

## CURRICULUM VITAE

CLAUDIA SWAN

*Updated x 2020*

### AREAS OF EXPERTISE

Early modern (16th- and 17th-century) European art, with a focus on the Dutch Republic; art and science; early modern global material encounters; graphic arts; collecting and museology; history of the imagination; art historiography and critical traditions of art history.

### EDUCATION

Columbia University  
New York, NY  
Ph.D., Art History, 1997

Dissertation: “Jacques de Gheyn II and the Representation of the Natural World in the Netherlands ca. 1600” Advisor: David Freedberg (Readers: Keith P.F. Moxey, David Rosand, Simon Schama, J.W. Smit)

Johns Hopkins University  
Baltimore, MD  
M.A., Art History, 1987

Thesis: “The Galleria Giustiniani: *eine Lehrschule für die ganze Welt*” Advisor: Elizabeth Cropper

Barnard College, Columbia University  
New York, NY  
B.A., 1986 Cum Laude with Honors in Art History

### EMPLOYMENT

Inaugural Mark S. Weil Professor of Early Modern Art History 2021-  
Department of Art History & Archaeology  
Washington University in St. Louis  
St. Louis, MO

Associate Professor of Art History 2003-  
Department Chair 2007-2010  
Assistant Professor of Art History 1998-2003  
Northwestern University  
Department of Art History  
Northwestern University, Evanston, IL

Assistant Professor of Art History  
Northern European Renaissance and Baroque Art

The Pennsylvania State University, University Park, PA  
1996-1998

Instructor  
Art Humanities: Masterpieces of Western Art  
Columbia University, New York, NY  
1995-1996

Lecturer (for Simon Schama)  
17th-Century Dutch Art and Society  
Columbia University  
Spring 1995

Research Assistant  
Rembrandt Research Project  
Amsterdam  
1986

Translator, Dutch-English  
Meulenhoff-Landshoff; Benjamins; Rijksmuseum, Amsterdam; *Simiolus*  
1986-1991

## FELLOWSHIPS AND RESEARCH AWARDS

### Post-doctoral fellowships and awards

(Invited) Senior Fellow, <i>Imaginarium of Force</i> DFG Centre of Advanced Studies Dir. Prof. dr. Frank Fehrenbach, Hamburg University	2021
Provost's Award for Research Northwestern University "Encounter Objects"	2019
Netherlands Institute for Advanced Study (NIAS) (Fellow, The Making of a Knowledge Society)	2017 (winter)
Faculty Research Grant, Northwestern University "Mesoamerican Wonders in Europe: <i>Wunderkammer</i> Collecting and Art Historical Obscurity"	2016-2017
Senior Fellow, Center for Research in the Arts, Social Sciences, and the Humanities (CRASSH), Cambridge University "Genius before Romanticism"	2016 (winter)

Faculty Research Grant, Northwestern University “Picture This: The Role of Images in <i>Alba amicorum</i> in Early Modern Holland”	2014-2015
Max-Planck-Institut für Wissenschaftsgeschichte, Berlin, Visiting Scholar, Department II, directed by prof. Dr. Lorraine Daston; and in “Art and Knowledge in Pre-Modern Europe,” Research Group directed by prof. Dr. Sven Dupré	2013-2014
Clark/Oakley Fellowship in the Humanities Clark Research Center/Williams College, Williamstown, MA ( <i>declined</i> )	2013-2014
Faculty Research Grant, Northwestern University “Knowledge Networks in Early Modern Holland: Ernst Brinck (1582-1649)” (digitization)	2012-2013
Descartes Center for the History of Science, Utrecht University Three-month Fellowship	2012
National Endowment for the Humanities Summer Stipend, “Gift of State: Diplomacy and Dutch Material Culture in the Ottoman Empire in the Early Seventeenth Century”	2011
Netherlands Institute for Advanced Study (NIAS) Fellow-in-Residence, Wassenaar, NL	2010-2011
University Research Grants Council, Northwestern University Support Grant “The Aesthetics of Possession: Art, Science, and Collecting in the Netherlands 1600-1650”	2009-2010
Millard Meiss Publication Grant, College Art Association	2005
Principal Investigator and founding director Program in the Study of Imagination (Cross-School Initiative, \$175,000)	2001-2004
Max-Planck-Institut für Wissenschaftsgeschichte, Berlin, Department II,	2001-2003

directed by prof. Dr. Lorraine Daston  
2-year postdoctoral fellowship (accepted for 1 year)

American Philosophical Society, 1999  
General Research Grant

School of Historical Studies, 1998-1999  
Institute for Advanced Study, Princeton  
Resident Membership

### **Predoctoral awards and fellowships**

Presidential Fellowship, Columbia University; Fulbright Grant to the Netherlands; Robert H. and Clarice Smith Fellowship (CASVA, National Gallery of Art); Belgian American Educational Foundation Fellowship; Friends of the Mauritshuis Fellowship; Samuel H. Kress Travel Fellowship; Whiting Fellowship (in support of “Jacques de Gheyn II and the Representation of the Natural World in the Netherlands ca. 1600”)

### **PUBLICATIONS**

(For selected PDFs, please see <https://northwestern.academia.edu/ClaudiaSwan>)

#### **Books**

[in production] *Conchophilia: Shells, Art, and Curiosity in Early Modern Europe*, by Marisa Bass, Anne Goldgar, Hanneke Grootenboer, and Claudia Swan (Princeton, NJ: Princeton University Press, 2021). Essay “The Nature of Exotic Shells” (8500 words; 14 illustrations)

[Contributors: Marisa Bass, Stephanie Dickey, Anna Grasskamp, Hanneke Grootenboer, Claudia Swan, Roisín Watson, with an introduction by Anne Goldgar]

[final proofs available] *Rarities of these Lands. Art, Trade, and Diplomacy in the Dutch Republic*, Princeton University Press. Princeton, NJ: Princeton University Press, 2021 (130,000 words + 140 illustrations).

(editor) *Early Modern Geometries*, special issue of *Nuncius. The Material and Visual Culture of Science* [Contributors: Lawrence Lipking, Raz Chen Morris, Suzanne Karr Schmidt, Rebecca Zorach]. [Vol. 35/2 \(October 2020\)](#).

*Tributes to David A. Freedberg: Image and Insight* (Festschrift), edited and with an Introduction by Claudia Swan, Turnhout: Brepols/Harvey Miller, 2019.

