

## Curriculum Vitae

### **LISA ROSENTHAL**

Associate Professor and Chair  
Art History Program  
University of Illinois, Urbana-Champaign

#### **CONTACT INFORMATION**

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#### **EDUCATION**

Ph.D. History of Art, University of California, Berkeley, 1990.  
M.A. History of Art, University of California, Berkeley, 1984.  
B.A. History of Art, University of California, Santa Cruz, 1981.

#### **PREVIOUS ACADEMIC EMPLOYMENT**

Assistant Professor, University of Illinois, Urbana-Champaign, 2000-2006  
Assistant Professor, Wichita State University, 1997-2000.  
Adjunct Lecturer, Women's Studies Program, University of Georgia, 1995-97.  
Visiting Assistant Professor, Art History Department, Emory University, 1994-95.  
Visiting Assistant Professor, Art Department, Hobart and William Smith Colleges, 1990-92.

#### **SELECTED RESEARCH AWARDS, FELLOWSHIPS AND GRANTS**

UIUC College of Fine and Applied Arts Dean's Special Grant, Spring 2008, 2004  
UIUC Center for Advanced Study Fellowship, 2006-07.  
UIUC Research Board: Publication Subvention, Fall, 2005.  
UIUC Research Board: Research Support Grant, Fall, 2005.  
UIUC Research Board: Arnold O. Beckman Award, Spring 2004.  
UIUC Research Board: Publication Subvention, Spring, 2004.  
UIUC Research Board: Research Support Grant, Spring, 2004.  
UIUC College of Fine and Applied Arts Dean's Special Grant, Spring 2004.  
Kress Foundation International Scholars' Travel Fund, Spring 2002.  
Franklin D. Murphy Visiting Scholar, University of Kansas, September 1998.  
J. Paul Getty Postdoctoral Fellowship in the History of Art and the Humanities, 1992-93.  
Faculty Summer Research Grant, Hobart and William Smith Colleges, 1991.  
UC Berkeley Outstanding Dissertation in Humanities/Fine Arts, 1990-92.

## PUBLICATIONS IN PRESS

“Venus dans l’art de Rubens: La beauté comme une force de la persuasion” in *Beauté, Beautés: Métamorphoses de la beauté* vol. 3 ed., Michel Serres (Paris: Les Editions Babylone, forthcoming)

“Masculine Virtue in the Kunstkamer: Pictura, Lucre, and Luxury,” in *Gender Matters*, ed. Mara Wade (Amsterdam: Rodopi Press, forthcoming).

## SELECTED PUBLICATIONS IN PRINT

### Books

*Early Modern Visual Allegory: Embodying Meaning*, co-edited with Cristelle Baskins (Aldershot, UK: Ashgate Publications, 2007).

*Gender, Politics, and Allegory in the Art of Rubens* (Cambridge University Press, 2005).

### Articles

“Venus’s Milk and the Temptations of Allegory in Otto van Veen’s Allegory of Temptation,” in *Early Modern Visual Allegory: Embodying Meaning*, Cristelle Baskins and Lisa Rosenthal, eds. (Aldershot, UK: Ashgate Publications, 2007) pp. 219-242.

“Political and Painterly Virtue in Cornelisz. van Haarlem’s Wedding of Peleus and Thetis for the Haarlem Prinsenhof,” *Nederlands Kunsthistorisch Jaarboek*, 54 (2003) pp. 173-201.

“Seizing Opportunity: Rubens’s Occasio and the Violence of Allegory,” *Jaarboek van het Koninklijk Museum voor Schone Kunsten, Antwerpen* (2000) pp. 184-207.

“Paternal and Painterly Authority in Rubens’s Self-Portrait with Helena Fourment and their son Peter Paul,” in *Dutch Crossing: A Journal of Low Countries Studies* 23:2 (1999) pp. 131-162 and in *Envisioning Self and Status: Self-Representation in the Low Countries, 1400-1700*, Erin Griffey, ed., Series Crossways, vol. 5 (Hull: Association for Low Countries Studies in Great Britain and Ireland, 2000).

“Fairtime Folly and the Taming of Transgression: Adriaen Van Ostade’s Prints of Peasant Festivity,” in *Images of Women in Seventeenth-Century Dutch Art: Domesticity and the Representation of the Peasant*, P. Phagan, ed. (Georgia Museum of Art, University of Georgia, 1996) pp. 27-39.

“Manhood and Statehood: Rubens’s Construction of Heroic Virtue,” *Oxford Art Journal*, 16: 1 (1993) pp. 92-111.

“The Parens Patriae: Familial Imagery in Rubens’s Minerva Protects Pax From Mars,” *Art History* 12: 1 (1989) pp. 22-38.

**Book Reviews**

Review of John Peacock, *The Look of van Dyck: The Self Portrait with a Sunflower and the Vision of the Painter* (Aldershot, UK: Ashgate Publishing, 2006) *caa.reviews*

Review of Eric Jan Sluiter, *Rembrandt and the Female Nude* (Amsterdam: Amsterdam University press, 2006) *Renaissance Quarterly* 60:4 (2007) pp. 1379-1380.

