

January 12, 2023

Curriculum Vitae

Christiane Hertel
Professor Emeritus

Department of History of Art
Bryn Mawr College
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Education

- 1985 Ph.D., History of Art, within the division of Empirical Cultural Studies (Empirische Kulturwissenschaften), Eberhard Karls-Universität Tübingen
Studien zu Max Klingers graphischem Zyklus "Paraphrase über den Fund eines Handschuhs" 1878 - 1881
Magna cum laude
Director: Konrad Hoffmann
Ph.D. committee in History of Art and German Literature
- 1983 M.A., History of Art and German Literature, Eberhard Karls-Universität Tübingen
- 1980-1985 Graduate level study of History of Art and German Literature (double major), Classical Archaeology (minor), and course work in Philosophy, Eberhard Karls-Universität Tübingen
- 1977-1979 Undergraduate level study of History of Art and German Literature (two majors), Comparative Literature (minor), Rheinische Friedrich Wilhelms-Universität Bonn

Appointments

- 2015--2019 Katherine E. McBride Professor
Department of History of Art, Bryn Mawr College
- 2014-- Research Professor
Professor Emeritus, Department of History of Art, Bryn Mawr College

- 2002-2014 Professor, Department of History of Art, Bryn Mawr College
- 1996-2002 Associate Professor, Department of History of Art, Bryn Mawr College
- 1989-1995 Assistant Professor, Department of History of Art, Bryn Mawr College
- 1988 Lecturer and German language instructor, Tulsa Junior College
- 1985-1987 Adjunct Assistant Professor in German and History of Art, University of Tulsa

Research support, honors, and awards

- 1991-2014 nine Bryn Mawr College Faculty grants in support of research and publication
- 2015 Bryn Mawr College Graduate School of Arts and Sciences Faculty Mentoring Award
- 2013 Christian R. and Mary F. Lindback Award for Distinguished Teaching at Bryn Mawr College
- 2001 Kress research assistance: travel to Munich
- 1997 Kress Travel to Conference grant for participation in conference at the University of Konstanz: "Collectors–Eccentrics–Bibliophiles"
- 1996 Graham Foundation for Studies in the Fine Arts: Travel and Research Grant
- 1995 Millard Meiss Grant, College Art Association, publication subsidy: *Vermeer: Reception and Interpretation*
- 1994 NEH Summer Grant
- 1990 NEH Travel to Collections-Grant, Leipzig, Weimar and Dresden
- 1988 ACLS Grant-in-Aid

Languages

English and German, bi-lingual
 Latin, French, Dutch, Italian, research and reading proficiency

Publications

Books

Siting China in Germany: Eighteenth-Century Chinoiserie and Its Modern Legacy. (University Park: Penn State University Press, 2019).

Reviewed: *Central European History, Journal of the History of Collections, Zeitschrift für Hessische Geschichte und Landeskunde, 21: Inquiries into Art, History and the Visual, 1650-1850: Ideas, Aesthetics, and Inquiries in the early Modern Era, choice reviews, caa.reviews.org*

Pygmalion in Bavaria: Ignaz Günther (1725-1775) and Eighteenth-Century Aesthetic Art Theory (University Park: Penn State University Press, 2011).

Reviewed: *Journal of Eighteenth-Century Studies, Historians of Netherlandish Art Review of Books*

Peter Parshall, with S. Hollis Clayson, Christiane Hertel and Nicholas Penny, *The Darker Side of Light: Arts of Privacy: 1850-1900*, in conjunction with the exhibition, spring through fall 2009 at the National Gallery, Washington, D.C. (National Gallery, Washington, D.C. with Farnham, Surrey, UK and Burlington, Vermont: Lund Humphries, 2009): "The World Inside: Privacy According to Klinger, Liebermann and Kollwitz," 82-125.

Reviewed: *Print Quarterly, Miranda, artdaily.org, caa.reviews.org, Choice*

Vermeer: Reception and Interpretation (Cambridge and New York: Cambridge University Press, 1996).

Reviewed: *The Sixteenth Century Journal, The Burlington Magazine, The American Scholar*

2nd. Printing 1999

Paperback edition 1999

Studien zu Max Klingers graphischem Zyklus "Paraphrase über den Fund eines Handschuhs" 1878 - 1881, Europäische Hochschulschriften, series no. 28: Kunstgeschichte, vol. 70 (Frankfurt am Main: Peter Lang, 1987).

