart’s *Impostures Innocentes*,”** In: *The First Global Vision of Religion: Bernard Picart’s Religious Ceremonies and Customs of All the Peoples of the World*, ed. Lynn Hunt, Margaret Jacob, and Wijnand Mijnhardt, Los Angeles: The J. Paul Getty Trust, 2010, pp. 74-104.

**“Invention and Production in Thomas de Keyser’s Portrait of a Young Silversmith, Sijmon Valckenaer,”** In: *In His Milieu. Essays on Netherlandish Art in Memory of J.M. Montias*, ed. A. Golahny, M. M. Mochuzuki, L. Vergara, Amsterdam: Amsterdam University Press, 2007, pp. 29-46.

**“Art in the Netherlands 1500-1585”, “Art in the Northern Netherlands 1585-1700”, “Art in Flanders 1585-1700”; “Rembrandt van Rijn”,** In: *Europe 1450-1789: Encyclopedia of the Early Modern World*, ed. Jonathan Dewald, 6 vols., New York: Charles Scribner Sons, vol. 4, 2004, pp. 271-274, 274-276, 276-279, vol. 5, pp. 174-177.

**“Disciplining the Hand, Disciplining the Heart: Letter-Writing Paintings and Practices in Seventeenth-Century Holland,”** In: *Love Letters: A Theme in Dutch Seventeenth-Century Genre Painting*, ed. Peter Sutton, Exhibition Catalogue, National Gallery of Ireland, Dublin and Bruce Museum, Greenwich, Conn., 2003, pp. 63-76.

**“Money and the Regulation of Desire: The Prostitute and the Marketplace in Seventeenth-Century Holland,”** In: *Renaissance Culture and the Everyday*, ed. Patricia Fumerton and Simon Hunt, Philadelphia: University of Pennsylvania Press, 1999, pp. 229-253.

**“Introduction: Perspectives on Rembrandt and his Works,”** In: *New Approaches to Rembrandt. Bathsheba Reading David’s Letter*, ed. Ann Jensen Adams, New York: Cambridge University Press, 1998, pp. 1-26.

**“The three-quarter length life-sized portrait in 17th-century Holland: the ideological function of ‘tranquillitas’,”** In: *Looking at Seventeenth-Century Dutch Painting. Realism Reconsidered*, ed. Wayne Franits, New York: Cambridge University Press, 1997, pp. 158-174.

**“Court and official portraiture, 16th-20th Centuries”, “Group Portraiture, 16th-19th Centuries”, “History Portraits”, “North American collecting of Dutch Art”, “Portraiture, 15th-19th Centuries”, “The Rembrandt Research Project and Research on Rembrandt”,** In: *Dutch Art from 1475 to 1900: An Encyclopedia*, ed. Sheila D. Muller, New York: Garland Publishing, 1997, pp. 83-84, pp. 162-164, pp. 180-181, pp. 262-263, pp. 284-286, pp. 315-320.

“**Civic Guard Portraits: Private Interests and the Public Sphere,**” In: *Beeld en Zelfbeeld in de Nederlandse Kunst, 1550-1750/ Image and Self-Image in Netherlandish Art, 1550-1750*, eds. Reindert Falkenburg, Jan de Jong, Herman Roodenburg, and Frits Scholten (Nederlands Kunsthistorisch Jaarboek), vol. 46, 1995, pp. 168-197.

“**Thomas (Hendricksz.) de Keyser,**” In: *The Macmillan Dictionary of Art*, ed. Jane Turner, London: Macmillan Publishers Ltd., 1996, Vol. 18, pp. 10-11.

“**Thomas de Keyser’s Portrait of Six Gold- and Silversmiths of 1627: Friendship Portrait and Posthumous Tribute to Andries Fredericksz,**” In: *Shop Talk: Essays in Honor of Seymour Slive*, ed. Cynthia P. Schneider, William W. Robinson, and Alice I. Davies, Cambridge: Harvard College, 1995, pp. 28-32.

“**Competing Communities in the ‘Great Bog of Europe.’ Identity and Seventeenth Century Dutch Landscape Painting,**” In: *Landscape and Power*, ed. W.J.T. Mitchell, Chicago: The University of Chicago Press, 1994, pp. 35-76 (2<sup>nd</sup> edition, 2002, pp. 35-76).

“**Rembrandt f[ecit]. The Italic Signature and the Commodification of Artistic Identity,**” In: *Artistic Exchange, Proceedings XXVIIIth International Congress of the History of Arts/Kunstler Austausch: Kongressakten. XXVIIIth. Internationaler Kongress für Kunstgeschichte, Berlin: July 15-20,1992*, ed. Thomas Gaehtgens, 3 vols., Berlin: Akademie Verlag, vol. 2, 1993, pp. 581-594.

