

**Curriculum Vitae**  
**CELESTE ANNE BRUSATI**  
**Professor**  
**Department of the History of Art**  
**Department of Women's Studies**  
**School of Art and Design**  
**University of Michigan**  
**Department of the History of Art**  
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**Education:**

Ph.D.	1984	University of California, Berkeley, History of Art
M.A.	1976	University of California, Berkeley, History of Art
B.A.	1972	Immaculate Heart College, Los Angeles, California, French

**Professional Experience:**

2000-	Professor, History of Art, University of Michigan
2010-	Professor (unbudgeted), Penny W. Stamps School of Art and Design, University of Michigan
2000-18	Professor (unbudgeted), Women's Studies, University of Michigan
2007-10	Chair, Department of the History of Art, University of Michigan
2001-02	Lovis Corinth Visiting Research Professor, Emory University
1993-2000	Associate Professor (unbudgeted), Women's Studies, University of Michigan
1993-2000	Associate Professor with tenure, History of Art, University of Michigan
Spring 1992	Visiting Associate Professor, Northwestern University
1991-1993	Associate Professor, History of Art, University of Michigan
1990	Associate Professor, Yale University
1984-90	Assistant Professor, Yale University
1982-84	Lecturer, Yale University
1977-78	Teaching Associate, University of California, Berkeley
1975-76	Teaching Assistant, University of California, Berkeley

**Grants and Fellowships:**

2000-01	Robert Lehman Foundation Grant in the Visual Arts, Renaissance Society of America
1998	Rackham School of Graduate Studies, Faculty Research Grant
1996	Michigan Humanities Award (fall term)
1995-1996	American Council of Learned Societies Fellowship
1995	Rackham/Office of the Vice-President for Research--Research Assistantship
1988-89	Morse Junior Faculty Fellowship, Yale University
1987	William Enders Grant, Yale University
1986	Ford Foundation Grant in Women's Studies
1985-86	Mellon Junior Faculty Fellowship, Whitney Humanities Center, Yale University
1980-81	Robert H. and Clarice Smith Fellowship, National Gallery of Art, Center for Advanced Study in the Visual Arts, Washington, D.C.
1978-80	Kress Foundation Art History Fellowship, Kunsthistorisch Instituut der Rijksuniversiteit te Leiden
1976-77	Regents' Fellowship, University of California, Berkeley

**Honors and Awards:**

2007-2011	Senior Fellow, Michigan Society of Fellows
2007	John D'Arms Award for Distinguished Graduate Mentoring, Rackham School of Graduate Studies, University of Michigan

**Honors and Awards (cont):**

- 2003 University of Michigan Robert D. and Janet E. Neary Faculty Award.  
1996 University of Michigan Career Development Award  
1996 University of Michigan Henry Russel Award  
1995 Rackham Faculty Recognition Award  
1994-99 University of Michigan Julia Lockwood Award for Research in Liberal Arts  
1991 U Michigan Learning Disability Society Award of Recognition  
1989 As an Editor of the Yale Journal of Criticism: Council of Editors of Learned Journals Award for Best New Journal

**Languages:**

Dutch, French, German, Latin.

**Publications-- Books:**

- Brusati, C., *Artifice and Illusion: The Art and Writing of Samuel van Hoogstraten*. Chicago and London: University of Chicago Press, 1995. (402 pp.)  
Chapter 4, "Self as Art: The Perspective Box" reprinted in: *Toward a new Interior: An Anthology of Design Theory*, Lois Weinthal, ed., New York: Princeton Architectural Press, 2011.  
Brusati, C., *Johannes Vermeer*. (Rizzoli Art Series) New York: Rizzoli, 1993.

**Edited Volume:**

- The Authority of the Word: Reflecting on Image and Text in Northern Europe, 1400-1800*,  
Celeste Brusati, Karl Emenkel, and Walter Melion, eds., Leiden & Boston: Brill, 2011.

**Exhibition Catalogue:**

- Brusati, C., *De Zichtbaere Werelt. Schilderkunst uit de Gouden Eeuw in Hollands oudste stad/The Visible World. Art in the Golden Age from Holland's Oldest City*, Dordrecht, Dordrechts Museum, 1992-93, Zwolle: Waanders, 1992. [Contributions include the essay, "Samuel van Hoogstraten's *Academy of Painting* and the Visible World" (pp. 65-71) and catalogue entries on Samuel van Hoogstraten and Cornelis Bisschop (numbers 6, 35, 36, 37, 38, 39, 40, 41)].

