

David R. Smith

Professor of Art History

Teaching Experience

1996-present Professor of Art History, University of New Hampshire
1984-1996 Associate Professor of Art History, University of New Hampshire
1979-1984 Assistant Professor of Art History, University of New Hampshire
1978-1979 Assistant Professor of Art, Bates College
1974-78 Instructor in Art, Bates College
1973-74 Lecturer in Art History, University of Maryland

Courses Taught

Introduction to Art History
Art of the Ancient World
Art of the Age of Humanism
Greek Art - Roman Art
Northern Renaissance Art I & II
Northern Baroque Art
Dutch Genre Painting
The Realist Imagination (advanced colloquium for MFA and senior BFA students)
Seminars on Rembrandt, Vermeer, Dürer, and Portraiture
Realism and Narration in Dutch Art, graduate seminar, Williams College Graduate Program, Spring 1991

Education

1978 Columbia University Ph.D. in Art History
1978 Columbia University M.Phil. in Art History
1971 Columbia University M.A. in Art History
1968 Washington University A.B. in Art History

Publications

Books

Privacy and Civilization in Dutch Art, 1650 to 1700 (in preparation)

Realism and Invention in the Prints of Albrecht Dürer, exh. cat., The Art Gallery, University of New Hampshire, Durham, 1995, with Liz Guenther

Masks of Wedlock: 17th-Century Dutch Marriage Portraiture, Ann Arbor, 1982

Selected Articles

“Vermeer and Iconoclasm: The Allegory of Faith” (under review)

“Realism and the Boundaries of Genre in Dutch Art” (under review)

“Portrait and Counter-Portrait in Holbein’s The Family of Sir Thomas More,” *The Art Bulletin*, 87/3, 2005, pp. 484-506 (republished on the website of *Moreana*, journal of Amici Thomae Mori, 2006)

“Rembrandt’s Metaphysical Wit: The Three Trees and The Omval,” *Word & Image*, 21/1, 2005, 1-21

Catalogue entries on Rembrandt in *A Gift to the College: The Weil Collection of Master Prints*, exh. cat., Hood Art Museum, Dartmouth College, Hanover, 1998

“Dürer’s Wit,” in *Realism and Invention in the Prints of Albrecht Dürer*, Durham, 1995, 1-7

“Inversion, Revolution, and the Carnavalesque in Rembrandt’s *Civilis*,” *Res: Anthropology and Aesthetics*, no.27, 1995, 89-110

“Privacy, Realism, and the Novelistic in 17th-Century Dutch Painting,” in *L’Art et les Révolutions: Actes du XXVIIe congrès international d’histoire de l’art*, vol.3: *L’Art et les transformations sociales révolutionnaires*, Strasbourg, 1992, 35-52

“Willem Buytewech as a Journalist: Perspectives on Description and Narration,”

Konsthistorisk Tidskrift, 60/3-4, 1991, 169-95

“Frans Hals,” in *The International Dictionary of Art and Artists*, London, 1990

“Rhetoric and Prose in Dutch Portraiture,” *Dutch Crossing*, no.41, 1990, 72-109

“Carel Fabritius and Portraiture in Delft,” *Art History*, 13/2, 1990, 151-74

“‘I Janus:’ Privacy and the Gentlemanly Ideal in Rembrandt’s Portraits of Jan Six,”

Art History, 11/1, 1988, 42-63

“Raphael’s Creation, Rembrandt’s Fall,” *Zeitschrift für Kunstgeschichte*, 50/4, 1987, 496-508

“Irony and Civility: Notes on the Convergence of Genre and Portraiture in 17th Century Dutch Painting,” *Art Bulletin*, 69/3, 1987, 407-30

“Courtesy and its Discontents: Frans Hals’s Portrait of Isaac Massa and Beatrix van der Laen,” *Oud Holland*, 100/1, 1986, 2-34

“Towards a Protestant Aesthetics: Rembrandt’s 1655 Sacrifice of Isaac,” *Art History*, 8/3, 1985, 290-302

“Rembrandt’s Early Double Portraits and the Dutch Conversation Piece,” *Art Bulletin*, 64/2, 1982, 259-88

“Rembrandt and the Portrait Tradition,” in *600 Years of Netherlandish Art: Selected Symposium Lectures*, Memphis, 1982, 43-62

Reviews

“Review of Christiaan Vogelaar and Gerbrand Korevaar, *Rembrandt’s Mother: Myth and Reality* and Friso Lammertse and Jaap van der Veen, *Uylenburgh & Son: Art and Commerce from Rembrandt to De Lairese 1625-1675*,” *caa.reviews* (online review, College Art Association), Summer 2007

“Lindy Carroll: Recent Landscapes” (exhibition review), *Foster’s Daily Democrat: Showcase Magazine*, January 19, 2006, 20

“Review of Susan Kuretsky, *et al.*, *Time and Transformation in 17th Century Dutch Art*,” *HNA Review of Books* (online review, *Historians of Netherlandish Art*), Fall 2005

