

# CLAUDIA SWAN

## Curriculum vitae

### Major professional interests

Early modern (16<sup>th</sup>- and 17<sup>th</sup>-century) Dutch and Flemish visual culture; historical relations between art and science with a special emphasis on Renaissance and Baroque Europe; history of the human imagination; art historiography and critical traditions of art history.

### Education

#### Columbia University

New York, NY

Ph.D., Art History, 1997

Dissertation: “Jacques de Gheyn II and the Representation of the Natural World in the Netherlands ca. 1600”

Supervisor: David A. Freedberg

#### Johns Hopkins University

Baltimore, MD

M.A., Art History, October 1987

Thesis: “The Galleria Giustiniani: eine Lehrschule für die ganze Welt”

Advisor: Elizabeth Cropper

#### Barnard College, Columbia University

New York, NY

B.A., January, 1986 Cum Laude with Honors in Art History

### Employment

#### Associate Professor of Art History

Early Modern Northern European Visual Culture

Founding Director, Program in the Study of Imagination

Northwestern University, Evanston, IL

2003- (Assistant Professor 1998-2003)

#### Assistant Professor of Art History

Northern European Renaissance and Baroque Art  
The Pennsylvania State University, University Park, PA  
1996-1998

Instructor

Art Humanities: Masterpieces of Western Art  
Columbia University, New York, NY  
1995-1996

Substitute Lecturer

17th-Century Dutch Art and Society  
For Simon Schama  
Columbia University  
March-April 1995

Assistant

Rembrandt Research Project,  
Amsterdam  
1986

Translator, Dutch-English

Meulenhoff-Landshoff, Benjamins  
1986-1991

**Publications**

(article) “Making Sense of Medical Collections in Early Modern Holland: The Uses of Wonder,” in Knowledge and its Making in Early Modern Europe, eds. Pamela H. Smith and Benjamin Schmidt (forthcoming, University of Chicago Press, 2007).

(article) “The Uses of Botanical Treatises in the Netherlands ca. 1600” in The Art and History of Botanical Painting and Natural History Treatises, eds. Amy Meyers and Therese O’Malley (Washington, DC: CASVA). In press; scheduled for publication 2007.

(article) “The Uses of Realism in Early Modern German Botany” (Epilogue), Visualizing Medieval Medicine and Natural History, 1200-1550, eds. Jean Givens, Karen M. Reeds, and Alain Touwaide (Aldershot: Ashgate, 2006), pp. 239-250.

(article, co-authored) *with Carmen Niekrasz*, “Early Modern Art and Science,” for Cambridge History of Science. Sixteenth and Seventeenth Centuries, eds. Lorraine Daston and Katharine Park (Cambridge and New York: Cambridge University Press, 2006), pp. 773-798.

(book) Art, Science, and Witchcraft in Early Modern Holland: Jacques de Gheyn II (1565-1629)

(Cambridge: Cambridge University Press, 2005); 272 pages.

(edited volume) Co-edited with Londa Schiebinger, Colonial Botany. Science, Commerce, and Politics in the Early Modern World, Philadelphia: University of Pennsylvania Press 2004.

(article) “Diagnosing and Representing Witchcraft: Medico-Philosophical Theories of the Imagination in the Context of Artistic Practice in the Netherlands ca. 1600,” in in Imagination und Sexualität. Pathologien der Einbildungskraft in medizinischen Diskursen der frühen Neuzeit, eds. Stefanie Zaun, Daniela Watzke und Jörn Steigerwald (Frankfurt am Main: Klosterman, 2004), pp. 59-82.

(book review) Review of Anke te Heesen, The World in a Box: The Story of an Eighteenth-Century Picture Encyclopedia (Chicago: University of Chicago Press 2002) and Barbara Maria Stafford, Devices of Wonder: From the World in a Box to Images on a Screen (Los Angeles: The Getty Research Institute, 2001), The Art Bulletin 85 (December 2003): 803-807.

(article) “Eyes wide shut. Early modern imagination, demonology, and the visual arts,” Zeitsprünge. Forschungen zur Frühen Neuzeit 7 (2003): 156-81.

(article) “Medical Culture at Leiden University ca. 1600: A Social History in Prints,” Nederlands Kunsthistorisch Jaarboek (Special issue on Printed Images in their Social Context within the Low Countries), 52 (2002): 216-239.