“**‘Der Sprechende Brief’. Kunst des Lesens, Kunst des Schreibens. Schriftkunde und schoonschrift in den Niederlanden im 17. Jahrhundert,**” In: *Leselust. Niederländische Malerei von Rembrandt bis Vermeer*, Exhibition Catalogue, Frankfurt: Schirn Kunsthalle, 1993, pp. 69-92.

“**The Birth of a Style: Henry Hobson Richardson and the Competition Drawings for Trinity Church, Boston,**” In: *The Art Bulletin*, vol. 62, 1980, pp. 409-433.

## Book Reviews:

**Review of Joanna Woodall, *Anthonis Mor. Art and Authority*** (Zwolle: Waanders Publishers, 2007), In: *Historians of Netherlandish Art Newsletter*, [ISSN 1067-4284], vol. 26, no. 1 (April 2009), pp. 24-25.

**Review of Arthur K Wheelock et al., *Rembrandt’s Late Religious Portraits***, Exhibition Catalogue, National Gallery of Art and The J. Paul Getty Museum, 2005, In: *Renaissance Quarterly*, vol. 60, no. 1 (2007), pp. 246-248.

**Review of Stephanie Dickey, *Rembrandt: portraits in print*** (Philadelphia: John Benjamins, 2004), In: *Renaissance Quarterly*, vol. 60, no. 1 (2007), pp. 246-248.

**Review of Alexandra Nina Bauer, *Jan Mijntens (1613/14-1670). Leven und Werk eines Haager Porträtmalers*** (Petersberg: Michael Imhof Verlag, 2006), In: KUNSTFORM/sehepunkte [ISSN 1618-7199], vol. 6, no. 12 (December 2006)  
<http://www.sehepunkte.de/2006/12/11098.html>

**Review of Frederik J. Duparc et al., *Carel Fabritius (1622-1654)***, Exhibition Catalogue, Mauritshuis, The Hague and Staatliches Museum, Schwerin (Zwolle: Waanders Publishers, 2005), In: *Historians of Netherlandish Art Newsletter*, [ISSN 1067-4284], vol. 22, no. 2 (November 2005), pp. 45-46.

**Review of Karolien De Clippel, *Catharina van Hemessen (1528 - na 1567). Een monografische studie over een 'uytnemende wel geschickte vrouwe in de conste der schilderyen'*** (Brussel: Koninklijke Vlaamse Academie van België voor Wetenschappen en Kunsten, 2004), In: KUNSTFORM/sehepunkte [ISSN 1618-7199], vol. 5, no. 11 (November 2005) <http://www.sehepunkte.de/2005/11/8497.html>

**Review of Rudolf Dekker, *Childhood, Memory, and Autobiography in Holland: From the golden Age to Romanticism*** (New York: St. Martin's Press, 2000), In: *Journal of Modern History*, vol. 76, no. 2, (June 2004), pp. 466-469.

**Review of Mariët Westermann, *Art and Home: Dutch Interiors in the Age of Rembrandt***, Exhibition Catalogue (Zwolle: Waanders Publishers, 2001), In: *Renaissance Quarterly*, vol. 56, no. 2 (2003), pp. 523-526 (pp. 524-26)

**Review of Martha Hollander. *An Entrance for the Eyes: Space and Meaning in Seventeenth-Century Dutch Art*** (Berkeley: University of California Press, 2002), In: *Renaissance Quarterly*, vol. 56, no. 2 (2003), pp. 523-526 (pp. 523-24)

**Review of Peter C. Sutton et al., *Masters of Dutch 17th-Century Landscape Painting***, Exhibition Catalogue, Rijksmuseum, Amsterdam; Museum of Fine Arts, Boston; Philadelphia Museum of Art (1987), In: *The Art Bulletin*, Vol. 74, June 1992, No. 2, pp. 334-339.

**Review of Eleanor Winsor Leach, *The Rhetoric of Space: Literary and Artistic Representations of Landscape in Republican and Augustan Rome*** (Princeton: Princeton University Press, 1988), In: *Classical Philology*, Vol. 86, No. 2 (April 1991), pp. 158-163.

**Review of Otto Naumann, *Frans van Mieris (1635-1681) The Elder***, 2 Vols. (Davaco Publishers Doornspijk: Netherlands, 1981), In: *Portfolio* (Nov-Dec 1982), pp. 123-124.

### **Exhibition catalogue entries:**

**"Hendrik Goudt and Wencelaus Hollar," *The David and Alfred Smart Museum of Art, A Guide to the Collection***, Chicago: The University of Chicago Press, 1990, pp. 46-47.

