

Joaneath Ann Spicer

November 2012 (3 page version)

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B.A. Smith College; Ph.D. 1979 Yale University Fellowships: Fulbright, Chester Dale (NGA)
Lecturer, and Assistant Professor, University of Toronto, 1971-87
Curator of Renaissance & Baroque Art, Walters Art Museum, 1989-
Visiting Lecturer, The Johns Hopkins University, 2007, 2011

FELLOWSHIPS, GRANTS (while at the Walters)

NEA, grants, 1993-5, 1996-1998

NEH, implementation grant for exhibition of 17th-century painting from Utrecht, 1996-1998

Samuel H. Kress Foundation, for presentation of Walters Renaissance-Baroque collection, 2000-2002

Center for Advanced Studies in the Visual Arts, National Gallery of Art (Kress Senior Fellow)
2000-2001

Getty Curatorial Research Grant, 2001

Clark Fellow, Clark Art Institute, fellow, summer 2002

Dubois Institute, Harvard University, travel grant, 2009

NEH, grant for *Revealing the African Presence in Renaissance Europe*, 2009-10

NEA, grant for *Revealing the African Presence in Renaissance Europe*, 2012

Maryland Humanities Council, grant for *Revealing the African Presence in Renaissance Europe*,
2012

For available pdfs of publications, see <http://thewalters.academia.edu/JoaneathSpicer>

BOOKS AND CATALOGUES (while at the Walters)

The Allure of Bronze, Masterpieces from the Walters Art Gallery (exhibition catalogue;
Baltimore, Walters Art Museum, 1995).

Bernardo Strozzi: Master Painter of the Italian Baroque (exh. cat.; Baltimore, Walters Art
Museum, 1995), editor and author, "Bernardo Strozzi and the Counter Reformation."

Going for Baroque (exh. cat., Baltimore, Walters Art Museum, 1995) editor with Lisa Corrin and
author, "The Response to the Art of the Past by Northern 17th-Century Artists."

Masters of Light, Dutch Painters in Utrecht during the Golden Age, primary author and editor
with the collaboration of Lynn F. Orr (exh. cat.; Baltimore/London/San Francisco, 1997).

*An Eye for Detail: 17th-Century Dutch and Flemish Paintings from the Collection of Henry T.
Weldon*, Baltimore 1999, co-authored with Nancy Minty.

Small Northern European Portraits from the Walters Art Gallery, Baltimore (with Arthur
Wheelock; booklet, National Gallery of Art, Washington, 2000)

Dutch and Flemish Drawings from the National Gallery of Canada (with the assistance of Odilia
Bonebakker), Ottawa, National Gallery of Canada, 2004

Fifty Masterpieces of Italian Painting 1300-1800 in the Walters Art Museum (author and co-editor with Morten S. Hansen), (Baltimore, 2005).

Revealing the African Presence in Renaissance Europe (ed. and principal author), exh. cat. Baltimore: Walters Art Museum, 2012.

PROFESSIONAL ACTIVITIES (selected; while at the Walters)

Curator of exhibitions cited above

Exhibition *A Renaissance Puzzle: Heemskerck's Panoramic Landscape with the Abduction of Helen* (1995, no publication)

Exhibition (with Steve Hsiao) *Touch and the Enjoyment of Sculpture: the Appeal of Renaissance Statuettes* (focus show, 2012, no catalogue but article listed below)

Reinstallation of Renaissance and Baroque collections, including Chamber of Wonders, 2000-2005

Reviewer for various granting agencies and publishers

Journal of the Walters Art Museum, board member 1990-

Historians of Netherlandish Art, board member 2009-

Advisor for *Ashe to Amen: African Americans and Biblical Imagery* (Museum of Biblical Art, 2013)

Instituto Lorenzo de Medici (Florence)/ Marist College Master of Arts in Museum Studies, advisory board, 2011-

ARTICLES (selected; while at the Walters)

"The Renaissance Elbow" in H. Roodenburgh (ed.), *A Cultural History of Gesture* (Oxford 1991), 84-128.

"Anthony van Dyck's 'Iconography': an Overview of its Preparation," *Studies in the History of Art*, 46 (National Gallery of Art [Symposium Papers XXVI] 1994), 327-363.

"The Exhibition: Lecture or Conversation?" *Curator Magazine*, 37/3, 1994, 185-197.

"Criteria for Breast Reconstruction Surgery: Another Viewpoint," *Annals of Plastic Surgery* (6, 1995)1-9.

"The Star of David and Jewish Culture in Prague ca. 1600, Reflected in Drawings by Roelandt Savery and Paulus van Vianen," *Journal of the Walters Art Gallery* 54 (1996), 203-24.