Book chapters

"Encounters: Ulrike Truger's Encounter Monument *Elisabeth – Zwang – Flucht – Freiheit*, 1998/99," In Heidi Schlipphacke and Maura Hametz, (eds), *Sissi's World: The Empress Elisabeth in Memory and Myth* (London and New York: Bloomsbury, 2018), 29-52.

Also excerpted on artist's website

www.ulriketruger.at

Reviewed: *Journal of Austrian Studies*, *Hungarian Cultural Studies*, *The Modern Language Review*, *Feminist German Studies*, *Journal of European Studies*

“August Schmarsow’s Theory of Ornament,” In Loretta Vandi (ed.), *Ornament and European Modernism. From Art Practice to Art History* (London and New York: Routledge, 2018), 67-103.

Reviewed: *Leonardo*, *Burlington Magazine*, *Journal of Art Historiography*, *Journal of Design History*

„Mask and Husk: Käthe Kollwitz’s *Mourning Parents* and *Self-Portrait* in Dialogue,” In Klare Scarborough and Susan M. Dixon, eds., *Art and Social Change* (La Salle University La Salle University Press, 2016), 131-158.

“‘Similar but Different’: Allegory in Hertel’s *Iconologia* and Lessing’s *Laocöon*,” In Cornelia Logemann and Michael Thimann, eds., *Cesare Ripa und die Begriffsbilder der Frühen Neuzeit* (Zürich and Berlin: Diaphanes Verlag, 2011), 77-116.

Reviewed: *Neue Zürcher Zeitung*

"Engaging Negation in Hans Holbein the Younger's *Portrait of Christina of Denmark, Duchess of Milan*," In Andrea Pearson, ed., *Women and Portraits in Early Modern Europe* (New York: Ashgate Press, 2008), 107-126.

Reviewed: *Renaissance Quarterly*, *Woman’s Art Journal*, *The Sixteenth Century Studies Journal*

"The Ends of Allegory: Winckelmann, Rocaille and Volcanic Displacement," In Lisa Rosenthal and Cristelle Baskins, eds., *Early Modern Visual Allegory: Embodying Meaning* (New York: Ashgate Press, 2007), 35-56.

Reviewed: *Renaissance Quarterly*

"Beyond In/Authenticity: The Case of Dresden's Frauenkirche," In Joan Ockman, ed., *Architourism: Architecture as a Destination for Tourism* (New York and Munich: Prestel Verlag, 2005), 42-49.

Reviewed: *Journal of Architectural Education*, *H-Net Reviews/H Urban*

"Seven Vermeers: Collection, Reception, Response," in *A Companion to Vermeer*, ed. Wayne Franits (Cambridge and New York: Cambridge University Press, 2001), 140-160.

Reviewed: *The Sixteenth Century Studies Journal*

" 'Der rauch man zu München': Die Portraits der Familie Gonsalus in der Kunstkammer Erzherzog Ferdinands II von Tirol", in Aleida Assmann, Monika Gomille, Gabriele Rippl eds., *Sammler -- Bibliophile -- Exzentriker* (Tübingen: G. Narr Verlag, 1998), 163-191.

Reviewed: deutschlandradio.de

"The Legacy of Hegel's and Jean Paul's Aesthetics: The Idyllic in Seventeenth-Century Dutch Genre Painting," in J. Fenoulhet and L. Gilbert, eds., *Representing the Past. History, Art, Language, Literature*, = *Crossways* 3 (London: UCL, Center for Low Countries Studies, 1996), 242-256.

Second, expanded edition as *Narratives of Low Countries History and Culture: Reframing the Past* (London: UCL Press, 2016)

"Vermeer-Rezeption und Ästhetik im neunzehnten Jahrhundert: Überlegungen zu Vorbildern und Hindernissen der Forschung zur holländischen Malerei des siebzehnten Jahrhunderts," in K. Garber, ed., *Europäische Barockrezeption*, 2 vols. (Wiesbaden: Harassowitz, 1991), vol. 2, 1295-1315.

Peer-Reviewed Periodical and Yearbook Articles

"Fernbild': On Otto Friedlaender Writing Vienna 1900 in Vienna 1938-1942/45," In Heidi Schlipphacke, ed., *Habsburg Nostalgia*, special issue, *Journal of Austrian Studies* 47. 2 (2014), 37-82.

"The Pygmalion Impulse in Historic Preservation: The Dresden Zwinger," *Oxford Art Journal* 34.2 (2011), 203-226.

