

**Curriculum Vitae**  
**Caroline O. Fowler**  
(last revised July 2023)

Starr Director  
Research and Academic Program  
The Clark Art Institute  
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**Education**

- 2012                      Princeton University, M.A., Ph.D., History of Art  
Field: Early Modern Art  
Dissertation: *Between the Heart and the Mind: Ways of Drawing in the  
Seventeenth Century*
- 2005                      New York University, B.A., History of Art with a minor in Portuguese  
and Comparative Literature, *cum laude*

**Employment & Fellowships**

- 2020-                      Starr Director, Research and Academic Program, Clark Art Institute  
Williamstown, MA
- 2018-                      Lecturer in History of Art, Williams College, Williamstown, MA
- 2018-2019                Interim Director, Research and Academic Program, Clark Art Institute  
Williamstown, MA
- 2016-2018                Research and Teaching Associate  
Yale University, Department of the History of Art, New Haven, CT
- 2015-2016                NEH-Fellow, Getty Research Institute, Los Angeles, CA
- 2013-2015                A.W. Mellon Fellow, Center for Advanced Study in the Visual Arts,  
Washington, D.C.
- 2014                        Visiting Lecturer, Johns Hopkins University, Baltimore, Maryland

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## Publications

### Books

***Beyond Figuration: Dutch Painting and the Trans-Atlantic Slave Trade*** (forthcoming, Duke University Press, 2024).

***The Art of Paper: From the Holy Land to the Americas*** (Yale University Press, 2019).  
Reviewed by Peter Bower in *British Association of Paper Historians Quarterly*; Cammy Brothers *Wall Street Journal*; Thea Burns, *Journal of the American Institute for Conservation*; Pamela O. Long, *West 86<sup>th</sup>: A Journal of Decorative Arts, Design History, and Material Culture*; Jonathan Bloom, *Choice: Current Reviews for Academic Libraries*

***Drawing and the Senses: An Early Modern History*** (Harvey Miller Series in Baroque Art/Brepols, 2017). Reviewed by Hanneke Grootenboer in *Art History*; Alex Greist in *HNA Reviews*; David Karmon in *caareviews.com*; Veronica White, *Renaissance Quarterly*.

### Edited Volumes

Co-edited with Alexander Nagel, ***The Expanded Field of Conservation*** (New Haven: Yale University Press, 2022).

Co-edited with Shira Brisman, ***Ecologies of Paper***, special volume of *Art History*, forthcoming 2024.

### Co-Editor with Ittai Weinryb *Art/Work Series at Princeton University Press*:

Margaret Graves, Sequoia Miller and Vicky Parry (authors), co-edited with Ittai Weinryb, ***Ceramic Art*** (Princeton: Princeton University Press, 2023).

Barbara Berrie, Karin Leonhard, Caroline Fowler, and Ittai Weinryb (co-authors), ***Pigments*** (Princeton: Princeton University Press, 2024).

David Joselit, Anne Gunnison, Caroline Fowler and Ittai Weinryb (co-authors), ***Plastics*** (Princeton: Princeton University Press, 2024, forthcoming).

Hector Manuel Meneses Lozano, Victoria Mitchell, Caroline Fowler and Ittai Weinryb, ***Weaving*** (Princeton: Princeton University Press, 2025 forthcoming).

### Articles

With Shira Brisman, "Introduction: The Political Purchase of Early Modern Paper," *Art History* (forthcoming, 2024).

"Paper Encounters in the Pacific," *Art History* (forthcoming, 2024).

With J. Vanessa Lyon, "Revision and Reckoning: The Legacy of Slavery in Histories of Northern Art," *Journal of the Historians of Netherlandish Art* 14.1 (2022):

<https://jhna.org/articles/revision-and-reckoning-legacy-of-slavery-in-northern-art/>

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“Technical Art History as Method,” *Art Bulletin* 101.4 (2019): 8-17.

“Translating Images from India to Amsterdam in the Eighteenth Century,” *Zeitschrift für Kunstgeschichte* 83.1 (2020): 33-48.

“*Res Papirea*: Mantegna’s Paper Things,” *Art Bulletin* 99.1 (2017): 8-35.

“Rembrandt’s Faceless Faces,” *Seventeenth Century* (2017): 1-27.

“Presence in Seventeenth-Century Practice and Theory,” *Word & Image* 30.2 (2014): 155-167.

“Standing Mountains Move Like Clouds: A Watercolor Study of the Printed Horizon,” *Thresholds* 39 (2011): 54-61.

