

STEPHANIE S. DICKEY, PhD

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(Note: Due to COVID-19, I am currently working outside the office. Please contact me by e-mail.)

EDUCATION

Smith College, A.B. 1975, magna cum laude, Phi Beta Kappa
Institute of Fine Arts, New York University, M.A. 1981, PhD 1994

ACADEMIC APPOINTMENTS

Queen's University, Kingston, Ontario. Bader Chair in Northern Baroque Art, 7/1/06-present.
Associate Professor of Art History 2006-2015. Professor 2015-present
University of Vienna (Austria), Visiting Professor, Non-EU Teaching Mobility Program, Institut für Kunstgeschichte, Summer Semester 2019
Herron School of Art and Design, Indiana University-Purdue University Indianapolis, Associate Professor of Art History, 2001-2006; Assistant Professor, 1995-2001
Fairfield University, Fairfield, CT, Adjunct Instructor, Dept. of Fine Arts, 1991-93

PUBLICATIONS, EXHIBITIONS, CONFERENCES, PRESENTATIONS

Books

Rembrandt Face to Face. Indianapolis: Indianapolis Museum of Art, 2006.
Rembrandt: Portraits in Print. Amsterdam/Philadelphia: John Benjamins Publishers, 2004.
Rembrandt Harmensz van Rijn. The Illustrated Bartsch, Vol. 50 (Supplement). New York: Abaris Books, 1993
Dutch Painting in the Age of Rembrandt from the Metropolitan Museum of Art. Introduction by Susan D. Kuretsky. Exhibition catalogue, Hamilton, N.Y.: Picker Art Gallery, Colgate University, 1983.

Books, Exhibition Catalogues, and Journals: Editor

Rembrandt in Amsterdam: Creativity and Competition (French ed.: *Rembrandt à Amsterdam: Créativité et Concurrence*. German ed.: *Nennt mich Rembrandt. Kreativität und Kunstbewerb in Amsterdam c. 1630-1655*). Exh. cat., co-edited with Jochen Sander, with contributions by Jonathan Bikker, Sonia Del Re, Rudi Ekkart and Claire van den Donk, Robert Fucci, Jasper Hillegers, Maarten Prak, Friederike Schütt, and Martin Sonnabend. National Gallery of Canada, Ottawa, and Städel Museum, Frankfurt, 2021-2022. Distributed by Yale University Press, New Haven, and Hirmer Publishers, Munich, 2021.
Rembrandt and his Circle: Insights and Discoveries. Stephanie S. Dickey, ed. Amsterdam: Amsterdam University Press, 2017.
Ferdinand Bol and Govert Flinck: New Research. Stephanie S. Dickey, ed., Zwolle: W Books, 2017.
Journal of Historians of Netherlandish Art Vol. 9:1. Special Issue in memory of Walter Liedtke. Stephanie S. Dickey, Alison McNeil Kettering, Nadine M. Orenstein, eds. On-line at: www.jhna.org.
Journal of Historians of Netherlandish Art 5:2 (Summer 2013). *Special Issue in Honor of Egbert Haverkamp-Begemann*. Jacquelyn Coutré, Stephanie S. Dickey and Nadine Orenstein, eds. On-line at www.jhna.org
Aemulatio: Emulation, Imitation, and Invention in Netherlandish Art. Essays in Honor of Eric Jan Sluijter. Anton Boschloo, Jacquelyn Coutre, Stephanie S. Dickey, and Nicolette Sluijter, eds. Amsterdam: Waanders, 2011.

The Passions in the Arts of the Early Modern Netherlands, *Nederlands Kunsthistorisch Jaarboek*, Vol. 60. Stephanie S. Dickey and Herman Roodenburg, eds., Amsterdam: Waanders, 2010.