"Petrifaction and Melancholia in Dürer's *Lucretia*," *Word & Image* 24.1 (2008), 15-41.

"Grotesques -- Rocaille -- *Laocoön*: 'Remembering Nature' in Winckelmann, Erdmannsdorff, Chodowiecki, and Goethe," *1650-1850: Ideas, Aesthetics, and Inquiries in the Early Modern Era* 11 (2005), 76-117.

"Centennials, Sculptures, and Tableaux Vivants in the Nineteenth-Century Schiller Cult," *Yearbook of German-American Studies* 38 (2003), 155-204.

"Hairy Issues: Portraits of Petrus Gonsalus and his family in the Kunstkammer of Archduke Ferdinand II of the Tyrol and their Contexts," *Journal of the History of Collections* 13:1 (2001), 1-22.

"Dis/Continuities in Dresden's Dances of Death," *The Art Bulletin* 82:1 (2000), 83 -116.

"What I like about Vermeer," *The Low Countries. Arts and Society in Flanders and the Netherlands, A Yearbook*, 1995-1996, 309-10.

"Disruption and Entanglement: Maenadism in William Holman Hunt's *The Lady of Shalott* and Max Klinger's *Temptation*," *Studies in Iconography* 15 (1994), 226-260.

"Raphael's *Sistine Madonna* and the Search for Language in Philipp Otto Runge's Art Theory and Practice," *Word & Image* 9:4 (1993), 320-348.

"Irony, Dream, Kitsch: Max Klinger's Paraphrase of the Finding of a Glove and German Modernism," *The Art Bulletin* 74: 1 (1992), 91-114.

" 'Mit unserer Metaphysik läßt sich alles machen.' Zu Max Klingers Gemälden *Die Kreuzigung Christi und Pietà*," *Städel-Jahrbuch* NF 13 (1991, published 1992), 199-226.
Reviewed: *Frankfurter Allgemeine Zeitung*

Translations

Friedrich Nietzsche, *Unpublished Fragments from the Period of Dawn: Winter 1880 – Spring 1881*, translated by J. M. Baker Jr. and Christiane Hertel, with an Afterword by J.M. Baker Jr. , *The Complete Works of Friedrich Nietzsche*, edited by Alan D. Schrift, Stanford: Stanford University Press, vol. 13, forthcoming.
German into English.

Kathleen Wright, "Gestimmtheit, Vorurteil und Horizontverschmelzung," translated by Christiane Hertel and John M. Baker Jr. , in *Wege zur Hermeneutik: Hans-Georg Gadamer's Hundertsten Geburtstag*, ed. G. Figal at al. (Tübingen: Mohr Siebeck, 2000).
English into German.

Kathleen Wright, "Heidegger und die Ermächtigung der Dichtung Hölderlins," in *Martin Heidegger: Kunst, Politik, Technik*, ed. Christoph Jamme and Karsten Harries (Munich: Wilhelm Fink, 1992), 85-94.
English into German.

Book Reviews

„Arnd Kluge, *Die deutsche Porzellanindustrie bis 1914*, Stuttgart: Franz Steiner, 2020,“ *Central European History* 54.2 (June 2021), 698-700.

“Anne Charlotte Steland, *Herman van Swanevelt* (Petersberg: Michael Imhof Verlag, 2010),” *Historians of Netherlandish Art Review of Books*, April 2012,
www.hnanews.org/hna/bookreview/ and print.

„Daniela Hammer-Tugendhat, *Das Sichtbare und das Unsichtbare: Zur holländischen Malerei des 17. Jahrhunderts*, Cologne, Weimar, Vienna: Böhlau Verlag, 2009, 337 pp., 144 color illustrations (including monochrome prints), 14 full-page color plates, ISBN 978-3-412-20446-4,“ *Historians of Netherlandish Art Review of Books* October 2011,
www.hnanews.org/hna/bookreview/ and print.

“Daniela Roberts, “*Imago Mundi*” *Eine ikonographische und mentalitätsgeschichtliche Studie ausgehend von Hans Holbein d.J. “The Ambassadors”* (Hildesheim: Richard Olms, 2009). 523 Seiten, 95 Abbildungen (6 farbig, 89 schwarzweiß), ISBN 978-3-487-13493-2, EUR 78,00,“ *SEHEPUNKTE - Rezensionenjournal für die Geschichtswissenschaften*, www.sehepunkte.de, July 2011, and *Kunstforum* (print)

“Averil King, *Paula Modersohn-Becker* (Woodbridge, Suffolk: Antique Collectors’ Club, 2009), 192 pp. 10 b&w illustrations, 54 color plates, ISBN 185149586X,” *Woman's Art Journal*, fall/winter 2010, 59-61.