“**Hendrick Cornelisz van Vliet, A Family Portrait,**” *A Timeless Heritage*, New York: Didier Aaron, 1987, Catalogue no. 2.

“**15. Pier Leone Ghezzi, Caricatures of Four People,**” “**16. Pier Leone Ghezzi, A Majordomo,**” “**22. Carlo Maratta, Drapery Study of an Angel,**” “**23. Pier Francesco Mola, Caricature of a Man with a Musket, Riding a Donkey in a Pond,**” “**24. Pier Francesco Mola, Immaculate Conception,**” “**57. David Teniers the Younger, Studies of Hounds,**” In: *Renaissance and Baroque Drawings from the collection of John and Alice Steiner*, ed. Konrad Oberhuber, Fogg Museum, Cambridge, Mass., Harvard University, 1977, pp. 52-57, 67-74, 142-145.

“**30. Asher B. Durand, View Towards Hudson Valley, 1851,**” “**40. David Johnson, Study, Franconia Mountains from West Campton, New Hampshire, c. 1860,**” “**42. Albert Bierstadt, In the Yosemite Valley, 1866,**” “**43. Albert Bierstadt, In the Mountains, 1867,**” “**44. Albert Bierstadt, The Hetch-Hetchy Valley, California, c. 1874,**” “**48. John Frederick Kensett, Mount Washington from the Conway Valley, 1867,**” “**49. John Frederick Kensett, Coast Scene with Figures (Beverly Shore), 1869,**” “**50. Albert Pinkham Ryder, Weir’s Orchard, c. 1885,**” In: *The Hudson River School: 19th-Century American Landscapes in the Wadsworth Atheneum*, ed. Theodore E. Stebbins, Wadsworth Atheneum: Hartford, Conn., 1976, pp. 56-57, 68-69, 70-75, 81-83, 98-99.

### **In progress:**

**The artist and the merchant: negotiating the market in 17<sup>th</sup>-century Amsterdam. Thomas de Keyser (1596/7 – 1667) and his family of builders, vol. 1: Life and Documents, vol. 2: Catalogue raisonné** (in discussion with Waanders Uitgevers and Johns Benjamins Press)

**Vision and Knowledge in Early Modern Europe**, edited volume, to be submitted to University of Toronto Press. Contributors: Stuart Clark, Jeanette Peterson, Erika Naginski, Ann Jensen Adams, Lyle Massey, Bronwen Wilson, Elmer Kolfin, Lynn Hunt, Richard Taws.

**Affect, Agency and the Uses of Portrayal: Approaches to the Netherlandish Portrait (1550–1700)**, edited volume, to be submitted to Ashgate Press. Contributors: H. Perry Chapman, Catherine Secretan, Frits Scholten, Ann Jensen Adams, Stephanie Dickey, Joanna Woodall, Edward Wouk, Ricardo De Mambro Santos, Sheila D. Muller, John Loughman.

“**The paradox of the portrait: an historiography,**” In: *Affect, Agency and the Uses of Portrayal: Approaches to the Netherlandish Portrait (1550–1700)*, ed. Ann Jensen Adams, to be submitted to Ashgate Publishing, 2015.

## **FELLOWSHIPS and GRANTS**

**Getty Research Institute, Guest Researcher**, Book “Negotiating the market in seventeenth-century Holland: Thomas de Keyser”, April-June 2012; and article “The 17<sup>th</sup>-century Dutch Portrait Comes of Age,” October-December 2013

**Regents Humanities Faculty Fellowship**, UCSB, Book “Negotiating the market in seventeenth-century Holland: Thomas de Keyser” Summer 2011

**Albert and Elaine Borchard Foundation**, Colloquium support for: Imaging Identity and Social Change: The Seventeenth-Century Dutch Portrait, Chateau de la Bretesche, Missillac, Brittany, France, June 27-30, 2010

**Onderzoekinstituut voor Geschiedenis en Cultuur (Research Institute for History and Culture)**, Utrecht University, Visiting Fellow, March – August, 2010

**UCSB Senate Research Grant**, Book: “Thomas de Keyser and the portrait in seventeenth-century Amsterdam”, summer 2009

**The Getty Research Institute, Getty Scholar**, “The Presence of History, Portraits in Time. Perceptions of History and Time in the Seventeenth-Century Dutch History Portrait” for theme year: “Duration: The Persistence of Antiquity”, 2005-2006

