

BABETTE BOHN, *CURRICULUM VITAE*

August 1, 2018

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EDUCATION

- Ph.D. from Columbia University
- M. Phil. from Columbia University
- M.A. from Boston University
- B.A. from Northwestern University (majored in art history and graduated with honors)

DISSERTATION TOPIC

The Drawings of Ludovico Carracci

PUBLICATIONS

I. BOOKS

A Companion to Renaissance and Baroque Art, co-edited with James Saslow, Chichester, UK: Wiley-Blackwell Publishers, 2013.

Federico Barocci, Renaissance Master of Color and Line, exhibition catalogue co-authored with Judith Mann, for an exhibition at the St. Louis Art Museum (21 Oct. 2012 – 20 Jan. 2013) and the National Gallery London (27 Feb. - 19 May 2013), New Haven and London: Yale University Press, 2012-13.

Le “Stanze” di Guido Reni: Disegni del maestro e della scuola, exhibition catalogue for the Uffizi Gallery, Florence: Leo S. Olschki Publisher, 2008.

The Art of Disegno: Italian Prints and Drawings from the Georgia Museum of Art, exhibition catalogue co-authored with Robert Randolph Coleman, Athens, Georgia: University of Georgia Press, 2008.

Ludovico Carracci and the Art of Drawing, Turnhout, Belgium: Harvey Miller/Brepols Publishers, 2004.

Italian Masters of the Sixteenth Century: Bartolommeo Passarotti, Domenico Tibaldi, Camillo Procaccini, Ludovico Carracci, and Annibale Carracci (The Illustrated Bartsch, vol. 39, commentary, part 2), Norwalk, Connecticut: Abaris Books, 1996.

Agostino Carracci (*The Illustrated Bartsch*, vol. 39, commentary, part 1), Norwalk, Connecticut: Abaris Books, 1995.

II. ESSAYS AND CATALOGUE ENTRIES

“Women Artists, their Patrons, and their Publics in Early Modern Bologna,” *Center for Advanced Studies in the Visual Arts 38: Record of Activities and Research Reports, June 2017-June 2018*, in press.

“‘Infinità di disegni’: Le raccolte di disegni a Bologna fra Seicento e Settecento.” In *Il Guercino. Atti del Convegno internazionale di studi in onore di Sir Denis Mahon*, Daniele Benati ed. Milan: Skira, in press.

“‘Though this be madness, yet there is method in it’: Barocci’s design process,” in *Federico Barocci: Inspiration and Innovation in Early Modern Italy*, Judith Mann ed. New York: Routledge, 2017, 89-111.

“New Insights into Federico Barocci’s Senigallia *Entombment* and Suggestions on his Late Workshop Practice,” co-authored with Judith Mann, in *Federico Barocci: Inspiration and Innovation in Early Modern Italy*, Judith Mann ed. New York: Routledge, 2017, 1-18.

“From idea to creation: Italian seventeenth-century drawings in the Midwest,” in *The Age of Bernini, Rubens, and Rembrandt: Drawings in Midwestern Collections*, Shelley Perlove and George Keyes eds. Notre Dame, IN: University of Notre Dame Press, 2015, 17-23.

Twelve catalogue entries (drawings by the three Carracci, Canuti, Stefano della Bella, Lorenzo Garbieri, Luca Giordano, Giovanna Garzoni, and Elisabetta Sirani) in *The Age of Bernini, Rubens, and Rembrandt: Drawings in Midwestern Collections*, Shelley Perlove and George Keyes eds. Notre Dame, IN: University of Notre Dame Press, 2015.

“Elisabetta Sirani and the Marchese Ferdinando Cospi: Humanism, natural history, and art collecting in early modern Bologna,” *I Tatti Studies in Honor of Joseph Connors*, Machtelt Israëls and Louis A. Waldman eds. Cambridge: Harvard University Press, 2013, 577-82, 945-96.

“Patronizing *pittrici* in early modern Bologna,” in *Bologna: Cultural Crossroads from the Medieval to Baroque*, Gian Mario Anselmi, Angela De Benedictis, and Nicholas Terpstra eds., Bologna: Bononia University Press, 2013, 113-26.