(article) “From Blowfish to Flower Still Life Painting. Classification and its Images ca. 1600,” in Merchants and Marvels, Commerce, Art and the Representation of Nature in Early Modern Europe, Pamela Smith and Paula Findlen, eds., New York: Routledge, 2002, pp. 109-136.

(book review) Review of Richard Helgerson, Adulterous Alliances. Home, State, and History in Early Modern European Drama and Painting (Chicago: University of Chicago Press 2000) in American Historical Review, 107 (2002): 1628-1629.

(encyclopedia entries) “Effigies”, “Mirrors”, “Portraits”, Entries for Oxford Companion to the History of the Body, eds. Roy Porter, Londa Schiebinger, et al., Oxford: Oxford University Press, 2001.

(article) “The Art of Bookkeeping. Pieter Serwouters (1586-1657) and the Status of Pictorial Accounts in Seventeenth-Century Holland,” Nederlands Kunsthistorisch

Jaarboek 50 (1999): 259-280.

(article) “Lectura. Imago. Ostensio. The Role of the Libri Picturati A.16-A.30 (Jagiellon Library, Kraków) in Botanical Instruction at the Leiden University,” Natura-Cultura, L’interpretazione del mondo fisico nei testi e nelle immagini (proceedings of International Congress, Mantua, 1996), Florence: Leo S. Olschki, 2000, pp. 189-214.

(article) “The Preparation for the Sabbath by Jacques de Gheyn II: The Issue of Inversion,” Print Quarterly, 16 (Dec. 1999): 327-339.

(book) The Clutius Botanical Watercolors. Plants and Flowers of the Renaissance, New York: Harry N. Abrams, 1998 (2<sup>nd</sup> ed. 2000).

(chapter) “Les Fleurs comme *Curiosa*,” Chapter IV, L’Empire de Flore. Histoire et Représentation des Fleurs du XVIe au XIXe siècle en Europe, Brussels: La Renaissance du Livre, 1996.

(ed. book) Perceptible Processes. Minimalism and the Baroque, New York: Eos Music Inc., 1996.

(article) “Ad vivum, naer het leven, from the life: Considerations on a Mode of Representation,” Word & Image 11 (Oct.-Dec. 1995): 353-372.

(review) Review of Julie L. McGee, Cornelis Cornelisz. van Haarlem (1562-1638). Patrons, Friends and Dutch Humanists, Nieuwkoop: De Graaf Publishers, 1991, in Print Quarterly 9 (1992): 299-301.

### **Work in progress**

(book manuscript) “The Aesthetics of Possession. Art, Science, Collecting in Early Modern Holland.” Four microhistorical studies of different kinds of and motivations for collecting worldly goods in the 17<sup>th</sup> century in the Netherlands, in the context of global trade and the construction of an independent northern Republic. 80,000 words.

(book manuscript) “A Brief History of the Imagination.” A cross-disciplinary examination of early modern theories and practices of the imagination. 100,000 words.

Interior Temptation, edited volume of essays selected from among papers presented at the 2002 and 2003 MPIWG/PSI conferences on Enlightenment and Early Modern Imagination, co-editor Fernando Vidal (MPIWG). Estimated length: 20 essays (100,000 words).

Review of Alois Riegl, The Group Portrait in Holland, for Oxford Art Journal.

### **Post-doctoral awards, honors, and fellowships**

Millard Meiss Publication Grant	2002
Max-Planck-Institut für Wissenschaftsgeschichte, Berlin Two-year postdoctoral fellowship (accepted for one year)	2001-2003
American Philosophical Society, General Research Grant	1999
School of Historical Studies, Institute for Advanced Study, Princeton Resident Membership (academic year)	1998-1999

### **Translations (Dutch-English)**

Jan van der Waals, "Print Collecting: a queer occupation," The Print Quarterly 14 (Oct.-Dec. 1997).

Wouter Kloek, Introduction, The Dawn of the Golden Age, exh. cat., Amsterdam: Rijksmuseum, 1993-94.

Marjolein Leesberg, "Karel van Mander as a Painter," Simiolus 22 (1993).

Annemieke Hoogenboom, "Art for the Market. Contemporary Painting in the Netherlands in the First Half of the Nineteenth Century," Simiolus 22 (1993).

