

## CURRICULUM VITAE

CLAUDIA SWAN

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### AREAS OF EXPERTISE

Early modern (16th- and 17th-century) Dutch and Flemish art; early modern art and science; early modern transcultural exchange of art and material culture; print culture; history of 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"

Supervisor: David A. Freedberg (Readers: Keith P.F. Moxey, David Rosand, Simon Schama, J.W. Smit)

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

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

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**

Provost's Award for Research Northwestern University "Encounter Objects"	2019
Netherlands Institute for Advanced Study (NIAS) (Fellow, The Making of a Knowledge Society)	Winter 2017
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"	January 2016
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,	2013-2014

directed by prof. Dr. Lorraine Daston;  
and in “Art and Knowledge in Pre-Modern Europe,”  
Research Group directed by prof. Dr. Sven Dupré

Clark/Oakley Fellowship in the Humanities                      2013-2014  
Clark Research Center/Williams College,  
Williamstown, MA (declined)

Faculty Research Grant,    2012-2013  
Northwestern University  
“Knowledge Networks in Early Modern Holland:  
Ernst Brinck (1582-1649)” (Digitization)

Descartes Center for the History of Science,                      2012  
Utrecht University  
Three-month Fellowship (deferred)

National Endowment for the Humanities                      2011  
Summer Stipend, “Gift of State: Diplomacy  
and Dutch Material Culture in the Ottoman Empire  
in the Early Seventeenth Century”

Netherlands Institute for Advanced Study (NIAS)                      2010-2011  
Fellow-in-Residence, Wassenaar, NL

University Research Grants Council,                                      2009-2010  
Northwestern University Support Grant  
“The Aesthetics of Possession: Art, Science,  
and Collecting in the Netherlands 1600-1650”

Millard Meiss Publication Grant,                                      2005  
College Art Association

Principal Investigator and founding director                      2001-2004  
Program in the Study of Imagination  
(Cross-School Initiative, \$175,000)

Max-Planck-Institut für Wissenschaftsgeschichte,                      2001-2003  
Berlin, Department II, dir. prof. Dr. Lorraine Daston  
Two-year postdoctoral fellowship (accepted for one year)

American Philosophical Society,                                      1999  
General Research Grant

School of Historical Studies,    1998-1999  
Institute for Advanced Study, Princeton  
Resident Membership (academic year)

## Predocctoral 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

(manuscript under review) *Conchophilia: Shells, Art, and Curiosity in Early Modern Europe*, co-edited with Marisa Bass, Anne Goldgar, and Hanneke Grootenboer, Princeton University Press. Essay “The Nature of Exotic Shells” (7500 words; 10 illustrations) [Contributors: Marisa Bass, Stephanie Dickey, Anna Grasskamp, Hanneke Grootenboer, Claudia Swan, Roisín Watson, with an introduction by Anne Goldgar]

(manuscript under review) *Rarities of these Lands. Art, Trade, and Diplomacy in the Dutch Golden Age*, Princeton University Press. (120,000 words + 120 illustrations).

*Tributes to David A. Freedberg: Image and Insight* (Festschrift), edited 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; Patrizia Cavazzini; Georges Didi-Huberman; Adam Eaker; Frank Fehrenbach; Jan Piet Filedt Kok; Robert Fucci; Diletta Gamberini; Maartje van Gelder; Carlo Ginzburg; Claudia Goldstein; Emilie Gordenker; Koenraad Jonckheere; Dilwyn Knox; Margaret K. Koerner; Klaus Krüger; Catherine Levesque; Victoria Sancho Lobis; Meredith McNeill Hale; Peter N. Miller; Alexandra Onuf; Peter Parshall; Andrea Pinotti; Salvatore Settis; Larry Silver; William Stenhouse; Claudia Swan; 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 with Paul Bakker, Christoph Lüthy, 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. [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]; Paperback edition 2007.

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

### **Edited volumes in progress**

(under review August 2019) *Early Modern Geometries*, special issue of *Nuncius. The Material and Visual Culture of Science* [Contributors: Lawrence Lipking, Raz Chen Morris, JB Shank, William West, Carolyn Yerkes, Rebecca Zorach].

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

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

“Liefhebberij: A Market Sensibility,” for *Knowledge – Market – Affect: Early Modern Knowledge Societies as Affective Economies*, ed. Inger Leemans (Routledge). (9,000 words) Forthcoming 2019.