“Andreas Thielemann, Stefan Gronert, eds., *Adam Elsheimer in Rom: Werk --Kontext – Wirkung, Akten des Internationalen Studententages der Bibliotheca Hertziana Rom, 26. – 27. Februar 2004, Römische Studien der Bibliotheca Hertziana*, vol. 23 (Munich: Hirmer Verlag, 2008), 256 pp, English and (mostly) German, 183 black-and- white illustrations, 24 color plates, ISBN 978-3-7774-4255-6,” *Historians of Netherlandish Art Review of Books*, online, www.hnanews.org/hna/bookreview/current/bookreview2.html, posted January 2010.

"Ivan Gaskell, *Vermeer's Wager: Speculations on Art History, Theory and Art Museums*, London: Reaktion Books, 2000; Martha Hollander, *An Entrance for the Eyes: Space and meaning in Seventeenth-Century Dutch Art*, Berkeley and Los Angeles; University of California Press, 2002; Bryan Jay Wolf, *Vermeer and the Invention of Seeing*, Chicago and London: Chicago University Press, 2001," *The Art Bulletin* 85:3 (Sept. 2003), 611-17.

"Wieland Schmied, ed., *Xenia Hausner: Kampfzone*, Cologne: Wienand Verlag 2000," *Woman's Art Journal* 23:1 (Spring/Summer 2002), 49-51.

"Christoph Zuschlag, *Irmgart Wessel-Zumloh (1907-1980), Malerin jenseits der Stile: Monographie und Werkübersicht*, Cologne: Wienand Verlag, 1999," *Woman's Art Journal* 22:2 (Fall/Winter 2001/2002), 48-50.

"Georg Reinhardt, ed., *Im Malstrom des Lebens versunken? Elfriede Lohse-Wächtler 1899-1940, Leben und Werk*, with contributions by Boris Böhn, Maike Bruhns, Georg Reinhardt, Hildegard Reinhardt, Cologne: Wienand Verlag, 1996," *Woman's Art Journal* 21:2 (fall/winter 2000/2001), 50-53.

"Frans Grijzenhout and Henk van Heen, ed., *The Golden Age of Dutch Painting in Historical Perspective*, Cambridge and New York: Cambridge University Press, 1999," *Historians of Netherlandish Art NEWSLETTER: The HNA Review of Books*, 17: 2 (2000), 51-52.

"Annegret Friedrich, Birgit Haehnel, Viktoria Schmidt-Linsenhoff, Christina Threuther (eds.), *Projektionen: Rassismus und Sexismus in der visuellen Kultur*, Marburg: Jonas Verlag, 1997," *Woman's Art Journal* 21:1 (spring/summer 2000), 48-51.

"Arthur K. Wheelock Jr., *Vermeer & the Art of Painting* (New Haven and London: Yale University Press, 1995)," *Renaissance Quarterly* 50:1 (1997), 329-31.

"Thomas DaCosta Kaufmann, *The Mastery of Nature: Aspects of Art, Science, and Humanism in the Renaissance* (Princeton: Princeton University Press, 1993)," *Bryn Mawr Classical Review* 4:4 (1993), 259-65.

"Jan Bremmer and Herman Roodenburg, eds., *A Cultural History of Gesture* (Ithaca: Cornell University Press, 1992)," *Bryn Mawr Classical Review* 3:4 (1992), 253-257, with John M. Baker Jr.

"Norman Bryson, *Vision and Painting: The Logic of the Gaze* (New Haven: Yale University Press, 1983)," *kritische berichte*, vol. 15 (1987), 77-84.

Encyclopedia article

"Truger, Ulrike," *Allgemeines Künstlerlexikon*, ed. Andreas Beyer, Bénédicte Savoy, Wolf Tegethoff (Berlin: De Gruyter, K.G. Saur, 2021), since 2009: AKL Online: <https://www.degruyter.com/database/akl/html?lang=de>.

Work in progress

German Romanticism and Chinoiserie

Conference papers, colloquia, and invited lectures (selection)

"Chinoiserie," two guest lectures in course, *The Global Baroque* (Sylvia Houghteling), History of Art, Bryn Mawr College, November 28 and 30, 2017.