Jan Hulsker, Vincent van Gogh. A Guide to his Work and Letters, Amsterdam 1993.

Zsuzsanna van Ruyven-Zeman's review of Godelieve Denhaene, Lambert Lombard. Renaissance en humanisme te Luik, Simiolus 21 (1992).

Edward Grasman's review of Philip Sohm, Pittoresco: Marco Boschini, his critics, and their critiques of painterly brushwork in seventeenth- and eighteenth-century Italy, Simiolus 21 (1992).

Tom van Kalmthout, "Batailles et Idées futuristes: Seventeen Letters from F.T. Marinetti," Simiolus 21 (1992).

Rob Ruurs' review of Gary Schwartz and M.J. Bok, Pieter Saenredam. De Schilder in zijn tijd, The Art Bulletin 72 (June 1990).

Johannes van der Wolk, The Seven Sketchbooks of Vincent van Gogh, New York: Harry N. Abrams, Inc., 1987.

Rob Ruurs, Saenredam. The Art of Perspective, Amsterdam and Philadelphia: Benjamins, 1987.

## **Professional talks**

### **I. Scholarly lectures**

(Invited speaker) “From Real Life to Still Life: Processes of transformation in pictorial, verbal and instrumental practices of representation 1600-1900,” MPIWG, Berlin, in cooperation with the Freie Universität, Berlin, 1 December, 2006.

(Invited speaker) Workshop on “From Objects to Ideas: Material Culture in Art and Science” at Historians of Netherlandish Art Conference (From Icon to Art in the Netherlands), Baltimore, MD 8-12 November 2006.

(Invited speaker) “Traffic, velocity, assembly, dispersal and networks,” workshop organized by the University of Southern California (Malcolm Baker, Art History) in conjunction with the Getty Program in the History of Collecting and Display, at the Getty Research Institute, May 17-18, 2006.

(Invited speaker) “Spaces of Experience,” organized by Charlotte Klonk, Wissenschaftskolleg zu Berlin/ Institute for Advanced Study, 26-28 April 2006.

(Invited keynote speaker) Graduate symposium, *Natural Selections: Art and Exchange with the Natural World*, The Department of the History of Art and Architecture at the University of Pittsburgh, March 31-April 1, 2006.

(Invited participant) “The Persistence of Techne: Nature, Design, and Early Modern Practice of the Arts,” Getty Research Institute, Los Angeles, March 15-17, 2006.

(Invited speaker) “Mimesis and Melancholy: Paradoxes of Seventeenth-Century Dutch Art,” Northern Illinois University, October 17, 2005.

(Invited speaker) at “Gespenster und Politik,” international conference co-organized by Claire Gantet and Fabrice d’Almeida, Max Planck Institute for the History of Science, July 2005.

(Speaker) Paper in Session organized by Sherry Lindquist, CAA, February 2005, Atlanta, GA.

(Invited speaker) at “The Spirit Within: Inspiration, Possession and Disease in Ancient Mediterranean Basin,” conference co-organized by Christopher Faraone (Classics Department) and Cam Grey (History Department), University of Chicago, March 2005.

(Invited respondent) Panel on Vision, Image and Representation in the Later Middle Ages organized by Dallas G. Denery II (Bowdoin College), The American Historical Association Conference, January 2005.

(Invited speaker) at Rare Book Symposium at the Chicago Botanic Garden (symposium organized in conjunction with the exhibition, Plants in Print, Washington and Chicago 2004), October 15, 2004.

(Invited seminar docent) “Science on Screen,” August 17-26, 2004. See <http://www.mpiwg-berlin.mpg.de/SUMMER.HTM>

(Invited speaker) “Authenticity and Reproduction in Early Modern Empiricism. The Limits of the Scientific Real,” in session on “Art History and the Reproducible Image,” co-organized by Horst Bredekamp and Bronwen Wilson at CIHA, Montréal, August 22-27, 2004.

(Invited speaker) “Accounting for Nature in the Sixteenth Century: Authority, Legitimacy, and the Role of Experience,” international conference on “The Age of Antiquaries in Europe and China,” at the Bard Graduate Center, New York City (co-organized by Peter Miller and François Louis), March 25-27, 2004.