Books and Exhibition Catalogues: Contributing Author

- "Rembrandt as Genre and History Painter: Picturing Pain", in Marije Osnabrugge, ed., *Questioning Pictorial Genres in Dutch Seventeenth-Century Art. Definitions, Artistic Practices, Market & Society*, Turnhout: Brepols, 2021 (forthcoming).
- "Shells, Prints, and the Discerning Eye," in Marisa Bass, Anne Goldgar, Hanneke Groetenboer, and Claudia Swan, eds., *Conchophilia: Shells, Art and Curiosity in Early Modern Europe*, Princeton: Princeton University Press, 2021, pp. 154–175.
- "Becoming Rembrandt" (introduction), "Portraits of Prosperity," "Powerful Women," "A Letter from Rembrandt," "Angelic Messengers" and "Art and Life," essays in Stephanie S. Dickey and Jochen Sander, eds., *Rembrandt in Amsterdam: Creativity and Competition*, exh. cat., Ottawa, National Gallery of Canada, and Frankfurt, Städel Museum, New Haven: Yale University Press, 2021 (see above for French and German editions).
- "Pietism and pictorial convention in Jan Luyken's illustrations for *The Martyrs Mirror* (1685)," in Andrea Strübind and Klaas-Dieter Voss, eds., *Martyrbücher und ihre Bedeutung für konfessionelle Identität und Spiritualität in der Frühen Neuzeit. Interkonfessionelle und interdisziplinäre Beiträge zur Erforschung einer Buchgattung*, ed. Tübingen: Mohr Siebeck, 2019, pp. 157-184
- "Printmaking in Leiden c. 1630: Rembrandt, Lievens, and Van Vliet," in Jacquelyn N. Coutré et al., *Leiden ca. 1630: Rembrandt Emerges*, exh. cat., Kingston: Agnes Etherington Art Centre, 2019, pp. 36-65
- "A Network in Line: Rembrandt's Portrait Etchings," in David DeWitt, et al., *Rembrandt's Social Network*, exh. cat., Amsterdam, Museum het Rembrandthuis, 2019, pp. 52-59
- "The Finest Possible State': Cataloguing and Collecting Rembrandt's Prints, c. 1700-1840," in Christian Tico Seifert et al., *Rembrandt. Britain's Discovery of the Master*, exh. cat., Edinburgh: National Galleries of Scotland, 2018, pp. 69-80
- "Agape, Caritas, and Conjugal Love in Paintings by Rembrandt and Van Dyck," in Walter S. Melion, Joanna Woodall, and Michael Zell, eds., *Ut Pictura Amor. The Reflexive Imagery of Love in Artistic Theory and Practice, 1500-1700*, Leiden/Boston: Brill, 2017, pp. 299-323
- "Disgust and Desire: Responses to Rembrandt's Nudes," in Debra Cashion, Ashley West, and Henry Luttikhuisen, eds., *The Primacy of the Image in Northern European Art 1400-1700. Essays in Honor of Larry Silver*, Leiden/Boston: Brill, 2017, pp. 447-462
- "Introduction: Rising Stars in Rembrandt's Amsterdam" in: Stephanie S. Dickey, ed., *Ferdinand Bol and Govert Flinck: New Research*. Zwolle: W Books, 2017. pp. 6-19
- "Introduction" in: Stephanie S. Dickey, ed., *Rembrandt and his Circle: Insights and Discoveries*. Stephanie S. Dickey, ed. Amsterdam: Amsterdam University Press, 2017, pp. 11-16
- "Jan Lievens in Antwerp: Three Rediscovered Works," in Stephanie S. Dickey, ed., *Rembrandt and his Circle: Insights and Discoveries*, Amsterdam: Amsterdam University Press, 2017, pp. 151-168
- "Intellectual and Cultural Traditions: Baroque Art," in Susan Broomhall, ed., *Emotions in Early Modern Europe: An Introduction*, London: Routledge Publishers, 2017
- "Rembrandt and his Circle" in Wayne Franits, ed., *Ashgate Research Companion to Dutch Art*, Aldershot: Ashgate, 2016, pp. 169-201
- "The Art of Connoisseurship" (essay) and "Edwaert Collier" (catalogue entry) in Carol Podeworny, et al., eds., *The Unvarnished Truth. Exploring the Material History of Paintings*, exhibition catalogue, McMaster University Museum of Art, Hamilton, ON, 2015. On-line publication: <https://theunvarnishedtruth/mcmaster.ca>.
- "Contentione perfectus: Rembrandt and Annibale Carracci," in Una Roman D'Elia, ed., *Rethinking Renaissance Drawings. Essays in Honour of David McTavish*, Montreal: McGill/Queens Press, 2015, pp. 262-277.

