

## Louisa Wood Ruby

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### EDUCATION

- 1997      New York University, Institute of Fine Arts, New York, New York  
Ph.D. in Art History and Archaeology  
Specialized in Netherlandish and Italian Baroque Art
- 1982      Harvard University, Cambridge, Mass.  
A.B. Degree in History of Art

### EXPERIENCE

- 2018-      **Head of Research** – Frick Art Reference Library, New York, New York  
Oversee all aspects of programming, publications, symposia, and fellowships for the three departments that form the Research Department: The Center for the History of Collecting, the Scholars' Program and the Digital Art History Lab.
- Spearheaded the creation of the Research Department, formed to formalize the Library's transition to a fully-fledged Research Institution.
  - Organized and/or oversaw successful symposia, panels and lectures on the History of Collecting: "The Goncourt Brothers and the Taste for the Eighteenth Century" (2020); "The Importance of Provenance in Legal Matters and Ownership Disputes" (2020); "Collecting Impressions: Six Centuries of Print Connoisseurship" (online, 2020, with the Metropolitan Museum and the IFPDA). "When Michelangelo was Modern: the Art Market and Collecting in Italy 1450-1650" (2019); "Collecting the Uncollectible: Earth and Site Specific Sculpture" (2019); "The End of the 60s: Kerry James Marshall's Mementos" (2019); "Entering the Art Market: Collectors and their Passions" (2019); "Art as Cultural Emissary: A Dialogue on International Perspectives of American Art" (2018).
  - Organized lectures on Digital Art History: "Hunting for Paper Moldmates in Leonardo da Vinci's Codices" (2021); "Artist Archives Initiatives: New Research Models for Contemporary Artists" (2019); "Restoring Notre Dame: A Look at the Digital Scans that Could Help" (2019); "Viewing the Gilded Age Art Market Through a Digital Lens" (2019); "The Lenox Library Picture Gallery, a Digital Recreation" (2019); "The Watermark Identification in Rembrandt's Etchings (WIRE) Project at Cornell Examines The Frick Collection's Rembrandt Prints" (2018).
  - Initiated, organized and found funding for the first and second Computer Vision Symposiums to be held in an Art Museum: "Searching through Seeing: Optimizing Computer Vision Technology for the Arts" (2018) and "Technological Revolutions and Art History" (online, 2020-21). Brought together leading professionals in the fields of computer science and art history to exchange ideas, current practices, and current and future needs and possibilities for the field.
  - Curated large, well-received scholarly exhibition and catalogue of the drawings of Jan Brueghel the Elder from over 30 institutions at the Snyders&Rockoxhuis in Antwerp, the first of its kind.
  - Envisioned ARIES: ARt Image Exploration Space, a digital image manipulation system for art historians. Found technical partners and funding for the tool, supervised its development, and published articles on its efficacy. ([www.artimageexplorationpace.com](http://www.artimageexplorationpace.com)).
  - Currently overseeing the publication of the volume: "Made in the U.S.A.: Collecting American Art during the Long Nineteenth Century".