Review of Nanette Salomon, *Shifting Priorities: Gender and Genre in Seventeenth-Century Dutch Painting* (Stanford University Press, 2004) *Historians of Netherlandish Art Book Reviews* 22:1 (2005). pp. 24-25.

Review of A. Gilboa, "Images of the Feminine in Rembrandt's Work," (Eburon Publishers, Delft, 2004) *Seventeenth-Century News* (2005) pp. 92-94.

"Rubens Reconsidered: Alpers and the Making of Artistic Authority," review of Svetalana Alpers, *The Making of Rubens* (Yale University Press, 1995) *Oxford Art Journal* 19: 2 (1996) pp. 102-105.

**SELECTED INVITED LECTURES**

"Virtue, Violence and Veniality in the Kunstkamer" Gender Matters: Re-Reading Violence, Death and Gender in Early Modern Literature and Culture," Mellon State-of-the-Art Conference, UIUC, March 2007.

"The Collector's Cabinet: Representing Art's Virtues and Pleasures in Seventeenth Century Antwerp," State University of New York, Albany, September, 2006.

"Hercules's Distaff: Marriage and the Pleasures of Disempowerment in Seventeenth-Century Painting," Seminar on Households and Courts, The Center for Renaissance Studies at The Newberry Library, Chicago, September, 2004.

"Venus and the Problem of Peace: Gender and Politics in the Art of Peter Paul Rubens" The Martin D'Arcy Museum of Art, Loyola University of Chicago, September, 2003.

"Venus's Milk and the Temptations of Allegory in Otto van Veen's Allegory of Temptation," Seminar on Women and Culture in Early Modern Europe, Harvard Humanities Center, Harvard University, March 2003.

"Paternal Authority and its Discontents in Flemish War and Peace Imagery," Symposium on New Perspectives on Gender in Baroque and Rococo Art, Herron School of Art, Indiana University-Purdue University, Indiana, September, 2002.

"Rubens, Allegory and Art Historical Desire," Franklin D. Murphy Visiting Scholar Series, University of Kansas, September, 1998.

**SELECTED CONFERENCE PAPERS PRESENTED**

“How Do I Look? Achilles in the Kunstkamer and Acts of Discernment”  
Renaissance Society of America Conference, Los Angeles, March, 2009.

“Home is Where the Art Is: Art Collecting and Domesticity in Seventeenth-Century Antwerp,” Group for Early Modern Cultural Studies, Chicago, February, 2007.

“Mercantile, Marital, and Burgerlijke Virtue in the Kunstkamer” Renaissance Society of America Conference, Miami, March 2007.

“Melancholia and the Magdalene: Femininity and/as Interiority,” College Art Association, Seattle, February, 2004.

“The Structure of Allegorical Authority: Love and Dispossession in the Kunstkamer,” Group for Early Modern Cultural Studies, Newport Beach, October, 2003.

“Desiring Peace in the Dutch Republic,” Renaissance Society of America Conference, Toronto, Canada, March, 2003.

“Rubens’s Allegorical Practice,” Historians of Netherlandish Art Conference, Antwerp, Belgium, March, 2002.

“Love, Art, and Politics in Cornelis Cornelisz van Haarlem’s Wedding of Peleus and Thetis, Historians of Netherlandish Art Conference, Antwerp, Belgium, March, 2002.

“Betwixt and Between: Allegorical Authority and the Play of Pendants in Rubens’s Mythologies,” Sixteenth Century Studies Conference, Denver, October, 2001.

“Historicizing Psychoanalysis: Subjectivity and Representation in the Seventeenth Century,” Midwest Art History Society, Minneapolis, April 2001.

“Perseus and the Medusa Shield: Political and Allegorical Concord in Rubens’s Occasio,” College Art Association, Chicago, Feb. 2001.

**CONFERENCE PANELS ORGANIZED**

Co-organizer of session sponsored by the Historians of Netherlandish Art: “Gender and the Market in Netherlandish Art,” College Art Association Conference, Dallas, Feb. 2008.

Co-organizer of workshop “Virtuosi, Virgins, and Villains: Making Examples of Women in Early Modern Europe,” Attending to Early Modern Women Conference, College Park, Oct 2006.

Co-Organizer of panel, “Being There: Place and Personification in the Early Modern World” College Art Association Conference, Boston, 2006.

Co-organizer and chair of panel, "Allegory in Renaissance Visual Culture," Renaissance Society of America Conference, Toronto, 2003.

## **COURSES TAUGHT**

### **Undergraduate**

Art History 112 Survey of Western Art: Renaissance to Modern  
 Art History 235 Baroque Art in Europe  
 Art History 291 the Image of the Artist in the Western Tradition  
 Art History 291 The History of Prints  
 Art History 391 Portraiture and its Purposes in Early Modern Europe  
 Art History 395 Junior Seminar: Art History Methodology and Historiography  
 Art History 436 Seventeenth-Century Dutch and Flemish Painting  
 Art History 435 Baroque Art in Italy

### **Graduate**

Art History 593 Seminar in Theory and Methodology  
 Art History 535 Seminar in Baroque Art:  
     Emblem and Allegory  
     Portraiture  
     Art and Home: Domesticity and its Discontents  
     Beauty & Knowledge: Art's Virtues and Values in Early Modern Europe

## **SPECIAL RECOGNITION OF TEACHING ABILITY**

Listed on the UIUC "Incomplete List of Teachers Ranked as Excellent by their Students": Fall, 2005; Spring, 2005; Spring, 2001.

