

Catherine Levesque

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Associate Professor  
Department of Art and Art History

## **EDUCATION**

Columbia University, The Graduate School of the Arts and Sciences, Ph.D. 1987; M. Phil.,  
1981; M.A., 1979  
Barnard College, Columbia University, B.A. *cum laude*, 1977

## **ACADEMIC POSITIONS**

The College of William and Mary, Department of Art and Art History--Associate  
Professor, 1995-present.  
Clark University, Worcester, Ma., Department of Visual and Performing Arts--  
Associate Professor, 1992-1995; Assistant Professor, 1986-92.  
The Getty Center for the History of Art and the Humanities, Santa Monica, Ca.--Photo  
Archivist, 1986.  
Columbia University, Department of Art History and Archaeology--Preceptor in the  
Humanities/Fine Arts Program--1983-84, 1984-85.

## **FELLOWSHIPS AND GRANTS (OUTSIDE)**

Folger Scholarship, 2000 (\$860) [Carlos Eire's seminar, "Society and the Supernatural in  
Early Modern Europe"]  
Getty Post-doctoral Fellowship, 1993-94  
Dumbarton Oaks Fellowship, 1993-94 (declined)  
NEH Summer Stipend, 1992  
Clark University Faculty Development Grant, 1992  
Higgins Fellowship, Clark University, 1992  
Higgins Grant, 1991  
NEH Travel Grant, 1990  
Clark University Faculty Development Grant, 1989  
National Gallery, Center for Advanced Study in the Visual Arts--Robert H. and Clarice  
Smith Fellowship, 1982-83  
Fulbright Fellowship, 1982-83 (declined)

President's Fellow (Columbia University), 1978-79, 1979-80

## FELLOWSHIPS AND GRANTS (WILLIAM AND MARY)

William and Mary Faculty Research Assignment, 2021-2022  
William and Mary Faculty Research Assignment, 2014-2015  
William and Mary Faculty Research Assignment, 2007-2008  
William and Mary Summer Grant, 2000 (\$2,000)  
William and Mary Faculty Research Assignment, 1998-99  
William and Mary Summer Grant, 1997 (\$2,000)  
William and Mary Summer Grant, 1996 (\$2,000)

## RESEARCH

### a) ARTICLES

- “‘Imitation and Its Discontents’: Hercules Segers’s Window,” *Tributes to David A. Freedberg: Image and Insight*, ed. Claudia Swan, Leiden: Brepols (2019), pp. 165-174.
- “Rembrandt’s Etched Lines: Traces of the Divine,” *Dutch Crossing: Journal of Low Countries Studies* 39, no. 2 (July 2015), pp. 118-127.
- “Nature Discerned: Providence and Perception in Gilles van Coninxloo’s *Sylva*,” *The Authority of the Word*, eds. Walter Melion, Karl Enekel, and Celeste Brusati, Brill, 2012, pp. 123-148.
- “The German Mission: Joos de Momper’s Grottoes with Capuchins and Pilgrims,” in, *Paysage Sacré*, ed. By Michel Weemans, Leo Olshki, 2012, pp. 67-91.
- “Truth in Painting—Comedic Resolution in Bruegel’s *Landscape with the Magpie on the Gallows*,” in, *Parody and Festivity in Early Modern Art*, ed. David R. Smith, Ashgate, 2012, pp. 63-83.
- “Haarlem Landscapes and Ruins: Nature Transformed,” in Susan Donahue Kuretsky et al. *Time and Transformation in Seventeenth-Century Dutch Art*, ex.cat. Francis Lehman Loeb Art Center, Vassar College, Poughkeepsie, New York, 2005, pp. 49-62.
- “Landscape, Politics, and the Prosperous Peace,” *Nederlands Kunsthistorisch Jaarboek* (Winter/Spring 1998), pp. 223-257.

### b) BOOKS

*Journey Through Landscape in Seventeenth-Century Holland: the Haarlem print Series and Dutch Identity.* University Park, Pa.: Pennsylvania State University Press, 1994 (Nominated for a 1996 Mitchell Prize)

c) EDITED VOLUMES

Editor. *The Illustrated Bartsch. Vol. 6B. Netherlandish Artists.* New York: Abaris Books, 1986.

e) INVITED SCHOLARLY TALKS

“Ingenious Places: Fantasia, Imitatio, and Technē in Joos de Momper's Mountain Landscapes.” The World from Above. New Studies and Approaches of the ‘World Landscape,’ to be convened Thursday to Saturday, 10-12 January 2013, at Lille and Brussels.