- 2017- **Chair of PHAROS: The International Consortium of Photoarchives**
- Organize, find funding for, develop strategies for, and oversee all aspects of an ambitious international art research institute project to combine the metadata and images of 14 art historical photoarchives in a common semantic platform. The platform will provide an essential resource of those engaged with new research methodologies within the framework of digital humanities. ([www.pharosartresearch.org](http://www.pharosartresearch.org))
- 2006-17 **Head of Photoarchive Research** - Frick Art Reference Library, New York, New York  
 Head of a small team of doctoral-level researchers in one of the world's largest photoarchives. Published and lectured in field of Netherlandish art, American art, and digital art history at national and international conferences and symposia.
- Spearheaded the creation of the Digital Art History Lab
  - Spearheaded the creation of the Scholars' Program
  - Initiated work on Image Recognition software for photoarchives with John Resig, founder of JQuery and Ukiyo-e.org
  - Initiated the development of a digital image manipulation tool for art historians, ARIES: ARt Image Exploration Space ([artimageexplorationspace.com](http://artimageexplorationspace.com)) with NYU's Tandon School of Engineering ([www.artimageexplorationspace.com](http://www.artimageexplorationspace.com)).
  - Pivotal member of international team organizing the digital convergence of 14 major photoarchives (PHAROS).
  - Developed well-received program for interns to learn about career opportunities in the Arts.
- 2005-09 **Rembrandt Scholar** - NEH - Funded Project: *Rembrandt and Collections of His Art in America*.  
 Chosed to provided scholarly background and essays for an initiative to develop a website that incorporated Rembrandt's art into social studies and English language arts curricula in the United States.
- 2000-06 **Associate Photoarchivist** - Frick Art Reference Library, New York, New York  
 Identified and contacted museums worldwide whose collections were underrepresented in the photoarchive. Responsible for attribution, provenance and title changes to paintings and drawings represented in an archive of more than 1.2 million photographs of works of art in collections around the world. Lectured on Netherlandish art for The Frick Collection. Provided advice on Netherlandish art and executed Dutch translations for staff and researchers. Oversaw use and public relations for Montias Database of 1,300 original documents relating to the history of collecting in 17<sup>th</sup> century Amsterdam  
 Trained new employees and organized undergraduate intern program.
- 1999-00 **Consultant** - Print Room, New York Public Library, New York, New York  
 Identified, catalogued and published more than 250 previously unknown drawings in the significant print collection of Samuel Putnam Avery, which formed the nucleus of the Library's print collection.
- 1998-99 **Consultant Cataloguer** - Print Room, New York Historical Society, New York, New York  
 Catalogued James H. Hyde Collection of Allegorical Prints of the Four Continents.
- 1994-97 **Research Assistant** - Metropolitan Museum of Art, Robert Lehman Collection, New York, New York  
 Researched drawings and edited catalogue for the seventh volume of 15<sup>th</sup>-18<sup>th</sup> Century European Drawings in the Robert Lehman Collection.
- 1988-92 **Assistant Curator (Print Specialist)** - Print Room, New York Public Library, New York, New York

Researched and edited exhibitions, catalogued prints and drawings of American and European artists in an active print and drawing study room used by international researchers, curators and dealers.). Catalogued prints and drawings.

## PUBLICATIONS

### BOOKS:

*Jan Bruegel the Elder: A Magnificent Draughtsman*. 2019. Exhibition Catalogue.

*The Drawings of Paul Bril*. Turnhout: Brepols, 1999. Monograph and Catalogue Raisonné.

*Dorothea Tanning: Hail, Delirium! A Catalogue Raisonné of the Artist's Illustrated Books and Prints, 1942-1991*. New York: The New York Public Library, 1992. (Co-editor).

### SELECTED ARTICLES:

“Provenance Initiatives Emerging within the Digital Humanities.” *Provenance Research Today: Principles, Practice, Problems*. Arthur Tompkins, ed. London: Lund Humphries, 2020.

“A Family Affair: Bruegel and Sons in America.” *America and the Art of Flanders: Collecting Paintings by Rubens, Van Dyck, and Their Circles*. Penn State University Press, 2020.

“PHAROS: A digital research space for photoarchives.” Co-author with: Costanza Caraffa, Emily Pugh, Tracy Stuber. *Art Libraries Journal*. Vol. 45, No. 1, Spring 2020.

“Transforming Research Methodologies: The Frick Art Reference Library’s Collaborative Approach.” *Collecting and Provenance: A Multi-Disciplinary Approach*. Smithsonian Provenance Research Initiative, ed. Jane Milosch and Nick Pearce, Fall 2019.

“Harnessing Technology for Art History: The Frick Art Reference Library.” *XRDS Crossroads: The ACM Magazine for Students*. Vol. 25, No. 1, Spring 2018.

“ARIES: Enabling Visual Exploration and Organization of Art Image Collections.” *IEEE Computer Graphics and Applications Magazine*. 2018.

“Pictures Painted Chiefly in Oils, on Boards: Collecting Dutch Art in Colonial New York.” *Holland's Golden Age in America: Collecting the Art of Rembrandt, Vermeer, and Hals*. Penn State University Press, 2014.