(Invited speaker) “Early Modern Scientific Collecting,” Theorizing Early Modern Studies, University of Minnesota, Minneapolis, February 5, 2004.

Co-organizer (with Fernando Vidal) and speaker, International workshop, “Interior Temptation: Early Modern Imagination,” Northwestern University, Evanston, December 5-6, 2003. Lecture: “The Devil as an Artist.”

(Invited speaker), “Mimesis and Melancholy. Dutch Art ca. 1600,” Department of Art History, University of Chicago, December 4, 2003.

(NU Domain Dinner) with Barbara Newman and Kristian Hammond, “Histories and Practices of the Imagination,” May 1, 2003.

(Invited speaker) “Seventeenth-Century Dutch Art and Science,” international workshop

on “Knowledge and its Making in Northern Europe (1500-1800)” at Pomona College (co-organized by Pamela Smith and Benjamin Schmidt), April 11-13, 2003.

“The Uses of Realism: Early Modern Illustrated Botany” in session on “Picturing the Healing Arts: 1050-1500” (co-organized by Jean Givens and Karen Meier Reeds), College Art Association Annual Conference, New York, February 2003.

(Invited speaker) “Lectura.Imago.Ostensio: Anatomy and its Representations at the Leiden University ca. 1600,” international conference on “Anatomie und Wahrnehmung in der Frühen Neuzeit,” Center for Research in Early Modern History, Culture, and Science, Johann Wolfgang Goethe-Universität, Frankfurt a/M, November 6-8, 2002.

Co-organizer (with Fernando Vidal) and speaker, International workshop, “Rethinking the ‘Sleep of Reason’: Enlightenment Imagination,” Max-Planck-Institut für Wissenschaftsgeschichte, Berlin, June 13-15, 2002. Lecture: “Before the Sleep of Reason: Early Modern Artistic Theories of the Imagination.”

(Invited speaker) “Diagnosing and Representing Witchcraft: Medico-Philosophical Theories of the Imagination in the Context of Image Theory and Artistic Practice in the Netherlands ca. 1600,” international conference on “Sexualität und Imagination. Pathologien der Einbildungskraft in medizinischen Diskursen der frühen Neuzeit,” organized by the Imagination und Kultur Forschergruppe, Ruhr-Universität, Bochum, May 23-24, 2002.

(Invited speaker) “The Uses of Botanical Treatises in the Netherlands ca. 1600,” international conference on “Natural History Treatises,” (co-organized by Therese O’Malley and Amy Meyers), CASVA, National Gallery of Art, Washington, DC, May 2-4, 2002.

(In-house colloquium) “The Uses of Wonder. Scientific Collections in the Netherlands ca. 1600,” MPIWG Berlin, March 14, 2002.

(Invited speaker) “Mimesis and Melancholy” international conference on “Dutch Visual Culture,” (co-organized by Christopher Wood and Bryan Wolf), The Whitney Humanities Center, Yale University, February 2-4, 2002.

(Invited speaker) “The Social Order of Phantasia/Images of Witchcraft,” Department of Art History, University College, London, May 24, 2001.

Co-chair and organizer (with Londa Schiebinger), three-day international conference, “Botany in Colonial Connection (Botanik und koloniale Expansion),” Einstein Forum, Potsdam, D, May 17-19, 2001. Lecture: “The Uses of Wonder: Pharmaceutical Collections in Early Seventeenth-Century Holland.”

(Invited speaker) “Netherlandish Art & Science ca. 1600,” in session on “The Five Senses” (organized by Pamela Smith), Frühe Neuzeit Interdisziplinär Conference, Pittsburgh, April 19-22, 2001.

Session chair and organizer, “The Social Order of Phantasia” (Speakers: Stuart Clark, Todd Butler, Rebecca Zorach, Susan Mina Agrawal, Bonnie Noble, Anne Eaton), Renaissance Society of America Annual Conference, Chicago, March 29-30, 2001.

(Invited) Chair, Historians of Netherlandish Art-Sponsored Session, “Scientific Naturalism and Early Modern Northern European Visual Culture” (Speakers: Mariet Westermann, Angela Vanhaelen, Arianne Faber Kolb, Hanneke Grootenboer, Douglas Hildebrecht), College Art Association Annual Conference, Chicago, February 28- March 3, 2001.