[Contributors: Renzo Baldasso; Marisa Bass; Emily A. Beeny; Carolin Behrman; Francesco Benelli; David Bindman; Benjamin Binstock; Horst Bredekamp; Giovanna Alberta Campitelli; Chiara Cappelletto; Georges Didi-Huberman; Adam Eaker; Jan Piet Filedt Kok; Robert Fucci; Diletta Gamberini; Maartje van Gelder; Carlo Ginzburg; Claudia Goldstein;

Emilie Gordenker; Koenraad Jonckheere; Margaret K. Koerner; Catherine Levesque; Victoria Sancho Lobis; Meredith McNeill Hale; Peter N. Miller; Alexandra Onuf; Peter Parshall; Andrea Pinotti; Larry Silver; William Stenhouse; Jonathan Unglaub; Mariët Westermann; Veronica Maria White; Anne Woollett; Elizabeth Wyckoff; Carolyn Yerkes]

*Image, Imagination, and Cognition. Medieval and Early Modern Theory and Practice*, co-edited by Paul Bakker, Christoph Lüthy, Claudia Swan, and Claus Zittel, Leiden: Brill, 2018.

<https://brill.com/abstract/title/37921>

Co-written Introduction; three sections: “Philosophical Psychology: Imagination and the Mind” (Bakker); “Image, Imagination and Art” (Swan); “Epistemic Images and Natural Philosophy” (Lüthy). [Contributors: Sander W. De Boer, Barbara Obrist, David Zagoury, Leen Spruit, Sergius Kodera, Christine Göttler, Ralph Dekoninck, Agnès Guideroni, Aline Smeesters, Guy Claessens, Christoph Lüthy, Dennis L. Sepper, Sybille Krämer.]

*Art, Science, and Witchcraft in Early Modern Holland: Jacques de Gheyn II (1565-1629)*, Cambridge: Cambridge University Press, 2005.

*Colonial Botany. Science, Commerce, Politics in the Early Modern World*, co-edited with Londa Schiebinger, Philadelphia: University of Pennsylvania Press, 2004; paperback 2007.

[Authors: Chandra Mukerji; Staffan Müller-Wille; Michael T. Bravo; Andrew J. Lewis; Daniela Bleichmar; Harold J. Cook; Londa Schiebinger; Antonio Lafuente and Nuria Valverde; Jorge Cañizares-Esguerra; Julie Berger Hochstrasser; E. C. Spary; Judith Carney; Claudia Swan; Anke te Heesen; Kapil Raj; Marie-Noëlle Bourguet].

*The Clutius Botanical Watercolors. Plants and Flowers of the Renaissance*, New York: Harry N. Abrams, 1998 (2nd ed. 2000).

### **Edited volumes in progress**

*Art and Nature in Early Modern Europe*, Brepols Press, edited volume. [Contributors: Stephanie Dickey, Robert Felfe, Christine Göttler, Jessica Keating, Marisa Mandabach, Claudia Swan, Angela Vanhaelen, Steffen Zierholz, Rebecca Zorach] Essays in various states of completion; for submission to Brepols early 2021.

### **Published articles and book chapters**

“Visuality: Swan on *Color olivi*,” Conversation, in *Renaissance Invention. Stradanus’s Nova Reperta*, ed. Lia Markey. Exh. cat. The Newberry. Evanston, IL: Northwestern University Press, 2020, 177–80.

“Dutch Diplomacy and Trade in Rariteyten: Episodes in the History of Material Culture of the Dutch Republic,” in *Global Gifts: The Material Culture of Diplomacy in the Early Modern World*, eds. Zoltán Biedermann, Anne Gerritsen, and Giorgio Riello. Cambridge: Cambridge University Press, 2017, 171–97.

“Fortunes at Sea. Mediated Goods and Dutch Trade ca. 1600,” in *Sites of Mediation*, eds. Susanna

Burghartz, Lucas Burkart, and Christine Göttler. Leiden: Brill, 2016, 373–405.

“*Wunderkammern*,” in *Barock. Nur schöner Schein?*, eds. Alfried Wiczorek, Christoph Lind, Uta Coburger. Regensburg: Schnell & Steiner, 2016, 126–28.

“Exotica on the Move: Birds of Paradise in Early Modern Holland,” in *Early Modern Objects in Motion*, eds. Daniela Bleichmar and Meredith Martin. Chichester and Hoboken: John Wiley and Sons, 2016, 24–39.

“Oiseaux de paradis pour le sultan: Rencontres néerlandais-turques au début du XVII<sup>e</sup> siècle et usages de l’émerveillement,” *Ding ding ting*. Paris, L’Harmattan: Collection Mondes Germaniques, 2016, 121–38.

“Exotica on the Move: Birds of Paradise in Early Modern Holland,” *Art History*, vol. 38, nr. 4 (September 2015), *Early Modern Objects in Motion*, ed. Daniela Bleichmar and Meredith Martin, 62–35.

“Conceptions, Chimeras, Counterfeits: Early Modern Theories of the Imagination and the Work of Art” in *Vision and its Instruments, c. 1350-1750: The Art of Seeing and Seeing as an Art*, ed. Alina Payne University Park: The Pennsylvania State University Press, 2015, 216–37.

“Lost in Translation: Exoticism in Early Modern Holland,” in *Art in Iran and Europe in the 17th Century: Exchange and Reception*, edited by Axel Langer. Museum Rietberg, Zurich, CH, 2013, 100–16.

“Birds of Paradise for the Sultan: Early Seventeenth-Century Dutch-Turkish Encounters and the Uses of Wonder,” *De Zeventiende Eeuw* 29 (2013), 49–63.

“Memory’s Garden and other Wondrous Excerpts: Ernst Brinck (1582-1649), Collector,” *Kritische Berichte. Zeitschrift für Kunst- und Kulturwissenschaften* XL (October 2012), 5–19.

“Apotheker, tuinman, verzamelaar. Christiaan Porrets omgang met de wonderen van de natuur” Esther van Gelder, ed., *Bloeiende kennis. Groene ontdekkingen in de Gouden Eeuw*. Hilversum: Verloren, 2012, pp. 55–62.

“Illustrated Natural History,” one of five introductory essays in Susan Dackerman, ed., *Prints and the Pursuit of Knowledge*, exhibition catalogue, Harvard Art Museums. Cambridge, MA: Harvard University Press, 2011, 186–91.

“Of Gardens and other Natural History Collections in Early Modern Holland: Modes of Display and Patterns of Observation,” *Museum, Bibliothek, Stadtraum: Räumliche Wissensordnungen 1600- 1900*, eds. Robert Felfe and Kirsten Wagner. LIT Verlag: Berlin 2010, 173–90.

“Making Sense of Medical Collections in Early Modern Holland: The Uses of Wonder,” in *Making Knowledge in Early Modern Europe: Practices, Objects, and Texts, 1400-1800*, eds. Pamela H. Smith and Benjamin Schmidt. Chicago: University of Chicago Press, 2008, 199–213.

“The Uses of Botanical Treatises in the Netherlands ca. 1600,” in *The Art and History of Botanical Painting and Natural History Treatises 1400-1850*, eds. Therese O’Malley and Amy Meyers.

Washington, DC: CASVA, 2008, 63–81.