“The Work of Art in the Age of Mechanical Reproduction and Beyond” *The Challenge of the Object / Die Herausforderung des Objekts. 33<sup>rd</sup> Congress of the International Committee of the History of Art / 33. Internationaler Kunsthistoriker-Kongress Nürnberg, 15.-20. Juli 2012*, ed. By G. Ulrich Großmann, Petra Krutisch, Congress Proceedings (32. Wissenschaftlicher Beiband zum Anzeiger des Germanischen Nationalmuseums), Nürnberg 2013, Part 3, pp. 833-837.

“Drawings Connoisseurship and the Problem of Multiple Originals.” *Journal of the Historians of Netherlandish Art*. Summer 2013.

- “Sebastiaen Vrancx’ *Aeneid* Series: Some New Additions.” *Master Drawings*. Vol. 51, no. 3, 2013.
- “Jan Brueghel as a Draughtsman: The Early Years in Italy.” *Brueghel: Gemälde von Jan Brueghel dem Älteren in der Alten Pinakothek* [exh. cat.] 2013.
- “Bruegel/Brueghel/Bril: The “Lugt Group” Revisited.” *Master Drawings*. Vol. 50, no. 3, 2012.
- “An Early Woodscape by Jan Brueghel.” *Burlington Magazine*. CLIV, July 2012.
- “Layers of Seeing and Seeing in Layers: The Work of Art in the Age of Digital Imagery.” *Journal of Aesthetic Education*. Summer, 2008.
- “Landscape in Rome: Adam Elsheimer and Paul Bril.” *Rom und der Norden, Wege und Formen des Künstlerischen Austauschs*. Munich: Hirmer, 2008.
- “Dutch Art and the Hudson Valley Patroon Painters.” *Going Dutch: The Dutch Presence in America 1609-2009*. Joyce D. Goodfriend, Benjamin Schmidt, Annette Stott, eds. Amsterdam: Brill Academic Press, 2008.
- “Two Unpublished Drawings by Paul Bril.” *Festschrift in Honor of Tereź Gerszi*. Budapest: Szépművészeti Múzeum, 2007.
- “The Montias Database of Sixteenth and Seventeenth Century Inventories of Dutch Art Collections.” *In His Milieu: Essays on Netherlandish Art in Memory of John Michael Montias*. Amy Gohlany, Mia Mochizuki, Lisa Vergara, eds. Amsterdam: Amsterdam University Press, 2006.
- “Before and After the Frescoes: the Drawings.” *Northern Landscapes on Roman Walls. The Landscape Frescoes of Matthijs and Paul Bril in Rome Revealed*. Rome: Centro Di, 2002.
- “Samuel Putnam Avery as a Collector of Drawings.” *Biblion*. Fall, 2000.
- “Sebastiaen Vrancx as Illustrator of Virgil’s *Aeneid*.” *Master Drawings*. Vol. 28, no. 1, 1990.

## SELECT CONFERENCE and SYMPOSIUM PAPERS

- 2017 “PHAROS: The International Consortium of Photoarchives.” Symposium: *Building Cultural Heritage Knowledge*, ResearchSpace, The British Museum
- 2016 “Museums and Computer Vision.” European Conference on Computer Vision, University of Amsterdam, Amsterdam
- 2016 “A Family Affair: Bruegel and Sons in America.” Symposium: *America and the Art of Flanders*, Center for the History of Collecting, The Frick Collection, New York
- 2015 “Research Strategies for Building Documentation for a Catalogue Raisonné.” Conference: *The Catalogue Raisonné and Its Construction*, Catalogue Raisonné Scholars Association, Museum of Modern Art, New York
- 2015 “Beyond TinEYE: A New Toolkit for Digital Image Archives.” Conference, ARLIS, Fort Worth