**Articles and Review Articles:**

- Brusati, C., "Willem Kalf on *Reflexykonst*. The Aesthetics of Transformation in Dutch Still Life"  
In: *Art as World-Making. Critical Essays on Realism and Naturalism*, Malcolm Baker and Andrew Hemingway, eds., Manchester University Press, 2018, 147-164. [invited and refereed]
- Brusati, C., "Looking at Hoogstraten's Dogs in Perspective". *Liber Amicorum Marijke de Kinkelder Collegiale bijdragen over landschappen, marines en architectuur*, Charles Dumas et al., eds. Den Haag, 2013: 49-68. [invited]
- Brusati, C., "Paradoxical Passages: The Work of Framing in the Work of Samuel van Hoogstraten". Commissioned for the volume: *The Universal Art of Samuel van Hoogstraten (1627-1678), Painter, Writer and Courtier*, Thijs Weststeijn, ed., Amsterdam University Press, 2013, 53-75. [invited and referred]
- Brusati, C., "Perspectives in Flux: Viewing Dutch Art in Real Time." Commissioned article for *Dutch Art and the Erotics of Interpretation*, a special issue of *Art History* 35:5 (Nov. 2012), 908-933.
- Brusati, C., "Painting at the Threshold: Conversation and Competition in Perspective." *Aemulatio: Essays in Honour of Eric Jan Sluijter*, Waanders Uitgeverij, Zwolle, 2011, pp. 326-41. [invited]

**Articles and Review Articles, cont.:**

Brusati, C., "Reforming Idols and Viewing History in Pieter Saenredam's Perspectives." Commissioned article for *The Idol in the Age of Art: Objects, Devotions and the early modern World*, Michael Cole and Rebecca Zorach, eds. Ashgate Publishers: Surrey, 2009, pp. 31-55.

Brusati, C., "Pictura's Excellent Trophies: Valorizing Virtuous Artisanship in the Dutch Republic," *Virtus: Virtue, Virtuosity and the Virtuoso in the Early Modern Netherlands. Nederlands Kunsthistorisch Jaarboek 54*, 2003, pp. 60-89. [referred]

Brusati, C., "Honorable Deceptions and Dubious Distinctions: Trompe-l'oeil Self-Imagery." Invited essay for the scholarly catalogue of the exhibition, *Blændværker. Gijsbrechts—kongernes illusionsmester/ Illusions: Gijsbrechts—Royal Master of Deception*, Statens Museum for Kunst, Copenhagen, September-December, 1999, pp. 49-73.

Brusati, C., "Capitalizing on the Counterfeit: Trompe-l'oeil Negotiations." Essay for the scholarly catalogue for the exhibition, *Still Life Paintings from the Netherlands, 1550-1720*, Amsterdam, Rijksmuseum, June-September, 1999; and Cleveland, Cleveland Museum of Art, October 1999-January 2000, pp. 59-71.

Brusati, C., "Natural Artifice and Material Values in Dutch Still Life." Commissioned essay for the anthology *Looking at Dutch Art: Realism Reconsidered*, ed. Wayne Franits, Cambridge and New York: Cambridge University Press, 1997, pp. 144-57.

Brusati, C., "Vermeer and the Art of Optical Disillusion." Review of the catalogue of the exhibition, *Johannes Vermeer*, Washington, D.C., National Gallery and The Hague, The Mauritshuis, 1996 in: *The Low Countries. Arts and Society in Flanders and the Netherlands, A Yearbook, 1996-1997*, Rekkem: Stichting Ons Erfdeel, 1996, pp. 305-307.

Brusati, C., "Samuel van Hoogstraten." Entry in *The Dictionary of Art*, Hugh Brigstocke, ed., Macmillan and Company: London and New York, 1996, vol. 14, pp. 737-42.

Brusati, C., Review of Christopher Braider, *Refiguring the Real: Picture and Modernity in Word and Image, 1400-1700* (Princeton: Princeton University Press, 1993) in: *Art Bulletin 77*, no. 1 (March, 1995): 134-37.

Brusati, C., "Stilled Lives. Self-Portraiture and Self-Reflection in Netherlandish Still Life Painting," *Simiolus 20:2/3* (1990-91), pp. 168-82.

**Curatorial:**

Brusati, C. Guest Curator of the exhibition *Flip your Field: 20<sup>th</sup> Century Abstract Prints from the Collection*. University of Michigan Museum of Art, June 9, 2012-September 2, 2012.

**Work in Progress:**

Samuel van Hoogstraten *Introduction to the Academy of Painting, or the Visible World*, Celeste Brusati and Thijs Weststeijn, eds. Introduction by Celeste Brusati, translation by Jaap Jacobs. Commissioned for the Texts and Documents Series. Getty Research Institute, Los Angeles. Forthcoming, 2020.

Brusati, C., *Seeing in Pictures. Paradox and Paradigm in Dutch Art*.

A book-length study of the innovative pictorial reflections on art that emerged in tandem with vernacular art literature in the Netherlands during the seventeenth century. It reconsiders Dutch naturalism in terms of the visual fictions it produces. Cases studies explore the artistic and cultural implications of the paradoxes of vision and pictorial representation that Dutch still life, genre painting, trompe l'oeil, and perspective invite viewers to ponder.

**Work in Progress (cont):**

Brusati, C. "Rubens' Final Sacra Conversazione: Faith and Family".

Essay for a projected volume on Marian imagery in context in the Brill Art, Art History, and Intellectual History Series. The volume is being edited by Barbara Haeger, Elliot Wise, and James Clifton.