“The Uses of Realism in Early Modern Illustrated Botany,” in *Visualizing Medieval Medicine, 1200-1550*, eds. Jean Givens, Karen M. Reeds, and Alain Touwaide. Aldershot: Ashgate, 2006, 239–50.

(with Carmen Niekrasz) “Early Modern Art and Science,” for *Cambridge History of Science. Sixteenth and Seventeenth Centuries*, eds. Lorraine Daston and Katharine Park. Cambridge and New York: Cambridge University Press, 2006, 773–96.

“Diagnosing and Representing Witchcraft: Medico-Philosophical Theories of the Imagination in the Context of Artistic Practice in the Netherlands ca. 1600,” in *Imagination und Sexualität. Pathologien der Einbildungskraft in medizinischen Diskursen der frühen Neuzeit*, eds. Stefanie Zaun, Daniela Watzke und Jörn Steigerwald. Frankfurt am Main: Klosterman, 2004, 59–82.

“Collecting Naturalia in the Shadow of Early Modern Dutch Trade,” in *Colonial Botany. Science, Commerce, Politics in the Early Modern World*, co-edited by Londa Schiebinger and Claudia Swan. Philadelphia: University of Pennsylvania Press, 2004, 223–36.

Review essay of Anke te Heesen, *The World in a Box: The Story of an Eighteenth-Century Picture Encyclopedia* (Chicago: University of Chicago Press 2002) and Barbara Maria Stafford, *Devices of Wonder: From the World in a Box to Images on a Screen* (Los Angeles: The Getty Research Institute, 2001), *The Art Bulletin* 85 (December 2003): 803–7.

“Eyes wide shut. Early modern imagination, demonology, and the visual arts,” *Zeitsprünge. Forschungen zur Frühen Neuzeit* 7 (2003): 156–81.

“Medical Culture at Leiden University ca. 1600: A Social History in Prints,” *Nederlands Kunsthistorisch Jaarboek* (Special issue on Printed Images in their Social Context within the Low Countries, 52 (2002): 216–39.

“From Blowfish to Flower Still Life Painting. Classification and its Images ca. 1600,” in *Merchants and Marvels, Commerce, Art and the Representation of Nature in Early Modern Europe*, Pamela Smith and Paula Findlen, eds. New York: Routledge, 2002), 109–36.

(encyclopedia entries) “Effigies”, “Mirrors”, “Portraits”, Entries for *Oxford Companion to the History of the Body*, eds. Roy Porter, Londa Schiebinger, et al. (Oxford: Oxford University Press, 2001).

“Lectura. Imago. Ostensio. The Role of the Libri Picturati A.16-A.30 (Jagiellon Library, Kraków) in Botanical Instruction at the Leiden University,” *Natura-Cultura, L'interpretazione del mondo fisico nei testi e nelle immagini* (proceedings of International Congress, Mantua, 1996) Florence: Leo S. Olschki, 2000, 189–214.

“The Art of Bookkeeping. Pieter Serwouters (1586-1657) and the Status of Pictorial Accounts in Seventeenth-Century Holland,” *Nederlands Kunsthistorisch Jaarboek* 50 (1999): 259–80.

“The Preparation for the Sabbath by Jacques de Gheyn II: The Issue of Inversion,” *Print Quarterly*, 16 (Dec. 1999): 327–39.

“Les Fleurs comme Curiosa,” Chapter IV, *L’Empire de Flore. Histoire et Représentation des Fleurs du XVIe au XIXe siècle en Europe*, Brussels: La Renaissance du Livre, 1996.

“Ad vivum, naer het leven, from the life: Considerations on a Mode of Representation,” *Word & Image* 11 (1995): 353–72.

### Works in progress

[proofs available] “Liefhebberij: A Market Sensibility,” for *Knowledge – Market – Affect: Early Modern Knowledge Societies as Affective Economies*, ed. Inger Leemans (Routledge). (9,000 words) Forthcoming December 2020.

(article; in progress) “Landscapes of the Mind: Hercules Segers,” for *Unruly Landscapes*, eds. Christine Goettler and Mia Mochizuki (Leiden: Brill, 2021) (7,000 words).

(article; in progress) “The Art of Describing Blackness,” for *Global Netherlandish Art*, ed. by Thijs Weststeijn, Brill Studies on Art, Art History, and Intellectual History, 7,000 words; due December 2020.

(single author book; in progress) “Mesoamerican Wonders at European Courts, or The Origins of Wunderkammer Collecting” book-length essay on Mesoamerican featherwork in the European sphere. This historical essay re-examines the exhibition of new world artefacts in Brussels in 1520 and the German Renaissance artist Albrecht Dürer’s breathless response in light of the new form of collecting—*Kunst-* or *Wunderkammer* collecting at Hapsburg courts in particular. It also explores the historiographical turn ca. 1900 that wrote new world artefacts out of art history.

(book chapter; in progress) “Purpose,” invited chapter, *A Cultural History of Collecting*, vol. 3: *The Early Modern Age (1400-1700)*, eds. Christina Anderson and Ashley West (London: Bloomsbury, 2021) (8,000 words, manuscript due fall 2020).

(book project/digitization project; in development) “Knowledge Networks in Early Modern Holland: The Case of Ernst Brinck (1582-1649)” (To include four articles—“Memory’s Garden,” “Collecting Compendia,” “*Mij is verbaelt*” and the Rhetoric of Annotation,” and “Swimming with Poets in 17th-Century Amsterdam and Other Lost Archives”) in addition to the projected digitization and scholarly annotation of a selection of fifty early seventeenth-century notebooks on art, natural history, literature, collecting, travel, trade, daily life. “Memory’s Garden” complete and published; “Collecting Compendia” solicited for a special issue of the journal *Early Modern Low Countries*.

(book manuscript; under construction) “A Brief History of the Imagination.” A cross-disciplinary examination of early modern theories and practices of the imagination. 80,000 words.

### Recent reviews

*Netherlandish Art in its Global Context*, *Nederlands Kunsthistorisch Jaarboek* 66, Thijs Weststeijn, Eric Jorink, and Bart Ramakers, eds., and Stephanie Schrader et al., *Rembrandt and the Inspiration of India*,

CAA Reviews online, November 2019.

“All the Rembrandts,” review of “All the Rembrandts” and Jonathan Bikker, *Rembrandt. Biography of a Rebel*,” *Times Literary Supplement* 29 March 2019.

“The father of modernism,” review of Huigen Leeftang and Pieter Roelofs, *Hercules Segers* (Amsterdam: Rijksmuseum, 2016), *Times Literary Supplement* 20 October 2017.

“In fine feather,” review of *Images Take Flight. Feather Art in Mexico and Europe, 1400-1700*, eds. Diana Fane, Alessandra Russo, Gerhard Wolf (Hirmer 2016), *Times Literary Supplement* 20 October 2016.