“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), 171-197.

“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 Cöbinger (Regensburg 2016), 126-128.

“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 néerlando-turques au début du XVII siècle et usages de l'émerveillement,” *Ding ding ting*, Proceedings of conference April 2013 (Paris, L'Harmattan: Collection Mondes Germaniques), 2016, 121-138.

“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,

620- 635.

“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 (State College: The Pennsylvania State University Press, 2015), 216-237.

“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.

“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. Christiaen 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), 186-191.

“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), pp. 173-190.

“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), pp. 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), pp. 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), pp. 239-250.

(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), pp. 773-796.

“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), pp. 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), pp. 223-236.

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): 803-807.

“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): 216-239.

“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), pp. 109-136.

(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), pp. 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): 259-280.

“The Preparation for the Sabbath by Jacques de Gheyn II: The Issue of Inversion,” *Print Quarterly*, 16 (Dec. 1999): 327-339.

“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 (Oct.-Dec. 1995): 353-372.

### **Works in progress**

(article) “The Art of Describing Blackness,” for a volume on Global Netherlandish Art, ed. by Thijs Weststeijn, Brill’s Studies on Art, Art History, and Intellectual History, 7,000 words; due December 2019.

(single author book) “Mesoamerican Wonders at European Courts, or The Origins of Wunderkammer Collecting” book-length essay on Mesoamerican and European featherwork. This historical essay explores the hypothesis that the exhibition of new world artefacts in Brussels in 1520 inspired more than the German Renaissance artist Albrecht Dürer’s famous, breathless response: it initiated a new form of collecting—a mode of amassing objects known as Kunst- or Wunderkammer collecting and that was set in motion by Hapsburg courts. In addition to investigating this as a historical possibility, it explores the historiographical turn ca. 1900 (in Vienna especially) that occluded the artistic nature of new world artefacts, and wrote them out of collecting and art history alike.

(article) “Landscapes of the Mind: Hercules Segers,” for *Unruly Landscapes*, ed. Christine Goettler (Leiden: Brill, 2020) (7,000 words, manuscript due April 2020).

(book chapter) “Purpose,” invited chapter, *A Cultural History of Collecting*, vol. 3: *The Early Modern Age (1400-1700)*, eds. Christina Anderson and Ashley West (London: Bloomsbury, 2020) (8,000-10,000 words, manuscript due December 2019).

(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.

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

## Current reviews

*Netherlandish Art in its Global Context* and *Rembrandt and the Inspiration of India*, CAA Reviews online, September 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.

Review of Eric Jorink and Bart Ramakers, eds., *Art and Science in the Early Modern Netherlands*, NKJ 61 (2011), *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 *Eye of the Beholder. Johannes Vermeer, Antoni van Leeuwenhoek, and the Reinvention of Seeing* (London: Head of Zeus; New York: W.W. Norton & Company, 2015), *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 various articles in Simiolus, Art Bulletin, 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.

By invitation of the curator, Axel Langer, I wrote an essay 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 to catalogue) 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 2006)**

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

“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.

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

“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.

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

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

“*Der neunte Kasten*. 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.

“Landscapes of the Mind: Hercules Segers,” *Unruly Landscapes*, conference organized by Christine Göttler, University of Bern, CH, December 2017.

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

“Maria Sibylla Merian and the Practice of Liefhebberij,” Keynote/Inaugural Lecture, Maria Sibylla Merian Center for Advanced Studies in the Social Sciences and Humanities which is located in 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.

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

“*Wunderdinge* and the Origins of the Early Modern *Wunderkammer*.” Making Worlds: Art, Materiality, and Early Modern Globalization, Huntington Library, April 2017.

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

“Performances of the Exotic: Liefhebers and their Collections,” Global Knowledge Society, NIAS, Amsterdam, January 2017.

“Meanwhile, in Vienna: The Survival of Wunderdinge,” presented at Warburg in America, 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.

“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.

“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.

“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.

“Lost in Translation: The Role of Exotica in the Formation of the Dutch Republic,” “The Global Lowlands in the Early Modern Period,” international conference, Brown University, April 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.

“Piracy, Porcelain, and Profit: Matters of Dutch Trade,” Japan-Britain, 1613, organized by Professor Timon Screech, SOAS, London, September 2013.

“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.