## **THESIS DIRECTION**

### **Undergraduate Honor Theses Directed**

Jessica Rubenacker, "Albert Eckhout's Ethnographic Portraits and the Dutch Enterprise in Brazil, c. 1640" April, 2006.

Diana Hagerbaumer, "Abraham van Beyeren's Still Life in the Krannert Art Museum: 'To Please All Kinds of People of all Sensibilities.'" April, 2005

Julia Church, "The Artist as Courtesan: Artemisia Gentileschi's Lute Player," April, 2003.

### **Masters Thesis Directed**

Carmen Ripolles, "Reflecting Upon Emblematic Practice: 'Arbitrariness,' Fortune and the Emblem Tradition in George Wither's A Collection of Emblemes," December, 2004.

### **Second Reader for Masters Theses in Art History**

Adrienne Pickett, "From Abolitionism to Ethnography: Charles Cordier's Changing Concept of Ideal 'Negro Beauty,'" December, 2005.

Chu-Chiun Wei, "Oriental Masquerade: Cultural Cross-Dressing and Renoir's Parisian Women in Algerian Costume," December, 2006.

Bernard Cesarone, "Iconography and Theology of Guadalupe in Two Late Eighteenth-Century Paintings in Santa Fe, New Mexico," July 2005.

Megan Ciccarelli, "Constance Mayer's Pendant Pair of Venus : The Neo-Rococo in the Art Collection of Josephine Bonaparte," April 2002.

**Doctoral Exams Committee, Chair**

Carmen Ripolles, Art History. (Exams completed Fall 2007).

**Doctoral Exams Committee, Member**

Amanda Eisemann, History. (Exams completed Spring 2006)

Nile Blunt, History. (Exams completed Fall 2007)

**Dissertation Committee, Chair**

Carmen Ripolles, "Constructing the Artistic Subject in Golden Age Spain," in progress.

**Dissertation Committee, Member**

Niles Blunt, History

Dissertation: "The Chapel and the Chamber: Religious Ritual and Ceremonial Dining at the Court of Charles I"

Mary Beth Zundo, Art History

Dissertation: "Mapping Destiny: Cartography and Nineteenth-Century American Art of the Frontier," in progress.

Carlee Bradbury, Art History

Dissertation: "Imaging and Imagining the Jew in Medieval England, " deposited August 2007

Ed Hafer, Musicology Program, School of Music,

Dissertation: "The Wanderer Archetype in the Works of Franz Schubert and Caspar David Friedrich," deposited August 2006.

**CURRENT AND RECENT PROFESSIONAL AND UNIVERSITY SERVICE**

Manuscript reviewer for Ashgate Publishing, 2007-08.

Manuscript reviewer Art Bulletin 2005, 2007, 2008.

Chair of Art History Program 2007-present

School of Art and Design Director Search Committee 2008-09

Program Chairs Committee 2007-present

Operations Committee, 2007-present  
Art History Search Committee, (Modern/Contemporary) Chair 2007-08  
Visual Resources Task Force 2007-present  
Graduate College Fellowship Committee, 2007-present  
Advisor to Undergraduate Art History majors, 2001-2006.  
Art History Advisor to Study Abroad Office, 2001-2006.  
Undergraduate Curriculum Design Committee, 2003-04.  
Steering committee member for conference of the International Society for Emblem Studies, University of Illinois, Urbana-Champaign, 2005.  
Peer Reviewer, UIUC Research Board grant applications: 2001-08 (13 applications reviewed).  
Krannert Art Museum Acquisitions Committee, 2005-2006.  
Lorado Taft Lectureship in Art Committee, member, 2002-2003, 2005-2006.  
Art Education Search Committee. 2003.  
Art History Search Committee (Pre-Columbian), 2000.  
Gender and Women's Study Department Awards Committee, 2004-5.  
College of Fine and Applied Arts Library Committee, member, 2001-2002.  
Undergraduate Records Officer Search Committee, member, 2004.  
Undergraduate Admissions Committee, member, 2003-2005.  
Organized lecture and graduate seminar by Prof. Svetlana Alpers, "Painting out of Conflict: Vélazquez, the Dutch and Painting in Time of War," September, 2005.  
Panel Chair for Annual Graduate Symposium on Women's & Gender History, UIUC, 2004.  
Consultant to Krannert Art Museum on print exhibition "Apocalypse Then," 2004.

### **PROFESSIONAL MEMBERSHIPS**

College Art Association  
Historians of Netherlandish Art  
Group for Early Modern Cultural Studies  
Renaissance Society of America