

## **Ann Jensen Adams**

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### **EDUCATION**

- 1971 Radcliffe College (Department of Government, Harvard University), A.B.  
*cum laude*  
Thesis: "The Presidency and the Press: A Case Study of Two  
Presidencies"
- 1985 Harvard University (Department of Fine Arts), Ph. D.  
Dissertation: "The Paintings of Thomas de Keyser (1596/7-1667):  
A Study of Portraiture in Seventeenth-Century Amsterdam"
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### **EMPLOYMENT**

- 1995-present Associate Professor, University of California, Santa Barbara,  
Department of the History of Art and Architecture
- 1993-1995 Assistant Professor, University of California, Santa Barbara,  
Department of the History of Art and Architecture
- 1986-93 Assistant Professor, University of Chicago, Department of Art History  
Affiliated Faculty, Department of Germanic Studies (1987-1993)  
Senior Adviser to the Master, Humanities Collegiate Division (1987-  
1990)
- 1978-79 Teaching Fellow, Harvard University, Department of Fine Arts
- 1979, Spring Teaching Assistant, Harvard University, Department of Fine Arts
- 1977, Fall Visiting Instructor, Wesleyan University, Department of Art History
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### **GRANTS and FELLOWSHIPS**

Getty Fellow, The Getty Research Institute, Los Angeles, 2005-2006

Academic Senate Travel Grants, University of California, Santa Barbara, 2006-2007,  
2002-2003, 1990-2000, 1994-1995

Instructional Improvement Grants and Instructional Development Grants, University of  
California, Santa Barbara, 2004-2005, 2002-2003, 2001-2002, 1994-1995

GTE Grant for Digitization Project, Department of the History of Art and Architecture,

University of California, Santa Barbara, 1996-1996

Faculty Career Development Award, University of California, Santa Barbara, 1995-1996

Research Support, Interdisciplinary Humanities Institute, University of California, Santa Barbara, 1994-1995

Academic Senate Committee on Research Grant, 1994-1995

Resident Fellow, Interdisciplinary Humanities Institute, University of California, Santa Barbara, 1994-1995

Faculty Career Development Award, University of California, Santa Barbara, 1994-1995

University of Chicago Humanities Institute Scholar, 1990-1991

J. Paul Getty Trust Post-Doctoral Fellow in the History of Art and the Humanities (in residence at the Institute of Fine Arts, New York University), 1985-1986

Mrs. Giles Whiting Foundation Fellowship, New York, 1982-1983

Chester Dale Research Fellowship, Metropolitan Museum of Art, New York, Department of European Paintings, 1981-1982

Ministry of Education and Science, The Hague, The Netherlands, 1980-1981

Kingsbury Fellowship, Harvard University, 1975-1976

National Endowment for the Humanities, Yale University Art Gallery internship, Garvan Office of American Art, 1975-1976

National Science Foundation, summer 1966

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## **PUBLICATIONS**

### **Books**

Forthcoming. Public Faces. Private Identities: Portraiture and the Production of Community in Seventeenth-Century Holland. New York: Cambridge University Press

1998

Editor of *New Approaches to Rembrandt. Bathsheba Reading David's Letter*, New York: Cambridge University Press (1998).

1988

*Dutch and Flemish Paintings from New York Private Collections*, Exhibition Catalogue, National Academy of Design (1988)

### **Articles**

Forthcoming. "The economic and cultural place of portraits in the life of Carel Martens, an Utrecht patrician of the 17th century," De Zeventiende Eeuw

2007

"Invention and Craft in Thomas de Keyser's Portrait of a Young Silversmith, Sijmon Valckenaer," *In His Milieu. Essays on Netherlandish Art in Memory of J.M. Montias*, ed. A. Golahny, M. M. Mochuzuki, L. Vergara, Amsterdam: Amsterdam University Press (2007), pp. 29-46.

2004

"Rembrandt van Rijn;" "Netherlands 1500-1585, Art in the;" "Northern Netherlands 1585-1700, Art in the;" "Northern Netherlands 1585-1700, Art in Flanders 1585-1700" in *Europe 1450-1789: Encyclopedia of the Early Modern World*, 6 vols., ed. Jonathan Dewald, New York: Charles Scribner Sons, vol. 5 (2004), pp. 174-177, 271-274, 274-276, 276-279

2003

"Disciplining the Hand, Disciplining the Heart: Letter-Writing Paintings and Practices in Seventeenth-Century Holland" *Love Letters: A Theme in Dutch Seventeenth-Century Genre Painting*, ed. Peter Sutton. Exhibition Catalogue. National Gallery of Ireland, Dublin and Bruce Museum, Greenwich, Conn. (2003) pp. 63-76.