Brusati, C. "Painting Naturally in the Netherlands".

Invited paper for the conference *Baroque to Neobaroque*, to be held at the Kunsthistorisches Institut in Florence in May 2019. An expanded version of the paper will be published in a related volume, edited by Lorenzo Pericolo and Estelle Lingo. Anticipated publication in 2020.

**Selected Papers And Lectures:**

- March 2019 "Karel van Mander and Samuel van Hoogstraten in Conversation", Conference Paper Renaissance Society of America Annual Meeting, Toronto
- Sept 2018 "What Painters Know: Insights from the Pen and the Brush of Samuel van Hoogstraten" Faculty Colloquium, History of Art Department, University of Michigan
- July 2018 "Samuel van Hoogstraten and What Painters Know". Conference Paper, Rembrandt and his Circle: Work in Progress. International Conference held at the Bader International Study Center, Queens University, Herstmonceux, UK
- March 2018 "Revealing and Concealing What Painters Know", Conference Paper, Renaissance Society of America Annual Meeting, New Orleans
- October 2017 "Rubens' Final Sacra Conversazione: Faith and Family", Conference Paper, Sixteenth Century Studies Conference, Milwaukee
- March 2017 "On Thinking inside the Box", Conference Paper, Renaissance Society of America Annual Meeting, Chicago
- March 2016 "Seeing Differently. Rembrandt's Self Portrait and Artistic Representation Through the Ages". Invited lecture and discussion, Isabella Stewart Gardner Museum, Boston
- February 2016 "Academic Details: Notes on and in Samuel van Hoogstraten's *Visible World*". Conference Paper, College Art Association Annual Meeting, Washington, D.C.
- May 2014 "'Vanitas in Eternity': Still Life's Paradoxical Temporalities". Invited paper for *Vanitas: Beyond the Topos*, Conference co-organized with the Swiss National Science Foundation Historical Mediality Project, University of Chicago.
- November 2012 "Still Life in Real Time: Reflections in and on Dutch Still Life," Sheppy Dog Fund Invited Lecture, Flint Institute of Arts, Flint.
- October 2011 "Seeing in Pictures: Looking at Dutch Art in Real Time." Robert and Avis Burke Lecture, Department of Art History, Indiana University, Bloomington.
- May 2010 "On *Reflexykonst* and the Aesthetics of Transformation in Dutch Still Life." For the Historians of Netherlandish Art International Research Conference, University of Amsterdam, Amsterdam.
- March 2010 "Print Matters: Facticity and Duplicity in Trompe L'oeil." Invited paper for Clark Institute Conference, "Cultures of Communication, Multi-mediality: Print Culture in Context" program at the William Andrews Clark Memorial Library, University of California at Los Angeles.

**Selected Papers And Lectures (cont):**

- October 2009 "Print Matters: Facticity and Duplicity in Trompe L'oeil." Invited paper for the Third Lovis Corinth Colloquium: *The Authority of the Word: Reflecting on Image and Text in Northern Europe, 1400-1800*, Emory University, Atlanta.
- September 2009 "Perspectives in Flux: Viewing Dutch Art in Real Time." Invited paper for the symposium, *Vision and Visibilities in Early Modern Dutch Art*, held at the Vancouver Art Gallery, Vancouver, B.C.
- February 2009 "Tropes and Trophies: Arming and Disarming the Pictorial Arts in the Dutch Republic". Invited lecture for the Center for Medieval and Renaissance Studies, The Ohio State University.
- January 2009 "Framing (in) the Work of Samuel van Hoogstraten". Invited paper for the international symposium, *The Universal Art of Samuel van Hoogstraten (1627-1678), Painter, Writer and Courtier*. University of Amsterdam, Amsterdam.
- April 2008 "Personal Effects: The Human Subjects of seventeenth-century Still Life Painting". Paper delivered at the Renaissance Society of America Annual Meeting, Chicago.
- October 2007 "Temporality and Self-Reflection in Dutch Still Life". Paper delivered at the Sixteenth Century Studies Conference, Minneapolis.
- June 2006 "Temporality and Reflection in Dutch Still Life Painting". Paper delivered at the conference "Controlling Time and Shaping the Self. The Rise of Autobiographical Writing since 1750". Erasmus University, Rotterdam, The Netherlands.
- May 2005 "Time, Temporality, and Fictions of Presence in seventeenth-century Dutch Still Life Painting." Invited paper for the Symposium, "Ruins and Retrospections: On Aspects of Temporality in seventeenth-century Dutch Art." Frances Lehman Loeb Art Center, Vassar College.
- February 2005 "Satins, Secrets, and the Seductions of Painting in the Art of Gerard ter Borch." Invited lecture, Detroit Institute of the Arts, February 27.
- October 2004 "Beyond Belief. On Vermeer's *Faith* and the Semiotics of Pictorial (Dis)illusion." Invited paper at conference on Meditation and Institution(s) of the Self, The Johns Hopkins University, Baltimore, Oct. 15-16.
- April 2003 "Painting on Faith: Vermeer's Secular Semiotics." Invited lecture at the University of California, Santa Barbara, Department of History of Art and Architecture.
- October 2002 "Saenredam's Eyes: Seeing History in Perspectives." Sixteenth Century Studies Annual Conference, San Antonio, Texas.
- September 2002 "Saenredam's Eyes: Seeing History in Perspectives." Invited lecture at the University Of Virginia, Department of Art.
- June 2002 "Signs of Faith: A Seated Woman with Many Meanings by Johannes Vermeer" Paper delivered at 'Crossroads of Cultures': Eleventh Interdisciplinary Conference on Netherlandic Studies, International Institute, University of Michigan, Ann Arbor.
- May 2002 "Saenredam's Eyes: Seeing History in Perspectives." Invited lecture at the J. Paul Getty Museum.