"Contradiction in Perpetuity: Ulrike Truger's Encounter Monument *Elisabeth – Zwang – Flucht – Freiheit*, 1998/99," March 18, 2017, Keynote lecture, *Inter-Texts: Correspondences, Connections, and Fissures in Austrian Culture*, Annual Conference of the Austrian Studies Association, University of Illinois at Chicago, March 16-19, 2017.

„Mask and Husk: Käthe Kollwitz's *Mourning Parents* and *Self-Portrait* in Dialogue," Visual Culture Colloquium, Bryn Mawr College, March 26, 2016.

"Collection," guest lecture and teaching in graduate seminar, *Curatorial Issues* (Emily Croll), The Graduate Group in Archaeology, Classics and History of Art, Bryn Mawr College, January 26, 2011.

"August Schmarsow's Theory of Ornament"
CAA Annual Meeting, Chicago, February 2010.

"The Ends of Allegory: Winckelmann's Essay of 1766"
The Department of Germanic Languages and Literatures and the Penn Humanities Forum
University of Pennsylvania, Max Kade German Culture & Media Center, November 2007.

“The Pygmalion Impulse in Historic Preservation: Observations on the Zwinger in Dresden”

The Imaginary Cities Project, Penn State University, November 2006.

“Engaging Negation: Hans Holbein the Younger’s Portrait of Christina of Denmark, Duchess of Milan”

Center for Visual Culture, Bryn Mawr College, April 2006.

"The Ends of Allegory: Winckelmann, Rocaille and Volcanic Displacement"

ASECS, South Central Chapter, Santa Fe, February 2004.

"In/Authentic: The Case of Dresden"

Architourism: Architecture as a destination for tourism, conference and art project held at The Temple Hoyne Buell Center for the Study of American Architecture, Columbia University, November 2002.

"Laocoön as Rocaille, or Monument as Ornament in 18th-Century Germany"

ASECS, East Central chapter, Rosemont College, Rosemont, October 2002.

"Danse Macabre -- Dance of Death"

Swarthmore College, in conjunction with the bi-College exhibition, Danse Macabre: Books and Prints at Swarthmore and Bryn Mawr Colleges, shown at Swarthmore College, October 2002.

"Laocoön as Rocaille, or Monument as Ornament in Eighteenth-Century Germany"

The Princeton Art History Colloquium, Institute of Advanced Studies, Princeton, April 2002.

"Schiller in the *Gartenlaube* and Beyond: German and German-American Perspectives"

A Century of German-American Cross-Currents at Penn State (1901-2001). An Interdisciplinary International Conference Celebrating the Centennial of the Department of German at The Pennsylvania State University
College Park, October 2001.

"Reconstructing Dresden: The Sorcerer's Apprentice"

Colloquium, Department of History of Art, University of Pennsylvania, March 2000.

"Reconstructing Dresden"

CAA Annual Meeting, Los Angeles, February 1999.

"Reconstructing Dresden"

Faculty Research Lecture, Bryn Mawr College, April 1997.

"'Der rauch man zu München': Die Portraits der Familie Gonsalus in der Kunstkammer Erzherzog Ferdinands II von Tirol"

Sammler -- Bibliophile - Exzentriker, colloquium held to inaugurate the Literature and Anthropology program of studies, University of Konstanz, January 1997

"Reconstructing Dresden"

History of Art Colloquium, Bryn Mawr College, fall 1996

"Reconstructing Dresden"

Parent Weekend lecture, October 1996

"Yellow: The 'Chinese' Vermeer"

CAA Annual Meeting, San Antonio, February 1995

"The Legacy of Hegel's and Jean Paul's Aesthetics: The Idyllic in Seventeenth-Century Dutch Genre Painting"

Representing the Past, Second International and Interdisciplinary Conference of Low Countries Studies, Centre for Low Countries Studies, University College London, December 1994.

"Vermeer: Reception and Interpretation"

History of Art Colloquium, Bryn Mawr College, Spring 1994.

" 'Unforgettable' Views of Delft: The French Reception of Vermeer from Maxime du Camp to Marcel Proust"

History of Art Department, Temple University, Philadelphia, April 1993.

" 'The Sphinx of Delft:' Jan Vermeer and the Riddle of Painting"

Dutch Studies Program, University of Pennsylvania, Philadelphia, March 1992.

"Vermeer's *Allegory of Faith*"

Lecture Series in the Department of History of Art, Bryn Mawr College, April 1991.