- "Rembrandt's *Little Swimmers* in Context," in Dawn Odell, ed., *A Midwest Arcadia: Essays in Honor of Alison Kettering*, Northfield, MN: Carleton College, July 2014. On-line at: <https://apps.carleton.edu/kettering/>
- "Strategies of Self-Portraiture from Hans von Aachen to Rembrandt," in Lubomír Konecny and Stepán Vácha, eds., *Hans von Aachen in Context. Proceedings of the International Conference Prague 22-25 September 2010*, Prague: Artefactum, 2012, pp. 72-81
- "Saskia as Glycera: Rembrandt's Emulation of an Antique Prototype," in: Anton Boschloo, et al., eds., *Aemulatio: Emulation, Imitation, and Invention in Netherlandish Art*, Amsterdam: Waanders, 2011, pp. 233-247.
- "Introduction: Motions of the Mind", co-author with Herman Roodenburg, in: Stephanie S. Dickey and Herman Roodenburg, eds., *The Passions in the Arts of the Early Modern Netherlands: Nederlands Kunsthistorisch Jaarboek 60* (2010), pp. 7–18
- "Rembrandt: Faith in Adversity," in John Wilson, ed., *Rembrandt's Recession. Passion and Prints in the Golden Age*, exh. cat., San Diego, Timken Museum of Art, 2010, pp. 19–39
- "Jan Lievens and Printmaking" and 26 catalogue entries in Arthur Wheelock, ed., *Jan Lievens 1607-1674: A Dutch Master Rediscovered*, exhibition catalogue, Washington, National Gallery of Art, Milwaukee Art Museum, and Museum het Rembrandthuis, Amsterdam, 2008, pp. 54-67, 188-225
- "Thoughts on the Market for Rembrandt's Portrait Etchings," in Amy Golahny, Mia Mochizuki and Lisa Vergara, eds., *In his Milieu: Essays on Netherlandish Art in Memory of John Michael Montias*, Amsterdam: Amsterdam University Press, 2007, pp. 149-164
- "Inscriptions and the Reception of Rembrandt's Etchings," in Michiel Roscam Abbing, ed., *Rembrandt 2006*, Leiden: Foleor Publishers, 2006, pp. 137-154
- "Rembrandt and Saskia: Art, Commerce and the Poetics of Portraiture," in Alan Chong and Michael Zell, eds., *Rethinking Rembrandt*, Zwolle: Waanders Publishers 2002, pp. 17-47, 208-217
- "Van Dyck in Holland: The Iconography and its Impact on Rembrandt and Lievens," in Hans Vlieghe, ed., *Van Dyck 1599-1999, Conjectures and Refutations*, Turnhout, Belgium: Brepols 2001, pp. 289-303.
- Rembrandt the Printmaker*, CD-ROM (catalogue of all states of Rembrandt's etchings), Museum het Rembrandthuis, Amsterdam, Netherlands, 2000. Contributing author and consultant
- Sheila D. Muller, ed. *Dutch Art: An Encyclopedia*, New York/London: Garland Publishing, Inc., 1997. Entries on Govaert Flinck (p. 140), Jan Lievens (pp. 223-224), Rembrandt van Rijn (pp. 322-325), Rembrandt School (pp. 320-322), Self-portraiture (pp. 351-353), Bartholomeus van der Helst (pp. 410-411)
- Hubert von Sonnenburg, Walter Liedtke, Carolyn Logan, Nadine Orenstein and Stephanie Dickey, *Rembrandt/Not Rembrandt in the Metropolitan Museum of Art*. Exh. cat., 2 vols. New York: Metropolitan Museum of Art and Abrams, 1995. Catalogue entries on prints.
- E. Haverkamp-Begemann and Stephanie S. Dickey, "The Iconography," pp. 28-31; Stephanie S. Dickey, "Catalogue of Prints from the Iconography," pp. 150-156, in Christopher Brown, ed., *Van Dyck 1599-1641*, exh. cat., Yokohama: Art Life Ltd., 1990.