**Selected Papers And Lectures (cont):**

- March 2002 "All Eyes: Fictions of the Eye-Witness in Seventeenth Century Dutch Art." Lovis Corinth Research Professorship Lecture, Emory University.
- March 2002 "The Poetics of Seeing." Colloquium with Dalia Judovitz and Matthew Simms. Emory University, Art History Department.
- February 2002 "Vermeer's Pearls: Reflections on Pictorial Illusion and Disillusion." Invited lecture at the Johns Hopkins University Italian Studies Program, Villa Spelman, Florence.
- February 2002 "Saenredam's Eyes: On the Poetics of Seeing in Perspective(s)." Invited paper for the symposium, "Visual Culture in Early Modern Europe: the Dutch Experience." Whitney Humanities Center, Yale University
- November 2001 "Vermeer's Pearls: Reflections on Pictorial Illusion and Disillusion." Lovis Corinth Research Professorship Lecture, Emory University
- November 1999 "*Trompe L'oeil* Transactions and Slippery Values in Netherlandish Still Life Painting." Invited lecture at the History of Art Department, Ohio State University.
- November 1999 "*Trompe L'oeil* Transactions: Pictorial Illusion and Market Value in Seventeenth Century Still Life Painting." Invited lecture at the Art History Department of the University of Fribourg, Switzerland.
- October 1999 "On Consuming Passions: Wenceslaus Hollar's Still Life Prints and the Erotics of Experimental Artistry." Invited lecture as Visiting Research Scholar at the Faculty of Social Sciences, American University in Cairo.
- October 1999 "*Trompe L'oeil* Transactions: Pictorial Illusion and Market Value in Seventeenth Century Still Life Painting." Invited lecture at the Netherlands-Flemish Institute in Cairo.
- February 1999 "Authorized Counterfeits? Negotiating the Values of *Trompe l'oeil* in seventeenth century Still Life Painting." Noon lecture, presented at the Institute for the Humanities, University of Michigan.
- May 1998 "Enclosing and Disclosing the Urban Body: Wenceslaus Hollar's Muffs and the Aesthetics of Curiosity." Invited lecture at the Graduate School for Social Sciences and Humanities, Chiba University, Nishi-Chiba.
- July 1997 "Pictura's Illusory Currency: Negotiating the Values of Pictorial Deception in Netherlandish Still Life Painting." Invited lecture at the Kunsthistorisch Institut of the Freie Universität, Berlin
- April 1997 "Authorizing the Counterfeit: *Trompe L'oeil* and Questions of Value in Seventeenth Century Still Life Painting." Invited lecture at the Einstein Forum, Potsdam, Germany.
- March 1997 "Natural Artifice and Material Values in Dutch Still Life." Invited lecture given at the symposium "A Debate on the Interpretation of 16th and 17th century Netherlandish Art: Some Developments from America." Sponsored by the Dutch Postgraduate School for Art History, held at the University of Leiden
- February 1996 "Enclosing and Disclosing the Urban Body: Wenceslaus Hollar's Muffs and the Aesthetics of Curiosity." Paper presented at the College Art Association Annual Meeting, Boston