“From Oxymoron to Virile Paintbrush: Women Artists in Early Modern Europe,” in *A Companion to Renaissance and Baroque Art*, Babette Bohn and James Saslow eds., Wiley-Blackwell Publishers, 2013, 229-49.

“Elisabetta Sirani, *Head of the Virgin Mary*,” catalogue entry in *Capturing the Sublime: Italian Drawings of the Renaissance and Baroque*, Suzanne Folds McCullagh and Kate Tierney Powell eds., New Haven and London: Yale University Press/The Art Institute of Chicago, 2012, 200 and 208.

“The construction of artistic reputation in Seicento Bologna: Guido Reni and the Sirani,” *Renaissance Studies* 25, no. 4 (Sept. 2011), 511-37.

“Lorenzo Garbieri’s painting of *God the Father Blessing*,’ in *European Treasures, International Gothic through Realism (El Paso Museum of Art)*, El Paso: El Paso Museum of Art Foundation, 2010, 190-95.

“Elisabetta Sirani’s *Portrait of Signora Ortensia Leoni Cordini as St. Dorothy*,” *Chazen Museum of Art Bulletin*, University of Wisconsin-Madison, 2010, 6-10.

“Guido Reni’s *Martyrdom of St. Apollonia*, in *From the Private Collections of Texas: European Art, Ancient to Modern*, Richard Brettell and C.D. Dickerson eds., exhibition catalogue, Fort Worth: Kimbell Art Museum/Yale University Press, 2009.

Eight catalogue entries of paintings by Elisabetta Sirani and the Sirani school for *Pinacoteca Nazionale di Bologna: Catalogo generale, 3. Guido Reni e il Seicento*, Jadranka Bentini, Gian Piero Cammarota, Angelo Mazza, Daniela Scaglietti Kelescian, and Anna Stanzani eds. Venice: Marsilio Editori, 2008.

“L’Assunta di Guido Reni,” & “La Fortezza e la Temperanza di Ludovico Carracci,” two catalogue entries for two cartoons in *Leonardo e Raffaello, per esempio...Disegni e studi d’artista*, Cecilia Frosinini ed., Florence: Mandragora (exhibition, Florence, Palazzo Medici Riccardi), 2008, 134-40.

“Guido Reni at the Uffizi,” *Italian Art Society Online Newsletter*, 2008.

“The Antique Heroines of Elisabetta Sirani,” in *Reclaiming Female Agency: Feminist Art History after Postmodernism*, Norma Broude and Mary D. Garrard eds., Berkeley, Los Angeles, and London: University of California Press, 2005, 80-99.

“Death, Dispassion, and the Female Hero: Artemisia Gentileschi’s *Jael and Sisera*,” in *The Artemisia Files*, Mieke Bal ed., Chicago: University of Chicago Press, 2005, 107-28.

“Female Self-Portraiture in Early Modern Bologna,” *Renaissance Studies* 18 (2004), 239-86.

“Elisabetta Sirani and Drawing Practices in Early Modern Bologna,” *Master Drawings* 42 (2004), 207-36.

“Il fenomeno della firma: Elisabetta Sirani e le firme dei pittori a Bologna,” in *Elisabetta Sirani “pittrice eroina” 1638-1665*, Jadranka Bentini and Vera Fortunati eds., exhibition catalogue, Bologna: Museo Civico Archeologico, 2004, 107-18.

Fifteen catalogue entries for paintings and drawings by Elisabetta Sirani in *Elisabetta Sirani "pittrice eroina" 1638-1665*, Jadranka Bentini and Vera Fortunati eds., exhibition catalogue, Bologna: Museo Civico Archeologico, 2004.

"Elisabetta Sirani's *Madonna di Loreto with Saints Thomas of Villanova, Bernardino of Siena, Lawrence, Francis, and Pellegrino*," in *Pittsburgh Collects: European Drawings 1500-1800*, Tom Smart ed., exhibition catalogue, Pittsburgh: Frick Art & Historical Center, 2004, 94-95.