2002

"Competing Communities in the 'Great Bog of Europe.' Identity and Seventeenth Century Dutch Landscape Painting," in *Landscape and Power*, ed. W.J.T. Mitchell, Chicago: The University of Chicago Press, (2nd edition, 2002) pp. 35-76

1999

"Money and the Regulation of Desire: The Prostitute and the Marketplace in Seventeenth-Century Holland," *Renaissance Culture and the Everyday*, ed. Patricia Fumerton and Simon Hunt, Philadelphia: University of Pennsylvania Press (1999), pp. 229-253.

1998

"Introduction: Perspectives on Rembrandt and his Works," *New Approaches to Rembrandt. Bathsheba Reading David's Letter*, New York: Cambridge University Press (1998), pp. 1-26.

1997

"The three-quarter length life-sized portrait in 17th-century Holland: the ideological function of 'tranquillitas,'" *Looking at Seventeenth-Century Dutch Painting. Realism Reconsidered*, ed. Wayne Franits, New York: Cambridge University Press (1997), pp. 158-174.

1997

"Court and official portraiture, 16th-20th Centuries;" "Group Portraiture, 16th-19th Centuries;" "History Portraits;" "North American collecting of Dutch Art;" "Portraiture, 15th-19th Centuries;" "The Rembrandt Research Project and Research on Rembrandt," in *Dutch Art from 1475 to 1900: An Encyclopedia*, ed. Shiela D. Muller, New York: Garland Publishing (1997), pp. 83-84; 162-164; 180-181/ 262-263; 284-286; 315-320.

1996

"Civic Guard Portraits: Private Interests and the Public Sphere" (Invited and peer-reviewed) in *Beeld en Zelfbeeld in de Nederlandse Kunst, 1550-1750/ Image and Self-*

*Image in Netherlandish Art, 1550-1750*, eds. Reindert Falkenburg, Jan de Jong, Herman Roodenburg, and Frits Scholten (*Nederlands Kunsthistorisch Jaarboek*), vol. 46 (1996), pp. 168-197.

1996

"Thomas (Hendricksz.) de Keyser," *The Macmillan Dictionary of Art*, ed. Jane Turner, London: Macmillan Publishers Ltd. (1996), Vol. 18, pp. 10-11.

1995

"Thomas de Keyser's Portrait of Six Gold- and Silversmiths of 1627: Friendship Portrait and Posthumous Tribute to Andries Fredericsz" in *Shop Talk: Essays in Honor of Seymour Slive*, Cambridge: Harvard College (1995), pp. 28-32.

1994

"Competing Communities in the 'Great Bog of Europe.' Identity and Seventeenth Century Dutch Landscape Painting," *Landscape and Power*, ed. W.J.T. Mitchell, Chicago: The University of Chicago Press (1994), pp. 35-76.

1993

"Rembrandt [f]ecit]. The Italic Signature and the Commodification of Artistic Identity" in *Artistic Exchange, Proceedings XXVIIIth International Congress of the History of Arts/ Kunstler Austausch: Kongressakten. XXVIIIth. Internationaler Kongress für Kunstgeschichte*, Berlin: July 15-20, 1992, ed. Thomas Gaehtgens, Berlin: Akademie Verlag (1993), pp. 581-594.

1993

"'Der Sprechende Brief'. Kunst des Lesens, Kunst des Schreibens. Schriftkunde und schoonschrijft in den Niederlanden im 17. Jahrhundert" in *Leselust. Niederländische Malerei von Rembrandt bis Vermeer*, Exhibition catalogue, Frankfurt: Schirn Kunsthalle (1993), pp. 69-92.

1980

"The Birth of a Style: Henry Hobson Richardson and the Competition Drawings for Trinity Church, Boston," in *The Art Bulletin*, Vol. 62 (1980), pp. 409-433.

**Reviews**

2007

Review of Stephanie Dickey, *Rembrandt: portraits in print*, Philadelphia: John Benjamins Pub. Co., 2004, and *Rembrandt's Late Religious Portraits*, Exhibition Catalogue, National Gallery of Art and The J. Paul Getty Museum, 2005, in *Renaissance Quarterly*, vol. 60, no. 1 (2007), pp. 246-248.