“Kim Massaro: *Interpretations*” and “Vera Iliatova, *Snow in August*” (exhibition reviews), *Foster’s Sunday Citizen*, 8, no. 46, September 4, 2005, C5

“Nicole McCormick: *Private Stories*” (exhibition review), *Art New England*, 26/5, 2005, 37

“Review of Joanna Woods-Marsden, *Renaissance Self-Portraiture*,” *Art Bulletin*, 83/2, 2001, 354-57

“Review of H. Perry Chapman, *Rembrandt’s Self-Portraits*,” *Art Bulletin*, 72/4, 1990, 661-64

“Review of Eddy de Jongh, *Portretten van echt en trouw. Huwelijk en gezin in de Nederlandse Kunst van de 17de eeuw*,” *Art Bulletin*, 70/4, 1988, 705-09

“Review of Mary Frances Durantini, *The Child in 17th-Century Dutch Painting*,” in *The Eighteenth Century: A Current Bibliography*, n.s.9 (for 1983), New York, 1988, 329-30

“Review of Christopher Brown, *Images of a Golden Past: Dutch Genre Painting of the 17th Century* and Peter C. Sutton, *et al.*, *Masters of 17th-Century Dutch Genre Painting*,” *Art Bulletin*, 69/4, 1987, 659-61

“In Still Life, the Significance Depends on the Artist” (exhibition review), *Maine Times*, 18, no.7, 1985, 37

“Review of Alison Kettering, *The Dutch Arcadia*,” *Burlington Magazine*, 126, no.980, 1984, 704

“Review of Otto Naumann, *Frans van Mieris the Elder*,” *Art Bulletin*, 65/4, 1983, 694-99

Honors & Awards

2003 Hatch Fund Research Grant, University of New Hampshire
1993-94 Samuel H. Kress Senior Fellow, Center for Advanced Study in the Visual Arts, National Gallery of Art
1992 Summer Faculty Fellow, University of New Hampshire

1991 Robert Sterling Clark Visiting Professor, Williams College Graduate Program in the History of Art
1989 Travel Grant, American Council of Learned Societies and American Committee for the History of Art
Summer Faculty Fellow, University of New Hampshire
1987-88 Fellowship for College Teachers, National Endowment for the Humanities
Fellowship, Davis Center for Historical Studies, Princeton University (declined)
1988 Fellowship, Institute for Advanced Study in the Humanities, University of Edinburgh (declined)
1987 Summer Faculty Fellow, University of New Hampshire
Member, Institute for Advanced Study, School of Historical Studies
1985 Faculty Development Grant, University of New Hampshire
Summer Faculty Fellow, University of New Hampshire
1983-88 Research Grant, Central University Research Fund, University of New Hampshire
1983 Summer Stipend, National Endowment for the Humanities
1980-82 Research Grant, Central University Research Fund, University of New Hampshire
1979 Grant-in-Aid, American Council of Learned Societies
1977-78 Research Grant, Bates College Faculty Research Fund
1968-73 Faculty Fellow, Columbia University

Lectures and Symposium Papers

Respondent for a session on Renaissance Portraiture at the annual meeting of the RSA, Chicago, April 3-5, 2008

“‘Ceremonial Play’ in Holbein and More,” read at the international conference “Thomas More, Man of Letters,” Massachusetts Center for Renaissance Studies, University of Massachusetts, Amherst, August 18, 2007

“Vermeer’s *Allegory of Faith*,” read at the annual meeting of the CAA, New York, February, 2007

“Renaissance Doubles,” given statewide for the New Hampshire Humanities Council’s *Humanities to Go* program, 2006-07

“Landscape and Prose Style in Rembrandt’s Etchings,” Robert Hull Fleming Museum, University of Vermont, October 22, 2003

“The Artifice of Flowers in Dutch and Flemish Still Life,” Currier Museum of Art, May 2, 2003

“Portrait and Counter-Portrait in Holbein’s The Family of Thomas More,” read at the annual meeting of the Association of Art Historians, London, April 11, 2003

“Pushing the Limits of the Pictorial: Series and Cycles in the Visual Arts,” Art Gallery, University of New Hampshire, November 20, 2002

“Hans Holbein and the Fatherhood of Sir Thomas More,” read at the annual meeting of the College Art Association, New York, 2000

“Subject and Medium in Bruegel’s Prints,” St. John’s College, September 26, 1999

"The Apocalypse and the Shaping of Dürer's Vision," Religion Department, Amherst College, November 17, 1998

"Rembrandt's Proletarian Art: Realism and Pastoralism in the Prints of the 1640's," Hood Art Museum, Dartmouth College, November 11, 1998

"Rembrandt's Metaphysical Wit: The Three Trees and The Omval," read at the annual meeting of the College Art Association, Toronto, 1998

"Realism and the Boundaries of Genre," read at the symposium "Genre and the Genres in Dutch 17th-Century Painting: Exchanges and Borderline Cases," Department of Art History, UCLA, May 30, 1997