Journal Articles (peer reviewed)

- "Begging for attention: the artful context of Rembrandt's etching *Beggar Seated on a Bank*," *Journal of Historians of Netherlandish Art* 5:2 (Summer 2013). www.jhna.org.
- "Damsels in distress: gender and emotion in seventeenth-century Netherlandish art," *Nederlands Kunsthistorisch Jaarboek 60* (2010), pp. 52-81
- "Jan Lievens in Rembrandt's House," *Kroniek van het Rembrandthuis* 2008 (published 12/2009), pp. 36-53
- "Rethinking Rembrandt's Renaissance," *Canadian Journal of Netherlandic Studies*, Vol. 21 (special issue: *Around and About Rembrandt*), 2007, pp. 1-22
- "Mennonite martyrdom in Amsterdam and the art of Rembrandt and his contemporaries," in *Publications of the American Association for Netherlandic Studies*, No. 9 (1996), W.Z. Shetter and I. van der Cruysse, eds., *Contemporary Explorations in the Culture of the*

- Low Countries*, pp. 81-103. Revised Dutch translation published in *Doopsgezinde Bijdragen* 21 [1995].
- "Met een wenende ziel ... doch droge ogen" ["With dry eyes and a weeping soul"]: Women holding handkerchiefs in seventeenth-century Dutch portraits," *Nederlands Kunsthistorisch Jaarboek*, Vol. 46 (1995), R. Falkenburg, et al., eds., *Image and Self-Image in Netherlandish Art, 1550-1750*, pp. 332-367
- "Bartholomeus van der Helst and Admiral Cortenaer: Realism and Idealism in Dutch Heroic Portraiture," *Leids Kunsthistorisch Jaarboek: Nederlandse Portretten. Bijdragen over de Portretkunst in de Nederlanden uit de Zestiende, Zeventiende en Achttiende Eeuw*, Vol. 8 (1989), pp. 227-246
- "'Judicious Negligence': Rembrandt transforms an emblematic convention," *Art Bulletin*, Vol. 68 (June 1986), pp. 253-262
- "The Passions and Raphael's Cartoons in 18th-Century British Art," *Marsyas* 22 (1983-85), pp. 33-46

Recent Book Reviews

- Toshiharu Nakamura, *Inspiration and Emulation: Selected Studies on Rubens and Rembrandt* (Bern: Peter Lang, 2019), *HNA Reviews*, posted on-line July 2020: <https://hnanews.org/hnar/reviews/inspiration-and-emulation-selected-studies-on-rubens-and-rembrandt/>
- Nicola Suthor, *Rembrandt's Roughness*, Princeton: Princeton University Press, 2018. *caa.reviews* 4 February 2019. On-line: <http://www.caareviews.org/reviews/3454#.XJRf7BNKhTY>
- Berhard Schnackenburg, *Jan Lievens, Friend and Rival of the Young Rembrandt*, Petersberg, Imhof Verlag, 2016. *HNA Review of Books* September 2018 On-line: <https://hnanews.org/hnar/reviews/17th-century-dutch-republic/>
- "Van Dyck, Rembrandt and the Portrait Print," *Print Quarterly* 35:3 (Sept. 2018), pp. 315-317
- Eric Jan Sluijter, *Rembrandt's Rivals. History Painting in Amsterdam 1630-1650*, Amsterdam: John Benjamins, 2015. *Historians of Netherlandish Art Reviews*, on-line, posted October 2017: <https://hnanews.org/hnar/reviews/rembrandts-rivals-history-painting-amsterdam-1630-1650/>
- Hannelore Magnus and Katlijne van der Stighelen, eds., *Facts and Feelings: Retracing Emotions of Artists, 1600-1800*. *caa.reviews* (www.caareviews.org) posted 29 March 2017
- Laurinda S. Dixon, *The Dark Side of Genius. The Melancholic Persona in Art, ca. 1500-1700* (University Park: Pennsylvania State University Press, 2013) in *caa.reviews* (on-line) March 2017
- Jonathan Bikker, et al. *Rembrandt The Late Works*, London: National Gallery, and Amsterdam: Rijksmuseum, distributed by Yale University Press, 2015, and David De Witt, et al., *Rembrandt's Late Pupils: Studying Under a Genius*, Amsterdam: Museum het Rembrandthuis, and Houten: Terra Publishers, 2015, in: *Historians of Netherlandish Art Newsletter and Review of Books*, Vol. 32, No. 2, November 2015, pp. 44-46. On-line: <https://hnanews.org/hnar/reviews/two-exhibition-catalogs-rembrandt/>
- Jaco Rutgers and Mieke Reinders, eds., *Rembrandt in perspectief: De veranderende visie op de meester en zijn werk*, Zwolle: Waanders/Amsterdam: Open University, 2014, *HNA Review of Books*, Fall 2014. On-line: <https://hnanews.org/hnar/reviews/rembrandt-perspectief-de-veranderende-visie-op-de-meester-en-zijn-werk/>
- Rudolf Dekker, *Family, Culture and Society in the Diary of Constantijn Huygens, Jr., Secretary to Stadholder-king William of Orange*, Leiden: Brill, 2013, *HNA Review of Books* Spring 2015. On-line: <https://hnanews.org/hnar/reviews/family-culture-society-diary-constantijn-huygens-jr-secretary-stadholder-king-william-orange-egodocuments-history-series-5/>
- Richard Spear, Philip Sohm, eds., *Painting for Profit*, New Haven/London: Yale University Press, *Sixteenth Century Journal* 43:1 (2012), pp. 308-309

