

Curriculum Vitae of Dr. Shelley Perlove, Professor Emerita

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Department of the History of Art and
Frankel Center of Judaic Studies,
University of Michigan, Ann Arbor.

AREAS OF SPECIALIZATION:
Northern and Southern Baroque Art and
Architecture, Northern and Southern
Renaissance Art and Architecture: Callot;
Bernini; Guercino; Rembrandt; Maerten
van Heemskerck; Art and the Hebrew
Bible, Nazi Reception to European Early
Modern Art; Early Photography and
Golden Age Dutch Art.

DOCTORAL DISSERTATION:
"Gianlorenzo Bernini's *Lodovica
Albertoni* and Baroque Devotion," 1984
(Chairman: R. Ward Bissell)

EDUCATIONAL BACKGROUND:

University of Michigan, Ann Arbor, MI. Ph.D, History of Art, 1983.

Attingham School of Historic Preservation, Sponsored by the British National Trust.
Summer Fellowship 1978.

Wayne State University, Detroit, MI. M.A. in Museology (Museum Theory and Practice)
with a major in Art History, 1978, NEA grant

New York University, New York City. B.A. in Art History, cum laude, 1968.

TEACHING AND MUSEUM EXPERIENCE:

University of Michigan, History of Art, Professor Emerita, Visiting Faculty, Fall 2012-
present

University of Michigan-Dearborn, Department of Literature, Philosophy, and the Arts:
Full Professor of Art History from 1983, retired Spring 2012. Professor Emerita.

Wayne State University, Art History, 1977-79, Lecturer.

Detroit Institute of Arts, Department of European Art, 1976-78. NEA Fellow.

COURSES TAUGHT:

Art History 100: Prehistoric to Modern.
Art History 101: Art to 1400
Art History 102: Art from 1400
Art History 200: Principles and Techniques of Art
Humanities 100: Topics in Art History
Art History 331; Early Christian and Byzantine Art
Art of the Quattrocento (UM-Ann Arbor)
Florentine Renaissance Sculpture (UM-Ann Arbor in Study Abroad Program at Sesto Fiorentino.
Art History 341; Art and Architecture in Early Renaissance Florence
Art History 342; Italian High Renaissance Art and Mannerism
Art History 343; Northern Renaissance Art
Art History 351; Southern Baroque Art
Art History 352: Northern Baroque Art
Art History 346; The Bible in Western Tradition (Renaissance and Baroque Art in relation to literature of the 16th and 17th centuries and to the Bible, team-taught with a literature specialist)
Honors II: Western Civilization II (Renaissance Culture, team-taught with a literature specialist)
Art History 454; Rembrandt: Draughtsman, Painter, and Printmaker (offered for graduate credit)
Art History 400; Senior Seminar: Theory, Methods, and Research in Art History
Art History 410; Museum Practice Seminar: Piranesi's Prints of Rome
Art History 410; Museum Practice Seminar: Rembrandt's Biblical Prints
Art History 410; Museum Practice Seminar: "Prints in the Age of Dürer, Brueghel, and Rembrandt from Albion College"
Art History 410; Museum Practice Seminar: Rembrandt's Religious Prints from the Thrivent Financial Collection
Art History 411; Museum Practice Seminar II: Issues and Problems of Museum Practice
History of Art 250: Italian Renaissance Art (UM-Ann Arbor)
The Hebrew Bible and the Visual Arts (UM Ann Arbor). Judaic Studies 417; History of Art 489/Religion 432/Womens Studies 434/.
Women of the Bible and the Visual Arts. (UM Ann Arbor). Judaic/History of Art /Womens Studies Imagining Jerusalem in Art and Architecture, Judaic Studies 317/History of Art 394
Nazis and Art: (UM Ann Arbor). Judaic Studies/History of Art/History/German
History of Photography: (UM Ann Arbor). History of Art
Holy Land in Visual Culture (UM Ann Arbor).
Judaic Studies/History of Art/MEMS

PUBLICATIONS:

BOOKS, EXHIBITION CATALOGUES:

Co-edited with Dagmar Eichberger. *Visual Typology in Early Modern Europe: Continuity and Expansion*". Turnhout, Belgium: Brepols, 2018.

Co-edited with George Keyes. *Seventeenth-Century Drawings in Midwestern Collections. The Age of Bernini, Rembrandt, and Poussin*. Notre Dame: Notre Dame University Press, 2015

Perlove, Shelley. Pursuit of Faith. Etchings by Rembrandt in the Thrivent Financial Collection of Religious Art. Dearborn: University of Michigan-Dearborn, 2010.

