

JULIE BERGER HOCHSTRASSER

Curriculum Vitae

Business Address: School of Art and Art History
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EDUCATIONAL AND PROFESSIONAL HISTORY

1. Higher Education

University of California, Berkeley, 1985-95; History of Art, Ph.D. 1995.
Dissertation: *Life and Still Life: A Cultural Inquiry into
Seventeenth-Century Dutch Still-life Painting*
Chair: Professor Svetlana Alpers
Committee: Professor T. J. Clark, Professor Jan de Vries (History)
Examination Field: Art in Europe 1580-1720, specializing in the
Northern Netherlands; Outside Field: Anthropology

University of California, Berkeley, 1979-84; History of Art, M.A. 1984.
Master's Thesis: *An Act of Sight: Renaissance Collections
and the Art of Memory*. Chair: Professor Loren Partridge

Swarthmore College, Pennsylvania, 1972-76; History of Art, B.A. with Distinction, 1976.

2. Professional and Academic Positions

Associate Professor, spring 2004-present, The University of Iowa
Assistant Professor, fall 1998-spring 2004, The University of Iowa
Visiting Assistant Professor, spring 1998, Mills College, Oakland, California
Lecturer, fall 1996-spring 1998, Sonoma State University, Rohnert Park, CA
Lecturer, spring 1986, College of Marin, Kentfield, California
Teaching Assistant - Associate, spring 1981-spring 1983, University of California, Berkeley
Intern, fall 1979 - summer 1980, Museum of Modern Art, San Francisco
Extern, spring 1976, Baltimore Museum of Art, Baltimore, Maryland

3. Selected Honors and Awards

Frederick Burkhardt Fellowship, 2005, for year in residence at the Center for
Advanced Studies in the Behavioral Sciences, Stanford University, 2007-2008
Arts and Humanities Initiative, 2006-2007
Faculty Scholar Award, The University of Iowa, 2005-2008
Robert H. and Clarice Smith Fellowship, CASVA (Center for Advanced Studies
in the Visual Arts), National Gallery, Washington, D.C., 1991-92
Fulbright Doctoral Research Fellowship to The Netherlands, 1990-91

4. Membership in professional societies

American Association for Netherlandic Studies – Executive Board, 2006-present
 Historians of Netherlandish Art – served on Executive Board, 2004-2007
 American Association of University Professors
 College Art Association
 Midwest Art History Society
 Iowa Chapter of Phi Beta Kappa

5. Professional Development Training

Stichting Restauratie Atelier Limburg (Limburg Conservation Institute), Amsterdam-Maastricht Summer University, “The Painter’s Palette in the 16th- and 17th-Century: Pigment Preparation and Painting Technology.” Competitive, refereed application process. Graduate and Postgraduate-level seminar; fellow participants were professional conservators, scientists, artists and art historians from many international institutions (including The Hermitage, Tate Gallery London, Kunsthistorisches Museum Vienna, Nationalmuseum Stockholm, Prado Madrid, and the Rijksbureau voor Kunsthistorische Dokumentatie in The Netherlands), 2001

Gemeente-Archief, Amsterdam, The Netherlands, completed three-month course on Dutch Paleography, deciphering 15th- through 18th-century handwritten manuscripts, 1991

Universiteit van Amsterdam, Amsterdam, The Netherlands, “Main Trends in Cultural History,” invited and funded by the Dutch government to participate in summer conference, 1991

Kasteel Nijenrode, Breukelen, The Netherlands, completed “*Zomercursus Nederlandse Taal en Cultuur*,” intensive course on Dutch language and culture, with full scholarship from the Dutch *Ministerie van Onderwijs en Wetenschappen*, 1990

6. Pedagogically Related Computer Work

Working with SITA to create and use a wiki (“picwik”) and RefWorks for upper-division art history students to build bibliography content for the *Dutch in the World* website, fall 2011

Worked with a team from the Libraries to produce a “proof of concept” website for *The Dutch in the World*, fall 2010-spring 2011

First Art History Faculty to utilize TurningTechnologies (“Clickers”) in class, trying out first in large lecture class Western Art and Culture After 1400, spring 2010

Worked with Ravi Shivananda to edit DVD footage for research and teaching, 2007-8

Awarded a SITA grant for a Student Instructional Technology Assistant for development of ICON (“Iowa Courses Online”) websites, consultation on organization of digital images with Microsoft *Expressions*, and further training in editing digital video with *I-Movie* and *I-DVD* for teaching purposes, spring 2007

Utilized Madison Digital Image Database to create presentations from remote locations and present resulting lectures at national and international venues, 2006—present

Working with I-Movie and I-DVD to develop course materials on “The Dutch in the World,” using equipment obtained through Dean’s Scholar Award, spring 2005–present

Tested the Beta-version Madison Digital Image Database in *Western Art and Culture* and *Dutch and Flemish Painting*, one of the first two faculty members to employ the new software in classes for both digital image management and projection in class; spring 2005

Worked with Steve Strait on digital still-image and video editing of research material gathered in the Netherlands Antilles and Suriname, spring 2003–2005

Twist partnerships with Rijn Templeton and Daniel Stout for webcourses for upper-division Netherlandish Painting, fall 2002, and History of Prints and Inside Baroque, spring 2002 and fall 2003; tried Blackboard.com for Global Issues in Visual Culture, with student postings, spring 2003

Worked with Karla Tonella to present digitized images for upper-division course Inside Baroque, utilizing Photoshop and Dreamweaver, spring 2002

Directed Research Assistants in computerization of bibliography with Endnote, fall 2001–spring 2003

Worked with Eric Dean and Betsey Kosier of Office of Visual Materials to digitize images for student study for Dutch and Flemish painting, fall 2000 & fall 2002, Inside Baroque and History of Prints, spring 2002, and Western Art and Culture After 1400, spring 2003

n-Title training workshop on WebCT, Claris HomePage, Acrobat, Photoshop, and Powerpoint, spring 1999

On PC: also familiar with Endnote, WORD for Windows; Wordperfect for DOS and Windows; Procite; D-base III+; XTG, Fastback; Scan Manager, Omnipage Direct and Imagestar

On MAC: also familiar with WORD; put courses on the Web with “Web Course in a Box” at Sonoma State University and participated in teleconferencing with California State Universities on digitizing images for use in art history teaching, 1996-97

7. Languages

Participated in ALLNET program to advance Dutch language study, spring 2005.

Dutch, German, French, Italian: speak, write and read functionally.