**University of Arkansas, Fayetteville, Department of Art**, Visiting Scholar, November 2004

**Franklin D. Murphy Visiting Scholar, University of Kansas, Lawrence, Kress Foundation Department of Art History and Spencer Museum of Art**; April 2004

**UCSB Faculty Career Development Award**, Summer 1996

**GTE Grant, For Department Image Digitization Project**, 1995-1996

**UCSB Academic Senate Research Grant**, Summer 1995

**UCSB Interdisciplinary Humanities Institute**, Research Support, 1994-1995

**UCSB Faculty Career Development Award**, Fall 1994

**University of Chicago, Humanities Institute Scholar**, 1990-1991

**J. Paul Getty Trust**, Post-Doctoral Fellow in the History of Art and the Humanities at the Institute of Fine Arts, New York University, 1985-1986

**Mrs. Giles Whiting Foundation, New York**, Mrs. Giles Whiting Foundation Fellowship, 1982-1983

**Metropolitan Museum of Art, New York**, Department of European Paintings, Chester Dale Research Fellowship, 1981-1982

**Ministry of Education and Science, The Hague, The Netherlands**, at the University of Amsterdam, Prof. Dr. J. Bruyn, advisor, 1980-1981

**Harvard University**, Kingsbury Fellowship, 1977-1978

**National Endowment for the Humanities, Yale University Art Gallery**, Internship Garvan Office of American Art, 1975-1976

**Harvard University**, Harvard Grant-in-Aid, 1973-1974

**National Science Foundation**, for the study of mathematics at the University of Utah, Logan, Utah; summer 1966

## **University travel and teaching grants**

**UCSB Academic Senate, Travel Grant** to conference: The Fifty-Sixth Annual Meeting of the Renaissance Society of America, Venice, Italy, April 2010

**UCSB Academic Senate, Travel Grant** to conference: Photo Archives and the Photographic Memory of Art History, Courtauld Institute, London, England, June 2009

**UCSB Instructional Development Minigrant**, course: "Art in Early Modern Europe 1280-1680", 2007-2008

**UCSB Instructional Development Minigrant**, course: "Rethinking Rembrandt", 2004-2005

**UCSB Academic Senate, Travel Grant** to conference: "Double-Sight: Copies, Likenesses and Translations in Early Modern Visual Culture," London, England, December 2002

**UCSB Instructional Improvement Grant**, for interactive web-based student project: "Curating an exhibition," for course "The Age of Rembrandt and Vermeer," 2002-2003 (\$10,000)

**UCSB Instructional Development Minigrant**, course "The Age of Rembrandt and Vermeer," 2001-2002

**UCSB Academic Senate, Travel Grant**, Tenth International Congress on the Enlightenment, Dublin, Ireland, July 2000

**UCSB Academic Senate, Travel Grant** to conference "Presenting the Past," University College London, Centre for Low Countries Studies, December 1994

**UCSB Academic Senate, Inter-Campus Travel Grant**, 1994



**UCSB Instructional Use of Computing Grant**, For Department Image Digitization Project, 1994-1995

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## **EXHIBITION CURATED**

*Dutch and Flemish Paintings from New York Private Collections*. New York, National Academy of Design, 1988 [reviewed *New York Times*, by Michael Brenson, “Old Master Paintings From Behind Closed Doors,” 2 September 1988]

## **CONFERENCES ORGANIZED**

**“Vision and Knowledge”** (co-organized with Prof. Lynn Hunt, Department of History, ULCA) sponsored by the UCLA Center for Seventeenth- and Eighteenth-Century Studies, Clark Library, UCLA; October 2011

**“Imaging Identity and Social Change: The Seventeenth-Century Dutch Portrait,”** Château de la Bretesche, Missillac, Brittany, France, sponsored by the Albert and Elaine Borchard Foundation; June 2010

## **CONFERENCE PANELS CONVENED**

**“Affect and Agency: The Netherlandish Portrait (1400-1750),”** College Art Association Annual Meeting, Los Angeles, Historians of Netherlandish Art sponsored session; February 2012

**“The Presence of History, The Persistence of Time,”** College Art Association Annual Meeting, New York; February 2007

**Southern California Consortium of Scholars of Netherlandish Culture**, held at the J. Paul Getty Research Institute, February 2011

**“The Pleasures and Treasures of the Archive: A workshop in Honor of John Michael Montias,”** Historians of Netherlandish Art International Conference, “From Icon to Art in the Netherlands,” Baltimore and Washington D. C.; November 2006

**“Prostitution and Commodity Culture,”** co-organized with Elizabeth Helsinger, Conference, “Transformations: Women, gender, power,” Berkshire Conference on the History of Women, Vassar College, Session “Prostitution and Commodity Culture”; June 1993

## INVITED LECTURES and CONFERENCE PAPERS

**“Face to Face with Rembrandt,”** Westmont College, Montecito, California. In conference: “Rembrandt and the Jews,” Westmont College, Montecito California. 28 February 2015.