“Early Modern Global Bling,” review of *Asia in Amsterdam. The culture of luxury in the Golden Age* (cat. Amsterdam/Salem 2015) and *Made in the Americas* (cat. Boston/Winterthur 2015), *Times Literary Supplement* 26 February 2016.

*Art and Science in the Early Modern Netherlands, Nederlands Kunsthistorisch Jaarboek* 61, Eric Jorink and Bart Ramakers, eds., *ISIS*, March 2016.

Review of Benjamin Schmidt, *Inventing Exoticism. Geography, Globalism, and Europe's Early Modern World* (Philadelphia: University of Pennsylvania Press, 2015), CAA Reviews online.

“Vermeer as Scientist? Conditions of Light,” review of Laura J. Snyder, *Eye of the Beholder. Johannes Vermeer, Antoni van Leeuwenhoek, and the Reinvention of Seeing*, *Times Literary Supplement*, 8 January 2016.

## **Translations**

Art historical translations from the Dutch include Johannes van der Wolk, *Seven Sketchbooks of Van Gogh* (1986); Rob Ruurs, *Saenredam. The Art of Perspective* (1987); Wouter Kloek, “Introduction,” *Dawn of the Golden Age*, cat. Amsterdam 1993; and articles and reviews in *Simiolus, Print Quarterly*.

## **COLLABORATION WITH MUSEUMS/EXHIBITIONS**

Year-long seminar, Dutch & Flemish drawings, monthly meetings at the Art Institute of Chicago with Dr. Victoria Sancho Lobis, curator of Dutch & Flemish drawings, in conjunction with the cataloguing of the collection of same, for graduate and undergraduate students, 2018–2019.

Moderator, with Prof. Marc Walton, Interdisciplinary Workshop with International Archaeologists, Block Museum of Art, Caravans of Gold, April 2019.

Public lecture, “Rarities of these Lands,” Krannert Art Museum, UIUC, October 2017.

Public lecture in conjunction with *Asia in Amsterdam. The culture of luxury in the Golden Age*, “Trading in the Senses,” Peabody Essex Museum, Salem, MA, April 2016.

Public lecture in conjunction with *Class Distinctions. Dutch Painting in the Age of Rembrandt and Vermeer*, Museum of Fine Arts, Boston, November 2015.

Essay, by invitation of the curator, Axel Langer, for the Museum Rietberg, Zürich, exhibition catalogue, *Sehnsucht Persien/Fascination with Persia* (2013): “Lost in Translation: Exoticism in Early Modern Holland,” in *Art in Iran and Europe in the 17th Century: Exchange and Reception*, edited by Axel Langer (Museum Rietberg, Zurich, CH, 2013), 100-116.

Public lecture, “Lost in Translation: Ornament and Identity in Early Modern Northern Europe,” in conjunction with Looking East: Rubens's Encounter with Asia, Getty Museum of Art, Los Angeles, March 2013.

(consultant; contributor) Susan Dackerman, ed., *Prints and the Pursuit of Knowledge*, Harvard Art Museums/Block Museum of Art, Northwestern University 2011-2012. Gave several museum presentations (“Of Flowers and Autopsies: The Making of Early Modern Science,” Block Museum) and organized a conference in conjunction with the exhibition: “Knowledge | Replication: Early Modern Sciences in Print,” one-day international colloquium, five speakers; three panelists, Block Museum, Northwestern University, January 2012. In addition, I presented at the opening of the exhibition (Panel discussion, “Prints and the Pursuit of Knowledge,” Harvard Art Museums, September 2011) and served as Moderator, Prints and the Pursuit of Knowledge symposium, organized by Susan Dackerman, Cambridge MA, December 2011.

Public lecture, “Understanding Merian: Wonder and the Making of Natural History,” in conjunction with Merian and Daughters: Women of Art and Science, The J. Paul Getty Museum, Los Angeles, July 2008.

## **INVITED LECTURES (Since 2010)**

(keynote) Historians of Netherlandish Art, quadrennial conference, Amsterdam June 2021.

“Dark Fortune: Dutch Vanitas Paintings and the Stakes of Trade,” Department of Art History & Archaeology, Columbia University, January 2020.

“Stately Furnishings and Prized Possessions: Exchange, Piracy, and Collection in the Golden Age,” Department of Art History, Leiden University, Leiden, NL, November 2019.

“The Subtle Art of Nature. Dutch Baroque Aesthetics and Collecting Practices,” Julius Fund Lecture in Renaissance Art, Case Western University Department of Art History, hosted by the Cleveland Museum of Art, April 2019.

“Lost Wonders of the Renaissance. Mezoamerican Featherwork and Aesthetic Oblivion,” Department of Art History, Tufts University, September 2018.

“Art, Nature, Fabrication,” Mellon Lecture, Center for the Humanities, University of Wisconsin, Madison, December 2017.

*Keynote*, “Maria Sibylla Merian and the Practice of *Liefhebberij*: Congeniality in Context,” Inaugural Lecture, Maria Sibylla Merian Center for Advanced Studies in the Social Sciences and

Humanities, São Paulo, Brazil, November 2017.

“Rarities of these Lands’: Tulips and other Exotica in the Making of Golden Age Holland,” Krannert Art Museum, UIUC, October 2017.

“Performances of the Exotic: *Liefhebbers* and their Collections,” NIAS, Amsterdam, January 2017.

“Meanwhile, in Vienna: The Survival of *Wunderdinge*,” Getty Research Institute, November 2016.

“Dutch diplomacy and rariteyten: Episodes in the material history of the Dutch Republic,” Early Modern World History Seminar 2016-17, Faculty of History, Cambridge University, October 2016.

“Portrait Prints: *Carolus Clusius* by Jacques de Gheyn II,” Scholars Day presentation in conjunction with the exhibition Van Dyck, Rembrandt, and the Portrait Print, Art Institute of Chicago, May 2016.

“Wondrous Specimens: Art, Natural History, and Commerce in Early Modern Holland,” Center for Early Modern History; Department of Art History, University of Minnesota, April 2016.

“Trading in the Senses,” Public lecture in conjunction with *Asia in Amsterdam. The culture of luxury in the Golden Age*, Peabody Essex Museum, Salem, MA, April 2016.

“Prized Possessions: Porcelain, Piracy, Vanity,” Department of Art History, The Johns Hopkins University, March 2016.

“Rarities of These Lands: Encounters with the Exotic in the Dutch Republic,” Public lecture in conjunction with *Class Distinctions. Dutch Painting in the Age of Rembrandt and Vermeer*, Museum of Fine Arts, Boston, November 2015.

Inaugural lecture, “*Wunderkammern*,” Masters program in Art and Science, The Society of Arts, ArtEZ and Radboud University, KNAW Amsterdam, September 2015.  
<https://www.knaw.nl/en/news/calendar/introduction-to-the-wunderkammer-project>

“Prized Possessions: Porcelain, Piracy and Still Life Painting in Early Modern Holland,” Institute for Historical Research, King’s College, London, February 2015.