“The Eye-as-Legend: Perceiving the Seventeenth-Century Printed World,” *Kunsttexte* (September 2010) <http://kunsttexte.de/>.

### **Book Chapters**

“Delineating the Sea: Maritime Law and Painting in Willem van de Velde the Elder’s Sea Drafts,” *Landscape and Authority in the Early Modern World*, ed. Stephen Whiteman (Penn State University Press, 2023).

“Condition Report,” *The Expanded Field of Conservation*, eds. Caroline Fowler and Alexander Nagel (Yale University Press, 2022).

“Meta-prints in Seventeenth-Century Antwerp,” *Perfection: The Essence of Art and Architecture in Early Modern Europe*, eds. Lorenzo Pericolo and Elisabeth Oy-Marra (Brepols, 2020).

“The Currency of Drawing,” *Beyond Disegno*, eds. Alessandro Nova and Daniela Bohde (Imhof, 2019).

“The Point and its Line: An Early-Modern History of Movement,” *Visual Culture and Mathematics in the Early Modern Period*, ed. Ingrid Alexander-Skipnes, (Routledge, 2017).

“Consonant and Dissonant Perspectives: Carel Fabritius’ *A View in Delft* (1652),” *The Most Noble of the Senses: Anamorphosis, Trompe l’Oeil, and Other Optical Illusions in Early Modern Art*, ed. Lilian Zirpolo, (Zephyrus Publications, 2016).

“Abraham Bloemaert and *Caritas*: A Lesson in Perception,” *Personification*, eds. Walter Melion and Bart Ramakers (Brill, 2016).

### **Catalogue Essays**

“Drawing: A Universal Language in a New World,” *Why Draw?: 500 Years of Drawing at Bowdoin College*, ed. Joachim Homman (Brunswick, Maine: Bowdoin College Museum of Art; DelMonico Books/Prestel, 2017).

## Reviews

*Drawing on Blue: European Drawings on Blue Paper, 1400s-1700s*, Getty Center, Los Angeles, January 30-April 28, 2024, *Burlington Magazine*, April 2024.

*Velázquez, Rembrandt, Vermeer: Parallel Visions*, Museo del Prado, Madrid, June 25, 2019 – September 19, 2019: <https://hnanews.org/velazquez-rembrandt-vermeer/>

*Rembrandt and the Inspiration of India*, ed. Stephanie Schrader, *The Seventeenth Century*, <https://www.tandfonline.com/doi/abs/10.1080/0268117X.2018.1492437?journalCode=rsev20>

“Looking at Dutch Visual Culture,” rev. of *Commercial Visions: Science, Trade and Visual Culture in the Dutch Golden Age* by Dániel Margócsy; *Inventing Exoticism: Geography, Globalism and Europe’s Early Modern World*, by Benjamin Schmidt; *Capitalism and Cartography in the Dutch Golden Age* by Elizabeth A. Sutton, *Art History* 39.3 (2016): 604-608.

*Das Tronie: Muster – Studie – Meisterwerk: Die Genese einer Gattung der Malerei vom 15. Jahrhundert bis zu Rembrandt*, by Franziska Gottwald. [www.caareviews.org](http://www.caareviews.org)

“Substitution and its Legacies,” rev. of *Anachronic Renaissance*, by Alexander Nagel and Christopher S. Wood, *Expositions* 4.1-2 (2010).

## Short Writing

“The Quarantine Question,” edited by Dana E. Katz and Lisa Pon, *Art Journal Open*: <http://artjournal.collegeart.org/?p=16055>

## Other Media

Podcast Host of *In the Foreground: Conversations on Art & Writing*

August 25, 2020: “The Nature of All Our Forms”: María Magdalena Campos-Pons on Performance Art

September 1, 2020: “Surfaces of Projection”: Dell M. Hamilton on Performance Art and Black Embodiment

September 8, 2020: “An Archive of Exchange”: C. Ondine Chavoya on Chicana and Latina Art History

September 15, 2020: “To Speak Across Time”: Gabriele Finaldi on Museums

September 29, 2020: “An Embodiment of Experience”: Steven Nelson on African Art and Writing History

October 6, 2020: “A Set of Ways of Engaging”: Lisa Lee on Thomas Hirschhorn & Materiality

October 13, 2020: “An Art History Yet to Come”: Kirsten Scheid on Palestinian Art