- 2015 “Bril or Poelenburch?: Two Drawings in the Leysen Collection.” Scholar’s Day: *Renaissance Drawings from Private Antwerp Collections*, Museum Mayer van den Bergh, Antwerp.
- 2014 "A Match Made in Heaven: Photoarchives and Authors of Catalogues Raisonné.” Session: *The Monograph with Catalogue Raisonné: A Dying Breed?* Historians of Netherlandish Art Conference, Boston University, Boston
- 2014 “Understanding the Early Modern Workshop: A Case for Retooling the Traditional Old Master Drawings Catalogue Raisonné.” Session: Catalogue Raisonné Scholars Association, College Art Association Annual Conference, Chicago
- 2012 “The Work of Art in the Age of Mechanical Reproduction and Beyond.” Session: *The Artefact and its Representations* , Comité International d’Histoire de l’Art, Nuremberg
- 2011 “If Paintings Could Only Speak: Photoarchives as Aids to the Technical Study of Works of Art.” Session: *Intentional Alterations*, Sixteenth Century Studies Conference, Fort Worth
- 2011 “Provenance Research: Old and New Challenges.” Workshop: Nazi-Era Provenance, Smithsonian Institution, Washington, D.C.
- 2009 “Collecting Dutch Art in Colonial America.” Symposium: *Holland's Golden Age in America: Collecting the Art of Rembrandt, Vermeer, and Hals*, Center for the History of Collecting, The Frick Collection, New York
- 2009 “Van Dyck and America.” Symposium: *Anthony van Dyck: The Image of the Aristocrat*, Tate Britain, London
- 2008 “Autograph Copies or Skilled Deceptions?” Session: Open Drawings session, Renaissance Society of America Annual Conference, Chicago
- 2008 “Preserving Early America through Photography: The Frick Art Reference Library’s Photography Campaigns to Collections of Early American Art.” Symposium: *Collecting and Preserving Early America*, Worcester Art Museum, Worcester
- 2005 “Dutch Art and the Hudson Valley Patroon Painters.” Conference: *Going Dutch: Holland in America, 1609-2009*, University of Denver, Denver
- 2004 “Landscape in Rome: Adam Elsheimer and Paul Bril.” Conference: *Neue Studien zu Adam Elsheimer*, Bibliotheca Hertziana, Max Planck Institute, Rome
- 2002 “An Early Woodscape by Jan Brueghel.” Symposium: *Brueghel Enterprises*, Musée Royaux des Beaux-Arts de Belgique, Brussels
- 1998 “From Antwerp to Rome: The Early Drawings of Paul Bril.” Conference: Katholieke Universiteit Leuven, Leuven, Belgium

## SELECT EXHIBITIONS

- 2019 “Jan Brueghel the Elder: A Magnificent Draughtsman”

Co-Curator. Snijders&Rockoxhuis, Antwerp

1992 “Dorothea Tanning: Prints”  
Assistant Curator. New York Public Library, New York

1990 “On Paper: The History of an Art”  
Assistant Curator. New York Public Library, New York

1984 “Whistler as Printmaker”  
Curator. Childs Gallery, Boston

#### **GRANTS AND FELLOWSHIPS:**

2014 American Friends of the Mauritshuis Travel and Exhibition Grant

2014 Historians of Netherlandish Art Travel Grant

2013 Ernst von Siemens Kulturstiftung, Munich Database Grant

1996 Robert H. Lehman Foundation Research Fellowship

1994 Samuel H. Kress Foundation Travel Fellowship

#### **SERVICE TO THE FIELD**

2017 Vice President of the Historians of Netherlandish Art (4 year term)

2016 Chair of session: “Italy Seen from Abroad”, RSA Conference, Boston, March 31 – April 2, 2016

2013 Outside Reader for *Rutgers Art Review*

2009 Website Committee, CODART: Curators of Dutch and Flemish Art (4 years from 2005)

2007 Reviewer for Rembrandt Issue of the *Journal for Aesthetic Education*

2006 Moderator of session “Art in the 17<sup>th</sup> Century: Current Issues” for the conference “From De Halve Maen to KLM: 400 Years of Dutch American Exchange,” New Netherland Institute, Albany, New York

2006 Grant reviewer for City University of New York

#### **LANGUAGES**

French, Dutch (reading and conversational); German, Italian (reading)