**Selected Papers And Lectures (cont):**

- January 1996 "Still and Not-so-Still Life in the Art of Jan Vermeer." Invited paper for the Vermeer Symposium, National Gallery of Art, Washington
- May 1995 "Natural Artifice and Material Values in Netherlandish Still Life Painting." Invited lecture at Carleton College, Northfield, MN
- April 1995 "Prints and Pictorial Literacy: Wenceslaus Hollar's Graphic Art and the Culture of Curiosity in the Seventeenth Century." Invited lecture at the Mary and Leigh Block Gallery, Northwestern University
- February 1995 "Travels along a Paper Trail: The Prints of Wenzel Hollar." Invited lecture at the Detroit Institute of Arts
- December 1994 "Covert Explanations and Eyewitness Fictions: Samuel van Hoogstraten's Painted Thresholds." Invited lecture presented at the Samuel van Hoogstraten symposium, Dordrechts Museum, Dordrecht, The Netherland
- November 1994 "Wenceslaus Hollar's Graphic Art and the Culture of Curiosity." Invited lecture presented at the symposium for the exhibition, *Wenceslaus Hollar: A Bohemian Artist in London*, Yale Center for British Art.
- November 1994 "Material Values: The Play of Identities in Dutch Still Life Painting." Conference paper presented at UCLA, Center for 17th and 18th Century Studies Conference of National Identity in Dutch Art of the Seventeenth Century.
- November 1993 "The Disembodied Genre: Gender and Dutch Still Life Painting." Invited lecture. Center for Literary and Cultural Studies. Harvard University
- February 1993 "Rethinking Emblems, Accessories and Covert Explanations." Paper presented at the College Art Association Annual Meeting in Seattle
- September 1991 "Picturing the Word: Rembrandt as Printmaker," Invited lecture. University of Michigan Museum of Art
- May 1991 "Envisioning the Eye in Seventeenth Century Dutch Painting," Invited lecture. National Gallery of Art, Washington D.C.
- March 1991 "From Virtu to Virtuosity. Dutch Still Life Painting and the Arts of Peaceful Conquest," Invited lecture. Karl Lehman Distinguished Lectures in Art History, Emory University, Atlanta
- February 1990 "Pictura's Excellent Trophies. Defending the Pictorial Arts in the Dutch Republic," College Art Association Annual Meeting
- October 1989 "Stilled Lives. Self-Portraiture and Self-Reflection in Netherlandish Still Life Painting," Historians of Netherlandish Art Conference: Cleveland Museum of Art
- 1989 "Stilled Lives: Self-Portraiture and Self-Reflection in Seventeenth Century Still Life Painting," Renaissance Society of America Annual Meeting, Harvard University
- 1988 "The Liminal Eye. Constructing the Beholder in Dutch Art." Invited Lecture, Columbia University, History of Art Department

**Selected Papers And Lectures (cont):**

- 1986 "The Beholder at the Threshold. On the Making and Viewing of Netherlandish Pictures." Invited lecture. Yale University, School of Art and Architecture
- 1985 "Painted Deceivers: Some Dutch and American Images of Art as Self." Invited lecture. John Haberle Symposium, Amon Carter Museum, Fort Worth

**Conference Panels:**

- March 2018 Invited Chair and Respondent for Panel, "Beyond Matter/Spirit: Rethinking Materiality and Signification in Early Modernity", Renaissance Society of America Annual Meeting, Toronto
- July 2018 Invited Organizer and Moderator for Panel: Hoogstraten's *Visible World*, for: Rembrandt and his Circle: Work in Progress. International Conference, Bader International Study Centre, Queen's University, Herstmonceux Castle
- March 2017 Invited Chair of Panel, "Cabinetization and Compartmentalization in Early Modern Art and Science", Renaissance Society of America
- June 2016 Moderator, Special Session at the Detroit Institute of Arts, Interdisciplinary Conference on Netherlandic Studies – Imagining the Low Lands
- June 2014 Co-chair of Panel, "embodying Meaning & Emotion in the Low Countries, 1400-1700.: Historians of Netherlandish Art/AANS International Conference, Boston.
- March 2014 Invited Chair of Panel, "Cultures of Things in Antwerp: Networks of Objects and Knowledge." Renaissance Society of America Conference, New York
- November 2006 Invited speaker, "Artists' Biographies as Documents" in the workshop "Pleasures and Treasures of the Archive," *From Icon to Art in the Netherlands*, Historians of Netherlandish Art International Conference, Baltimore
- March 2006 Invited Chair of Panel, "Getting to the 'Bottom' of Decorum: Laughter, Painting, and Social Practices in the Netherlands from the 15<sup>th</sup> through the 17<sup>th</sup> Centuries,"  
Renaissance Society of America Annual Conference, San Francisco
- September 2005 Invited speaker on inaugural Panel, "History and the Visual," Institute for Historical Studies, University of Michigan
- January 2000 Invited Chair of Panel, "Toward a New Poetics of Religion," and Roundtable discussant at the conference, "On Religious Grounds: From Discipline to Disciplinarity in Medieval and Renaissance Studies." Early Modern Colloquium, University of Michigan
- February 1999 Invited discussant, "Toward a Global History of Netherlandish Art," conference session of the College Art Association Annual Meeting, Los Angeles.
- March 1998 Invited Coordinator of Workshop on "Questions of Value in Still Life Painting" for *Art and Place*, the International Research Conference of the Historians of Netherlandish Art The Walters Art Gallery, Baltimore.
- October 1997 Invited Chair of Panel, "Cartographies of the Body," for the interdisciplinary conference, "The Rhetorics and Rituals of (Un)Veiling in Early Modern Europe," University of Michigan

**Conference Panels (cont):**

- October 1993 Invited chair and organizer of the panel, "Netherlandish Painting and its Discourses" for the Historians of Netherlandish Art Conference, Boston
- April 1991 "The Renaissance Artist: Myth and Paradigm," chair and moderator. Renaissance Society of America Annual Meeting
- February 1991 "Canon-Formation in the Netherlands from Van Mander to Houbraken," discussant. College Art Association Annual Meeting