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

“Lost in Translation: Ornament and Identity in Early Modern Northern Europe,” Conference “Crossing Borders, Drawing Boundaries” organized by Stephanie Schrader, Getty Museum of Art, on Global Cultural Exchange, Los Angeles, March 2013.

“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.

“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, 12-14 December 2012.

“Printed Nature: Botanical prints and printing in early modern northern Europe,” Conference, Gardening and Knowledge. Landscape Design and the Sciences in the Early Modern Period, coorganized by the Centre of Garden Art and Landscape Architecture at the Leibniz Universität Hannover and the Interdisciplinary Centre for Science and Technology Studies (IZWT) at the Universität Wuppertal in Hannover, September 17-19 2012.

“Birds of Paradise for the Sultan: The Exchange of Rarities in the Seventeenth Century in the Netherlands,” in session titled Generosity in the Early Modern Period, organized by Prof. Touba Ghadessi (Wheaton College) and Dr. Jessica Keating (University of Wisconsin-Madison), Renaissance Society of America Annual Conference, Washington DC March 23-25 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.

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

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

“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.

(Participant) Panel discussion, “Prints and the Pursuit of Knowledge,” Harvard Art Museums, September 2011.

(Invited Participant) “Artificii Occulti: Knowledge and Discernment in the Artistic and Scientific Cultures of the Netherlands and the Spanish Habsburg World (16th–17th Centuries),” Bern, May 2011.

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

“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.

“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>)

Lunch seminar on the History of Science/History of Art, Department of the History of Science, University of Pennsylvania, November 2011.

(Invited Speaker) Interdisciplinary conference on “Ways of Knowing: Science, Art, Epistemology,” SUNY Buffalo, co-organized by Carla Mazzio and Graham Hammill (Department of English), October 2010.

(Speaker & participant), Sessions on “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 Bi-Annual conference, “Crossing Boundaries,” Amsterdam, May 2010.

Medieval and Early Modern Institute (MEMI), University of Alberta in Edmonton, Alberta, Canada, March 2010.

“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.

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

“Imagination and its Discontents: Early Modern Artists and the Problems of Vision,” Vincent and Mary Agnes Thursby Lecture Series, Florida State University Department of Art History, October 2009.

“Sinnelickheden: Sensualia and Naturalia in Seventeenth Century Dutch Collections,” in “Art, Nature, Science, and Knowledge in ‘Early Modern’ Collections,” organized and chaired by James Clifton, at the Sixteenth-Century Studies Conference, Geneva CH May 2009.

(Invited Speaker) Session on “Nova Reperta I: Transformations, Piracies, and Unexpected Encounters,” organized by Christine Goettler, at the Sixteenth-Century Studies Conference, Geneva CH May 2009.

“Display/Portray/Exchange: The Instrumentation of Knowledge in Early Modern Medicine,” in The Southern California History of Science Colloquium, “Flat, Moving, 3D Objects. Tools for displaying science across time and distance,” UCLA April 2009.

(Invited Speaker) in International workshop on “Collecting Points and the Circulation of Knowledge,” organized by Lissa Roberts (Twente University) and Steven Vanden Broecke (Catholic University of Brussels), Ghent, November 2008.

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

“Art, Science, and Witchcraft in Early Modern Holland,” Renaissance Studies Center, Indiana University, April 2008.

“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,” part II, Harvard University, Radcliffe Institute for Advanced Study, February 2008.

(Participant) Seminar on “Vision and its Instruments, c. 1350-1750: The Art of Seeing and Seeing as an Art,” part I, Kunsthistorisches Institut, Florence, June 2007.

“Spaces of Knowledge in Early Modern Holland,” Workshop on “Museum, Library, Urban Space: Contingency and Control in Spatial Arrangements of Knowledge 1600-1800,” Kulturwissenschaftliches Seminar, Humboldt-Universität zu Berlin, June 2007.

“In the Realm of the Senses: Collecting Marvels in Early Modern Europe,” Center for Medieval and Renaissance Studies, Ohio State University, May 2007.

“Imported Knowledge: Fragments of the New World in the Context of Dutch Collections 1585-1625,” Workshop on “The Material Vehicles of the Circulation of Knowledge in the Low Countries,” Center for the History of Science, Ghent University, May 2007.

“Lasting Impressions: Prints and Scientific Progress ca. 1600,” Humanities Center, Harvard University, April 2007.