Contract translation work, Dutch to English, for Fitzroy Dearborn Publishers, 1996-97

8. Research-Related International Travel

Rome, Florence, Paris, Amsterdam (two weeks) – Tour Leader for Short-Term Study Abroad, 2011

Paris, Amsterdam (two weeks) 2011

The Netherlands (three weeks) 2010

Peru, Aruba (three weeks) 2009

Australia, New Zealand (three weeks) 2008

Ghana, South Africa (three weeks), 2007
 Japan, Taiwan, Indonesia (Java, Maluku, Sulawesi, Bali),
 Malaysia, Sri Lanka, India, The Netherlands (ten weeks altogether), 2006
 China (three weeks), 2006
 Brazil (three weeks), 2005
 Dresden, Gotha, Amsterdam, The Hague (two weeks), 2004
 Suriname (one week), 2004
 Curaçao and Bonaire, Netherlands Antilles (one week), 2003
 Antwerp, Belgium (one week), 2002
 The Netherlands (two weeks), 2001
 London (one week), 2000
 Yucatan Peninsula (one week), 1996 and 2000
 Istanbul, Turkey (two weeks), 1999
 The Netherlands (two weeks), 1999
 The Netherlands (thirteen months in residence), 1990-91
 The Netherlands (three weeks), 1988
 Paris (three months) and further travel in Western and Eastern Europe (one month), 1981
 Western and Eastern Europe (nine months traveling extensively), 1974

TEACHING AT THE UNIVERSITY OF IOWA

1. Courses Taught

01H:006 Western Art and Culture after 1400
 01H:004 Masterpieces: Art and Cultural Paradigms

 01H:199 Undergraduate Seminar: History and Methods of Art History
 01H:150 17th-Century Dutch and Flemish Painting
 01H:183 History of Prints
 01H:153 Inside Baroque
 01H:199 Topics: Rembrandt

 01H:200 Graduate Seminar: History and Methods of Art History
 01H:353 Graduate Seminar: Rembrandt
 01H:353 Graduate Seminar: Dutch Images of Global Exploration
 01H:353 Crossing Borders Team-Taught Graduate Seminar: Africa and Europe
 01H:200 The Culture of the Object

 188:029 First-Year Seminar: Works of Art
 187:003:001 Issues in International Studies: Global Issues and Visual Culture

SCHOLARSHIP

1. Publications

a. Refereed

- **books**

Still Life and Trade in the Dutch Golden Age
London: Yale University Press, 2007

- **chapters in books**

“Visual Impact: The Long Legacy of the Artists of Dutch Brazil,” in *The Legacy of Dutch Brazil*, ed. Michiel van Groesen, in progress.

“An Uncommon Painter and his Subjects,” in Van Aelst exhibition catalogue for The National Gallery, Washington and the Sarah Campbell Blaffer Foundation, Houston, Texas; forthcoming*

“*Stil-staende dingen*: Picturing Objects in the Dutch Golden Age,” in *Early Modern Things*, ed. Paula Findlen, (London: Routledge), forthcoming*

“Art of Memory -- Mad Crowds and Print Power in *Het Groote Tafereel der Dwaasheid*,” for Yale volume accompanying the facsimile edition of *Het Groote Tafereel der Dwaasheid*. (New Haven: Yale University Press), in press*

“The Butterfly Effect: Embodied Cognition and Perceptual Knowledge in Maria Sibylla Merian’s *Metamorphosis Insectorum Surinamensium*,” in *Intersections: The Dutch Trading Companies as Knowledge Networks*, ed. Siegfried Huigen, Jan L. de Jong, and Elmer Kolfin. (Leiden: Brill, 2010), pp. 59-101*

“Remapping Dutch Art in Global Perspective: Other Points of View,” in *Cultural Contact and the Making of European Art*, ed. Mary Sheriff. (Chapel Hill: University of North Carolina Press, 2010), pp. 43-71*

“‘Exposure to your ways:’ China, the Dutch, and Early Modern Vision,” in *Crossing Cultures: Conflict, Migration, Convergence*. (Melbourne, Australia: The University of Melbourne Press, 2009), pp. 258-262*

“*Wisselwerkingen* Redux: Ceramics, Asia and the Netherlands,” (reprint) in *On Superfluous Things: Harmen Brethouwer*. (The Hague, The Netherlands: De Zwaluw Editions, 2008), pp. 23-32*

“Aus dem Wasser: Fischstilleben” / “From the Waters: Fish Still Life,” in bilingual catalogue *Die Magie der Dinge: Stillebenmalerei 1500-1800 / The Magic of Things: Still-Life Painting 1500-1800*. Exh. cat. Städel Museum Frankfurt and Kunstmuseum Basel. (Ostfildern: Hatje Cantz, 2008), pp. 185-193*

“Eye to Eye with the Dutch in America: Vermeer and the Visual Turn,” in *From De Halve Maen to KLM: 400 Years of Dutch-American Exchange. Studies in Dutch Language and Culture*, vol. 2. (Munster, Germany: Nodus, 2008), pp. 253-267*

- “Human Nature: Observing Dutch Brazil, 1637-1644,” in *Engaging with Nature: Essays on the Natural World in Medieval and Early Modern Europe*, ed. Lisa J. Kiser. (Notre Dame, Indiana: University of Notre Dame Press, 2008), pp. 155-199*
- “Windmills on the Plains: Vision and Social Memory in Two Dutch Communities in Iowa,” in *Going Dutch: The Dutch Presence in America, 1609-2009*, ed. Joyce Goodfriend, Benjamin Schmidt, Annette Stott, (Leiden, Boston: Brill, 2008), pp. 179-212*
- “Portrait of an Ecclesiastic, by Otto van Veen,” in *Corpus of Drawings in Midwestern Collections, Volume II: The Sixteenth Century, Part II: Northern European Drawings, 1500-1600*. Burton L. Dunbar and Edward J. Olszewski, eds. Midwest Art History Society (Turnhout, Belgium: Brepols Publishers)— in press***
- “The Conquest of Spice and the Dutch Colonial Imaginary: Seen and Unseen in the Visual Culture of Trade,” in *Colonial Botany: Science, Commerce, and Politics in the Early Modern World*, Londa Schiebinger and Claudia Swan, eds. (Philadelphia: The Pennsylvania University Press, 2005), pp. 169-186*
- “*Wisselwerkingen Redux: Ceramics, Asia and the Netherlands*,” in *Points of Contact: Crossing Cultural Boundaries*, ed. Amy Golahny, *The Bucknell Review* (Lewisburg, Pennsylvania: Bucknell University Press, 2004), pp. 50-79*
- “*Goede Dingen Willen Tijd Hebben* (Good Things Take Time): Time as a Meditation on Painting in Dutch Still Life of the Seventeenth Century,” in *Symbols of Time in the History of Art (Papers presented at the Thirtieth International Congress of the History of Art (CIHA), London 2000)*, ed. Christian Heck and Kristin Lippincott. (Turnhout, Belgium: Brepols, 2002), pp. 117-135*
- “Imag(in)ing Prosperity: Still Life and Material Culture in the Seventeenth-century Dutch Household” in *Wooncultuur in de Nederlanden / The Art of Home in the Netherlands, 1500-1800*, ed. Jan de Jong, Bart Ramakers, Herman Roodenburg, Frits Scholten, Mariët Westermann. *Nederlands Kunsthistorisch Jaarboek 2000, Deel 51 / Netherlands Yearbook for History of Art 2000, vol. 51* (Zwolle, The Netherlands: Waanders Uitgevers, 2001), pp. 194-235*
- “Seen and Unseen in the Visual Culture of Trade: The Conquest of Pepper,” in *The Low Countries and the New World(s): Travel, Discovery, Early Relations*, ed. Johanna C. Prins, Bettina Brandt, Timothy Stevens and Thomas F. Shannon. (Lanham, Maryland: University Press of America, 2000), pp. 91-111*
- “Feasting the Eye: Painting and Reality in the Seventeenth-Century *Bancketje*,” in *Still Life Paintings from the Netherlands 1550-1720*, ed. Alan Chong and Wouter Kloek (exhibition catalogue: Rijksmuseum Amsterdam and Cleveland Museum of Art), (Zwolle, The Netherlands: Waanders Uitgevers, 1999), pp. 73-85*