"Dürer's Realism," Middlebury College, January 11, 1996

"Comedy and Social Vision in Jan Steen," Colloquium CXXI, Center for Advanced Study in the Visual Arts, National Gallery of Art, February 10, 1994

"Rites of Passage in Dürer's Life of the Virgin," McIntire Department of Art, University of Virginia, November 4, 1993

"Rites of Passage in Dürer's Life of the Virgin," (with Liz Guenther) read at the annual meeting of the College Art Association, Chicago, 1992

"Languages of Drawing," St. John's College, January 21, 1992

"Rembrandt and Giotto," Clark Lecture, Williams College and the Clark Art Institute, April 3, 1991

"Carel Fabritius and Portraiture in Delft," read at a symposium in honor of Julius Held's 85th birthday, Columbia University, April 20, 1990

"Rhetoric and Prose in Dutch Portraiture," read at the Courtauld Institute of Art, University of London, February 20, 1990

"Willem Buytewech as a Journalist: Perspectives on Description and Narration," read at the annual meeting of the College Art Association, New York, 1990

"Privacy, Realism, and the Novelistic in 17th-Century Dutch Painting," read at the 27th International Congress for the History of Art, University of Strasbourg, September 2, 1989

"Space as Time: The Threshold Theme in 17th-Century Dutch Art," Faculty Seminar, Humanities Center, Williams College, April 5, 1989

"Rembrandt, Goltzius, and the Art of Imitation," read at the 16th-Century Studies Conference, St. Louis, October 29, 1988

"Carel Fabritius and Portraiture in Delft," read at the 4th Biennial Interdisciplinary Conference on Netherlandic Studies, University of Minnesota, June 16, 1988

"Thoughts on the Convergence of Genre and Portraiture in 17th-Century Dutch Painting," Joint Art History Colloquium of the Institute for Advanced Study and Princeton University, January 5, 1987

“Courtesy and its Discontents: The Iconography of Appearance in Hals’s Massa Double Portrait,” read at the annual meeting of the College Art Association, New York, 1986

“Towards a Protestant Aesthetics: Rembrandt’s 1655 Sacrifice of Isaac,” read at the annual meeting of the College Art Association, Philadelphia, 1983

“Rembrandt and the Protestant Imagination,” Mid-Day Lecture Series, Calvin College, January 19, 1983

“Rembrandt and the Portrait Tradition,” read at the symposium 600 Years of Netherlandish Art, Memphis State University, April 23, 1982

“The Jewish Bride and the Problem of Paradox in Rembrandt’s Art,” Art Department, Bates College, March, 1982

“The Interrupted Husband: Rembrandt’s Shipbuilder and a Dutch Marital Theme,” read at the annual meeting of the College Art Association, San Francisco, 1981

“Rembrandt’s The Jewish Bride and Dutch Romantic Marriage Portraiture,” Department of Art and Archeology, Washington University, March, 1979

“Giotto and the Beholder,” Arts Department, University of New Hampshire, December, 1978

“Rembrandt and the Narrative Tradition,” Art Department, Kenyon College, February, 1974

Professional Activities

Exhibitions Curated

Realism and Invention in the Prints of Albrecht Dürer (with Liz Guenther), The Art Gallery, University of New Hampshire and Middlebury College Art Museum, 1995-96

The Theatre of Jacques Callot, The Art Gallery, University of New Hampshire, fall, 1986

Rembrandt: Master Printmaker, The Art Gallery, University of New Hampshire, spring, 1984

Nature and Imagination: Dutch Art of the 17th Century, The Art Gallery, University of New Hampshire, fall, 1982

Sessions Chaired at National Meetings

Chair of the session “Parody and Festivity” at the annual meeting of the CAA, Dallas, February 20-23, 2008

Co-Chair (with Catherine Levesque) of the session “Putting the Complex in the Simple: Pastoralism and its Boundaries” at the annual meeting of the College Art Association, New York, 2003

Co-Chair (with David Levine) of the session “The Uses of Laughter in Renaissance and Baroque Art” at the annual meeting of the College Art Association, Los Angeles, 1999

Chair of the session “Mikhail Bakhtin and the Visual Arts” at the annual meeting of the College Art Association, Seattle, 1993

Chair of the session “Irony and Paradox in Northern Art” at the annual meeting of the College Art Association, New York, 1990

Chair of the session “Traditions and Transformations in Northern European Portraiture” at the annual meeting of the College Art Association, Toronto, 1984

Manuscript and Promotion Reviews

Manuscript and proposal reviewer for Art Bulletin, Word & Image, Princeton University Press, Northwestern University Press, Fordham University Press, Getty Grant Program, Prentice-Hall, and the City University of New York Research Award Program

Promotion and tenure reviewer for the University of Chicago, University of Southern California, University of Oregon, University of Houston, The College of Staten Island (CUNY), and Bryn Mawr College