Co-authored with Larry Silver. *Rembrandt's Faith: Church and Temple in the Dutch Golden Age*. University Park, PA: Penn State University Press, 2009.
Bainton Book Prize, Sixteenth Century Society; Brown-Weiss Newberry Library Humanities Book Award; Finalist in College Art Association Charles Rufus Morey Book Award for Most Outstanding Book of 2009 in all languages and topics worldwide in Art History.

Perlove, Shelley. *Renaissance, Reform, Reflections in the Age of Dürer, Bruegel and Rembrandt*. Dearborn, MI: University of Michigan-Dearborn, 1994.

_____. *Bernini and the Idealization of Death: Study of the Ludovica Albertoni and the Altieri Chapel*. University Park, PA: Penn State University Press, 1990. Finalist Gustav Arlt Humanities book award, 1990

_____. *Impressions of Faith: Rembrandt's Biblical Etchings*. Dearborn, MI: University of Michigan-Dearborn, 1989.

_____. *Piranesi's Views of Rome*. Dearborn, MI: University of Michigan-Dearborn, 1986.

ARTICLES, ESSAYS, REVIEWS:

Perlove, Shelley. Stephanie S. Dickey, ed. *Rembrandt and his Circle: Insights and Discoveries*. Amsterdam: Amsterdam University Press, 2018. *Historians of Netherlandish Art Review*, January 2019.

_____. Charles M. Rosenberg. *Rembrandt's Religious Prints: The Feddersen Collection at the Snite Museum of Art*. June 05, 2019. *Renaissance Quarterly Review*, LXXII, 162-63.

_____. "Lattanzio Gambara's Frescoes in Parma Cathedral: Typology, Religion, and Politics," in Dagmar Eichberger and Shelley Perlove, eds., *Visual Typology in Early Modern Europe: Continuity and Expansion*, 259-89. Turnhout, Belgium, Brepols, 2018,

_____. "Narrative, Ornament, and Politics in Maerten van Heemskerck's *Story of Esther (1564)*," in *The Primacy of the Image in Northern European Art: Essays in Honor of Larry Silver*, edited by Debra Taylor Cashion, Henry Luttikhuizen, and Ashley West, 433-46. Leiden: Brill, 2017.

_____. "Rembrandt and the Bible," in *Oxford Encyclopedia of the Bible and the Arts*, edited by Timothy Beal, 254-65. New York: Oxford University Press, 2015.

_____. "The Ferocious Dragon and the Docile Elephant: the Unleashing of Sin in Rembrandt's Garden of Eden," in *Religion, the Supernatural and Visual Culture in Early Modern Europe*, edited by Jennifer Spinks and Dagmar Eichberger, 283-302. Turnhout, Belgium: Brepols, 2015.

_____. "The Glory of the Last House" (Haggai 2:9): Rembrandt and the Prophets

Malachi and Haggai,” 609-31. In *‘Imago Exegetica: Visual Images as Exegetical Instruments, 1400-1600’*, Walter S. Melion, James Clifton, and Michel Weemans, eds. Leiden: the Netherlands: Brill Publications, 2014.

_____. “Judaism and the Arts in the Early Modern Period: Jewish-Christian Encounters,” 44-64. In *A Companion to Renaissance and Baroque Art*, James Saslow and Babette Bohn, eds. Hoboken, New Jersey: Wiley-Blackwells, 2013.

_____ and Larry Silver. "Rembrandt's Jesus." (Philadelphia: Philadelphia Museum of Art. 2011: 73-105. In *Rembrandt's Faces of Jesus*, exhibition catalogue: Louvre, Philadelphia Museum of Art, Detroit Institute of Arts, 2011 (appeared April 18, 2011 at Louvre).

_____ and Larry Silver. “Rembrandt’s Protestant Joseph.” Book chapter in *Joseph of Nazaret Through the Centuries*, Joseph F. Chorpennig, ed. (Philadelphia: Saint Joseph’s University Press, 2011): 173-212.

Perlove, Shelley. Review of two books: Seymour Slive, *Rembrandt Drawings and Holm Bevers et al. Drawings by Rembrandt and his Pupils*, in *Historians of Netherlandish Art Reviews*, 28. no. 1, April 2011, 37-38.

_____. “The Jerusalem Temple: Rembrandt’s Faith and Fantasy,” *Faith and Fantasy in the Renaissance: Texts, Images, and Religious Practices*. Edited by Olga Pugliese and Matt Kavalier. Toronto: Centre for Renaissance and Reformation, University of Toronto, (2009): 291-313.