**“Staging Time: Vermeer’s Woman in Blue,”** J. Paul Getty Museum, Los Angeles, in session “Perspectives on Vermeer”; February 2013

**“Research and the Getty Research Portal™,”** Getty Research Institute, Los Angeles, Launch of the Getty Research Portal, session “Responses from Scholarly Users”; June 2012, on-line at: <http://www.youtube.com/watch?v=BDyCscrz4mg>

**“Painted surfaces, optics and the mechanisms of vision”** Clark Library, UCLA Center for Seventeenth- and Eighteenth-Century Studies, conference, “Vision and Knowledge”; October 2011

**Colloquia lecture and discussion of *Public Faces and Private Identities in 17th-Century Holland: Portraiture and the Production of Community* (Cambridge University Press: 2009),** Amsterdam, The Netherlands, Amsterdams Centrum voor de Studie van de Gouden Eeuw; June 2011

**Lecture/ presentations of book *Public Faces and Private Identities in 17th-Century Holland: Portraiture and the Production of Community* (Cambridge University Press: 2009)**

Southern California Consortium for the Study of Netherlandish Culture, hosted at UCLA; January 2010

Utrecht, The Netherlands, Universiteit Utrecht, Utrecht Centre for Early Modern Studies; June 2010

**“Public Faces and Private Identities in 17th-Century Holland,”** Amsterdam, The Netherlands, Huizinga Instituut, De Werkgroep Visuele Cultuur: keynote lecture for conference “Zelf in beeld. Visuele egodocumenten en autobiografische verbeelding, 1800 tot heden/ Self in images: Visual egodocuments and autobiographical imagination, 1800 to today”; June 2010

**“The Performative Portrait Historié,”** Missillac, Brittany, France, Château de la Bretesche, conference “Imaging Identity and Social Change: The Seventeenth-Century Dutch Portrait”; June 2010

**“Rethinking Riegl and the Dutch Group Portrait,”** for session “Rethinking Riegl,” Amsterdam, The Netherlands, International Research Conference of the Historians of Netherlandish Art, conference “Crossing Boundaries”; May 2010

**“Seventeenth-century Dutch portrait historié: Living Presence and Theatrical Practice,”** Venice, Italy, Renaissance Society of America Fifty-Sixth Annual Meeting, session: “Art, Agency, and Living Presence in the Early Modern World”; April 2010

**“The Face of a Nation: Rembrandt and his Contemporaries,”** Norton Simon Museum, Pasadena, California, February 2010

**Session moderator, and paper: “The Art Historical Monograph in 21st-century art history,”** Amsterdam, The Netherlands, Amsterdam-Maastricht Summer University, Dutch Art of the Golden Age: Sources and Perspectives, session: “Monographs and monographic exhibitions”; August 2009

**“The Rijksbureau voor Kunsthistorische Documentatie and the Iconographic Turn in Dutch Art History,”** London, England, Courtauld Institute of Art, conference, “Photo Archives and the Photographic Memory of Art History”; June 2009

**Keynote Lecture, “The Technology of Time in Seventeenth-Century Dutch Painting,”** Early Modern Center, UCSB, conference “Science and Technology 1500-1700”; March 2008

**“Reproduction and Authenticity in the Graphic Work of Bernard Picart,”** Getty Research Seminar and UCLA Center for Seventeenth- and Eighteenth-Century Studies Clark Library, conference, “At the Interface of Religion and Cosmopolitanism: Bernard Picart’s *Cérémonies et coutumes religieuses de tous les peuples du monde* (1723-1743) and the European Enlightenment”; December 2007

**“Bernard Picart: Engraving in Context,”** Getty Research Institute Scholar Seminar, “Bernard Picart”; September 2006

**Keynote Lecture, “The Time of the Dutch 17th-Century Portrait,”** Arizona State University Art History Graduate Symposium, “Crisis and Convergence” Explorations in 17th and 18th Century Art”; March 2007

**Introduction: “The Presence of History, The Persistence of Time,”** College Art Association Annual Meeting, New York; February 2007

**“The Family History Portrait and the Viewer in Narrative Time,”** Leuven, Belgium, Katholieke Universiteit, conference “Pokerfaced? Flemish and Dutch Baroque Faces Unveiled”; December 2006