2005

Review of *Carel Fabritius (1622-1654)*, Frederik J. Duparc et al., exhibition catalogue, Mauritshuis, The Hague and Staatliches Museum, Schwerin/ Zwole: Waanders, 2005, in *Historians of Netherlandish Art Newsletter*, [ISSN 1067-4284] vol. 22, no. 2 (November, 2005)

2005

Review of Karolien De Clippel, *Catharina van Hemessen (1528 - na 1567). Een monografische studie over een 'uytnemende wel geschickte vrouwe in de conste der schilderyen'*, Brussels: Koninklijke Vlaamse Academie van België voor Wetenschappen

en Kunsten, 2004, in *KUNSTFORM/ sehepunkte*, vol. 5, no. 11 (November, 2005)  
<http://www.sehepunkte.historicum.net>

#### 2004

Review of Rudolf Dekker, *Childhood, Memory, and Autobiography in Holland: From the golden Age to Romanticism*, New York: St. Martin's Press, 2000, in *Journal of Modern History*, vol. 76, no. 2, (June, 2004), pp. 466-469.

#### 2003

Review of Mariët Westermann. *Art and Home: Dutch Interiors in the Age of Rembrandt*, Exhibition Catalogue, Zwolle: Waanders Publishers, 2001 and Martha Hollander. *An Entrance for the Eyes: Space and Meaning in Seventeenth-Century Dutch Art*, Berkeley: University of California Press, 2002, in *Renaissance Quarterly*, vol. 56, no. 2, (2003) pp. 523-26)

#### 1992

Review of Peter C. Sutton et al., *Masters of Dutch 17th-Century Landscape Painting*, Exhibition Catalogue, Rijksmuseum, Amsterdam; Museum of Fine Arts, Boston; Philadelphia Museum of Art, 1987, in *The Art Bulletin*, Vol. 74, No. 2 (June 1992), pp. 334-339.

#### 1991

Review of Eleanor Winsor Leach, *The Rhetoric of Space: Literary and Artistic Representations of Landscape in Republican and Augustan Rome*, Princeton: Princeton University Press, 1988, in *Classical Philology*, Vol. 86, No. 2 (April 1991), pp. 158-163.

#### 1982

Review of Otto Naumann, *Frans van Mieris (1635-1681) The Elder*, 2 Vols., Davaco Publishers Doornspijk: Netherlands, 1981 in *Portfolio* (Nov.-Dec. 1982), pp. 123-124.

### **Catalogue Entries**

#### 1990

"Hendrik Goudt and Wencelaus Hollar" in *The David and Alfred Smart Museum of Art, A Guide to the Collection*, Chicago: The University of Chicago Press (1990), pp. 46-47.

#### 1987

"Hendrick Cornelisz van Vliet, A Family Portrait," in *A Timeless Heritage*, New York: Didier Aaron (1987), No. 2

#### 1976

*The Hudson River School: 19th-Century American Landscapes in the Wadsworth Atheneum*, ed. Theodore E. Stebbins, Wadsworth Atheneum: Hartford, Conn. (1976), Nos. "30. Asher B. Durand, View Towards Hudson Valley, 1851," "40. David Johnson, Study, Franconia Mountains from West Campton, New Hampshire, c. 1860," "42. Albert Bierstadt, In the Yosemite Valley, 1866," "43. Albert Bierstadt, In the Mountains, 1867," "44. Albert Bierstadt, The Hetch-Hetchy Valley, California, c. 1874," "48. John Frederick Kensett, Mount Washington from the Conway Valley, 1867," "49. John Frederick Kensett, Coast Scene with Figures (Beverly Shore), 1869," "50. Albert Pinkham Ryder, Weir's Orchard, c. 1885," pp. 56-57, 68-69, 70-75, 81-83, 98-99.

#### 1977

*Renaissance and Baroque Drawings from the collection of John and Alice Steiner*, ed.

Konrad Oberhuber, Fogg Museum, Cambridge, Mass.: Harvard University, (1977)  
Entries "15. Pier Leone Ghezzi, Caricatures of Four People," "16. Pier Leone Ghezzi, A Majordomo," "22. Carlo Maratta, Drapery Study of an Angel," "23. Pier Francesco Mola, Caricature of a Man with a Musket, Riding a Donkey in a Pond," "24. Pier Francesco Mola, Immaculate Conception," "57. David Teniers the Younger, Studies of Hounds," pp. 52-57, 67-74, 142-145.

**Editing:**

1978

Co-editor of English translation of Albert Blankert, "Introduction," *Nederlandse 17e Eeuwse Italianiserende Landschapschilders / Dutch 17th Century Italianate Landscape Painters*, Soest, Holland: Editions Davaco (1978), pp. 5-47.

1978

Co-editor of English translation of Albert Blankert, *Vermeer of Delft, Complete Edition of the Paintings*, Oxford: Phaidon Press (1978).