“Art, Science, and Witchcraft in Early Modern Holland,” Renaissance Studies Center, Indiana University, April 2007.

(Invited Speaker) at “From Real Life to Still Life. Pictorial, verbal and instrumental processes of Transformation 1600-1900,” international conference organized by Erna Fiorentini and Bettina Gockel, Freie Universität, Berlin, December 2006.

(Speaker) Workshop on “Prints and the Pursuit of Knowledge,” Harvard University Art Museums, November 2006.

(Speaker) in roundtable “From Objects to Ideas: Material Culture in Art and Science,” Historians of Netherlandish Art Conference, Baltimore MD, October 2006.

“Objects at Work: Diplomatic Connections and Collection in the Early Dutch Republic,” The History of Collecting & Display: Networks, Trajectories and Circulation, Workshop organized by Malcolm Baker, John Brewer, Daniela Bleichmar, USC-Huntington Early Modern Studies Institute, University of Southern California, September 2006.

(Invited Speaker) “Spaces of Experience,” international conference organized by Charlotte Klonk, Wissenschaftskolleg, Berlin, April 2006.

(Keynote speaker) Graduate student conference on “Natural Selections: Art and Exchange with the Natural World,” University of Pittsburgh, March 2006.

(Participant) Workshop on “The Persistence of Techne: Nature, Design, and Early Modern Practice of the Arts,” J. Paul Getty Research Institute, Los Angeles, March 2006.

## **WORKSHOP AND CONFERENCE PRESENTATIONS (Since 2010)**

*Talk* (“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); *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.

(co-organizer, with C.C. McKee) EcoCritical Approaches to Art History, CAA, NY February 2019. [Speakers: Laura Turner Igoe, Dwight Carey, Maura Coughlin, and Yang Wang]

(Session 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).

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

(2 Sessions co-organizer, with Marisa Anne Bass; Anne Goldgar; Hanneke Grootenboer)  
“Concophilia. 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,” 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).

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

“Art, Nature, Fabrication,” College Art Association, New York, February 2017.

Invited lecture, “The Materiality of Scientific Knowledge: Image-Text-Book Symposium,” University of Pennsylvania, October 2016.

“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.

“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.

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

“Rariteyten and other specimens: VOC goods, liefhebbers, and Dutch collections 1600-1650,” Early modern cultures of collecting, organized by Marlise Rijks, University of Ghent, December 2015.

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

“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.

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

Introduction, “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/Summing up, “Ad Vivum?” co-organized by Joanna Woodall and Thomas Balfe, Courtauld Institute, London, November 2014.

“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.

“Lost in Translation: The Role of Exotica in the Formation of the Dutch Republic,” “The Global Lowlands in the Early Modern Period,” international conference, Brown University, April 2014.

“Piracy, Porcelain, and Profit: Matters of Dutch Trade,” Japan-Britain, 1613, organized by Professor Timon Screech, SOAS, London, September 2013.

“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.

“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.

“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, 12-14 December 2012.

(invited) “Printed Nature: Botanical prints and printing in early modern northern Europe,” Conference, Gardening and Knowledge. Landscape Design and the Sciences in the Early Modern Period, co-organized by the Centre of Garden Art and Landscape Architecture at the Leibniz Universität Hannover and the Interdisciplinary Centre for Science and Technology Studies (IZWT) at the Universität Wuppertal in Hannover, September 17-19 2012.

“Birds of Paradise for the Sultan: The Exchange of Rarities in the Seventeenth Century in the Netherlands,” in session titled Generosity in the Early Modern Period, organized by Prof. Touba Ghadessi (Wheaton College) and Dr. Jessica Keating (University of Wisconsin-Madison), Renaissance Society of America Annual Conference, Washington DC March 23-25 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.

Panel discussion, “Prints and the Pursuit of Knowledge,” Harvard Art Museums, September 2011.

(invited) “Artificii Occulti: Knowledge and Discernment in the Artistic and Scientific Cultures of the Netherlands and the Spanish Habsburg World (16th–17th Centuries),” Bern, May 2011.

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

“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 & participant, Sessions on “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 Bi-Annual conference, “Crossing Boundaries,” Amsterdam, May 2010.

“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**

Organizer, “Picture This: Images in *Alba Amicorum*,” HNA, Gent, BE May 2018.