_____ Book reviews of “Marieke de Winkel, *Fashion and Fancy. Dress and Meaning in Rembrandt’s Paintings*, and Eric Jan Sluijter, *Rembrandt and the Female Nude*,” *Historians of Netherlandish Art Newsletter and Review of Books* (April 2009), vol. 26, no.1, p. 35.

_____ with Larry Silver, “Rembrandt and the Dutch Catholics,” *The Canadian Journal Of Netherlandic Studies* (December 2007), 53-71.

_____ Book review of Gary Schwartz’s *The Rembrandt Book*, Mirjam Alexander-Knotter’s *The Myth of the Jewish Rembrandt*, and Laurence Sigal-Klagsbad’s *Rembrandt et la Nouvelle Jérusalem*. *Historians of Netherlandish Art Newsletter*, November 2008.

_____ "Scorched in the Wilderness: A Portrait of the Venetian Rabbi Leone Modena," in *Multi-Cultural Europe and Cultural Exchange*, ed. James Helfers, vol. 12, Turnout, Belgium: Brepols Publications (2005), 49-66.

_____ Book review of Alison McQueen’s *The Rise of the Cult of Rembrandt. Reinventing an Old Master in Nineteenth-Century France* and Catherine Scallen’s *Rembrandt, Reputation, and the Practice of Connoisseurship*, *Historians of Netherlandish Art Newsletter*, November 2004.

- _____ "Identity and Exile in Seventeenth-Century Amsterdam: A Portrait of Menasseh ben Israel by Salom Italia," in *The Low Countries: Crossroads of Cultures*, edited by Ton Broos, Margriet Lacy, and Tom Shannon. Münster, Nodus, (2006), 11-32.
- _____ "Ecstasy of St. Teresa: Gianlorenzo Bernini," in *The Encyclopedia of Sculpture*, I, ed. Antonia Boström. New York, London: Fitzroy Dearborn (2003), 158-60.
- _____ Book review of Michael Zell's *Reframing Rembrandt*," *Historians of Netherlandish Art Newsletter*, vol. 19, no. 2 (November 2002): 32-35.
- _____ "Perceptions of Otherness: Critical Responses to the Jews of Rembrandt's Art and Milieu (1836-1945)," *Dutch Crossing*, vol. 26, (2002), 243-90.
- _____ "Power and Religious Authority in Papal Ferrara: Cardinal Serra and Guercino," *Konsthistorisk Tidskrift* (Scandinavian University Press), vol. 67, (1999): 19-30.
- _____ "Witnessing the Crucifixion; Rembrandt and Donne." *John Donne Journal*, vol. 17 (Spring 1998): 89-106.
- _____ "Awaiting the Messiah; Christians, Jews and Muslims in the Late Work of Rembrandt." *University of Michigan Museums of Art and Archaeology*, vol. 11 (1997): 84-113.
- _____ "Templum Christianum: Rembrandt's *Jeremiah Lamenting the Destruction of Jerusalem* (1630)." *Gazette des Beaux Arts*, vol.126, nr.1523 (November 1995): 159-70.
- _____ "Images and Ideas in the Age of Luther and Erasmus." In *Renaissance, Reform, Reflections in the Age of Dürer, Bruegel and Rembrandt*. Dearborn, MI: University of Michigan-Dearborn, 1994, 12-29.
- _____ "An Irenic Vision of Utopia: Rembrandt's *Triumph of Mordecai* and the New Jerusalem." *Zeitschrift für Kunstgeschichte*, vol. 56 (1993): 38-60.
- _____ "Guercino's *Esther before Ahasuerus* and Cardinal Lorenzo Magalotti, Bishop of Ferrara." *Artibus et Historiae*, nr.19 (1989): 133-47.
- _____ "Piranesi's *Tomb of the Scipios* of *Le Antichità Romane* and Marc Antoine Laugier's Primitive Hut." *Gazette des Beaux Arts*, vol.112 (1989): 115-120.
- _____ "Visual Exegesis: Rembrandt's Etchings of the Life of Abraham." In *Images of Faith: Rembrandt's Biblical Etchings*, Dearborn, MI: University of Michigan-Dearborn, (1989): 11-22.