“Inroads to Seventeenth-Century Dutch Landscape,” in *Natuur en Landschap in de Nederlandse Kunst 1500-1850 / Nature and Landscape in Netherlandish Art 1500-1850*, ed. Reindert Falkenburg, Jan de Jong, Mark Meadow, Bart Ramakers, Herman Roodenburg, Frits Scholten. *Nederlands Kunsthistorisch Jaarboek 1997, Deel 48 / Netherlands Yearbook for History of Art 1997, vol. 48* (Zwolle, The Netherlands: Waanders Uitgevers, 1998), pp. 193-221*

- **contributions in journals**

“Le proche et le lointain. Une spécificité de l’univers des Pays-Bas,” in *Perspective* 2010/2011-4, debate with points of view solicited from Valentijn Byvanck, Julie Hochstrasser, John Leighton, Kitty Zijlmans, and Thomas DaCosta Kaufmann*

“Batik Belanda: Transformed Identities Cross Boundaries in the Visual Arts (Or: Eliza Van Zuylen and Creativity at the Margins),” in *Dutch Crossing*, Vol. 35 No. 2, JulyTEach 2011, 148-62, online at <http://www.ingentaconnect.com/content/maney/dtc/2011/00000035/00000002/art00005>*

b. Non-refereed

- **in dictionaries and encyclopedias**

“Clara Peeters,” for *Dictionary of Women Artists*, edited by Delia Gaze (London: Fitzroy Dearborn, 1997) pp. 1080-1084*

“Vanitas,” “Still life: traditions, conventions, themes (16th-19th centuries),” and “Gamepiece,” three entries in *Dutch Art from 1475 to 1990: An Encyclopedia*, edited by Sheila Muller (New York: Garland, 1997) pp. 151-2, 365-8, 431-2*

c. Invited Book Reviews

Rengener C. Rittersma, ed., *Luxury in the Low Countries: Miscellaneous Reflections on Netherlandish Material Culture, 1500 to the Present* (Rijksmuseum, Amsterdam: Pharo Publishing, 2010), in *The Journal of Modern History*

“*Trade, Trust and Tulips*,” invited review of Anne Goldgar’s *Tulipmania: money, honor, and knowledge in the Dutch golden age* (Chicago and London: The University of Chicago Press, 2007) in *Metascience*.

Rebecca Parker Brienen, *Visions of Savage Paradise*, Amsterdam University Press, 100-word endorsement for US distributors University of Chicago Press, 2007

Donna M. Barnes and Peter G. Rose, “*Matters of Taste: Food and Drink in Seventeenth-Century Art and Life*,” in *HNA Review of Books*

(*Historians of Netherlandish Art*), spring 2005, both hardcopy and online at <http://www.hnanews.org/2002/bookreview4.html>

“*Pieter Bruegel the Elder: Drawings and Prints*,” in *The Art Book*, January 2003, Volume 10, Number 1, pp. 18-20*

“*Art & Home: Dutch Interiors in the Age of Rembrandt*,” in *HNA Review of Books (Historians of Netherlandish Art)*, fall 2002, both hardcopy and online at <http://www.hnanews.org/2002/bookreview4.html>*

2. Published Reviews of Hochstrasser’s Scholarship

Journal of the Historians of Netherlandish Art, review by Anne Goldgar (History, University College London) of *Still Life and Trade in the Dutch Golden Age* (forthcoming)

De Halve Maen: Journal of the Holland Society of New York; Magazine of the Dutch Colonial Period in America, Vol. LXXXII, Number 3, Fall 2009, p. 59, review by Amy Golahny (Chair, Art Department, Lycoming College), of *Still Life and Trade in the Dutch Golden Age*

Renaissance Quarterly Vol. 61, No. 1, 2008, pp. 222-223, review by Mia Mochizuki (Art History, Graduate Theological Seminary, the University of California at Berkeley) of *Still Life and Trade in the Dutch Golden Age*

Sehepunkte 8 (2008), No. 11, review (in German) by Franziska Gottwald, of *Still Life and Trade in the Dutch Golden Age*

ARLIS, Art Libraries Society of North America, 2008, review by Linda Duychak (University of Wisconsin, Madison), of *Still Life and Trade in the Dutch Golden Age*

Choice, spring 2008, review by Amy Golahny (Art History, Lycoming College), of *Still Life and Trade in the Dutch Golden Age*

The Art Book, Vol. 15, Issue 1, February 2008, pp. 31-32, review by Larry Silver (Farquhar Chair in Art History, University of Pennsylvania), of *Still Life and Trade in the Dutch Golden Age*

Art Times Journal, review by Raymond J. Steiner, of *Still Life and Trade in the Dutch Golden Age*, online at <http://www.arttimesjournal.com/book/Sep'07books.htm>

Booklist Online, July 17, 2007, review by Kevin Nance of *Still Life and Trade in the Dutch Golden Age*

Reviews in History, Institute of Historical Research, National Center for History, Elizabeth Edwards (University of Kent at Canterbury), review of *Colonial Botany: Science, Commerce, and Politics in the Early Modern World*

H-Net Reviews in the Humanities and Social Sciences, 2006, review by Jane Carruthers (Department of History, University of South Africa, Pretoria), of *Colonial Botany: Science, Commerce and Politics in the Early Modern World*, including Hochstrasser, “The Conquest of Spice and the Dutch Colonial Imaginary: Seen and Unseen in the Visual Culture of Trade”

HNA Review of Books, fall 2002, review by Stephanie Dickey of *The Low Countries and the New World(s): Travel, Discovery, Early Relations*, including Hochstrasser, “Seen and Unseen in the Visual Culture of Trade: The Conquest of Pepper.” Online at <http://www.hnanewsorg/2002/bookreview4.html>