Co-Organizer, Presenter, “Concophilia”, 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, 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 and Chair, Three linked 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,” CAA session, College Art Association, 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, 26 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 Wissenschaftsgeschichte, Berlin, June 2002. Lecture: “Before the Sleep of Reason: Early Modern Artistic Theories of the Imagination.”

Co-chair and organizer (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.

Mentor, Renaissance Society of America, 2018-

(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.

Commentator/respondent in pre-doctoral roundtable (featuring Dutch dissertations in progress on medieval and early modern art), Onderzoeksschool voor Kunstgeschiedenis, Utrecht, February 2011.

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

Charter member, Seminar on the History of Magic, The Newberry Library, Chicago, IL

## **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; VAP University of Vermont.

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

Olivia Dill, in coursework (co-advising with Prof. Marc Walton, Materials Sciences)

Stephanie Lee, in coursework

Arianna Ray, in coursework

*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/examiner*

Laurel Garber, French Etching Revival

Julia Oswald, Late medieval art (Collections; relics)

Scott Miller, Late medieval art (Burgundian)

Linford Ranck, Department of History (Dutch/German early modern history)

Sim Wan, University of Illinois, Chicago (Early modern urbanism)

**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*

Catherine Powell, University of Texas Austin

“Agnes Block and Early Modern Networks at the Intersection of Art and Science,” Principal advisor Jeffrey Chipps Smith

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**

### **Editorial board membership**

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.

Founding editor, book series, *Values of Culture* (VOC), Amsterdam University Press (with Arjo Klammer and Inger Leemans)

Member, Editorial Board, Nijmegen Studies in Humanities

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

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

Reviews of scholarly manuscripts for: Cambridge University Press; Yale University Press; University of Chicago Press; Princeton University Press; University of Amsterdam Press; University of

Pennsylvania Press; *Art Bulletin*, *Art History*, *ISIS*; *Nuncius*; Open University, among others.

## 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/>

## ADMINISTRATIVE ACHIEVEMENTS

### Program in the Study of Imagination (PSI)

Early in my career at Northwestern, I secured very generous funding for a very ambitious three-year cross-school initiative to bring together faculty and students across the university. I was Principal Investigator and founding director of the Program in the Study of Imagination (Cross-School Initiative, funded 2001-2004 in the amount of \$175,000). The principal aim of PSI was to study the history and foster the practice of the imagination, across disciplines. Its participants included scholars and students in fields ranging from communication studies, cognitive science, and music to art history, literature, and philosophy, and computer science. The Program in the Study of Imagination sponsored undergraduate and graduate teaching; faculty seminars; research; performances; lectures; and conferences. All of these initiatives were intended to showcase human imagination and to generate new affiliations between practitioners in the arts, humanities, and sciences.

Please see <http://www.psi.northwestern.edu>

### **Chair, Department of Art History (2007-2010)**

In September 2010 I concluded a three-year term as Chair of the Department of Art History. Chairing a mid-size department (12 tenure-line faculty members) with an excellent reputation and standing in the field at such a positive juncture in its development and expansion was an honor. I worked closely with faculty members, the Dean of the College of Art and Sciences, and other members of the administration in matters pertaining to hiring, retention, and management; and successfully secured major funding for the department from university donors and granting agencies alike. During my term as Chair our department ran eight searches for tenure line faculty (and one for a post-doctoral fellow); I served as chair of five of those search committees.

While supporting the growth and management of the department, I participated actively in all other aspects of my professional engagement at Northwestern. I served on University- and College- wide committees; organized two scholarly conferences (2008, 2010) and gave lectures and participated in conferences nationally and internationally. I also participated in several cross-disciplinary initiatives at Northwestern (e.g., Science in Human Culture, Early Modern Colloquium); taught graduate students and advised PhD candidates in and out of coursework; and advised undergraduate students. I continued to pursue my own research, and received a Fellowship from the Netherlands Institute for Advanced Study in the Netherlands 2010-2011.

Signal achievements on behalf of the department include: securing an endowed gift and organizing a high-profile lecture series (the Elizabeth and Todd Warnock Lecture Series in Art History) that has brought considerable visibility to the department and continues to serve a wide audience; designing and instituting a program for graduate students to obtain experience in a museum setting, with the support of James Cuno, (then) Director of the Art Institute of Chicago; and securing funding on behalf of the department in the amount of \$250,000 from the Terra Foundation for American Art to establish a three-year Terra Foundation Post-Doctoral Teaching Fellowship. Further details on request.