**Professional Associations:**

College Art Association  
Historians of Netherlandish Art  
Renaissance Society of America  
Werkgroep Zeventiende Eeuw

**Editorial Positions:**

- 2007-2010 University of Michigan Museum of Art Bulletin, Editorial Board  
1989-90 Yale Journal of Criticism, Editor  
1987-90 Yale University Art Gallery Bulletin, Editorial Advisory Board

**Professional Service:**

- 2018 Peer review of manuscripts for Amsterdam University Press  
2017 Visiting Committee Member for External Review of the Art History Department, University of Maryland, College Park.  
2016 Presentation for the Science on Screen Series, Michigan Theater, Ann Arbor  
2012-15 Board of Advisors, Center for Advanced Study in the Visual Arts, Washington, DC  
2013 Peer review of manuscript for *Art History*  
2010-present Expert Evaluator for Research Activities, European Research Council  
2010 Grant Reviewer for the American Academy in Berlin  
2006 Visiting Committee for the External Review of the Art History Department, University of California, Berkeley  
2006 Peer review of manuscripts for *The Art Bulletin* and Ashgate Press  
2005 Adult Art History Seminar on "Making and Marketing Art in the Dutch Republic" at the Detroit Institute of the Arts.  
2005 Peer review of manuscripts for *The Art Bulletin*.  
2003 Filmed interview for *Stolen*, a documentary film by Rebecca Dreyfus. Released 2006.  
2001 Reviewer for Canadian Humanities and Social Sciences Research Council.  
1984-2004 Peer review of manuscripts for Cambridge University Press, University of Chicago Press, Yale University Press, University of North Carolina Press, Harcourt Brace, *Art Bulletin*, *Art History*.  
1999 Video interview on Vermeer forgeries for television documentary on the "Ten Greatest Hoaxes of the last 200 years" for The Learning Channel.  
1998 Guest lecture on "Cultures of Collecting" for Anthropology 527.  
1996-1997 Member Advisory Committee for "Still Lifes from the Netherlands, 1550-1720," an exhibition mounted by the Cleveland Museum of Art and the Rijksmuseum, Amsterdam.  
1995 Fellowship Pre-Screener, American Council of Learned Societies  
April 1995 Guest lecture, "Making An Appearance: Self-Portraiture and Self-Representation in the Age of Rembrandt." for the "Learning in Retirement" Program, Turner Geriatric Center  
1992 Guest lecture, "Rembrandt as a Graphic Artist," for the Netherlands/America University League, Ann Arbor  
1991-2 Participant instructor in NEH Sponsored Workshop, "Music as a Cultural Institution in the Middle Ages and the Renaissance," Newberry Library, Chicago

**Professional Service (cont):**

1991-3 Renaissance Society of America, Council Representative for Art History  
1991 Selection Committee, NEH Summer Seminar, "Imitation, Influence, Inspiration. The Theory and Practice of Artistic Relations in the Renaissance" [Leonard Barkan]  
March 1991 Seminar on Current State of Dutch Studies. Emory University, History of Art Department

**University Service:**

2015- Rackham Integrity Board, Rackham School of Graduate Studies  
2010- University of Michigan Museum of Art, Executive Committee  
2016- Program in Medieval and Early Modern Studies, Executive Committee  
2017-2018 Renaissance Society of America Council, Program Representative for MEMS  
2009-2010 President's Search Advisory Committee for the UM Museum of Art Director  
2007-10 Kelsey Museum, Executive Board  
2007-10 University of Michigan Museum of Art, Executive Board  
2007-10 Interdepartmental Program in Classical Art and Archaeology, Executive Committee  
2007 Rackham Interdisciplinary Task Force  
2006-09 Consultant to the University Museum of Art on Reinstallation of Collections  
2004-2008 Program in Medieval and Early Modern Studies, Executive Committee  
1999-2005 University of Michigan Humanities Institute, Executive Committee  
1999-2002 University Senate Assembly  
1998-2001 Executive Board, Rackham School of Graduate Studies  
1998-2001 Advisory Committee, Center for European Studies  
1999-2001 Advisory Committee, Program in Medieval and Early Modern Studies  
1998-1999 Working Committee on Museum Studies  
1997-1998 Divisional Board, Rackham School of Graduate Studies  
1996 University of Michigan Humanities Institute, Humanities Camp Faculty Instructor  
1995-96 University of Michigan Humanities Institute, Executive Committee  
1993-95 Tenure Committee, Senate Advisory Council on University Affairs  
1995 Presidential Task Force on Recruiting and Retaining the Exceptional  
1992-95 University Senate Assembly  
1995, 1996 Selection Committee, John D'Arms Award for Distinguished Graduate Mentoring  
1993-94 Russel Lectureship Selection Committee  
1994 Rackham Predoctoral Fellowship Selection Committee  
November 1994 Discussion Leader, Senate Assembly Retreat  
Fall 1991 Guest lecture on Point of View in Dutch Still Life Self-Imagery for Architecture 509: The Sketchbook [M. Harris]  
1991 Office of the Vice President for Research, Grant Referee  
1991-present Member, Dutch Studies Steering Committee