- _____ "An Unpublished Medici Gamepiece by Justus Sustermans." *The Burlington Magazine*, vol.131 (1989): 411-414.
- _____ "Unearthing the Past: Piranesi's Ruins of Rome," in *Piranesi's Views of Rome*. Dearborn, MI: University of Michigan-Dearborn, 1986: 11-14.
- _____ "Androcles and the Lion." In Whitman, Nathan. *Roma Resurgens: Papal Medals in the Age of the Baroque*. Ann Arbor, MI: University of Michigan Museum of Art Press, 1983, 98-99. This book includes a lengthy discussion of the stylistic characteristics and historical context of 172 medals representing the output of 24 papacies.
- _____ "Bernini's *Androclus and the Lion*: a Papal Emblem of Alexandrine Rome." *Zeitschrift für Kunstgeschichte*, vol. 45 (1982): 287-296.
- _____ Fifteen essays in Whitman, Nathan. *Papal Medals in the Age of the Baroque*. Ann Arbor, MI: University of Michigan Museum of Art Press, 1981.
- _____ "Dwarf-Performed Entertainment in the Reign of Cosimo II." In *Il Teatro Italiano del Rinascimento*. Edited by de Panizza Lorch, Maristella. Milan: Edizioni di Comunità, 1980, 459-469.
- _____ "Callot's *Admiral Inghirami Presenting Barbary Prisoners to Ferdinand I*." *Bulletin of the Detroit Institute of Arts*, vol.58 (1980): 93-101.

HONORS, AWARDS, GRANTS:

- Kress Foundation Research Grant: for travel to Holland/ Belgium, April 2018.
- Keynote Address and Gallery Workshop, exhibition: "Lines of Inquiry: Learning from Rembrandt," my address: "Revelation in the Dark Shadows: Rembrandt, the Jews and Jesus." Oberlin College, March 8, 9.
- Nominated for Golden Apple Teaching Award, U. of Michigan, March 2015
- Kress Foundation Grant, \$25,000, for support of the publication of *Seventeenth-Century European Drawings in Midwestern Collections: Age of Bernini, Rembrandt, and Poussin*, University of Notre Dame Press, 2013
- Awarded Plenary Address, "Rembrandt's Staging of Biblical Narratives," Sixteenth Century Society Conference. Fort Worth, Texas, October 27, 2011.
- Awarded Brown-Weiss Newberry Publication Grant. *Rembrandt's Faith. Church and Temple in the Dutch Golden Age*. \$3650.

EXHIBITIONS:

“Rembrandt’s Faces of Jesus,” scientific team and special consultant for show at the Louvre, Philadelphia Museum, DIA. Co-authored essay in the catalogue.

“Pursuit of Faith: Etchings by Rembrandt in the Thrivent Financial Collection of Religious Art.” Berkowitz Gallery, Dearborn. September and October 2010. Curated and edited.

"Renaissance, Reform, Reflections in the Age of Dürer, Bruegel and Rembrandt." Berkowitz Gallery, University of Michigan-Dearborn. April 1994 Curated and edited.

"Images of Faith: Rembrandt's Biblical Etchings." Berkowitz Gallery, University of Michigan-Dearborn. February 1989. Curated and edited.

"Piranesi's *Views of Rome*." Berkowitz Gallery, The University of Michigan-Dearborn. February 1986. Curated and edited.

"Albrecht Dürer: Selected Woodcuts." Berkowitz Gallery, The University of Michigan-Dearborn. March 1985.

"Master Paintings from the Hermitage and the State Russian Museum." The Detroit Institute of Arts. Assisted in planning, installation, and the writing of didactics, March 1975.

"The Age of Revolution: French Painting 1774-1830." The Detroit Institute of Arts. Assisted in planning, installation and the writing of didactic materials. December 1975.

CONFERENCE PAPERS, SYMPOSIA, PUBLIC LECTURES

Perlove, Shelley. Keynote: “The Myth of Enoch in Early Modern Visual Art.” Facoltà Teologia, University of Florence, June 12, 2019.

_____ Keynote: “Rembrandt and the Jewish Experience,” for the eponymous exhibition, Telfair Museum, Savannah, Georgia, March 2019.

_____ Keynote: "The Gaping Wound Exposed for All to see (Ovid, *Fasti* II: Rembrandt's Lucretia, invited lecture," for the conference, "Recycling the Past: Objects, Emotions, Narratives": A Collaboratory of the ARC Centre for the History of the Emotions," University of Melbourne, Australia, November 9, 2018

_____ "Seeing God Face to Face: Ferdinand Bol's *Gideon and the Angel*."

for the Historians of Netherlandish Art session, "Divine Presence: Representing Angels and God in Dutch and Flemish Art, c. 1575-1700." Chaired by Joanna Shears Seidenstein and Larry Silver. Ghent Conference, 26 May 2018.