" 'The Sphinx of Delft:' Jan Vermeer and the Riddle of Painting"

Booked for Lunch lecture series, Friends of the Library, Bryn Mawr College, spring 1991.

"Narrative Series as Cycle: The Neo-Romanticism of Max Klinger's *Paraphrase über den Fund eines Handschuhs*"

The Sister Arts and Cultural Studies: Re-Configuring the Gap, Skidmore College, Saratoga Springs, October 1990.

"History in Vermeer's *The Artist in His Studio*"

Fifth Wisconsin Symposium on Netherlandic Studies, Madison, March 1990.

"Vermeer-Rezeption und Ästhetik im neunzehnten Jahrhundert: Überlegungen zu Vorbildern und Hindernissen der Forschung zur holländischen Malerei des siebzehnten Jahrhunderts"

Europäische Barockrezeption, Internationaler Arbeitskreis für Barockliteratur, Wolfenbüttel, August 1988.

“German Art and Artists in Exile”
German-American Society, Tulsa, Oklahoma, October 1987.

"Visconti's *Death in Venice*"
NEH-sponsored Film/Literature series in collaboration with faculty members of the
University of Tulsa, Tulsa, Oklahoma, October 1986.

Teaching, advising, thesis supervision

Poetry and Politics in Landscape Arts and Literature (various levels: 100, Emily Balch
Seminar, seminar)
Northern Renaissance Art (200/lecture course)
Dutch Art in the Seventeenth Century (200/lecture course)
Junior Seminar: Art Historical Methodology (seminar co-taught with Steven Z. Levine)
Senior Conference (seminar co-taught with one departmental colleague, including David
Cast, Steven Z. Levine, Gridley McKim-Smith, Lisa Saltzman, Alicia Walker,
Rebecca DeRoo)
Privacy: Art, Architecture and Cultural Politics in Dresden 1500-2000 (seminar)
The Renaissance *Kunstammer*: Art and Collection (seminar and graduate seminar)
Realism and Illusionism in seventeenth-century Dutch Painting (seminar and graduate
seminar)
German Romanticism (seminar and graduate seminar)
Iconoclasm in the Age of Reformation and Beyond (seminar/graduate seminar)
Rubens and Rembrandt (seminar/graduate seminar)
Vermeer (graduate seminar)
The Eighteenth Century: Sculpture and Its Discourses (graduate seminar)
Eighteenth-Century German Art and Art Theory (graduate seminar)
Allegory: Theory and Practice (graduate seminar)
Modern German Art Theory and Aesthetics (graduate seminar)
Vienna 1900 (seminar, co-taught with Imke Meyer, German, with excursion to
Vienna under the auspices of the Center for Visual Culture
Vienna 1900 (360° seminar co-taught with Imke Meyer, German, with excursion to
Vienna)
Beyond Vienna 1900 (Graduate seminar co-taught with Imke Meyer, German)
Exhibition Seminar: Early/Modern Temperaments, exhibition: *Temperamental!*
(seminar co-taught with Carrie Robbins, Special Collections)

Undergraduate Advisor for 19 years
Supervision of 79 undergraduate theses, including numerous honors theses
Direction of 19 Master's theses
Second reader or co-advisor of 11 Master's theses
Direction of 17 dissertations
Examiner and reader on 42 Ph.D. committees

Professional engagement, service, other

Service and Committee membership at Bryn Mawr
(Acting Chair, Undergraduate Admissions, Graduate Council, Faculty Awards and Grants, promotion reviews, faculty searches)

Book manuscript evaluations
(University of Pennsylvania Press, University of California Press, Penn State University Press, Routledge)

Periodical manuscript evaluations
(*The Art Bulletin*, *Classical Tradition*, *Gesta*, *Nineteenth-Century Contexts*, *Woman's Art Journal*, *Journal of Latin Cosmopolitanism and European Literatures*)

Tenure reviews

Senior promotion reviews

Grant application reviews
(CUNY, The National Science Foundation, SSHRC, ASECS, Austrian Science Foundation, American Society of Eighteenth-Century Studies)

Research assistance and website administration for online catalogue raisonné of George Deem (1932-2008), [www. georgedeem.org](http://www.georgedeem.org)

Membership in professional organizations

College Art Association
Historians of Netherlandish Art
Historians of German and Central European Art and Architecture
American Society for Eighteenth-Century Studies
Austrian Studies Association