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October 20, 2020: “Looking as Knowing”: Svetlana Alpers on Critical Thinking and Photography

October 27, 2020: “Refusal of Personality”: Brigid Doherty on Rosemarie Trockel and Rorschach

November 10, 2020: “Can You Show Thinking?”: Mieke Bal on Film & Writing

November 17, 2020: “Philosophical Grounding”: Michael Ann Holly on Creating Visual Studies

February 9, 2021: “How to Look with Soft Eyes”: Darby English on Description as Method

February 16, 2021: “Unpacking My Identity”: Genevieve Gagnard on Race in America and the Impossibility of Home

February 23, 2021: “A Gesture of Reciprocity”: Souleymane Bachir Diagne on Translation and Restitution

March 2, 2021: “A Database is an Argument”: Anne Helmreich on Digital Humanities and Art History

April 13, 2021: “Moving Across the Threshold”: Alisa LaGamma on Curating the Arts of Africa

April 20, 2021: “One’s Own Bifurcations”: Lorraine O’Grady on Both/And Thinking in Art

May 4, 2021: “‘Others’ of Various Kinds”: J. Vanessa Lyon on Intersectionality as an Early Modern Scholar

October 12, 2021: “What Sort of Problems Does an Artwork Pose?”: Joan Kee on Art History as an Infinite Game

October 19, 2021: “Becoming Belonged”: Roberto Tejada on the Political Project of Photography and Poetry

October 26, 2021: “How Do We Know What We Know?”: Susan Elizabeth Gagliardi on Fieldwork and Evidence

November 2, 2021: “What a Picture Can’t Offer”: Michael Gaudio on the Imaginative Work of Sound in Art History

November 9, 2021: “To See the Effects of Sound”: Niall Atkinson on Acoustic Topographies of the Early Modern

November 16, 2021: “To Approach the Object from Outside”: Joseph Koerner on History, Trauma, and Wonder

November 30, 2021: “Grounded by a Set of Relations”: Nancy Um on “Horizontal” Cultures within Art History

## **Honors and Fellowships**

## **Grants and Awards**

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- 2020 Art History Travel Fund for Travel to Special Exhibitions
- 2018 Renaissance Society of America, Mid-Career Publishing Grant
- 2016-2017 Historians of Netherlandish Art Research Grant

**Fellowships**

- Summer 2017 Zentralinstitut für Kunstgeschichte, Panofsky Fellow
- 2017-2018 Yale University, A.W. Mellon Postdoctoral Fellowship
- 2016-2017 The Drawing Institute, Morgan Museum and Library  
(*declined*)
- 2015-2016 Getty Research Institute, NEH-Postdoctoral Fellow
- 2015-2016 Huntington Library, Barbara Thom Postdoctoral Fellowship (*declined*)
- 2013-2015 Center for Advanced Study in the Visual Arts, A.W. Mellon Postdoctoral Fellow
- 2010-2011 Hyde Academic Year Research Fellowship, Princeton
- 2006-2007 Stanley J. Seeger Fellowship, Princeton

**Papers and Lectures**

- 2023 **Duke University, Durham, NC**  
“Cockroaches, Wasps and the Absent Plantation Interior”
- 2023 **HECAA Conference, Royall House Museum, MA**  
“Privacy in Maria Sibylla Merian”
- 2023 **William Andrews Clark Memorial Library, UCLA**  
“Rethinking Erasure in Frans Post’s Landscapes”
- 2023 **Yale University, New Haven**  
“Unus Americanus ex Virginia”
- 2022 **Freie Universität, Berlin**  
“The Corporate Line: Drawing in a Time of Global Expansion”
- 2022 **The Norton Museum, Palm Beach**  
“A History of Paper”
- 2022 **College Art Association Conference, Online**  
“The Body of the Corporate Line”