Oud Holland, 114, 2000, pp. 223-236, review by Fred G. Meijer of *Still Life Paintings from the Netherlands 1550-1720*, including Hochstrasser, “Feasting the Eye: Painting and Reality in the Seventeenth-century *Bancketje*”

The Burlington Magazine, Vol. 141, No. 1159 (Oct., 1999), p. 632, review by Anastassia Novikova, of *Natuur en Landschap in de Nederlandse Kunst 1500-1850 (Nature and Landscape in Netherlandish Art) (Nederlands Kunsthistorisch Jaarboek/Netherlands Yearbook for History of Art, XLVIII, 1997)*, including Hochstrasser, “Inroads to Seventeenth-century Dutch Landscape”

3. Cited in Print

Berger, Harry, *Caterpillars: Reflections on Seventeenth-Century Dutch Still Life Painting* (New York: Fordham University Press, 2011)

Hamann, Byron Ellsworth, “Interventions: The Mirrors of *Las Meninas*: Cochineal, Silver, and Clay,” in *The Art Bulletin* March-June 2010, vol. XCII, Nos. 1-2, 6-52, notes 27 and 64

Brienen, Rebecca Parker, “Embodying Race and Pleasure: Dirk Valkenburg’s *Slave Dance*,” in *Nederlands Kunsthistorisch Jaarboek /Netherlands Yearbook for Art History*, 243-264, 258, and notes 50, 51, 52, and 68

Sund, Judy, “Middleman: Antoine Watteau and *Les Charmes de la Vie*,” in *The Art Bulletin*, March 2009, vol. XCI, No. 1, 59-82, note 62

Green, Richard, “Detailed View: Willem Claesz. Heda,” online at <http://www.richard-green.com/DesktopDefault.aspx?tabid=6&tabindex=5&objectid=98680>

Grootenboer, Hanneke. *The Rhetoric of Perspective* (Chicago: University of Chicago Press, 2005)

Biesboer, Pieter, Martina Brunner-Bulst, Henry D. Gregory, Christian Klemm. *Pieter Claesz: Master of Haarlem Still Life*. Exh. Cat. Frans Hals Museum, Haarlem; Kunsthau Zürich; National Gallery of Art, Washington (Zwolle: Waanders Publishers, 2004)

Brunner-Bulst, Martina. *Pieter Claesz., der Hauptmeister des Haarlemer Stillebens im 17. Jahrhundert; Kritischer Oeuvrekatalog*. (Lingen, Germany: Luca Verlag, 2004)

Ebert-Schifferer, S. *Still Life: A History* (New York: Abrams, 1999)

4. Project Participation

2011-present: Obermann Seminar: Circulating Cultures. Helped to plan invitees in collaboration with Professor Laura Graham (Anthropology); participate in monthly discussions with an interdisciplinary group of scholars and invite funded speakers.

2001-present: Caribbean Diaspora Studies Association, share work in progress; planning future research. I traveled to Curaçao, Netherlands Antilles, March 2003, and to Suriname, March 2004, delivered a talk to the group about my research in spring 2004.

1998–2005: Interdisciplinary workgroup on material culture with University of Iowa colleagues. Shared work in progress. April 2001, helped plan and host *Fleeting Objects*, a symposium on material culture; served as coordinator for graduate student participation in the symposium and delivered a talk there.

1996–1999: Committee of advisors and authors for exhibition of seventeenth-century Dutch still-life paintings, *Still-Life Paintings from the Netherlands, 1550-1720*, Rijksmuseum Amsterdam, 19 June - 19 September 1999, and Cleveland Museum of Art, 31 October 1999 - 9 January 2000.

5. Grants

a. External

See Page 2, “Selected Honors and Awards,” and:

American Council of Learned Societies, 2005-6 (granted but declined in order to accept Burkhardt)

Mabelle McLeod-Lewis Fellowship, 1992-93, \$13,000, PI

Kress Dissertation Fellowship, 1992-93, \$12,000, PI (granted but declined in order to accept Mabelle McLeod-Lewis)

Ministerie van Onderwijs en Wetenschappen (Netherlands Ministry of Education and Science), 1990, for *Zomercursus Nederlandse Taal en Cultuur*, PI

Samuel Kress Travel Grant to The Netherlands, 1988, \$2,000, PI

Samuel Kress Travel Grant to Western and Eastern Europe, 1980, \$1,000, PI

Phi Beta Kappa, Swarthmore College, 1976

Letitia Wolverson Scholar, Swarthmore College, 1974

b. Internal

See Page 1, “Selected Honors and Awards,” and:

Arts and Humanities Initiative, 2010-2011, \$7500, PI

Digital Libraries Project Award, 2010-2011, \$7500, PI
 Departmental travel funding for CAA New York, spring 2011, \$500, PI
 First-Year Seminar travel fund, fall 2010, \$2500
 Departmental travel funding for CAA, spring 2010, \$400, PI
 Faculty Scholar Award, fall 2009, \$5500, PI
 Departmental travel funding for Leiden conference and CAA, spring 2008, \$1500, PI
 Funding from Dean Dettmer and the Newberry Library for field trip to Chicago
 for History of Prints class, fall-spring 2008-9, \$500, PI
 Student Instructional Technology Assistants grant, spring 2007, PI
 Departmental travel funding for CAA, New York, spring 2007, \$600, PI
 Faculty Scholar Award, 2006-7, \$5500, PI
 Departmental travel funding for CAA, Boston, spring 2006, \$400, PI
 Faculty Scholar Award, 2005-6, \$5500, PI
 Departmental travel funding for CAA, Atlanta, spring 2005, \$400, PI
 Departmental travel funding for Germany and The Netherlands, summer 2004, \$300, PI
 Dean's Scholar Award, 2004-6, \$10,000 (\$5000 per year for two years), PI
 International Travel Grant for Germany and The Netherlands, summer 2004, \$700, PI
 Departmental travel funding for CAA conference Seattle, spring 2004, \$400, PI
 Dean's publication grant for permission fees for book images, 2003, \$6,000, PI
 Departmental travel funding for CAA conference New York, spring 2003, \$400, PI
 International Programs Course Development Grant, (for IP Major Module), 2003, \$4,000, PI
 Obermann Center funds for Research Assistant and travel to HNA Antwerp, 2002, \$500, PI
 Second Old Gold Fellowship, University of Iowa, summer 2002, \$5,000, PI
 College of Liberal Arts supplemental travel funding for HNA, MAHS, CAA, 2002, \$1000, PI
 Departmental travel funding, for CAA conference Philadelphia, spring 2002, \$400, PI
 Obermann Fellow at Obermann Center for Advanced Study, University of Iowa, 2001 - 2002
 International Course Proposal funding, "Inside Baroque," summer 2001, \$3200, PI
 Departmental travel funding for CAA conference Chicago, spring 2001, \$500, PI
 Vice President for Research, travel funding for CIHA London, fall 2000, \$500, PI
 International Programs travel funding for CIHA London, fall 2000, \$500, PI
 Departmental travel funding for CAA conference New York, spring 2000, \$500, PI
 Old Gold Fellowship, University of Iowa, summer 1999, \$4,800, PI
 International Travel Grant to Turkey, University of Iowa, summer 1999, \$600, PI
 nTitle Grant, University of Iowa, (computer hardware and training), summer 1999, \$3,000, PI
 Humanities Graduate Research Grant, University of California, Berkeley,
 summer 1981, \$1500, PI