(Invited speaker) “Magic and Witchcraft in Dutch Art ca. 1600,” The Newberry Library, Chicago, IL, February 9, 2001.

(Invited speaker) “The Uses of Drawing in Scientific Practice in the Netherlands ca. 1600,” international colloquium “What’s in a Line?” co-organized by Otto Sibum and Lorraine Daston, Max-Planck-Institut für Wissenschaftsgeschichte, Berlin, December 20, 2000.

“Painting Devils, Melancholic Witches: Early modern demonology and fantasia,” Colloque Internationale de l’Histoire de l’Art, London, September 3-8, 2000.

(Invited speaker) “Fantasia and Demonology” (respondent: Stuart Clark), Lilly Colloquium, National Center for the Humanities, Raleigh-Durham, April 14, 2000.

“Lectura. Imago. Ostensio. Anatomy and its Representations at the Leiden University ca. 1600,” in “Alchemy of Anatomy: Art, Science, and the Dissected Body,” Chair: Lyle Massey, College Art Association Annual Conference, New York, February 25, 2000.

(Invited speaker) “From Blowfish to Still Life: Classification and its Images ca. 1600,” History of Science, Medicine, and Technology Colloquium, The Johns Hopkins University, Baltimore, February 10, 2000.

(Invited speaker) “Cinematic Biography and Biographical Cinema: Korda and Schama’s Rembrandts,” Witte de With Center for Contemporary Art, Rotterdam, NL, December 2, 1999.

“Early Modern Demonology and Fantasia. Witchcraft as an Image,” Northwestern University Art History Department, November 9, 1999.

“The Devil as Painter. Demonology and fantasia in the Later Sixteenth Century,”  
Sixteenth-Century Studies Conference, St. Louis, MO, October 28-31, 1999.

(Invited speaker) “Squaring Away Science: Classification and its Images ca. 1600,” at  
‘Commerce and the Representation of Nature in Early Modern Europe,’ The Center for  
17<sup>th</sup>- and 18<sup>th</sup>-Century Studies, Clark Library, UCLA, October 1-2, 1999.

History of Science Study Coordinator, Institute for Advanced Study, Princeton,  
Academic year 1998-1999.

(Invited speaker) “Squaring Away Science: Classification and its Images ca. 1600,”  
Pennsylvania State University Geography Department Lecture Series, April 16, 1999.

“Jacques de Gheyn II and the Limits of Realism: Witchcraft,” School of Historical  
Studies, Institute for Advanced Study, January 20, 1999.

(Invited speaker) “Taking Lessons: Science and its Representations in Early Modern  
Holland,” Reed College, Portland, OR, April 28, 1998.

Co-chair with Elizabeth Wyckoff, “Printed Matter: Rethinking the Exactly Repeatable  
Pictorial Statement,” session at College Art Association Annual Conference, Toronto  
(Speakers: Christopher Wood, William MacGregor, Martha Driver, Julie Hansen;  
Commentator: Peter Parshall), February 1998.

(Invited speaker) “‘Seeing is Knowing’: The origins of Dutch 17th-century still life  
paintings,” New York University, May 16, 1997.

(Invited speaker) “Lectura. Imago. Ostensio. The Role of the Libri Picturati A.16-A.30  
(Jagiellon Library, Kraków) in Botanical Instruction at the Leiden University,”  
international congress, “Natura-Cultura, L’interpretazione del mondo fisico nei testi e  
nelle immagini,” Accademia Nazionale Virgiliana di Scienze Lettere ed Arti, Mantua,  
October 5-8, 1996.

(invited speaker) “As Real as it Gets. Images done Naer het Leven,” Rijksmuseum,  
Amsterdam, February 1994.

“Is There Art after Life? Jacques de Gheyn II (1565-1629) and the Meaning of Naer het  
Leven,” College Art Association Annual Conference, Seattle, WA, February 1993.

## **II. Public service**

(Invited speaker), “The Uses of Still Life: Dutch Botanical Painting of the Seventeenth

Century,” Kenilworth Garden Clubs, January 26, 2004.

(Invited speaker) “The Clutius Botanical Watercolors and other Renaissance Mysteries,” Union League of Chicago, April 9, 2003.

(Invited speaker) “Renaissance Botanical Watercolors,” Graduation Ceremony Lecture, Chicago Botanical Garden (Degree Certificate Program), October 7, 2001.