"Dutch Art of the Golden Age and the Early Photography of Henry Talbot: A Case of Transhistorical Competition," Workshop Presentation in "The Transhistorical Turn in Netherlandish Art History," Historians of Netherlandish Art conference, Ghent, Belgium, 24 May 2018.

Keynote Address and Gallery Workshop, exhibition: "Lines of Inquiry: Learning from Rembrandt," my address: "Revelation in the Dark Shadows: Rembrandt, the Jews and Jesus." Oberlin College, March 8, 9.

"Irony and Anti-Judaism in Maerten van Heemskerck's Hermitage *Crucifixion*," Renaissance Society of America, Chicago, March 30, 2017, Session, Jewish and Anti-Jewish Representations in Early Modern Europe chaired by Dana E. Katz

"The Semblance of Authenticity: Rembrandt's Engagement with Judaism." invited lecture, Yeshiva University Museum of Art, September 11, 2016, Center for Jewish History, NYC.

"Nazi Plunder and their Denigration of Modern Art." invited lecture, Holocaust Museum, August 2, 2016, West Bloomfield, MI.

"Rembrandt's *Visitation* in the *Detroit Institute of Arts*: Joseph as Judaism and the African Servant." American Association of Netherlandic Studies conference, Detroit Institute of Arts, June 3, 2016

"Linking Moments in the Bible: Narrative Techniques in Maerten van Heemskerck's *Story of Esther* (1564)," Renaissance Society of America Conference, Berlin, March 27, 2015

"Did Women Artists have a Reformation?" Roundtable Panel, Renaissance Society of America. My presentation: "Jewish and Christian Women Artists in Venice and Holland." (I discussed the contributions of Jewish women who produced Torah curtains in Venice), March 26, 2015.

"Rembrandt, the Jews, and Judaism." Keynote: for exhibition, "Rembrandt and the Jews: The Berger Print Collection", Westmont Ridley-Tree Museum of Art, Santa Barbara. February 28, 2015

"Delivered in the Wilderness: Elijah the Prophet in Jewish and Christian Art." Lecture for the University Musical Society and the Society of Early Music, Feb. 14, 2015

- ___ "The Stream of Blood Pouring Forth: Rembrandt's *Lucretia*." College Art Association Conference, New York City, February 11, 2015
- ___ "Semblance of Authenticity: Rembrandt's Engagement with Judaism," for the symposium and exhibition, "Rembrandt's Circle: Making History," Agnes Etherington Art Centre, Queens University, Kingston, Ontario. Lecture: October 29, 2014
- ___ "Redefining Rembrandt in the Third Reich," lecture for the Frankel Center of Judaic Studies, University of Michigan, September 9, 2014
- ___ "Simultaneous Narratives in Early Netherlandish Painting: Sixteenth-Century Variation, and "Subverting Classicism." San Diego, organized sessions for Renaissance Society of America, April 3-7, 2013.
- ___ "Baroque Painting in Spain and Italy." Ohio State University, Columbus, Midwest Art History Society conference, chaired session, March 20-24, 2013.
- ___ "Mapping Sacred Space: Rembrandt and the Second Temple," Frankel Center, Judaic Studies, University of Michigan, public lecture, February 6, 2013.
- ___ "Rembrandt and the Jews," University of Texas, Austin, November 14, 2012, guest of Prof. Jeffrey Smith, Department of Art History.
- "The Jews of Asia Minor, from Sardis to Istanbul," Beit Café, Temple Beth Emeth, October 22, 2012.
- "Rembrandt's Faces: Passions of the Mind, Heart, and Soul." Minneapolis Institute of Art, June 7, 2012, in conjunction with the exhibition, "Rembrandt in America."
- "Rembrandt and the Jerusalem Temple," Tel Aviv University, May 13, 6:00 pm, invited by Yona Pinson, Art History
- "Rembrandt's Images of Africans: Dutch Colonization and the Protestant Mission," Renaissance Society of America, Washington, D.C. March 22, 2012.
- "Images of Asians and Blacks in Early Modern Art," Chair, Renaissance Society of America, Chair of Session II, Washington, D.C. March 22, 2012.
- "The Prophet Haggai and the Jerusalem Temple in the Art of Rembrandt." Emory University, Lovis Corinth Conference, by invitation of Walter Mellion, Feb. 15, 2012,
- "Rembrandt's Journey: Creating the Face of Jesus," Detroit Institute of Arts, Jan. 8, 2012.

“Rembrandt’s Religious Imagery,” Detroit Institute of Arts, public lecture, Nov. 2011.

“The Impact of the Jewish Community on Rembrandt’s Art,” Detroit Institute of Arts, Nov. 30, 2011.