“Nature Discerned: Providence and Perception in Gilles van Coninxloo’s *Sylva*,” Lovis Corinth Colloquium, Emory University, October 8-10, 2009

“When Dutch Cows Moo in Latin,” Muscarelle Museum of Art Lecture Series, The College College of William and Mary, March 2008

“Flowers, Bugs, and Beesties: Netherlandish Still Life Paintings in the Medici Collection,” *Natura Morta: Still Life Painting and the Medici Collections*,” The Muscarelle Museum of Art, The College of William and Mary, November 2006.

“The Grotto: Spiritual Ladder or Mirror of Creation,” North and South: Identity, Imagination and Memory in Medieval and Renaissance Culture, University of South Carolina, April 2001.

“The Experience of Place: Dutch Seventeenth-Century Landscape Prints,” The Bayly Art Museum, University of Virginia, October, 1996.

“The Journey as an Interpretative Framework in Seventeenth-Century Dutch Landscape Prints,” Southern Graphics Council Conference, West Virginia University, March 1996.

“Journey Through the Dutch Scene: Print Culture and the Experience of Place,” University of New Hampshire, April 1995.

“History Enframed: The Seventeenth-Century Dutch Experience of Printed Landscape Series,” Higgins School of the Humanities, Clark University, March, 1993.

f) CONTRIBUTED SCHOLARLY TALKS (REFEREED)

- “Ruisdael’s Grainfields and the Ecological Landscape,” Historians of Netherlandish Art—Amsterdam, June 2022.
- “Jacob Ruisdael: Wilderness and Wasteland,” Renaissance Society—Philadelphia, April 2020. (cancelled)
- “Crafting Judgment: Truth and Technē in Sixteenth-Century Antwerp Print Culture,” Renaissance Society—Toronto, March 2019.
- “Making Wilderness: the Craft of Landscape,” Renaissance Society—Berlin, March 2015.
- “Landscape Etching: the Substance of Art,” New York University Medieval and Renaissance Center Annual Conference—Mediality, New York, 3-4 April 2014.
- “Roelandt Savery and the Culture of Mining,” Renaissance Society of America, New York, March 2014.
- “Rembrandt’s Etched Angels,” International Conference on Netherlandic Studies. Calvin College, Grand Rapids, Michigan, June 7-9, 2012.
- “Gilles van Coninxloo: the Materiality of Landscape,” Sixteenth Century Studies Conference, Geneva 2008.
- “True Copy: Imitation and Truth in Pieter Bruegel’s *Magpie on the Gallows*,” Historians of Netherlandish Art, Baltimore, November 2006.
- “‘Science’ and ‘Fantasy’ in Pieter Bruegel’s *Magpie on the Gallows*,” College Art Association, Boston, February 2006.
- “The German Mission: Joos de Momper’s Landscapes of Devotion,” Historian of Netherlandish Art, Antwerp, March 2002.
- “Perspectives on Love and Knowledge at La Bastie d’ Urfé,” College Art Association, Philadelphia, February 2002.
- “Hand-stones: Specimens of Art or Artefacts of Nature?” College Art Association, New York, February 2000.
- “*Natura loquax*: Semiosis and the Play of Meaning,” Semiotics Society of America, Toronto, October 14-18, 1998.
- “Mapping the Peace: the Landscape of Earthly Abundance,” South Eastern College Art Conference, Richmond, October 1997.
- “Wilderness Places: Interpretative Communities,” College Art Association, New York, February 1997.

“Pleasant Places: Memorable Locales: Claes Jansz. Visscher and the Definition of the Dutch Scene,” College Art Association, San Antonio, January 1995.

“Landscape as History: Esaias van den Velde’s *Ten Landscapes*,” Conference, Seventeenth-Century Dutch Art and Life, Hofstra University, 1991.

“The Convention of Realism in Jan van de Velde’s Landscapes and Ruins,” Conference, Historians of Netherlandish Art, Cleveland, 1989.