**Departmental Service:**

2018-19 Member, Graduate Committee  
2016-17 Member, Undergraduate Committee  
2016-17, 2018 Departmental Undergraduate Academic Advisor  
2014-16 Member, Graduate Committee  
2015 Chair, Book Manuscript Workshop (Jennifer Nelson)  
2014 Co-chair, First Major Lecturer Review (Thomas Willette)  
2002-10, 11-13 Member, Executive Committee  
2012 Chair, Promotion Review Panel (Megan Holmes)  
2011-13 Undergraduate Committee and Concentration Advisor  
2007-10 Chair, Department of the History of Art  
2008-10 Faculty Mentor (Kevin Carr, Thomas Willette)  
2006-07 Director of Graduate Studies  
2006-07 Chair, Tenure Review Panel (Sussan Babaie)  
2005-06 Graduate Committee

**Departmental Service (cont):**

2004-06	Faculty Mentor (Kevin Carr, Sussan Babaie)
2004-05	Member, Visual Resources Center Search Committee
2002-03	Chair, Strategic Plan Steering Committee
2000-01	Chair, African Arts Search Committee
Winter 2000	Interim Director of Graduate Studies
1998-99	Associate Chair for External Review and Visual Resources Collection
1997-2001	Executive Committee
1998-99	Chinese Art Search Committee
1997-98	Director of Graduate Studies
1998	Guest Lecture for HA 102
1993-96	Executive Committee
1995	Undergraduate Committee
1993-95	Director of Graduate Studies
1992-95	Merit Review Committee
1991-95	Graduate Committee
1991-95, 97-98	Departmental Language Examiner [French, Dutch and German]
1994	Graduate Grant-Writing Workshop
1991-93	Master's Degree Advisor
Winter 1992	Guest lectures for HA 102: Seventeenth Century Dutch Art
1991-92	Medieval Search Committee

**Service in conjunction with the Program in Women's Studies:**

1998-2001	Women's Studies Prize Committee
1994-95	Women's Studies Tenure Review Committee
1991-92	Women's Studies Mainstreaming Project
1991	Co-Developed New Course: HA/WS 415 [Gender and the Arts]

**Dissertions Directed - Defended:**

2012	Nadia Baadj, "Monstrous creatures and diverse strange things': The Curious Art of Jan van Kessel I (1626-1679)."
2008	Jen-Yi Lai, "Constructing Cultural Identity in Modern Taiwanese Painting during the Colonial Period (1895-1945). (co-chair with Joel Isaacson)
2007	Angela Ho, "Rethinking Repetition: Constructing Value in Dutch Genre Painting, 1650s-1670s." (Chair)
2006	Noel Schiller, "The Art of Laughter: Society, Civility, and Viewing Practices in the Netherlands 1600-1670." (Chair)
2005	Tatiana Senkevitch, "Printmaking's Perspectives: Abraham Bosse and the Pedagogic Debates at the French Academy, 1648-61." (Chair)
2004	Douglas Hildebrecht, "Otto Marseus van Schrieck (1619/20-1678) and the Nature Piece: Art, Science, Religion, and the Seventeenth-Century Pursuit of Natural Knowledge. (Chair)
2004	Lisa Pincus, (University of Chicago), "Painting and Experiment: The Art of Carel Fabritius" (Co-chair with Linda Seidel)
2004	Yao-Fen You, "Import/Export: A Case Study of Antwerp Altarpieces in the Rhineland, ca. 1500-1530." (Chair)
2003	Laura Bassett, "Cornelis de Man: Art and Mercantile Culture in Seventeenth Century Delft." (Chair)
2002	Nancy Anderson, "Observing Techniques: Images from the Microscopical Life Sciences, 1850-1895,"(Co-Chair with Martin Pernick, History)
1997	Marcelle Pour, "Charles Blanc and the Gazette des Beaux-Arts: 1859-1870." (Co-Chair with Joel Isaacson)
1996	Lisa De Boer, "Martial Arts: Military Themes and Images in Dutch Art of the Golden Age." (Chair)
1992	Elizabeth Honig, "Painting and the Market from Aertsen to Snyders." Yale University. (Chair)
1991	Carol Fresia, "Quacksalvers and Barber Surgeons: Images of Medical Practitioners in Seventeenth Century Dutch Genre Painting." Yale University. (Chair)

**Dissertations Directed – In Progress:**

- Katherine Campbell, “Producing the Polyglot: Stylistic Pluralism in Sixteenth-Century Antwerp Art”,  
Projected Defense: May 2020
- Jun Nakamura, “Prints and Printedness: Mark-making, Meaning, and the Aesthetics of Print in the  
seventeenth century Netherlands”, Projected Defense: December 2020