“The varied interpretations of Isaac Blessing Jacob and other themes in the religious drawings of Rembrandt, Govaert Flinck and Ferdinand Bol,” International Symposium by invitation only, sponsored by Queen’s University at Herstmonceux Castle, England, July 21-23, 2011.

“Art and Humanism in France and England,” and “Artistic Theory and Practice in Italy and the Netherlands,” 2 papers at Sixteenth Century Studies Conference, Montreal, 10/15, 10/17, 2010.

Historians of Netherlandish Art, "Crossing Boundaries," Amsterdam, May 27-29, 2010. Chaired workshop with Larry Silver, "Persistent Piety," and delivered paper, “Rembrandt and the Temple.”

Colloquium, “Expanding the Field of Rembrandt Studies” June 25-28, 2009. Queen’s University’s Bader International Study Centre at Herstmonceux. By invitation.

"Rembrandt's Imaginative Reconstructions of the Jerusalem Temple." Public lecture. University of Michigan Osher, Distinguished Lecture series, April 14, 2009.

“Typology in the Early Modern Period,” for session, “Typology in Dutch, Flemish and German Visual Art ca. 1400-1700, Part II,” Renaissance Society of America, March 21, 2009.

Chaired and organized a session, “Typology in Dutch, Flemish and German Visual Art ca. 1400-1700, Part I” Renaissance Society of America conference, March 21, 2009.

“Rembrandt’s Faith”--New Methods,” College Art Association session, Problems with Rembrandt, February 27, 2009, Los Angeles conference.

“The Dutch Waterscape,” and “Dutch Paintings of Feasting and Merriment,” public lectures. University of Michigan Alumni, Faculty speaker, December 28, 29, 2008, Boyne City.

“Sacred Spaces: Rembrandt and the Jerusalem Temple,” Ohio State University, Columbus, Ohio. Sponsored by Art History, the Melton Center of Jewish Studies, and the Center for the Study of Religion. November 6, 2008.

“Bacchus and the Art of the Early Modern Period,” Detroit Wine

Society, University of Michigan Dearborn, October 28, 2008.

“Temptress, Lover and Muse in the Prints of Dürer, Rembrandt, and Picasso,” DIA, sponsored by the Print Council in conjunction with the exhibition “The Big Three Printmakers: Dürer, Rembrandt, and Picasso, November 16, 2006,

“Art and the DaVinci Code,” Scholars Series. Southfield Public Library, October 2006.

“Images of Esther in Art,” Jewish Community Center, Ann Arbor, October 2006.

“Challenges of the Restoration of Renaissance Paintings.” Retired Persons Scholars Program, September 2006, University of Michigan-Dearborn.

“Jews and Christians at the Table: Rembrandt’s *Supper at Emmaus*,” Hood Museum, Dartmouth College, for symposium and exhibition, “Celebrating Rembrandt,” April 2006.

Invited conference paper: “Thoughts and After-Thoughts in Rembrandt’s Drawings for the Life of Joseph and his Brothers,” Dallas Museum of Art, Midwest Art History Association, March 2006.

Public lecture: “Jacob van Ruisdael’s Painted Landscapes: Art and Culture in the Dutch Golden Age,” University of Michigan Learning in Retirement Distinguished Speaker Series, January 2006.

Public lecture: “Restoring the Art of the Past: But Whose Past is it?” Lecture series, University of Michigan Commons, November 2005.

Kresge Art Museum, Michigan State University. “Fact or Fiction: The Many Faces of Rembrandt’s Portraiture.” Public Lecture in conjunction with the exhibition, “Pursuits of Pleasure.” February 2004.

University of Michigan-Dearborn. “Art, Science and Religion in Seventeenth-Century Dutch Paintings.” Chancellor’s Alumni Reception. October 2003.

Detroit Institute of Arts. “Comedy and Carnival at the Medici Court,” In conjunction with the Medici show. Over 150 attended. March 2003.

University of Wisconsin, Humanities Institute. Symposium, “Rembrandt and the Jews.” Paper entitled: “Christ of the Supper at Emmaus and the Jews of Amsterdam.” December 2002.

“Rembrandt and Lievens.” Rembrandt House Museum, Amsterdam. Symposium sponsored by the Rembrandthuis, Amsterdam, in conjunction with the exhibition, “The Mystery of the Young Rembrandt,” May 2002.