Conferences and Conference Sessions Organized (selected: 2000-present)

- "Confronting Colonialism in Dutch Visual and Material Culture, I and II," Renaissance Society of America annual conference, Dublin, Ireland, 30 March–2 April 2022 (forthcoming)
- "Printed Images and Cultural Transfer in the Early Modern World," session at Renaissance Society of American Annual Meeting, Toronto, 18 March 2019
- Rembrandt and his Circle: Work in Progress*. Bader International Study Centre, Queen's University, Herstmonceux Castle, East Sussex, 17-22 July 2018.
- "Prints and Cultural Transfer in the Early Modern World I: Europe and Asia and II: Europe and Latin America," Sixteenth Century Society Annual Conference, Albuquerque, NM, 1 November, 2018
- The Art of Peace. Dutch and Flemish Paintings at the Montreal Museum of Fine Arts' New Pavilion for Peace*, Public symposium, 20-21 March 2017, Montreal Museum of Arts. Organized by Stephanie S. Dickey, Angela Vanhaelen, and Jacquelyn Coutr . Organizer and session moderator.
- On Nearness, Order and Things: Collecting and Material Culture 1400 to Today*. Co-organizer, with E. Matt Kavalier and Robert Davidson, Center for Reformation and Renaissance Studies, University of Toronto, April 8-9, 2016.
- "Meanings of Marginalia in Early Modern Art and Theory," Session organizer and chair, College Art Association Annual Meeting, Washington, DC, February 6, 2016
- Govert Flinck and Ferdinand Bol: Rising Stars in Rembrandt's Amsterdam*, International Conference at Queen's University Bader International Study Centre, Herstmonceux, East Sussex, UK, July 16-19, 2015. Principal Organizer and Program Chair.
- Rembrandt and Religion: Jews, Christians, and the Bible in the Art of Rembrandt and his Circle*. Queen's University, Oct. 29-30, 2014. Symposium co-organizer and moderator.
- "Art about Artists in the Early Modern Netherlands", session organizer and chair, double session (6 papers), Sixteenth Century Society Annual Conference, New Orleans, LA, USA, Oct. 16-19, 2014
- "Portraits and Politics in Early Modern Northern Europe." Organizer and moderator, session at Historians of Netherlandish Art and American Association of Netherlandic Studies International Interdisciplinary Conference, Boston University, June 6, 2014
- "New Directions in Research on the Early Modern Netherlands." Historians of Netherlandish Art Roundtable, Sixteenth Century Society Annual Conference, San Juan, PR, Oct. 24, 2013
- Rembrandt and his Circle*. Program chair and co-organizer, international conferences, Bader International Study Centre, Herstmonceux Castle, Queen's University, June 27-29, 2009; July 21-24, 2011; and July 18-21, 2013
- "Words about Images in Early Modern Europe." Organizer, session series (18 papers), Renaissance Society of America Annual Conference, Montreal, March 24-26, 2011
- "Northern Artists in Italy." Co-organizer, with Amy Golahny, session series (15 papers), Renaissance Society of America annual conference, Venice, April 8-10, 2010

Conference Papers (refereed, 2000-present)

- "Exhibiting Rembrandt in Turtle Island," in session "Confronting Colonialism in Dutch Visual and Material Culture II," Renaissance Society of America annual conference, Dublin, Ireland, 2 April 2022 (forthcoming)
- "Rembrandt's Failure as a Printmaker," in *Failure: Understanding Art as Process, 1150–1750*, on-line conference organized by Kunsthistorisch Institut in Florenz, 6 November 2020
- "The Iconography of Pain in the Work of Rembrandt and his Circle: A Case Study in the Fluidity of Genre Categories," in *The Contribution of Artistic Genres in the Construction of the Dutch Golden Age*, second international conference of the project *Un Si cle d'Or? Repenser la peinture hollandaise du XVII  si cle* (University of Geneva), Haarlem, Netherlands, 7 June 2019
- "Rembrandt's Death: Biography, Mortality, and the Nature of Fame," College Art Association Annual Meeting, New York, 14 February 2019