"Roelandt Savery and the 'Discovery' of the Alpine Waterfall," in E. Fucikova (ed.) *Rudolf II and Prague* (Prague 1997), 146-56 (also thirty entries on Saverij, Froeschl, Van Vianen)

"A Pictorial Vocabulary of Otherness: Roelandt Saverij, Adam Willarts, and the Representation of Foreign Coasts," in *Nederlands Kunsthistorisch Jaarboek* 48 (1997), 23-52

"The Role of Printmaking in Utrecht during the First Half of the Seventeenth Century," in J. Spicer and W. Melion, eds., *Culture and Place in Northern Art*, *Journal of the Walters Art Gallery* 57, 1999, 105-32

"Roelandt Saverij as an Etcher," in H. Widauer, ed., *Festschrift für Konrad Oberhuber* (Milan 2000), 294-301.

Small Northern European Portraits from the Walters Art Gallery, Baltimore (with Arthur Wheelock; booklet, National Gallery of Art, Washington, 2000)

"Pontormo's Maria Salviati with Giulia de' Medici, Is this the earliest portrait of a child of African descent in European art?" *The Walters Members Magazine* (Summer 2001), 4-6.

- “The Significance of Drawing *naer het leven*, or “from life,” in Netherlandish Art in the Sixteenth and Seventeenth Centuries,” in *Center 21, National Gallery of Art, Center for Advanced Study in the Visual Arts, Research Reports 2000- 2001* (Washington 2001), 160-3.
- “The Antwerp-Baltimore Quadriptych,” in S. Jugie and St. Fliegel, ed., *L’Art à la Cour de Bourgogne, Le Mécénat de Philippe le Hardi et de Jean sans Peur 1364-1419* (exh. Musée des Beaux-Arts de Dijon 2004)
- “The Role of Invention in Art and Science at the Court of Rudolf II in Prague,” *Studia Rudolphina, Bulletin of the Research Center for Visual Arts in the Age of Rudolf II*, 5 (2005), 7-16.
- “Heemskerck’s Rainbow: Symbol or Narrative?,” B. Bukovinská and L. Slavíček, ed., *Pictura Verba Cupit, Essays in Honor of Lubomir Konečný* (Prague 2006, 143-50).
- “An`Antique’ Brass Candlestick in the Shape of Hercules by Peter Vischer the Younger and Workshop,” in *Journal of the Walters Art Museum* 63 [2005] (Baltimore 2009), 149-57.
- “Poelenburgh’s Changes to his Portraits of Jan Pellicorne and Susanna van Collen,” *Journal of the Walters Art Museum* 63 [2005] (Baltimore 2009), 117-118.
- “Jacob Saverÿ, *Winterlandschaft bei Amsterdam*,” in K.A. Schröder and M. Bisanz-Prakken, ed., *Das Zeitalter Rembrandts* (Vienna, 2009), pp. 40-43.
- “Bartolomeo Passarotti, Portrait of Pope Pius V,” D. Franklin, ed., *The Art of Papal Rome* (Ottawa 2009), 282-4.
- “The Shifting Identity of a Thai Buddha in 17th-century Europe,” in H. Ginsburg and W. Noel, eds., *A Curator’s Choice: Essays in Honor of Hiram Woodward, The Journal of the Walters Art Museum*, v. 64/64, 2006-2007 (Baltimore 2009), 207-10.
- “Representations of Heliodorus’ *Aethiopica* in 17th-century European Art” in *Images of the Black in 17th-century European Art* ed. by Henry Louis Gates and David Bindman (Cambridge 2010, Harvard, Du Bois Institute),
- “Roelandt Saverÿ’s Unprecedented Drawings of Prague” in *Roelandt Saverÿ, Visionary Artist*, ed. by O. Kotkova (exh. cat. Prague, Narodni Galerie, 2010 [Kortrijk, Stedelijks Musea], 2011)
- “Referencing Invention and Novelty at the Court of Rudolf II” for *Novita*«. *Das `Neue’ in der Kunst um 1600*, ed. by Ulrich Pfister (Munich 2012)
- “The White Rose in the Burgundian Netherlands of Charles the Bold and Margaret of York ,” in *Splendour of Burgundy (1419-82), A Multidisciplinary Approach*, ed. by Til-Holger Borchert (Bruges, 2013), 137-145.
- “Tactile perception and Sculpture: Assessing the Appeal of the Small Renaissance Bronze” co-authored with Steven Hsiao, in *The Brain and Art*, ed. by Idan Segev (Jerusalem, Frontiers in Human Neuroscience, in press)

PUBLICATION PROJECTS IN PREPARATION (different stages)

- Essays on the Chamber of Wonders / Website (interactive) of the Walters Chamber of Wonders
- “Perceptions of Africa in the European Renaissance” (small book)
- “The Significance of the Edged Weapons in Shakespeare’s *Hamlet*” (article)
- Exhibition “Renaissance Perspective and how it changed how we see” (working title)
- Arias Montano’s emblem book on King David (1575) as a source for art