**Dissertations Advised as Committee Member - Defended:**

- 2017 Wendy Sepponen, “Milanese Bronze, Spanish Stone, and Imperial Materials: Sculptural  
Interchange and the Leoni Workshops (1549-1608)”.
- 2014 Melanie Sympson, “Representational Strategies in Manuscripts of the *Roman de la rose*.”
- 2013 Silvia Tita, “Forging History: Visual Treatises on the Donation of Constantine in the Sixteenth  
and Seventeenth Centuries.”
- 2012 Jessica Fripp, “Portraiture as Social Practice: The Creation, Collection and Exchange of Portraits  
of Artists in Eighteenth-Century France.”
- 2009 Kristina Luce, “Revolutions in Parallel: The Integration of Orthographic Projection and  
Computers Into Architectural Design.”
- 2007 Marjorie Rubright, (English) “Double Dutch: Anglo-Dutch Proximate Relations, 1568-  
1673.”
- 2007 Jong Phil Park, “The Art of Being Artistic: Cultural Consumption of Painting Manuals in Late  
Ming China, 1550-1644.”
- 2006 Sean Roberts, “Cartography between Cultures: Francesco Berlinghieri’s *Geographia* of 1482.”
- 2005 Thijs Weststeijn, ““De Zichtbare Wereld. Samuel van Hoogstratens kunsttheorie en de  
legitimering van de schilderkunst in de zeventiende eeuw.” University of Amsterdam,  
Kunsthistorisch Instituut.
- 2004 Allison MacDuffee, “Camille Pissarro: Modernism, Anarchism, and the Representation of “the  
People.”
- 2003 Julia Perlman, “Mind’s Passion: Conjugating Rationality and Sensuality in the Renaissance Arts  
of Love.”
- 2001 Joy Ochs (English) “Emblems of the wounded heart in the drama of Beaumont and Fletcher.”
- 2001 Lara Blanchard, “Visualizing Love and Longing in Song Dynasty Paintings of Women”
- 1999 Tamara Heimarck Bentley, “Authenticity in a new key: Chen Hongshou's figurative oeuvre,  
'authentic emotion,' and the late Ming market.”
- 1997 Monika Schmitter, “Display of Distinction: Art Collecting and Social Status in early Sixteenth  
Century Venice.”
- 1995 Charlene Villaseñor Black, “Saints and Social Welfare in Golden Age Spain: the Imagery of the  
Cult of Saint Joseph.”
- 1994 Todd Olson, “Nicolas Poussin, his French Clientele and the Social Construction of Style.”

**Dissertations Advised as Committee Member - In progress:**

- Brenna Larson, Projected defense: Winter 2021
- Rheagan Martin, Projected defense: Winter 2021

**MFA Theses Advised as Committee Member:**

- Brynn Higgins-Stirrup, “How to draw a line by the clenching of a fist”. Projected defense: April 2018
- Clara McClenon. “Father Along”. Defense: April 2016
- Jon Verney. “Thermophile”. Defense: April 2016

**TEACHING:**

**Graduate Courses:**

- Art History in the Making: Problems and Practices, Past and Present
- Technologies of Vision and Visual Culture: the Dutch Case
- The Art of Peter Paul Rubens
- Rubens and his Antwerp Contemporaries
- Perspective and Perspectives in Dutch Art
- Early Defenses of Netherlandish Art

Problems in Dutch Genre Painting  
Self-Portraiture and Self-Representation  
Topics in Rembrandt Studies  
Approaches to Dutch Still Life Painting  
The Art of Jan Vermeer  
Masters' Candidate Seminar: Critical Issues in Art History Today  
Reading and Writing the Lives of the Netherlandish Artists  
Knowledge and Visuality in Early Modern Europe  
Problems in 17<sup>th</sup> Century Art and Visual Culture:  
    Trompe L'oeil and its Values  
    Netherlandish Still Life: The Poetics of Description  
    Print Culture and Pictorial Art in the Netherlands  
    Picturing Art and Culture in Dutch Genre Painting  
    Reading Culture in Dutch Genre Painting  
    Perspectives on Perspective  
Studies in the History of the History of Art:  
    Representing Painting, 1400-1700  
    Representing Jan van Eyck  
    Seeing (in) Early Modern Europe

**Undergraduate Courses:**

Art Across Cultures  
Art and Money  
Fakes and Forgeries  
Vermeer and the Art of Seeing  
Dutch Art and Culture in the Golden Age  
Early Netherlandish Painting.  
Northern European Art, 1400--1600  
Pictorial Art and Visual Culture in the Dutch Republic  
Varieties of Dutch and Flemish Painting  
The Art of Rubens and Rembrandt  
The Art of Johannes Vermeer  
Artifice and Illusion in Netherlandish Art  
Junior Seminar on Theory and Methods.  
Women and the Art of Painting in Early Modern Europe.  
The Literature of Art: Trompe l'oeil and Illusion

**Undergraduate Courses (cont):**

Survey of Western Art from the Late Middle Ages to the Present.  
Gender and the Arts:  
    Gender and Painting in Early Modern Europe  
    Early Modern Women: Artists, Patrons & Networks  
European Painting and Sculpture of the Seventeenth Century  
Images of the Artist, Then and Now

Revised: 3/2019  
Celeste Anne Brusati  
Curriculum Vitae