**“Time In and Of the Dutch Seventeenth-Century Portrait,”** Rotterdam, The Netherlands, Erasmus University, Plenary paper in conference: “Controlling Time and Shaping the Self: The Rise of Autobiographical Writing since 1750”; June 2006

**“Crafting a Life: The Personal Account Book of Utrecht Patrician Carel Martens (1602-1649),”** Renaissance Society of America Annual Meeting, San Francisco, session “The Renaissance/ Early Modern House as Cultural Artifact”; March 2006

**“Jacob van Alckemade and Ernst van Vianen: Silver Standing Cup and Cover, 1604,”** Getty Research Institute Seminar “The Persistence of Techne: Nature, Design and Early Modern Practice of the Arts” March 2006

**“Julius Held, Rembrandt, and the Spoken Word,”** College Art Association Annual Meeting, New York, session “Revisiting Julius Held”; February 2006

**“Time in and of the Dutch Portrait,”** Vassar College, Frances Lehman Loeb Art Center, symposium: “Time and Transformation in Seventeenth-Century Dutch Art”; May 2005

**“Seventeenth-century Dutch Still-Lives and Landscapes: Personal identities in the material world,”** University of Arkansas, Fayetteville, Department of Art; November 2004

**“Nature serves the Nation: Seventeenth-century Dutch Still-Life and Landscape painting,”** Norton Simon Museum, Pasadena, CA; October 2004

**“Portraiture in the Age of Rembrandt,”** University of Kansas, Lawrence, Kress Foundation Department of Art History and Spencer Museum of Art; April 2004

**“Time, the Portrait and Identity in 17th-Century Holland,”** Rotterdam, The Netherlands, Erasmus University, Workshop of research group “Controlling Time and Shaping the Self”; October 2003

**“Sight Doubled: Time, the portrait, and self-imitation in the work of Thomas de Keyser,”** London, England, Courtauld Institute of Art, conference, “Double-Sight: Copies, Likenesses and Translations in Early Modern Visual Culture” December 2002

**“The ocular ‘I’. Sight and Authorship in seventeenth-century Holland,”** Yale University, Whitney Humanities Center, conference “Visual Culture in Early Modern Europe: The Dutch Experience”; February 2001

**“Public Women in Private Spaces: Dutch Considerations on Capital Before Adam Smith,”** Dublin, Ireland, Tenth International Congress on the Enlightenment, session “The Social and Cultural History of Prostitution in Eighteenth Century Europe”; July 1999

**“The Subject of Objectivity: Portraiture and Community in Seventeenth-Century Holland,”** Vancouver, British Columbia, University of British Columbia, Department of Fine Arts; February 1998

**“Landscape and Dutch National Identity,”** Vancouver, British Columbia, Canadian Association for the Advancement of Netherlandic Studies; February 1998

**“Refashioning the Past: Religious Toleration and International Diplomacy in Frans Post’s Ruins of Olinda,”** Southern California Association of Art Historians, The J. Paul Getty Museum; November 1995

**“Computing and the Classroom: the Challenge for the Humanities,”** Annual conference of the Consortium of Humanities Centers and Institutes, conference “The Humanities and its Publics”, University of California Humanities Research Institute, Irvine, California; October 1995

**“Portraiture and Identity Formation: Seventeenth Century Holland,”** University of California at Santa Barbara, Cultural Analysis Colloquium; March 1995

**“Portraiture and the Practice of Politics: Pre-texts and Con-texts of Willem de Passe’s ‘Portrait of the Family of James I,’”** University of California at Santa Barbara, Interdisciplinary Humanities Center; January 1995

**“Refashioning the Past: Religious Toleration and International Diplomacy in Frans Post’s Ruins of Olinda,”** London, England, University College London, Centre for Low Countries Studies, conference “Presenting the Past”; December 1994

**“Refashioning the Past: Religious Toleration and International Diplomacy in Frans Post’s Ruins of Olinda,”** Clark Library, UCLA Center for Seventeenth- and Eighteenth-Century Studies, Los Angeles, conference “Dutch National Consciousness in 17th Century Art”; November 1994

**“Portraiture and the Practice of Politics: Pre-texts and Con-texts of Willem de Passe’s ‘Portrait of the Family of James I’”** (expanded version), The J. Paul Getty Research Institute, Lecture Series Work in Progress; May 1994

**“A Permanent Presence in Paradise Lost: Frans Post’s Ruins of Olinda,”** Denver Art Museum, Center for Latin American Art and Archaeology, conference: New Spain, Peru, and Brazil: Differences and Similarities in Colonial Painting of the 17th Century; October 1993

**“Portraiture and the Practice of Politics: Pre-texts and Con-texts of Willem de Passe’s Portrait of the Family of James I,”** Historians of Netherlandish Art, conference: Questioning Painting’s Power, Boston; October 1993