- Detroit Institute of Arts. "Prophetic Visions: Jacob van Ruisdael's *Jewish Cemetery*." Public lecture sponsored by the Friends of European Art. Dec. 2001.
- Texas Christian University, Fort Worth. "Rembrandt and the Millenarian Vision of World Peace." Feb. 2001.
- Case Western Reserve University. "Jacob van Ruisdael's *Jewish Cemetery*: Jews and Christians Tread Sacred Ground at Beth Haim (House of Life). In conjunction with the symposium, "Treading Sacred Ground." April 2000.
- University of Michigan, Ann Arbor. Lecture series, "The Jews and the Millennium," My Lecture was entitled, "Rembrandt and the Nazis." January 2000.
- Netherlands Institute for Advanced Study in the Humanities (NIAS). "Poetry, Painting, and Paradox: Donne, Huygens, and Rembrandt," Wassenaar, The Netherlands, May 1999.
- University of Michigan Museum of Art: "Michelangelo, Melancholia, and the Cult of Genius in the Renaissance," January 1999.
- Dennos Art Museum, Traverse City. Keynote. "Predecessor to the Web: The Renaissance Print Collection and the Pursuit of Knowledge," Traverse City, April 1998.
- Women's Commission, University of Michigan-Dearborn "Artemisia Gentileschi: Portrait of a Woman Artist." December 1997.
- Cranbrook Museum of Art. "Interconnections Through Time; Pontormo's Painting, *The Visitation* (c.1528), and Bill Viola's Projection Video, *The Greeting* (1995)." In conjunction with the exhibition, *Being and Time: The Art of Projection Video*. February 1997.
- "Awaiting the Messiah; Christians, Jews and Muslims in the Late Work of Rembrandt," Symposium in conjunction with the exhibition, "The Late Work of Rembrandt." March 1996.
- "Renaissance, Reform, Reflections; The Anatomy of a Faculty-Student Research Project," September 1995.
- "If I Forget You, Jerusalem, May I Forget My Right Hand:" Rembrandt's *Jeremiah Lamenting The Destruction of Jerusalem*." March 1995.
- University of Michigan, Ann Arbor. "Rembrandt, The Millenarians, and the Jews," public lecture given by invited University of Michigan faculty as part of a lecture series, "Jewish History and Culture." Ann Arbor, November 1994.

University of Michigan, Ann Arbor. "The Theme of Esther in the Art of the Seventeenth Century," Invited speaker for the Symposium, "Guercino's *Esther* in Focus." March 1993

University of Michigan, Ann Arbor. "Rembrandt and the Millenarians," symposium in honor of Nathan Whitman's retirement. April 1990.

University of Michigan Alumni Association. "The Art of Forgery," University of Michigan, Ann Arbor. August 1986.

University of Michigan-Dearborn. Humanitas. "Bernini's Sculpture of *Lodovica Albertoni*: Image of the Sublime Death." October 1984.

University of Michigan Museum of Art. "Bernini's *Androcles and the Lion*." November 1981.

Walters Art Museum, Historians of Netherlandish Art, Chair of session, "The Bible and Spiritual Enlightenment: Defining Dutch and Flemish Religious Devotion," November 2006, Baltimore.

Dallas Art Museum. "Rembrandt's Drawings of the Life of Joseph," Midwest Art History Society, March 2006, Dallas.

Center for Judaic Studies Conference, University of Michigan. "Jewish Literatures and Cultures: Context and Internet." Chair and moderator, "Artful Jews? Visual Representation and the Negotiation of Culture." November 2003.

University of Pittsburgh. Midwest Art History Society conference. Chair and moderator, "Baroque North and South." April 2003.

American Congress of Medieval and Renaissance Studies, Tempe, Arizona, "Scorched in the Desert: A Portrait of the Venetian Rabbi Leon Modena." February 2003. Chaired by Diane Wolfthal.

American Association of Netherlandic Studies, Ann Arbor, chaired session and presented a paper, "Identity and Acculturation in 17th-Century Amsterdam: A Rabbinic, Authorial Portrait." June 2002.

College Art Association, "The View from Within," chaired by Diane Wolfthal. "Shalom d'Italia's Engraved Portrait (1642) of Rabbi Menasseh ben Israel: Jewish Identity and Christian Hebraism in 17thc. Amsterdam." 2002.

Historians of Netherlandish Art, Antwerp, 2002. "Jan Lievens' Etched Portrait of the Sephardic Physician, Ephraim Bueno: The Flemish-Inspired Portrait in Amsterdam."

University of Minnesota. Midwest Art History Society conference, "Paschal Lamb and the Eucharistic Bread on the Same Table: Rembrandt's *Supper at Emmaus* of 1648." April 2001.