Inaugural Lecture, “Sites of Mediation—European Entangled History 1350-1650,” University of Basel, November 2014.

“Trading in the Senses: Exotica in the Formation of the Dutch Republic,” Department of Art History, University College London, February 2014.

“Knowledge Networks in Early Modern Holland: Ernst Brinck (1582-1649),” MPIWG, Berlin (Abteilung II, dir. Lorraine Daston), January 2014.

“Seeing and Knowing: Recent Perspectives on The Art of Describing,” Arbeitskreise für niederländische Kunst- und Kulturgeschichte, Freie Universität, Berlin, November 2013.

“Art, Value, Common Knowledge, and Natural History in Early Modern Holland,” MPIWG, Berlin (Research Group “Art and Knowledge in Pre-Modern Europe,” dir. Sven Dupré), October 2013.

“Exotica in the Making of the Dutch Republic: Trade, Negotiation, and the Uses of Curiosity,” UCLA Lecture Series on Early Modern Cosmopolitans, organized by Barbara Fuchs and Anna More, March 2013.

“Of Flowers and Autopsies: The Making of Early Modern Science,” gallery talk, Block Museum, Northwestern University, February and March 2012.

“Trading in the Senses,” Universität Zürich, Kunsthistorisches Institut, November 2011.

“Knowledge Networks in Early Modern Holland: The Case of Ernst Brinck,” Institutskolloquium, Max Planck Institute for the History of Science (MPIWG), Berlin, November 2011.

“Trading in the Senses,” Department of Art History, University of Iowa, October 2011.

“Counterfeit Chimeras,” Art Institute of Chicago Annual Nordenberg Lecture, Art Institute of Chicago, September 2011.

“The Aesthetics of Possession,” Department of History (Renaissancekolloq), University of Basel, March 2011.

“Counterfeit Chimeras,” Department of Art History, University of Bern, March 2011.

“Dreams, Witches, Chimeras: The Pleasures and Dangers of the Renaissance Imagination,” NIAS seminar by invitation of the Rector, March 2011.

“Pictures and/or Visions: Art, Science, and Witchcraft in Early Modern Holland,” Department of Art, Vassar College, November 2010.

“Counterfeit Chimeras: Early Modern Theories of the Imagination and the Work of Art,” University of Pennsylvania, Humanities Forum, November 2010. (<http://media.sas.upenn.edu/Humanities/swan.mov>)

Seminar, History of Science/History of Art, Department of the History of Science, University of Pennsylvania, November 2011.

“Imagination and its Discontents: Early Modern Artists and the Problems of Vision,” Medieval and Early Modern Institute (MEMI), University of Alberta in Edmonton, Alberta, Canada, March 2010.

“Jacques de Gheyn II and the Reversals of Imagination,” Willamette University, Spinnenburgh Lecture, January 2010.

## WORKSHOP AND CONFERENCE PRESENTATIONS (Since 2010)

*Speaker*, “The Painter’s Work. Pictorial Precedents for Rembrandt’s 1626 History Painting,” in “Speaking for Images. Word & Image in the Dutch Golden Age,” organized by Dr. Lieke van Deinsen, Leuven University); *Session Chair*, “Understanding Nature: Epistemic Imagery in France, Italy, and Mexico,” session co-organized by Steffen Zierholz, Getty Research Institute and Matthijs Jonker, Bibliotheca Hertziana Max-Planck-Institut für Kunstgeschichte); and *Respondent*, “Of Ships: Making, Metaphors, Materials,” sessions co-organized by Elsje van Kessel, St. Andrews and Bronwen Wilson, UCLA; Renaissance Society of America, April 2020 [postponed to 2021].

*Invited Speaker*, “The Darker Side of Fortune: Dutch Vanitas Paintings and the Stakes of Trade,” lecture, conference on The Philosophical Image organized by Stephen Campbell and Mitchell Merback, The Johns Hopkins University, November 2019.

*Invited Speaker*, “Empty Shells,” lecture, symposium organized by Wayne Modest and Willem de Rooij on Dirk Valkenburg and his Worlds, Wereldmuseum, NL, June 2019.

*Invited Speaker*, “‘Encounter Objects’: Materiality and the Global Baroque,” in panel sponsored by the Northwestern University/Art Institute of Chicago Center for Scientific Studies in the Arts (NU-ACCESS) on Material Studies in Visual Arts: The role of objects in writing histories. Other speakers: Francesca Casadio (AIC), Erma Hermens (Rijksmuseum/University of Amsterdam), Mark Hauser (Anthropology), Peter Miller (Bard Graduate Center), Jay A. Clarke (AIC), Ford Design Center, November 2018.

*Invited Speaker*, “The Art of Describing Blackness” Netherlandish Art and the World, International Conference, Utrecht University, organized by Thijs Weststeijn, October 2018.

*Speaker*, “Piracy, Possession, Vanitas,” lecture, annual Historians of Netherlandish Art conference, Gent, BE, May 2018.

*Invited Speaker*, The “*neünte casten*”. Wunderkammer Collecting and Art Historical Obscurity,” Images on the Move: Depots / Borders / Routes / Spaces, Warburg Institute (Bilderfahrzeuge. Aby Warburg’s Legacy and the Future of Iconology), May 2018.

*Co-organizer*, with Marisa Anne Bass; Anne Goldgar; Hanneke Grootenboer, of two sessions on “Conchophilia. Shells as Exotica in the Early Modern Netherlands,” Renaissance Society of America annual conference, New Orleans, LA, March 2018. “Suggestive Surfaces: Shells, Bodies and Early Modern Collecting,” Anna Grasskamp (Universität Heidelberg); “‘Moeite en verdriet’: The Production of Exotic Shells,” *Speaker*, Claudia Swan, Northwestern University; “Shell Lives,” Marisa Anne Bass, Yale University; “Shells, Prints, and the Discerning Eye,” Stephanie S. Dickey, Queen’s University, Kingston; “Triton’s Trumpet: Sea Shells and Precious Collectibles in Netherlandish Grotto Art ca. 1600,” Krista V. De Jonge (Katholieke Universiteit Leuven); “Grottoes, Shells, and Contemplative Experience in Early Modern Germany,” Roisin Watson, King’s College London; “Home away from Home: The Miniature Shell Collection in Petronella Oortman’s Dollhouse,” Hanneke Grootenboer (University of Oxford). [Edited book *Conchophilia*, forthcoming 2021 PUP.]

*Invited speaker*, “Landscapes of the Mind: Hercules Segers,” *Unruly Landscapes. Producing, Picturing, and*

*Embodying Nature in Early Modernity*, conference organized by Christine Göttler, Ivo Raband, Michèle Seehafer, and Steffen Zierholz, University of Bern, CH, December 2017.