- "Shells, Prints, and the Discerning Eye," in session "Conchophilia: Shells as Exotica in the Early Modern Netherlands I", Renaissance Society of America Annual Conference, New Orleans, LA, 22 March 2018
- "Portraiture, Emotion, and Social Status in the Early Modern World," Society for the History of Emotions, Perth, Western Australia, 12 December 2017
- "Prints and the Pursuit of Connoisseurship in Britain and Australia. From Arthur Pond to Thomas Wilson," Art Association of Australia and New Zealand, Perth, Western Australia, 8 December 2017
- "Performing the Crone: *Vertumnus and Pomona* in Seventeenth-Century Dutch Art," Renaissance Society of America, Chicago, 31 March 2017
- "Why Did So Many of Rembrandt's Students Become Genre Painters?" in: *Genre Painting from the Northern and Southern Netherlands 16th-18th Century*, international symposium, Rijksbureau voor Kunsthistorische Documentatie, The Hague, NL, December 16, 2016
- "Collecting Rembrandt in Georgian England," Canadian Society for Eighteenth Century Studies Annual Conference, Kingston, ON, October 27, 2016
- "*Altersstil* and Rembrandt as Teacher," Renaissance Society of America Annual Conference, Boston, MA, March 31, 2016
- "*Contentione perfectus*: Drawing in the Studios of Rembrandt and Annibale Carracci," Renaissance Society of America Annual Conference, New York, March 27-29, 2014
- "Disgust and Desire: Responses to Rembrandt's Nudes," College Art Association annual conference, Chicago, IL, February 13, 2014
- "Jan Luyken and *The Martyrs Mirror*," Sixteenth Century Studies Annual Conference, San Juan, PR, October 26, 2013
- "Rembrandt, Daulby, and Wilson: The Role of British Amateurs in the Connoisseurship of Prints," in session *The Knowing Gaze*, Association of Art Historians Annual Conference, Reading, UK, April 13, 2013
- "Callot's Death", Sixteenth Century Society Conference, Cincinnati, OH, Oct. 25-28, 2012
- "Publication, Inscription, and the Transformation of Meaning." Research Forum, "The Printed Image within a Culture of Print", Courtauld Institute of Art, Univ. of London, April 9, 2011
- "What's in a Name? Shifting Identities in Prints after Rembrandt," Renaissance Society of America Annual Conference, Montreal, March 24-26, 2011
- "Strategies of Self-Portraiture from Hans von Aachen to Rembrandt." Symposium *Hans von Aachen and New Research in the Transfer of Artistic Ideas into Central Europe*, Institute of Art History, Academy of Sciences of the Czech Republic, Prague, September 24, 2010
- "Rethinking Rembrandt's Etchings," College Art Association Annual Conference, Los Angeles, February 27, 2009
- "Rembrandt and Saskia as Pausias and Glycera: Artistic Identity in the Female Gaze," Renaissance Society of America, Chicago, IL, April 3-5, 2008
- "Rembrandt's Mennonite Legacy: Jan Luyken, *The Martyrs Mirror*, and Religious Narrative," conference *Faith and Fantasy in the Early Modern World*, Center for Reformation and Renaissance Studies, University of Toronto, October 19-20, 2007
- "Sexuality, Self-Portraiture, and the Artist's Biography from Van Mander to Houbraken," Renaissance Society of America, Miami, FL, March 22-24, 2007
- "Inscribing Identity: Two New Inscriptions on Portrait Etchings by Rembrandt," Sixteenth Century Society, Toronto, Oct. 28-31, 2004
- "The Unspeaking Likeness: Silence and Interiority in Seventeenth-Century Dutch Portraiture," College Art Association Annual Meeting, New York, February 19-23, 2003
- "Damsels in Distress: Gender and Emotion in 17th-Century Dutch Narrative Painting," College Art Association Annual Meeting, New York, February 25, 2000

Invited Presentations (selected, 2000-present)