- 2022 **Tulane University**, New Orleans  
“Encounters between Weaving and Beating on Early Modern Paper”
- 2021 **University of Southern California**, Los Angeles  
“The Tension of Lace”
- 2021 **University of Saint Andrews**, St. Andrews  
“Burial and Oblivion at Sea: Dutch Maritime Painting”
- 2021 **University of Pennsylvania**, Philadelphia  
“Weaving and Beating: An Alternative History of Paper”
- 2019 **National Museum of Denmark**, Copenhagen  
“Spectral Ships: Hercules Segers and Traces of Early Capital”
- 2018 **Historians of Netherlandish Art Conference**, Ghent  
“Frans Post’s Archipelagoes”
- 2018 **Dulwich Picture Gallery**, London  
“Losing Control: Ribera’s Bound Figures”
- 2018 **Newberry Library**, Chicago  
“Bernard Picart and Translating India to Amsterdam”
- 2018 **University of Rochester**, Rochester  
“John Locke’s Paper World”
- 2017 **King’s College**, London  
“Albrecht Dürer and a New Paper Body”
- 2017 **Cambridge University**, Cambridge  
“From the Tabula Rasa to America’s Wasteland: John Locke and the Epistemology of Paper”
- 2017 **Courtauld Institute of Art**, London  
“Dürer and Mantegna in the Age of Paper”
- 2017 **Williams College Museum of Art**, Williamstown  
“Albrecht Dürer and the Geographic Specificity of Paper”
- 2017 **Groenigemuseum**, Bruges, conference, *The Art of Law*  
“Group Portraiture in Early Netherlandish Justice Paintings”
- 2016 **Yale University**, New Haven  
“Translating Matter from India to Amsterdam in the Eighteenth Century”
- 2016 **The Clark Art Institute**, Williamstown  
“Paper Things in Early Modern Art”
- 2016 **University of Groningen**, Groningen, conference, *The Politics of Paper*  
“Albrecht Dürer and the Geographic Particularity of Paper”

**Kunsthistorisches Institut**, Florence, conference, *Beyond Disegno*  
“The Currency of Drawing”

2015 **Huntington Library**, San Marino, conference, *Portraiture in the Eighteenth Century*, “Defacing Raphael in the Eighteenth Century”

**University of Toronto**, conference, *Scientiae 2015*  
“A Universal Immateriality: Bernard Picart and the Matter of Art and Religion”

**Petit Palais, musée des Beaux-Arts de la Ville de Paris**,  
conference, “Faceless Faces: Rembrandt’s Beggars”

### **Organized Conferences, Panels, and Workshops**

2021 **Clark Art Institute**, conference co-organized with Alexander Nagel,  
*Conservation and the Making of Art History*

2020 **The Huntington Library**, conference co-organized with Shira Brisman, *Paper Ecologies in the Early Modern World*

2018 **Yale University**, conference, *Art History and Methods of Conservation*, keynote speaker: Emerson Bowyer

2018 **College Art Association Conference**, Los Angeles  
Panel: *Beyond Exempla: Medieval Drawing outside the Workshop*

2017 **Yale University**, lecture and study day devoted to *Histories of Italian Panel Painting Conservation at Yale* with Irma Passeri, Laurence Kanter, and Ian McClure

2017 **Renaissance Society of America conference**, Chicago  
Panel: *Paper in the Early Modern Artist’s Workshop*

2017 **College Art Association conference**, New York City  
Panel: *The Global and the Netherlandish Baroque (HNA-sponsored session)*

### **Teaching**

*Lecture Courses at Williams College*

ARTH290: Colonialism and Dutch Painting

ARTH260: Art and Enlightenment

*Seminar Courses at Williams College*

ARTH504 Proseminar and Research and Methods

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ARTH546 Texere: The Material Philosophy of Print and Textile

ARTH 594 Slavery and the Seventeenth-Century Dutch Visual Culture

### **M.A. Thesis Supervision**

Byron Otis, “America at the Court of Rudolf II: Bartholomeus Spranger’s ‘Recumbent Diana’

Claire L’Heureux, “Memorializing Revolt, Suppressing Dissent: Curaçao’s Monuments to Slave Uprising”

Kathryn Griffith, “Gold, Surface, and Space in Fifteenth-Century Italian Painting: Botticelli’s *Portrait of a Young Man Holding a Medallion*”

### **Service and Committees**

2022-                      **Chair**, Association of the Research Institutes of Art History

2022                      **Advisory Group**, Pulitzer Foundation, St. Louis

2020                      **Communications Review Committee Member**, Renaissance Society of America

2020-2023              **CAA Selection Committee**, Emerging Young Professionals

2017-2019              **External Reviewer**, *Journal of the Historians of Netherlandish Art*

*Grant Reviewer*

National Endowment for the Humanities

### **Languages**

Speaking and reading: Dutch, French, German, and Italian

### **Professional Societies**

College Art Association, Renaissance Studies Association, Historians of Netherlandish Art, Ars Graphica, Association of Print Scholars, National Committee in the History of Art, Association of Research Institutes in Art History, International Association of Research Institutes in Art History