**“The Transgressive Prostitute and Male Morality in the Marketplace, Seventeenth-Century Holland,”** Berkshire Conference on the History of Women, Vassar College, Session “Prostitution and Commodity Culture”; June 1993

**“Meditations on Belief and Visual Rhetoric. The Dutch History Portrait,”** Cornell University, Society for the Humanities; November 1992

**“Rembrandt f[ecit]. The Italic Signature and the Commodification of Artistic Identity,”** Berlin, Germany, 28th International Congress of the History of Art, Session: “Rembrandt: A Methodological Approach”; July 1992

**“The structure and imaginative function of the portrait, histories and allegories,”** Brighton, England, University of Sussex, School of History and Art History; February 1992

**“Life on Earth after Death and the Seventeenth-Century Posthumous Portrait,”** London, England, The Victoria and Albert Museum, conference “The Art of Death: Objects from the English Death Ritual c. 1500 to c. 1800”; February 1992

**“The two faces of Rembrandt’s portraits: Calvinist self-knowledge and Neo-Stoic self-control,”** Amsterdam, The Netherlands, Rijksmuseum, International Rembrandt Symposium; January 1992

**“Portraits and the conceptualization of self: the viewing process and the construction of identity in seventeenth-century Holland,”** Wassenaar, The Netherlands, Netherlands Institute for Advanced Study; January 1992

**“The Face of a Nation: Dutch Portraiture in the Age of Rembrandt,”** The Art Institute of Chicago, Old Masters Society; May 1991

**“[Re]writing Life, in Death: Van Dyck’s posthumous portraits of Venetia Stanley, and the northern tradition of posthumous portraiture,”** (expanded version), Renaissance Seminar, University of Chicago, February 1991

**“[Re]writing Life, in Death: Van Dyck’s posthumous portraits of Venetia Stanley, and the northern tradition of posthumous portraiture,”** College Art Association Annual Meeting, Washington, D.C.; February 1991

**“Meditations of Belief: Gerbrand van den Eeckhout’s Countenance of Scipio and the ‘Portrait Historié’ in Seventeenth-century Holland,”** American Association of Netherlandish Studies Interdisciplinary Conference, University of California, Los Angeles; June 1990

**“Citizenship and Identity: Competing Identities in Seventeenth-Century Dutch Landscape,”** Midwest Faculty Seminar, University of Chicago; April 1990

**“Picturing the Individual: the Dialogue between Bodies and Souls in the Dutch Seventeenth Century,”** University of Chicago, Modern European Studies Workshop; December 1989

**“The Handwritten Signature and Artistic Identity in Seventeenth-Century Holland,”** Chicago Art History Colloquia; October 1988

**“The Paradox of Dutch Painting,”** National Academy of Design, New York; September 1988

**“The Handwritten Signature and Artistic Identity in Seventeenth-Century Holland,”** Midwest Faculty Seminar, University of Chicago; April 1988

**“The Face of a Nation: Dutch Portraiture in the Golden Age,”** North Carolina Museum of Art, Raleigh, N.C.; October 1987

**“Family Portraits of the Golden Age,”** Allentown Art Museum, Allentown, Pa.; May 1986

**“Courtiers, Capitalists, and Humanists. Thomas de Keyser and the Expression of Social Role in Seventeenth-Century Dutch Portraiture,”** Institute of Fine Arts, New York University; April 1986

**“Thomas de Keyser and Marie de Medici: The Impact of a Print on the Creation of the Painted, Non-Royal Equestrian Portrait in 17th-Century Holland,”** Midwest Art History Society, Northwestern University, Evanston, Illinois; March 1986

**“The Impact of Some Portraits by Thomas de Keyser on the Early Development of Dutch Genre Painting,”** International Research Conference: Tradition and Innovation in the Study of Northern European Art, Pittsburgh; October 1985

**“The Celebration of Work in Two Portraits by Thomas de Keyser,”** American Association for Netherlandish Studies Annual Meeting, Washington, D.C.; June 1984

**“Thomas de Keyser and the Dutch Genre Portrait,”** College Art Association Annual Meeting, Toronto; February 1984

**“Henry Hobson Richardson’s Designs for Trinity Church, Boston: The Birth of a Style,”** Boston Society of Architectural Historians Symposium; March 1979

## **Guest seminars:**

**“Methods: employing 17<sup>th</sup>-century art and literature to investigate cultural mentalities,”** Department of Dutch Language and Culture [Nederlandse Taal en Cultuur], Utrecht University, Prof. Els Stronks, course: “Zingend bestaan: groepsvormende en emotierende kracht van het Nederlandse lied,” May 2011