6. Invited Lectures and Conference Presentations

a. International

Amsterdam, The Netherlands, "Visual Impact: The Long Legacy of the Artists of Dutch Brazil," for conference on "The Legacy of Dutch Brazil;" also invited for publication, January 20-21, 2011

Amsterdam, The Netherlands, "Fortifying the Global Baroque: Dutch Forts as *Lieux de Memoire*," for session on *The Global Baroque* at the Biennial Historians of Netherlandish Art Conference, Amsterdam, The Netherlands, May 27-29, 2010

The Hague, The Netherlands, "The Bones in Banda: Vision, Art, and Memory in the Moluccas," for conference on *The Impact of Dutch Art in Asia and the Indian Ocean Region*, Netherlands Institute for Advanced Study, Wassenaar, The Netherlands, January 14-15, 2010

Leiden, The Netherlands, "The Butterfly Effect: Embodied Cognition and Perceptual Knowledge in Maria Sibylla Merian's *Metamorphosis Insectorum Surinamensium*," for *Intersections* Conference on the Dutch Trading Companies as Knowledge Networks, 23-24 October 2008

Melbourne, Victoria, Australia, The University of Melbourne, "*Exposure to your ways: China, the Dutch, and Early Modern Vision*," for *Crossing Cultures: Conflict, Migration, Convergence*, the 32nd Congress of the International Committee of the History of Art (CIHA), 13-18 January 2008

Taipei, Taiwan, National Central University, "The Dutch in Asia," September 2006

Taipei, Taiwan, National Palace Museum, "The Dutch in the World: Formosa in the Seventeenth Century," September 2006

Paramaribo, Suriname, for the conference *Legacies of Slavery: Globalization, Diaspora and Identity Formation*, "Visual Legacies of Slavery in Suriname? The Stakes of Not Seeing," February 2004 (Invited for publication, forthcoming)

Antwerp, Belgium, Biennial Conference of the Historians of Netherlandish Art, presenter for workshop on *The Dutch Colonial and Global Imaginary: "Imag(in)ing the Other in Seventeenth-Century Dutch Painting*," March 2002

London, England, XXX International Congress of the History of Art, on the theme of *Time: Art History for the Millennium*, for session on *Symbols of Time: "Goede Dingen Nemen Tijd* (Good Things Take Time): Time as Meditation on Painting in Seventeenth-Century Dutch Still Life," September 2000

Toronto, Canada, College Art Association, for session on *The Artistic Response to the Dutch Revolt: "Things Dutch: Still Life and Postcolonial Identity in the United Republic of the Netherlands*," February 1998

Arnhem, The Netherlands, Delta Kappa Gamma European Conference, guest speaker, "The Fulbright Experience," May 1991

Amsterdam, The Netherlands, Universiteit van Amsterdam Kunsthistorisch Instituut, for *Actualiteiten Kollegas*, guest panelist: "The Study of Art History: America and The Netherlands Compared," February 1991

Amsterdam, Rijksmuseum, Lecturer-tourguide for students from Carleton College visiting the Netherlands, "Seventeenth-Century Dutch Still-Life Paintings at the Rijksmuseum," November 1990

b. National

- Invited Speaker for Round Table on the Future of the Discipline, Sixteenth-Century Studies Conference, Dallas-Fort Worth, Texas, October 27-30, 2011 (upcoming)
- College Art Association, New York, "Beyond the Other: New Paradigms for a Global Art History," Session co-chair, February 9-12, 2011
- European Studies Group, The University of Iowa, "Beyond the Silver Platters of the Dutch Golden Age," for Second Annual European Studies Conference, "Green Politics," University of Iowa, December 3-4, 2010
- University of California, Los Angeles, "Batik Belanda," for 15th Biennial Interdisciplinary Conference for Netherlandic Studies, "Crossing Boundaries and Transforming Identities: New Perspectives in Netherlandic Studies," June 17-19, 2010
- Stanford University, California, "*Stil-staende dingen*: Picturing Objects in the Dutch Golden Age," for "Early Modern Things" conference, hosted by Professor Paula Findlen, January 29-30, 2010
- Los Angeles, California, "Cultures of the Object, Objects of Culture: Seventeenth-century Dutch Still-life Painting," for "The Object in Netherlandish Art," Historians of Netherlandish Art session at the College Art Association, February 25-28, 2009
- University of North Carolina, Chapel Hill, North Carolina, "Remapping Dutch Art in Global Perspective: Redefining Methodologies," for 14th Interdisciplinary Conference of Netherlandic Studies: "Dutch Studies in a Globalized World," June 2008
- Yale University, invited presenter in workshop on *Het Grootte Tafereel der Dwaasheid (The Great Mirror of Folly)* in the Beinecke Rare Book and Manuscript Room, April 17-19, 2008
- Princeton Institute for International and Regional Studies, Princeton University, invited participant in workshop on Netherlandish Art and Commerce in Asia, to prepare NIAS project application, 27-30 March 2008
- The Newberry Library, Chicago, invited presentation for symposium on "Early Modern Globalization," paper entitled "Remapping Early Modern Art History: Globalizing Our Methodologies" February 8, 2008
- Columbia University, New York City, invited presentation for workshop on "The Dutch and the World," paper entitled "Nostalgia, Craft, and Magic at the Ends of the Earth," March 30-31, 2007
- Walters Art Gallery, Baltimore, Maryland, and Washington D.C., National Gallery of Art: chaired session on "The Dutch in the World: Art and Collecting in an International Context," for the Biennial Conference of the Historians of Netherlandish Art, "From Icons to Art in The Netherlands," November 8-12 2006