*Invited speaker*, “Of ships and specimens: Dutch exotica in the making.” *Das Meer. Maritime Welten in der Frühen Neuzeit*, Herzog August Bibliothek Wolfenbüttel, October 2017.

*Invited speaker*, “*Wunderdinge* and the Origins of the Early Modern *Wunderkammer*.” Making Worlds: Art, Materiality, and Early Modern Globalization, conference organized by Bronwen Wilson and Angela Vanhaelen, Huntington Library, April 2017. (Unable to attend)

*Speaker*, “Alba Amicorum, Inscriptions, and the Social Order of Early Modern Collecting,” Renaissance Society of America Annual Conference, Chicago, March 2017.

*Co-organizer*, with Rebecca Zorach, “Salt, Silver, Shell, Stone: Nature and Artifact in Early Modern Europe,” *Speaker*, “Art, Nature, Fabrication,” College Art Association, New York, February 2017.

*Invited speaker*, “Johannes Torrentius: An Excess of Naturalism,” *Naturalismen*, conference co-organized by Robert Felfe, Frank Fehrenbach, and Maurice Sass, Hamburg, Warburg Haus, January 2017.

*Speaker*, “Volatile, legless wonders: Birds of Paradise in early modern *Wunderkammern*,” in “Trophies in Art,” co-organized by Jasmin Mersmann, Humboldt Universität and Maurice Saß, University of Hamburg, Renaissance Society of Art Annual Conference, April 2016.

*Speaker*, “Global Encounters Then and Now,” in session co-organized by Hanneke Grootenboer, University of Oxford; Amy Knight Powell, University of California, Irvine, “Taking Stock: Early Modern European Art Now,” College Art Association Annual Conference, Washington, DC February 2016.

*Keynote*, “Of Satyrs and Pictures,” Workshop on Ingenuity and Imagination in Early Modern Northern Art and Theory,” organized by Alexander Marr, Trinity Hall, University of Cambridge, January 2016.

*Invited speaker*, “Rariteyten and other specimens: VOC goods, liefhebbers, and Dutch collections 1600-1650,” Symposium on Early Modern Cultures of Collecting, organized by Marlise Rijks, University of Ghent, December 2015.

*Discussant*, General Forum (with Koenraad Jonckheere, Till Holger-Borchert, and Gregor Weber), and Respondent session on “Global Art,” ANKK conference, Bonn/Köln, October 2015.

*Speaker*, “‘Al hetwelcke my een groote verwonderinge was.’” Birds of Paradise in Dutch art, science, and trade,” Art and Science in the Early Modern Netherlands, Rijksmuseum, September 2015.

*Organizer and Speaker*, “The Power of Images,” Three linked sessions in honor of David Freedberg, Renaissance Society of America conference, Berlin, March 2015.

*Chair*, “Early Modern Cross-cultural Conversions,” (co-organizer with Bronwen Wilson, University

of East Anglia), CAA session, College Art Association, New York, NY, February 2015.

*Afterword*, “Ad Vivum?” co-organized by Joanna Woodall and Thomas Balfe, Courtauld Institute, London, November 2014.

*Speaker*, “On the Same Page: Early Modern Collection and Inscription,” in session organized by Surekha Davies, Genres and Contours of Early Modern Knowledge, History of Science Society Conference, Chicago, November 2014.

*Speaker*, “Exotica On and Off the Early Modern Dutch Marketplace,” Conference organized by Daniela Bleichmar and Meredith Martin, University of Southern California, on Global Cultural Exchange: Objects in Motion (sponsored by the Early Modern Studies Initiative and the Huntington Library), USC/Getty, April 2013.

*Invited speaker*, “Vermaerde Coopsteden: Claes Janszn Visscher’s Views of Bantam (1603) and Amsterdam (1611),” Conference “Claes Janszn Visscher and his Progeny,” co-organized by Maureen Warren and Amanda Herrin, Leiden University, January 2013.

*Speaker*, “Birds of Paradise for the Sultan: The Exchange of Rarities in the Early Modern World,” Conference “Global Commodities: The Material Culture of Early Modern Connections, 1400-1800,” organized by Giorgio Riello and Anne Gerritsen, Warwick University, December 2012.

*Speaker*, “Birds of Paradise for the Sultan: The Exchange of Rarities in the Seventeenth Century in the Netherlands,” in “Generosity in the Early Modern Period,” organized by Touba Ghadessi and Jessica Keating, Renaissance Society of America Annual Conference, Washington DC, March 2012.

*Panelist*, “Constructing the Human: Culture and the Body from Antiquity to Vesalius,” conference organized by Professors Cynthia Nazarian and Dan Garrison, Northwestern University, February 2012.

*Moderator*, Prints and the Pursuit of Knowledge symposium, organized by Susan Dackerman, Cambridge MA, December 2011.

*Discussant*, “Prints and the Pursuit of Knowledge,” Harvard Art Museums, September 2011.

*Invited speaker*, “Ingenious Acts: The Nature of Invention in the Early Modern Period,” two-day conference, University of Southern California Early Modern Studies, April 2011.

*Invited speaker*, “The Aesthetics of Possession,” “Mediating Knowledge: Textual and Visual Representations of the New Sciences in Early Modern Europe (1600 -1750),” German Historical Institute, London, March 2011.

*Speaker & Discussant*, “Dutch Art and the ‘Reality Effect’: Where Are We Now?” and “Old and New Worlds: Collectors and Collections in the Spanish Netherlands and Beyond” Historians of Netherlandish Art biannual conference, “Crossing Boundaries,” Amsterdam, May 2010.

*Speaker*, “Exoticism at Work: Dutch Culture in a Global Context,” in Session on “Early Modern

Globalization,” co-chaired by Angela Vanhaelen and Bronwen Wilson, College Art Association Annual Conference, Chicago, February 2010.

## CONFERENCES AND SESSIONS CO/ORGANIZED

Co-organizer, with C.C. McKee, “EcoCritical Approaches to Art History,” College Art Association Annual Conference, NY February 2019. Speakers: Laura Turner Igoe, Dwight Carey, Maura Coughlin, and Yang Wang.

Organizer, “Picture This: The Role of Images in Alba Amicorum,” annual Historians of Netherlandish Art conference, Gent, BE, May 2018. “The Physician’s Stammbuch: Visualising medical networks,” Maria Avxentevskaya (MPIWG Berlin); “The Myth of Venice in the Eyes of Northern European Travellers, 1575-1630,” Chriscinda Henry (McGill University, Montréal); “Costumes & Coats of Arms: Images in the Paludanus Album,” Marika Keblusek (Leiden University); “Hidden Treasures in Alba Amicorum. What Artists in Seventeenth-Century Amsterdam Hoped to Achieve with their Drawings,” Judith Noorman (University of Amsterdam). Organizer, “Picture This: Images in *Alba Amicorum*,” HNA, Gent, BE May 2018.