**“Printmaking: techniques and their history,”** J. Paul Getty Research Institute, Consortium Seminar, Profs. Margaret Jacob and Lynn Hunt, course: “Depicting Ritual, Comparing Religions,” January 2007

**“Rembrandt’s Bathsheba and Dutch Art,”** University of Arkansas, Fayetteville, Department of Art; November 2004

**“Portraiture in the Age of Rembrandt,”** University of Kansas, Lawrence, Kress Foundation Department of Art History and Spencer Museum of Art; April 2004

**“Rewriting Life, in Death: Van Dyck’s posthumous portraits of Venetia Stanley, and the northern tradition of posthumous portraiture,”** Harvard Center for Literary and Cultural Studies Seminar, “Women in Early modern Europe”; March 1995

**“Dutch and Flemish Paintings from New York Private Collections,”** National Academy of Design, New York; September 1988

**“American Art: 1750-1800, Towards Independence”**, Yale University Art Gallery, 1975-1976.

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## PROFESSIONAL POSITIONS

**UC Foundation**, Trustee, 2015-present

**Getty Research Portal™, Getty Research Institute**, Los Angeles, Member, Advisory Committee, 2012 – present

**Journal of the Society of Netherlandish Art**, Advisor, <http://www.jhna.org/>, 2009 – present

*Eadem Utraque Europa*, published by the Centro de Estudios en Historia Cultural e Intelectual “Edith Stein” de la Escuela de Humanidades de la Universidad Nacional de San Martín, Argentina, Member, Editorial board, 2006 – present

**Historians of Netherlandish Art**, Member, Board of Directors, 2005-2010

**University of California Press**, Editorial Board, 1996-1999

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## OTHER PROFESSIONAL CONTRIBUTIONS

**Member, Advisory Board, University of Utrecht**, “Training the Young Eye. Texts, Visual Literacy and Knowledge Production among the Youth of the Low Countries (1500-1800)”  
P.I.: Feike Dietz, Els Stronks

**Consultant for *A love letter from Vermeer* exhibition in the Kyoto Municipal Museum of Art, Kyoto, Japan**, curator Ayano Hayashi, April 2011

**Journal for Historians of Netherlandish Art**, at <http://www.jhna.org/>, (spearheaded creation of journal: researched programs, located software developer, designed site) 2006-2009

**Rembrandt by Greystone Television**, for Arts and Entertainment Channel, Consultant and interviewee, October-November, 2004

**Guest interviewee by movie critic Stephen Farber on movie “Girl with a Pearl Earring” for “Sneak Previews”**, UCLA extension course taught by movie critic Stephen Farber (enrollment 1400 students), December 2003

**All-University Conference on Teaching and Learning Technologies**, UCLA, Invited participant, March 1997



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## REVIEWING and REFEREEING ACTIVITY

**Reviewed manuscripts** for Cambridge University Press, University of California Press, Prentice Hall, Ashgate Press; *The Art Bulletin*, *Rethinking History*, *Journal of Historical Geography*, *Journal of Historians of Netherlandish Art*, *Eighteenth-Century Studies*, *Historical Methods*

**Reviewed grant applications** for Getty Research Institute Scholars Awards, American Academy in Berlin, De Nederlandse Organisatie voor Wetenschappelijk Onderzoek, Gebied Geesteswetenschappen (Netherlands organization for Scientific Research, Council on the Humanities), City University of New York Grant Program

**External examiner** for University of Western Australia, Graduate Research School (PhD dissertation); Swarthmore College, Department of Art History (examiner for B.A.); University of Amsterdam (PhD dissertation); Leiden University (Co-adviser, MA dissertation)

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## UNIVERSITY and DEPARTMENTAL SERVICE, current 2015-2016

Department of the History of Art and Architecture, Graduate Advisor

University of California at Santa Barbara, Vice-Chair, Council on Planning and Budget

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## PhD GRADUATE STUDENTS SUPERVISING, current

**Erin Travers**, dissertation: "Indecorous Bodies: Art and Anatomy in the Seventeenth-Century Netherlands"

**Diva Zumaya**, dissertation: "Catholic Painting and Devotional Experience in the Seventeenth-Century Dutch Republic"

**Suzanne van de Meerendonk**, dissertation: "Entering the Republic. The negotiation of power and identity in ceremonial visits to Amsterdam 1580-1660"

**Margaret Mansfield**

### Committee member

Elizabeth Aguilera

Marta Faust

Rachel Johnson

Ingrid DeSanto, UCLA

Ryan Gurney, UCI