- Albany, New York, "Eye to Eye with the Dutch in America: Vermeer and the Visual Turn," for Interdisciplinary Conference of Netherlandic Studies, *From De Halve Maen to KLM: 400 Years of Dutch-American Exchange*, June 2006.
- National Gallery of Art, Washington, D.C., Study day with curator Arthur Wheelock (by invitation), in exhibition *Pieter Claesz: Master of Haarlem Still Life*, November 18, 2005
- The University of Denver, for conference *Going Dutch: Holland in America, 1609-2009*, presented a paper entitled "Windmills on the Plains: Pella and Orange City, Two Dutch Communities in Iowa," March 2005
- Chicago, for Social Science History Association Annual Conference *Markets as Sites of Interdisciplinary History*, chair and discussant for panel on global history of commodities, November 2004
- New York City, for Historians of Netherlandish Art session at College Art Association, "The Intimate Moment: Public Privacy in the Dutch Golden Age," February 2003
- The University of Michigan, Ann Arbor, for "The Low Countries: Crossroads of Cultures," 11th Interdisciplinary Conference on Netherlandic Studies, "*Wisselwerkingen* Redux: Ceramics, Asia and the Netherlands," June 2002
- The Milwaukee Museum of Art, Wisconsin, for Midwest Art History Society Annual Conference, "Object Lessons: Behind the Silver Platters of the Dutch Golden Age," April 2002
- The University of Iowa, for Crossing Borders Convocation, *Globalization and/or Spaces of Hope*, in panel on *Connections between Africa and Europe*, "Bhabha's Theory of Colonial Discourse and Figuring the Other in 17th-century Dutch Painting," March 2002
- The University of Texas at San Antonio, for 2nd Interdisciplinary and Multicultural Conference on Food Representation in Literature, Film and the Other Arts, "Dutch Still Life: A Conundrum," February 2002
- The University of Iowa, for Material Culture Symposium *Fleeting Objects, Enduring Communities*, "Memory, Emotion, Consciousness: How Still Life Speaks," April 2001
- Chicago, Illinois, for College Art Association, session on Still Life in Motion, "Let Us Now Praise Anonymous Men: Pieter van Anraadt's *Still Life with Tobacco and Beer*," February 2001
- The University of Iowa Oakdale Presidential Seminar, "Global Vision? Learning from Dutch Art," December 2000

Columbia University, New York City, for Interdisciplinary Conference on Netherlandic Studies, "Seen and Unseen in the Visual Culture of Trade: The Conquest of Pepper," June 1996

National Gallery of Art, Washington, D.C. Seminar in conjunction with the exhibition *Still Lifes of the Heinz Family Collection*, participation funded by Berkeley Graduate Division Dean's Fund, February 1989

Stanford University, California, for *The Stanford-Berkeley Forum*, "Inroads to Seventeenth-Century Dutch Landscape Painting," March 1982

c. Guest Lectures

Carleton College, Northfield, Minnesota, guest lecture "Trade Secrets: Behind the Silver Platters of the Dutch Golden Age," and class on *Dutch in the World* website, May 2012 (upcoming)

Indiana University, Bloomington, guest speaker for lecture series "Renaissance Cultures in Transit," November 11, 2011 (upcoming)

Peabody Essex Museum, Salem, Massachusetts, "Still Life and Trade in the Dutch Golden Age," for the Asian Export Art Visiting Committee, in conjunction with the exhibition "Golden: Dutch and Flemish Masterworks from the Rose-Marie and Eijck Van Otterloo Collection," April 30, 2011

Peabody Essex Museum, Salem, Massachusetts, Studio class in Dutch still life for Gallery Learning Program, April 30, 2011

Boston, Massachusetts, "The Long History of Dutch Interest in Asian Ceramics," for the China Students' Club, April 28, 2011

Wofford College, South Carolina, "Behind the Silver Platters of the Dutch Golden Age," November 3, 2010

"All is Vanity"—Or Is It? Death and Still Life in the 17th-Century Netherlands," for Exhibition "Dancing Toward Death," Figge Art Museum, Davenport, Iowa, October 21, 2010

University of Iowa, Elliott Society Lecture: "What's New on View? Dazzling Dürer," September 15, 2010

Columbia University, New York, "Seeing for Ourselves: Embodied Cognition and the Reconstruction of Historical Experience," guest lecture for Professor Pamela Smith's seminar "History W4101: 'The World We Have Lost: Daily Life in Pre-Modern Europe,'" April 29, 2009

Eighteenth- and Nineteenth-Century Studies Group, The University of Iowa, "Maria Sibylla Merian's Brush with the Truth," September 2008

- Center for Advanced Study in the Behavioral Sciences, Stanford University,
“Behind the Silver Platters of the Dutch Golden Age,” May 2007
- University of Iowa Graduate Art History Colloquium, “Nostalgia, Craft and Magic
at the Ends of the Earth,” March 2006
- University of North Carolina Museum of Art, the Rand Lectures: “Remapping Dutch Art
in Global Perspective: Other Points of View,” November 2006
- Ohio State University, Center for Medieval and Renaissance Studies, for year-long
lecture series on the theme of Nature, “Human Nature: Observing Dutch Brazil, 1636-
1644,” March 2005
- The Caribbean Diaspora Association at the University of Iowa, “The Visual Culture of
Slavery in Suriname 1600-1800: The Stakes of Not Seeing,” February 2004
- The University of Iowa, for Professor Paul Greenough’s Crossing Borders Proseminar,
“Dutch Art in Global Perspective,” May 2003
- The Nelson-Atkins Museum of Art, Kansas City, Missouri, The Kiffin Memorial Docent
Lecture, “Feasting the Eye: Dietary Decorum in 17th-century Dutch Still-Life
Painting,” April 2003
- University Book Club, at the University Art Museum, Iowa City, Iowa, “Vermeer in
fiction: Tracy Chevalier’s *Girl with a Pearl Earring* and Susan Vreeland’s *Girl in
Hyacinth Blue*,” March 2003
- Webster University, St. Louis, Missouri, “Seen and Unseen in the Visual Culture of
Trade: The Seventeenth Century and Today,” September 2002
- The Blanden Memorial Art Museum, Fort Dodge, Iowa, “Four Artists, Four Objects,
Ten Centuries,” November 2001
- University of Iowa School of Art, for Margaret Rochelle’s graduate seminar on
History and Methods of Painting, “Rembrandt’s Use of Light,” April 2000
- The University Art Museum, University of Iowa, “Old Master Drawings in the
Permanent Collection,” Perspectives series, November 1999
- University of Iowa Graduate Colloquium, “When Pictures Matter: Still Life and
Material Culture in the 17th-Century Netherlands,” October 1998
- Stanford University, in conjunction with “Masters of Light” Exhibition at
the California Palace of the Legion of Honor, “Landscape and Still Life in Utrecht,”
November 1997

University of California, Berkeley, guest lecture for Professor Elizabeth Honig's graduate seminar on Still Life, "Time and Self-Reflexivity in Seventeenth-Century Dutch Still Life," March 1996

University of California, Berkeley, two lectures for Professor Svetlana Alpers's upper-division class on Dutch and Flemish Painting, "Approaches to Seventeenth-Century Dutch Still-Life Painting," October 1993

School of Art and Architecture, University of California, Berkeley, "Dutch Interiors: A Socio-historical Background," and participated in studio critique of student work based on this material, December 1992