College Art Association. "Purged of All Grosser Substance: Rembrandt's Jews 1800-1945." For the session, "Reception and the Art of the Netherlands." chaired by Amy Golahny. February 2000.

Walters Art Gallery, Baltimore. Historians of Netherlandish Art conference. "Word and Image: The Language of Rembrandt," March 1998.

John Donne Conference, Gulfport, Mississippi. "Witnessing the Crucifixion: Rembrandt's *The Raising* and *The Descent from the Cross* and Constantijn Huygens' Translation of John Donne's *Good Friday, 1613. Riding Westward*." February 1998.

Washington University, St. Louis. Midwest Art History Society, "*Templum Christianum: Rembrandt's Jeremiah Lamenting the Destruction of Jerusalem*." March 1995.

Ohio State University, Columbus, OH. Midwest Art History Society. "Rembrandt's *Triumph of Mordecai* and the Temple of Jerusalem," March 1992.

BOOK AWARDS:

Winner of Roland H. Bainton Book Prize for the most outstanding art history book of 2009, *Rembrandt's Faith*, awarded by Sixteenth Century Society, October 15, 2010.

Winner of Newberry Library Brown-Weiss Humanities Book Award for the most outstanding book in the Humanities in 2009, for *Rembrandt's Faith. Church and Temple in the Dutch Golden Age*

Finalist for Charles Rufus Morey College Art Association Book Award in 2009, Chicago, for the most outstanding book in art history in any field and any language, February 2009. For *Rembrandt's Faith*.

Finalist for Gustav Arlt Humanities Book Award, for the most outstanding book of 1990, *Bernini and the Idealization of Death: the Ludovica Albertoni and the Altieri Chapel*. University Park, PA: Pennsylvania State University Press, 1990.

FACULTY AWARDS:

Winner of the All- Campus Distinguished Research Award, UM-Dearborn, March 22, 2011.

Distinguished Teaching All-Campus Award, University of Michigan-Dearborn.
December 1989.

Distinguished Faculty Award, State Association of Governing Boards, State of Michigan.
Awarded in East Lansing, Michigan State University, May 1990.

Chancellor's Best in Class Award for Service to the University. Awarded for four years of
service to the Scholars Incentive Program, 1989.

ELECTED AND APPOINTED OFFICES:

Elected Board Member: Historians of Netherlandish Art (2008-2014).

Elected Board of Directors: Midwest Art History Society (2012-2015)

Appointed Chair by the President of the College Art Association; Committee on Awards
Policies. Wrote the CAA Guidelines that were approved February 2003. 2002-
present.

Appointed Chair, College Art Association Teaching of Art History Award Committee,
2001-3

Elected Offices, Midwest Art History Society:

President, 1999-02;

Board member (01-present);

Secretary. 1996-99;

Elected Co-Editor for the Corpus of Baroque Drawings in Midwest Collections,
1996-present;

Nominating Committee, 1996-98.

Conference Chair of Programs and Sessions: Midwest Art History Society's 26th
Annual Conference, Detroit, 248 attendees and 18 sessions. March 18-20, 1998.

GRANTS: (major)

Kress Foundation Publication Grant, \$25,000, 2013, for *Seventeenth-Century Drawings in
Midwestern Collections. The Age of Bernini, Rembrandt, and Poussin*. Notre Dame University
Press, 2014

Vice-President for Research at UM-Ann Arbor, grant for *Rembrandt's Faith*. 2008

Office of the Vice-President for Research, University of Michigan. Research project:
"Italian and Spanish Baroque Drawings in Midwest Collections." \$20,000,
1997-1998.

NEH, National Endowment for the Humanities Summer Fellowship. Research project:
"Rembrandt and the Millenarians," Spring/Summer 1994.

NEH, National Endowment for the Humanities Travel Grant. Travel to Switzerland and Holland to consult city archives, May 1994.

Rackham Faculty Fellowship and Research Grant. Project: "Rembrandt and the Christian Hebraists," 1993.

Horace H. Rackham Publication Subvention Grant for the book, *Bernini and the Idealization of Death: Study of the Ludovica Albertoni and the Altieri Chapel*, awarded 1989.

Horace H. Rackham Faculty Grant, University of Michigan, \$5000 travel grant to go to Rome, Leningrad, and London to do research for the book, *Bernini and the Idealization of Death* (published in 1990). Awarded 1986.

PROFESSIONAL SOCIETY MEMBERSHIP:

College Art Association

Midwest Art History Society

Historians of Netherlandish Art

American Association of Netherlandic Studies

Renaissance Society of America

Sixteenth Century Studies

Italian Art Society