Lecture Series Organizer, Department of Art History, Northwestern University, 2001-2002.

(Invited speaker) “Renaissance Flowers; Renaissance Flower Paintings,” Morton Arboretum, Lisle, IL, May 21, 2000.

(Invited participant) Samuel H. Kress Foundation Regional Conference on Old Master Paintings in American Collections, Memphis, TN, April 25, 2000.

Lecture Series Committee, Department of Art History, Northwestern University, 2000-2001.

“Renaissance Secrets: The Winter Garden,” BBC2 Documentary, produced in conjunction with the Open University (program featured a reconstruction of my work on the Clutius Botanical Watercolors); first aired December 14, 1999; rerun 2000-2001. Website: <http://www.open2.net/renaissance/>

(Invited keynote speaker) Keynote Lecture, Annual Conference, American Society of Botanical Artists, Philadelphia, PA, October 22, 1999.

(Invited speaker) “Early Modern Religion and its Visualization: Bosch’s Decorum,” Princeton Museum of Art, March 12, 1999.

Lecture Series Coordinator, Department of Art History, The Pennsylvania State University. Series title: “Picturing Knowledge. Art, Science, Cognition” (Speakers: Peter Parshall, Paolo Berdini, Mimi Cazort, Claire Farago), 1997-1998.

(Invited speaker) Guest lecture, seminar taught by Dr. Rob Ruurs, University of Amsterdam, Amsterdam, November 1993.

Organizer, Art History Student Union Lecture Series, Columbia University (1988-1989) Lecturers included: Rosalind Krauss, Norman Bryson, Celeste Brusati, Hans Belting, Jonathan Crary, Yves-Alain Bois, James Ackerman, Thierry de Duve.

Gallery Talk Lecturer, Metropolitan Museum of Art, New York (1989) (Lectures on a

variety of topics in Netherlandish Art).

### **Professional Affiliations and Service**

Founding director, Program in the Study of Imagination, Northwestern University 2001-2004.

Active member of College Art Association; Nominated Member of the Board of Historians of Netherlandish Art (2001); Sixteenth-Century Studies Association; American Association of Netherlandish Studies; Society for the Study of Early Modern Women.

Co-organizer (with Fernando Vidal) and speaker, International workshop, "Rethinking the 'Sleep of Reason': Enlightenment Imagination," Max-Planck-Institut für Wissenschaftsgeschichte, Berlin, June 13-15, 2002. Lecture: "Before the Sleep of Reason: Early Modern Artistic Theories of the Imagination."

Co-organizer, international conference (14 speakers), "Botany in Colonial Connection," Einstein Forum, Potsdam D 2001.

Chair, session (6 speakers), "The Social History of Phantasia," session at the Renaissance Society of America Annual Conference, Chicago 2001.

Chair, HNA-sponsored session (5 speakers), "Scientific Naturalism and Early Modern Northern European Visual Culture," College Art Association Annual Conference, Chicago 2001.

Charter member, Seminar on the History of Magic, The Newberry Library, Chicago, IL

Co-chair, session (6 speakers), "Printed Matter," College Art Association Annual Conference, Toronto 1998.

### **Other matters related to research and publication**

#### **Languages**

Fluent in Dutch (bilingual) and French; reading knowledge and speaking ability in German and Italian; Latin

#### **Broadcast appearances**

"History of the Imagination," live appearance on one-hour Chicago radio program Odyssey (host: Gretchen Helfrich), WBEZ 91.5 FM (December 4, 2003; rebroadcast

March 1, 2004). See [http://www.wbez.org/audio\\_library/od\\_radec03.asp#04](http://www.wbez.org/audio_library/od_radec03.asp#04)

“Renaissance Secrets: The Winter Garden,” BBC2 Documentary, produced in conjunction with the Open University (program featured a reconstruction of my work on the Clutius Botanical Watercolors); first aired December 14; rerun 2000-2001. Website: <http://www.open2.net/renaissance/>

### **Other**

Principal Investigator and founding director, Program in the Study of Imagination (Cross-School Initiative, funded 2001-2004 in the amount of \$175,000); currently funded through the Alice Kaplan Humanities Institute, Northwestern University. Please see <http://www.psi.northwestern.edu>