Center for Advanced Studies in the Visual Arts, Washington, D.C., Report on research to fellow CASVA Fellows, April 1992

d. Invited Respondent

University of Iowa Museum of Art, for 18th- and 19th-Century Interdisciplinary Colloquium co-sponsored by International Programs and the UI Museum of Art, as part of ENCIS Fauna and Flora Lecture Series in connection with the UIMA Exhibition "PICTURING EDEN": serving as respondent for Adriana Mendez's lecture "Through the Green Threshold: 19th-Century Naturalists and the Romance of the Jungle," February 22, 2007

European Studies Group at the University of Iowa, respondent for Mark Peterson's talk on "Boston and the Atlantic World," April 2005

SERVICE

1. Department

TA, Fellowship, and Admissions Committee, fall 2011- spring 2012

Salary Committee, fall 2011-spring 2012

Coordinator for Art History Division Study Abroad, fall 2011-spring 2012

Organized Short-Term EF Study Abroad Trip to Europe and served as Tour Leader:

Also designed special extension to Amsterdam which EF has now adopted as their regular itinerary; registrations began spring 2010 and trip was completed May 17-30, 2011

Planning Committee for ArtsFest, fall 2010-spring 2011

Curriculum Committee, fall 2010-spring 2011

Led tour at Chicago Art Institute for Undergrad Art History day-trip, spring 2010

Organized day-trip to the Figge Art Museum in Davenport and led tours for Western Art and Culture and Dutch and Flemish Painting, spring 2010

Tenure Review committee for Brenda Longfellow, spring 2010-fall 2010

Committee on Admissions, Recruitment, and TA Assignments, spring 2010

Fellowships Committee, spring 2010

Organized and secured funding for day-trip for History of Prints class and led tour at Glore Print Study Room, Art Institute of Chicago, spring 2009

Committee on Admissions, Recruitment, and TA Assignments, fall 2008-spring 2009

Committee on Undergraduate Recruitment and Retention, fall 2008-spring 2009
Faculty Liaison to (graduate student) Art History Society, fall 2008-spring 2009
Organized and secured funding for day-trip for History of Prints class and led tours
at Newberry Library and Glore Print Study Room, Art Institute of Chicago, fall 2009
Chair of Committee for Second-Year Review of Brenda Longfellow, Assistant Professor,
Ancient Art History, spring 2007
Executive Committee, School of Art and Art History, spring 2007
Salary Review Committee, School of Art and Art History, spring 2007
Committee for Third-Year Review of Monica Correia, Assistant Professor, Design,
School of Art and Art History, spring 2007
Committee on Admissions, Recruitment, and TA Assignments, 2004-2005, spring 2007
Undergraduate Program Committee, 2004-2005
Visiting Lecture Committee, 2004-5
(Helped to coordinate arrangements for visiting lecturers to the
Department. Helped to invite, plan, and fund guest lecturer John Onians from the Warburg
and Cortauld Institutes, spring 2005; secured co-sponsorships from International
Programs, European Studies, and Health Sciences for interdisciplinary talks, Spring 2005)
Contributed Questions for Graduate Colloquium on Academic Freedom, spring 2005
Participated in Graduate Workshop on Teaching Art History, spring 2005
School of Art and Art History Executive Committee, fall 2003 to spring 2005
Historical Memory Committee, fall 2003 to spring 2005
Helped plan and organize day trip to Chicago for Undergraduate Art History Student
Association, and led gallery tour at Chicago Art Institute, spring 2003, 2004, and 2005
Participated in Graduate Workshop on Publishing in Art History, fall 2004
Planned and hosted Graduate Student Reception at my home, fall 2004
Presented for Undergraduate Colloquium on Art Historical Fiction, spring 2004
Visiting Painter Search Committee, spring 2004
Participated in Graduate Colloquium on Ethics in Art History, spring 2003
Presented for Undergraduate Arts Forum on Career Development, fall 2002
Hosted First Annual Undergraduate Reception, fall 2002
Graphic Design Search Committee, 2001-2002
Invited and hosted guest lecturer Professor Alison Kettering from Carleton College, fall 2002
Art History Honors Advisor, spring 2002
Art History Undergraduate Majors Student Outreach co-chair, fall 2001-present
Invited and hosted guest lecturer Fred G. Meijer of the Rijksbureau voor Kunsthistorische
Dokumentatie, The Hague, The Netherlands, fall 2001
Search committee for new Latin American Art Historian, 2000-2001
Art History Executive Committee, fall 2000
Invited and hosted Stanley Distinguished Lecturer, Professor Svetlana Alpers, fall 2000
Visiting Lecturers Committee, chair, fall 2000-spring 2001
Search committee for new Assistant Professor of Painting, 1999-2000
Successful Application on behalf of the department for Student Computer Fee Grant
for \$31,305 for technological upgrade for the Auditorium of the Art Building, fall 1999
Graduate Student Art History Society Liaison, fall 1999-spring 2001
Art History Faculty Secretary 1999-2000
Art History Faculty Council, fall 1998 - spring 1999
Curriculum Committee, fall 1998 - spring 1999
Visiting Lecturers Committee, fall 1998 and chair, spring 1999
School of Art and Art History Budget Committee, fall 1998

2. College

Crossing Borders Departmental Liaison and Executive Committee, 2011-2012
 Teaching (overload) First-year seminar with Living-Learning Community in the Arts, fall 2011
 Presented a talk on “Research: Creativity and Getting Grants” for the
 Orientation for new faculty, fall 2011
 Undergraduate Presidential/Dean’s/Merit Scholarships Selection Committee, spring 2011
 Stanley Award Review Committee, spring 2011
 Second-Year Review Committee for Bradley DiCharry of the Design Department of the
 School of Art and Art History, spring 2011
 Study Abroad Scholarship Committee, fall 2010-spring 2011
 Teaching (overload) First-year seminar with Living-Learning Community in the Arts, fall 2010
 Boren Scholarship On-Campus Interviewer, spring 2010
 Ballard and Seashore Dissertation Year Fellowship Committee for the humanities, spring 2010
 Stanley Award Review Committee, spring 2010
 Study Abroad Scholarship Committee, fall 2009-spring 2010
 Stanley Award Review Committee, spring 2009
 Study Abroad Scholarship Committee, fall 2008-spring 2009
 Crossing Borders Departmental Liaison and Executive Committee, spring 2009
 International Programs Scholarship Review Committee, fall 2008-present
 Crossing Borders Departmental Liaison and Executive Committee, spring 2005
 Review Committee for Major Projects Grants for International Programs, spring 2005
 Crossing Borders Departmental Liaison and Executive Committee, 2004-2005
 Crossing Borders Departmental Liaison and Executive Committee, 2003-2004
 Crossing Borders Departmental Liaison and Executive Committee, 2002-2003
 Crossing Borders Departmental Liaison and Executive Committee, 2001-2002
 Crossing Borders Departmental Liaison and Executive Committee, 2000-2001
 Crossing Borders Departmental Liaison and Executive Committee, 1999-2000
 Center for European Studies, Visiting Lecture Committee, fall 2004-spring 2005
 Crossing Borders Convocation Session Co-organizer, spring 2002
 Faculty Assembly, fall 2000 – spring 2002
 Invited and hosted guest lecturer Professor Rudolf Dekker of Erasmus Universiteit
 Rotterdam, for Obermann Symposium *Fleeting Objects*, spring 2001
 Center for the Book, Advisor Status for new MA and MFA programs, 2001-2004