- "Why Rembrandt Now?", on-line colloquium *Reflecting on Rembrandt*, hosted by The Morgan Library and The Leiden Collection, New York, October 30, 2020
- "Everyday Life in Rembrandt's Early Works," on-line colloquium for the exhibition *Young Rembrandt*, hosted by the Ashmolean Museum, Oxford, October 16, 2020

- "Rembrandt on the Market: Connoisseurship, Science, and the Location of Value," Cornell University, Ithaca, NY, 29 June 2018
- "Rembrandt, Painter of the Human Spirit", Art Gallery of New South Wales, Sydney, Australia, 13 December 2017
- "Glycera's Garlands: Painting, Flowers, and the Rivalry of Art and Nature," in colloquium *Shaped by Nature, Forged by Art. Image, Object, Knowledge, and Commerce in Early Modern Europe*, Northwestern University, May 20, 2016
- "Desire and Disgust: Collecting Rembrandt's Etchings in Georgian England," *Rembrandt's Changing Impressions*, colloquium, Columbia University, New York, NY, Nov. 4, 2015
- "Eros and Agape in Paintings by Rembrandt and Van Dyck," *Ut Pictura Amor: The Reflexive Imagery of Love in Artistic Theory and Practice, 1400-1700*, conference, Emory University, Atlanta, GA, October 29-31.2015
- "Drawn to Darkness: Rembrandt and the Quest for Printed Tone," invited presentation for Friends of the Print Room, National Gallery of Canada, Ottawa, ON, April 2, 2014
- "Material Emotions: Studying and Teaching the Art of Rembrandt and his Contemporaries," University of Otago, Dunedin, New Zealand. Conference of Matariki Network of Universities. December 7-9, 2014
- "Jan Luyken's Illustrations for *The Martyrs Mirror*," *Die Wahrheit Ist Untödllich: Märtyrerbücher und ihre Bedeutung für konfessionelle Identität und Spiritualität in der Frühen Neuzeit*, Conference, Johannes a Lasco Library, Emden (Germany), July 25-27, 2014
- "Hals, Rembrandt, Rubens: Portraits in Print." *New Light on Frans Hals*, symposium, Frans Hals Museum, Haarlem, NL, April 8, 2013
- "Passions and Portraits: Thoughts on Rembrandt, Van Dyck, and the History of Taste." Invited lecture, University of Pittsburgh, March 28, 2013
- "Rembrandt's Portraits: Picturing Personality in the Dutch Golden Age." Public lecture, Power Institute, University of Sydney (Australia), Sept. 17, 2012
- "The Gift of Tears: Gender and Emotion in the Art of Rembrandt and his Contemporaries." Invited lecture, University of Melbourne (Australia), August 29, 2012
- Languages of Emotion*. Respondent, workshop participant, Australian Research Council Centre for the History of Emotions, University of Western Australia, Perth, August 24-25, 2012
- "The Genius of an Old Master: Rembrandt in Middle Age." Public lecture, University of San Diego, February 9, 2010
- "Rembrandt's Portrait Etchings on the Market." *Celebrating Rembrandt*, symposium, Dartmouth College (NH), April 22, 2006
- "Portraits and Personalities." Public lecture in series *The Dutch Interior*, National Gallery of Art, Washington, DC, January 16, 2005
- "Seeing the Self: Rembrandt and the Limits of Visual Biography." Invited lecture, Center for Medieval and Renaissance Studies, Ohio State University, May 2, 2003

PROFESSIONAL ORGANIZATIONS AND SERVICE (selected)

- National Gallery of Canada: External Advisor to Acquisitions Committee, Board of Trustees, 2015-present
- Historians of Netherlandish Art: Past President 2013-2017; President 2009-2013; Vice-President 2004-2008; Board of Directors, 1996-2017
- Peer Reviewer for Social Sciences and Humanities Council of Canada, National Endowment for the Arts, College Art Association, Amsterdam University Press, Cambridge University Press, Royal Netherlands Historical Society, Oxford University Press, Renaissance Society of America, Royal Ontario Museum, *Arts*, Sixteenth Century Society, et al.
- Editorial Boards: *Oculi: Studies in Netherlandish Art* (John Benjamins Publishers, 2015-present); *Illuminating Women Artists: Renaissance and Baroque* (Lund Humphries, 2019-present)
- Member: Association of Print Scholars, CODART, College Art Association, Historians of Netherlandish Art, International Council on Museums, Renaissance Society of America, Sixteenth Century Society, Society for the History of Emotions, Universities Art Association of Canada