Co-Organizer, Speaker, “Conchophilia”, RSA, New Orleans March 2018.

Organizer and Chair, “Shaped by Nature, Forged by Art: Early Modern Objects and Images,” Renaissance Society of America Annual Conference, Chicago March-April 2017.

Co-Organizer and Speaker, with Rebecca Zorach, “Salt, Silver, Shell, Stone: Nature and Artifact in Early Modern Europe,” College Art Association Annual Conference, New York, February 2017.

Organizer, “Shaped By Nature, Forged By Art. Image, Object, Knowledge, And Commerce In Early Modern Europe, Myers Foundations event, Department of Art History, May 2016.

Co-organizer with JB Shank (University of Minnesota) and Rebecca Zorach, “Early Modern Geometries,” History of the Book Conference, The Newberry Library, October 2015.

Organizer, Chair, and Speaker, Three sessions in honor of David Freedberg, Renaissance Society of America Conference, Berlin, March 2015.

Co-organizer (with Bronwen Wilson, University of East Anglia), “Early Modern Cross-cultural Conversions,” College Art Association Annual Conference, New York, NY, February 2015.

Co-organizer (with Prof. dr. P.J.J.M. Bakker and Prof. dr. C. Lüthy, Radboud University, Nijmegen), “Image, Imagination and Cognition: Early Modern Theory and Practice,” Hosted by the Netherlands Institute for Advanced Study, October 31-November 2, 2012.

Co-organizer (with Dr. Maartje van Gelder, Department of History, University of Amsterdam), *Diplomatie, handel en cultuur: Nederlandse contacten met het Ottomaanse Rijk*/Diplomacy, trade, and culture: Dutch contacts with the Ottoman Empire in the long Golden Age), five speakers, moderated by Prof. dr. A.H. de Groot, Professor Emeritus, Leiden University, Amsterdam Museum, Amsterdam,

April 2012.

Organizer, “Knowledge | Replication: Early Modern Sciences in Print,” one-day international colloquium, five speakers; three panelists, Block Museum, Northwestern University, January 2012.

Co-organizer (with Prof. M. Ruffini, Northwestern University) and Speaker, “Artistic Value/Cult Value,” Northwestern University, May 2010. Lecture title: “Dreamworks.”

Co-organizer (with Prof. M. Ruffini, Northwestern University), “Art/Text/Imagination,” conference held at Northwestern University, November 2006.

Co-organizer (with Dr. Fernando Vidal, MPIWG, Berlin) and Speaker, International workshop, “Interior Temptation: Early Modern Imagination,” Northwestern University, Evanston, December 2003. Lecture: “The Devil as an Artist.”

Co-organizer (with Dr. Fernando Vidal, MPIWG, Berlin) and Speaker, International workshop, “Rethinking the ‘Sleep of Reason’: Enlightenment Imagination,” Max-Planck-Institut für Wissenschaftsgechichte, Berlin, June 2002. Lecture: “Before the Sleep of Reason: Early Modern Artistic Theories of the Imagination.”

Co-chair, Organizer, and Speaker (with Prof. Londa Schiebinger, Stanford University), three-day international conference, “Botany in Colonial Connection (Botanik und koloniale Expansion),” Einstein Forum, Potsdam, D, May 2001. Lecture: “The Uses of Wonder: Pharmaceutical Collections in Early Seventeenth-Century Holland.”

Session chair and Organizer, “The Social Order of Phantasia” (Speakers: Stuart Clark, Todd Butler, Rebecca Zorach, Susan Mina Agrawal, Bonnie Noble, Anne Eaton), Renaissance Society of America Annual Conference, Chicago, March 2001.

(Invited) Chair, Historians of Netherlandish Art-Sponsored Session, “Scientific Naturalism and Early Modern Northern European Visual Culture” (Speakers: Mariet Westermann, Angela Vanhaelen, Arianne Faber Kolb, Hanneke Grootenboer, Douglas Hildebrecht), College Art Association Annual Conference, Chicago, February 28-March 3, 2001.

Co-chair (with Elizabeth Wyckoff), “Printed Matter: Rethinking the Exactly Repeatable Pictorial Statement,” session at College Art Association Annual Conference, Toronto (Speakers: Christopher Wood, William MacGregor, Martha Driver, Julie Hansen; Commentator: Peter Parshall), February 1998.

## **PROFESSIONAL AFFILIATIONS AND SERVICE**

Member, International Advisory Board, *Amsterdam Studies in the Dutch Golden Age*, University of Amsterdam Press.

Member, Editorial Board, *NUNCIUS. Journal of the Material and Visual History of Science*.

Member, Editorial Board, *Emergence of Natural History*, Brill Press, Leiden.

Member, Editorial Board, Nijmegen Studies in Humanities (2015–2020).

Mentor, Renaissance Society of America, 2018–2020.

(Elected member) AMIAS (Association of Members of the Institute for the Advanced Study),  
Institute for Advanced Study, Princeton, 2015–

IIE Fulbright Foundation Fellowship review (open, scholars) The Netherlands, 2015–

American Council of Learned Societies/Mellon Fellowships Review, 2011–2014.

Chair, Department of Art History, Northwestern University 2007–2010

Acting Director, Science in Human Culture, Northwestern University 2004–2005.

Member of Faculty Advisory Board, Science in Human Culture, Northwestern University, 2004–

Founding director, Program in the Study of Imagination, Northwestern University 2001–2004.

Active member of College Art Association; Historians of Netherlandish Art; Sixteenth-Century  
Studies Association; History of Science Society; American Association of Netherlandish Studies;  
Renaissance Society of America.

## **PHD ADVISEES**

### **PhD candidates in progress**

#### *First reader*

Stephanie Glickman, “For Profit and Power: The Dutch East India Company (VOC) and the Art of  
Trade, c. 1620-70”; Kress Institutional Predoctoral Fellow, Leiden University 2013–2015; currently  
Visiting Assistant Professor, University of Vermont.

Sandra Racek (MA, University College London); PhD topic “Dressing for Deceit. Depictions of  
Fictional Male Cross-Dressing in the Netherlands (1600-1650)”; Fulbright (Alternate) Fellowship,  
The Netherlands; Honorary Belgian American Educational Fellow; Andrew W. Mellon  
Rijksmuseum Fellow 2019–2020.

Olivia Dill, ABD (co-advising with Prof. Marc Walton, Materials Sciences); “Too beautiful to be  
described”: Insects, Perception, Images, and Labor in Early Modern Illustrated Natural History

Arianna Ray, in coursework (MA from University of Texas, Austin; entered PhD program fall 2019)

#### *Examiner*

(Outside examiner, with Prof. J.M. Massing) Lorraine Leclerc de la Verpillière, “Visceral Creativity. Digestion, Earthly Melancholy, and Materiality in the Graphic Arts of Early Modern France and the German-Speaking Lands (c. 1530-1675),” passed with minor corrections.