3. University

Campus Conversation Partner, fall 2010-spring 2011
 ICRU Steering Committee (Iowa Center for Research for Undergraduates),
 fall 2011-spring 2012
 Review Committee for University Librarian, fall 2010-spring 2011
 Search Committee for Director of University of Iowa Art Museum, spring-summer 2010
 Proposal review committee for Arts and Humanities Initiative, spring 2007
 Search Committee for Communications Coordinator, International Programs, spring 2007
 Nominated for Educational Policy Committee, spring 2007; obliged to decline
 since I was to be off campus the next year on the Burkhardt Fellowship at Stanford
 Review Committee for Campus Applicants for Fulbright Fellowships, fall 2004
 Parking Committee, 2004-2005

Planning meetings for a Center for European Studies at International Programs, 2003-2004
Faculty Senate, fall 2002 – spring 2005
Fulbright Workshop Guest Speaker, The University of Iowa, fall 2001 and again fall 2002
Graduate Senate Research Forum, judge, The University of Iowa, spring 2000
Articulation Conference, presenter, The University of Iowa, spring 1999
Academic Senate, Sonoma State University, spring 1996 – fall 1997

4. Profession

Application review for the Center for Advanced Study in the Behavioral Sciences,
Stanford University, 2011-12
Tenure Review Committee for Susan Merriam, Bard College, fall 2011
Tenure Review Committee for Dawn Odell, Lewis and Clark College, fall 2011
Textbook review for 4th edition of Stokstad, *Art History*, summer-fall 2009; focus group
for MyArtsLab Online Component to new edition, spring 2011
Newberry Committee, fall 2008-present
Application review for the Center for Advanced Study in the Behavioral Sciences,
Stanford University, 2008-9
Tenure Review Committee for Rebecca Tucker, Colorado College, 2008
Invited Reviewer for NWO, Netherlands Organisation for Scientific Research,
Veni Programme (Innovational Research Incentives Scheme) Fellowships, 2007-8
Fellows Committee at the Center for Advanced Study in the Behavioral Sciences,
Stanford University, 2007-8
Executive Board of American Association of Netherlandic Studies, 2006-present
Tenure Review Committee for Rebecca Parker Brienen, University of Miami, 2007
Board of Directors of Historians of Netherlandish Art, spring 2004-2007
Invited to serve as liaison for American Association of Netherlandic Studies
to College Art Association and Historians of Netherlandish Art, fall 2001; declined
National Selection Committee for Fulbright Grants to Belgium, the Netherlands,
and the European Union, Chicago, 1999, and again in 2003
Designed topics used for Biennial conference of Association of Netherlandic Studies, fall 1996

5. Community

Volunteer bike parking for Marin County Bicycle Coalition, 2009
Canvassing for Obama for America, 2008
Coordinated and hosted private screening of “War-Wearied,” award-winning documentary on
PTSD counseling of Bosnian women; with question-answer session with the film-maker
Laurent Beçu-Renard, Center for Advanced Study in the Behavioral Sciences, 2007
Glen Drive Homeowners Association, Member at Large, 2007
Designed and drafted “Sensory Activity Motor” Cards in cooperation with
Occupational Therapist Leah Taylor, 2006
Taught Class on Albrecht Dürer for Advanced Placement German Class,
Iowa City West High School, 2005
Iowa Rockets Volleyball Club Parent Support, 2002-2004
West High School Speech and Debate Team Parent Support, 2002-2004
Iowa Soccer Club Parent Support, 2001-2003
Iowa City Alliance Soccer Club Parent Support, 1998-2001
Music Auxiliary, Northwest Junior High and West High School, Iowa City, 1998-2005

Club West, West High School Athletics Parent Support, Iowa City, 1998-2005
Chair, Friends of the Marin County Free Library Sale, Fairfax, California, 1997
President, Manor School Parent Teacher Association, Fairfax, California, 1995-96
Gifted and Talented Education Representative, White Hill School, Fairfax, California, 1994-95
Space Redesign Committee, White Hill School, Fairfax, California, 1994-95
Public Relations & Media Committee for successful Parcel Tax Campaign,
Ross Valley School District, Marin County, California, 1992-93
Executive Board, Glen Drive Homeowners' Association, 1989-94
Executive Board, San Anselmo Co-op School, San Anselmo, California, 1989-90

ADDENDUM: STUDIO ARTS AND OTHER BACKGROUND

1. Studio Arts Training

Maastricht, The Netherlands, 2001, Stichting Restauratie Atelier Limburg
Fairfax, California, 1995-1997, Life drawing group
Atelier 17, Paris, France, 1981, studied Gravure with Stanley William Hayter
Massachusetts College of Art, Boston, Massachusetts, 1978, Illustration for Children's Books
Harvard University Extension, Cambridge, Massachusetts, 1977, Interior Design
Foothill College, Los Altos Hills, California, 1976, Printmaking and Commercial Illustration
Internationale Somerakademie für bildende Kunst, Salzburg, Austria, 1974, Figure Drawing
Philadelphia College of Art, Philadelphia, Pennsylvania, 1971, Foundation Course

2. Selected Prizes and Exhibitions

Viscosity Printing: University of Iowa Museum of Art Benefit Auction, 2005
Etching: Bay Area Regional Graphics Competition Juried Exhibit, Cupertino, California, 1977
Painting: Marin Agricultural Land Trust Benefit Exhibition, San Rafael, California, 1988
Graphic Design: poster selected for annual Fairfax Festival, Fairfax, California, 1985 and 1986
Ceramics: exhibited and sold at Faneuil Hall Market Place, Boston, Massachusetts, 1978
Prints: Down Home Arts and Crafts, Stanford, California, 1976
Drawing: *Förderungspreis* at the *Internationale Somerakademie für bildende Kunst*,
and *Römpreis* from the city of Salzburg: month-long stipend with
private studio at the *Istituto Austriaco di Cultura*, Rome, 1974

3. Other Teaching Experience

Great Books Instructor and Classroom Volunteer, Manor School, Fairfax, California, 1987-95
Parent Teacher, San Anselmo Co-op School, San Anselmo, California, 1986-92
Teacher, Dover-Sherborn Public Schools, Dover, Massachusetts, 1978-79
Director of Art and Music, Bar 717 Ranch School, Hyampom, California, 1977-78
Teaching Assistant and Printmaking Lab Assistant, Foothill College, Los Altos Hills, CA, 1976-77