#### g) BOOK REVIEWS

Review of Ingrid Falque, *Devotional Portraiture and Spiritual Experience in Early Netherlandish Painting*, Leiden: Brill Publishers, 2019 for the *Renaissance Quarterly* (Winter, 2022)

Review of Jelle de Rock, *The Image of the City in Early Netherlandish Painting (1400- 1550)*, Turnhout Belgium: Brepols Publishers, 2019 for the *Renaissance Quarterly* (Fall 2020)

Review of Paula Radisich, *Pastiche, Fashion, and Galanterie in Chardin’s Genre Subjects: Looking Smart*, Newark, University of Delaware Press, 2014, in, *Eighteenth-Century Life*, fall 2015 vol. 39.3

Review of Ann Adams, *Public Faces and Private Identities in Seventeenth-Century Holland: Portraiture and the Production of Community*, Cambridge [England]: Cambridge University press, 2009, in, *Renaissance Quarterly* (Spring 2010)

Review of Brend Ebert, *Simon and Isaack Luttichuys: Monographie mit kritischem Werkverzeichnis*, Berlin / München, Deutscher Kunstverlag, 2009, in, *Renaissance Quarterly* (Fall 2009)

Review of Marieke de Winkel, *Fashion and Fancy: Dress and Meaning in Rembrandt’s Paintings*,” Amsterdam, Amsterdam University Press, in, *Renaissance Quarterly* 60, no, 3 (Fall 2007), 966-968.

Review of Seymour Slive, *Jacob Ruisdael: Master of Landscape*. New Haven, Yale University Press, 2005, caa.reviews, 2005.

Review of *Aelbert Cuyp*, ed. by Arthur K. Wheelock, National Gallery of Art, Washington, D.C., 2001, in, *Historians of Netherlandish Art, Book Reviews*, November 2002.

Review of Walter Gibson, *Pleasant Places: the Rustic Landscape from Bruegel to Ruisdael*, Berkeley, 2000, caa.reviews, 2001.

Review of Allison Blakely, *Blacks in the Dutch World: the Evolution of Racial Imagery in a Modern Society*, Bloomington Indiana, *Nieuwe West-Indische Gids* 70 vol. 3 & 4 (1996): 34-36

k) RESEARCH REPORT

“God, Man, and Nature: Dutch Landscape 1560-1660,” *Center* 4 (1983-84): 51-52.

o) OTHER SCHOLARLY ACTIVITY

Manuscript Review, “. . . imitations of little Dutch Landscips’: Seventeenth-century Dutch Themes and Motifs in British Landscape Prints” *Eighteenth-Century Studies*, Spring, 2019.

“The World in a Book: Early Modern Travel Accounts,” Exhibit, Swem Library (Fall 2017) (with Luis Pelaez-Gordo)

Manuscript Review, “The mourning grotto of Magdalena Sibylla von Württemberg and the construction of contemplative space at a seventeenth-century court,” *Renaissance Studies* [Mss RS-17-OA-002], Spring, 2017.

Manuscript Review, “Pieter Molijn (1597-1661): a Dutch painter and the art market in the seventeenth century,” *Journal of the Historians of Netherlandish Art*, (Winter, 2016).

Manuscript Review, “The Poetry of Michael Drayton and Netherlandish Landscape Painting,” *Renaissance Quarterly*, December 2011.

Manuscript Review, “Building up and tearing down: the persistent attraction of images of demolished buildings in seventeenth-century Dutch art,” for, *Historians of Netherlandish Art* on-line Journal, September 2011.

Manuscript Review, “Envisioning Netherlandish Unity: Claes Visscher’s 1612 Copies of the Small Landscape Prints,” for, *Historians of Netherlandish Art* on-line Journal, September, 2010.

Reviewer, Amy Powell, “The Whitewashed Image: Iconoclasm and Seventeenth-Century Dutch Landscapes,” *The American Academy in Berlin* (November 2010)

Manuscript Review, “Pieter Molijn (1597-1661): een Haarlemse schilder en de kunstmarkt in de zeventiende eeuw,” for *Historians of Netherlandish Art* on-line Journal December 2009.

Member, Exhibition Committee for—*Time and Transformation in*

*Seventeenth-Century Dutch Art* (2005), Francis Loeb Lehman Art Gallery, Vassar College, Poughkeepsie, New York

Co-Chair with David R. Smith, College Art Association Session, "Making the Simple Complex: the Boundaries of the Pastoral," New York, 2003

Chair, Historians of Netherlandish Art Session, College Art Association "Experience of Place: Landscape in Northern Europe 1540-1650," Toronto, 1998