(Outside examiner, with Prof. C. van Eck) David Zagoury, “The Autonomous Maker Within: Fantasia in Sixteenth-Century Italian Art Theory (1501-1568),” University of Cambridge, October 2018, passed with no corrections.

*Second or third reader or examiner*

Catherine Powell, Ph.D. Candidate in Art History, University of Texas at Austin  
Kress Institutional Fellow, Leiden University Center for the Arts in Society (LUCAS)

Laurel Garber, Assistant Curator of Prints and Drawings, Philadelphia Museum of Art

Julia Oswald, CASVA Fellow 2018-2020

**Completed**

*First reader*

Dr. Maureen Warren, PhD awarded 2015  
“Politics, Punishment, and Prestige: Images of Johan van Oldenbarnevelt and the States Party in the Dutch Republic, 1618–1672”; Kress Institutional Fellow, 2011-2013; Curator of American and European Art, Krannert Art Museum

Dr. Jessica Keating, PhD awarded 2010  
“The Machinations of German Court Culture: Early Modern Automata”; Recipient of Fulbright Commission, DAAD, and Kress Institutional Fellowship (Zentralinstitut, Munich 2006-2008); Assistant Professor, Art History, Carleton College

Dr. Carmen Niekrasz, PhD awarded 2007  
““Woven Theaters of Nature: Flemish Tapestry and Natural History, 1550-1600”; Recipient of Metropolitan Museum of Art Curatorial Fellowship (with Thomas J. Campbell); Presidential Fellowship, Northwestern University

Dr. Megan Wilson, PhD awarded 2007  
“Dutch Flower Still Life Painting in Middelburg, 1600-1620” 2007; Research Fellow, Mauritshuis Museum; Assistant, Drawings Department, Getty Museum

*Second or third reader*

Dr. Marisa Mandabach, Harvard University, PhD awarded 2016  
“Blood, Rocks, and Clouds: Matter and Artistic Agency in the Antwerp Mythological Paintings of Peter Paul Rubens in the 1610s and 1630s,” Principal advisor Professor Joseph Koerner.

Dr. Marlise Rijks, University of Gent, PhD awarded 2016  
“Catalysts of Knowledge. Artists’ and artisans’ collections in early modern Antwerp,” Principal advisor Prof. dr. Koenraad Jonckheere

Dr. Touba Ghadessi, PhD awarded 2007  
“Identity and Physical Deformity in Italian Court Portraits, 1550-1650: Dwarves, Hirsutes, and Castrati,” under the direction of dr. Lyle Massey

Dr. Kate Bentz, PhD awarded 2003  
“Cardinal Cesi and his Garden: Antiquities, Landscape and Social Identity in Early Modern Rome,” The Pennsylvania State University, under the direction of prof. Dr. Brian Curran

Dr. Rebecca Parker Brienen, PhD awarded 2002  
“The Taxonomy of America: Scientific and Ethnographic Representation in Seventeenth- Century Dutch Brazil,” under the direction of prof. Dr. Larry Silver

Dr. Aron Vinegar, PhD awarded 2001  
“Techniques of Imagination: Viollet-le-Duc and the Restoration of the Chateau de Pierrefonds,” under the direction of prof. Dr. Whitney Davis, 2001

## **TEACHING**

Undergraduate courses (representative selection of courses designed and taught)

Early Modern Materiality and Experience  
Dutch Art of the Golden Age  
Global Baroque  
Early modern graphic arts  
The History of the imagination  
Rembrandt van Rijn  
Johannes Vermeer  
Cultural heritage/Cultural patrimony  
Ways of Seeing: An introduction to visual culture  
How to write about beautiful objects

By invitation of the Kaplan Humanities Scholars Program, and in collaboration with Professors Jules Law (English) and W. Espeland (Sociology), co-designed and taught “The Measure of All Things: Numbers, Space, and the Humanities” (2014 and 2015); 50 freshmen, by application; course has both a lecture and a seminar component and meets four times a week, with frequent activities outside the classroom.

Graduate courses (representative selection of courses designed and taught)

COSI (Chicago Objects Study Initiative) Graduate Seminar  
Studies in Baroque Art: Dutch Golden Age  
Prints and the Pursuit of Knowledge Early Modern Art and Science  
Studies in Baroque Art: Transcultural Encounters

Studies in Renaissance Art: Art, Science, Collecting  
Rembrandt van Rijn  
Albrecht Dürer  
Aesthetics and the History of Art  
Aby Warburg: Atlas

Summer seminars abroad: Dutch and Flemish Art (2012) for Northwestern University graduate students in the Netherlands and Belgium; History of Art section at inaugural Summer Institute Cologne [sic!], a collaboration among Northwestern University and Universität zu Köln faculty, open to international graduate students

## **OTHER MATTERS RELATED TO RESEARCH AND PUBLICATION**

### **External/peer reviews/advisory contributions**

ACLS/Mellon Foundation; MacArthur Foundation; American Academy, Berlin; Fulbright Foundation; Swiss National Science Foundation; European Research Commission; Netherlands Organization for Scientific Research (NWO).

Reviews of scholarly manuscripts for: *Art Bulletin*; *Art History*; *ISIS*; *Nuncius*; Cambridge University Press; Yale University Press; University of Chicago Press; Princeton University Press; University of Amsterdam Press; University of Pennsylvania Press; Open University, among others.

Tenure and promotion reviews for Ivy League and other research universities

### **Languages**

Fluent in Dutch (bilingual) and French; reading comprehension and spoken German and Italian; Latin

### **Broadcast appearances**

Blog, "Feasting the senses," Peabody Essex Museum Blog, Connected, April 2016;  
<http://connected.pem.org/feasting-the-senses/>

Lecture, "*Wunderkammern*," KNAW, Amsterdam September 2015  
<https://www.knaw.nl/en/news/calendar/introduction-to-the-wunderkammer-project>

Podcast of PPK symposium (January 2012) Block Museum,  
<http://www.blockmuseum.northwestern.edu/muse/podcast/2012/knowledge--replication-early-modern-sciences-in-print.html>

Footage of lecture November 2010 at the Penn Humanities Forum  
(<http://media.sas.upenn.edu/Humanities/swan.mov>)

"History of the Imagination," live appearance on one-hour Chicago radio program Odyssey (host: Gretchen Helfrich), WBEZ 91.5 FM (December 4, 2003; rebroadcast March 1, 2004). See

[http://www.wbez.org/audio\\_library/od\\_radec03.asp#04](http://www.wbez.org/audio_library/od_radec03.asp#04)

“Renaissance Secrets: The Winter Garden,” BBC2 Documentary, produced in conjunction with the Open University (program featured a reconstruction of my work on the Clutius Botanical Watercolors); first aired December 14; rerun 2000-2001. Website:  
<http://www.open2.net/renaissance/>