"Valesio, the Archiginnasio, and the first American at the University of Bologna," *L'Archiginnasio* 96 (2001; sic: 2003), 1-16.

"Elisabetta Sirani's *Portrait of Vincenzo Ferdinando Ranuzzi as Cupid*," catalogue entry in Laurie Winters ed., *Leonardo da Vinci and the Splendor of Poland*, New Haven and London: Yale University Press, 2002, 106-107.

"The Antique Heroines of Elisabetta Sirani," *Renaissance Studies* 16 (2002), 52-79.

"Esther as a Model for Female Autonomy in Northern Italian Art," *Studies in Iconography* 23 (2002), 183-201.

"Rape and the Gendered Gaze: Susanna and the Elders in Early Modern Bologna," *Biblical Interpretation* 9 (2001), 259-86.

"I Disegni di Giovanni Luigi Valesio," *Grafica d'arte* 29 (1997), 29-35.

"*Felsina Collezionista*: The Creation of Finished Drawings in Sixteenth-Century Bologna," *Studi di Storia dell'Arte* 5/6 (1996), 193-211.

"Marcantonio Raimondi," "Marco Dente," and "Sampieri" - three entries for *The Dictionary of Art*, London: Macmillan, 1996.

"Early Portrait Engravings and Drawings by Agostino Carracci," *Paragone* 46, no. 539 (1995), 18-26 and figs. 18-23b.

"A letter to the editor: two unknown drawings by Oliviero Gatti," *Master Drawings* 33 (1995), 189.

Four catalogue entries (on drawings by Guido Reni, Agostino Carracci, and Ludovico Carracci) in *The Katalan Collection of Italian Drawings*, exhibition catalogue, James Mundy ed., Poughkeepsie, New York: The Frances Lehman Loeb Art Center, Vassar College, 1995.

"I disegni giovanili in penna di Ludovico Carracci," *Atti e Memorie dell' Accademia Clementina di Bologna* 32 (1993), 229-254.

"Malvasia and the Study of Carracci Drawings," *Master Drawings* 30 (1992), 396-414.

"Problems in Carracci Connoisseurship: Drawings by Agostino Carracci," *Drawing* 13 (1992), 125-128.

"Annibale Carracci: un nuovo disegno," *Grafica d'arte* 2 (1991), 33-35.

"La riscoperta di Paolo Carracci," *Atti e Memorie dell' Accademia Clementina di Bologna* 26 (1990), 37-40 and plates 29-40.

"Bartolommeo Passarotti and Reproductive Etching in Sixteenth-Century Italy," *Print Quarterly* 5 (1988), 114-27.

"Ludovico's Last Decade," *Master Drawings* 25 (1987), 219-36 and plates 1-18.

"The Chalk Drawings of Ludovico Carracci," *Master Drawings* 22 (1984), 405-25 and plates 1-19.

III. BOOK REVIEWS

Review of Adelina Modesti. *Elisabetta Sirani 'Virtuosa': Women's Cultural Production in Early Modern Bologna*. Turnhout: Brepols, 2014, in *The Burlington Magazine*, CLIX (2017), 480-81.

Review of John Marciari and Suzanne Boorsch, with contributions by Jamie Gabbarelli and Alexa A. Greist. *Francesco Vanni: Art in Late Renaissance Siena*. New Haven and London: Yale University Art Gallery, in association with Yale University Press, 2013, in *Caareviews* (the College Art Association's on-line review site), 2015.

Review of *A Corpus of Drawings in Midwestern Collections: Sixteenth-Century Italian Drawings*, Edward J. Olszewski ed., Robert Munman, associate ed., Burton L. Dunbar series ed., Turnhout, Belgium: Harvey Miller/Brepols Publishers, 2008, 2 vols., in *Caareviews* (the College Art Association's on-line review site), 2010.

Review of Clare Robertson, *The Invention of Annibale Carracci* (Studi della Bibliotheca Hertziana 4), Milan, 2008, in *Renaissance Quarterly*, 52, no. 4 (2009), 1288-90.

Review of Ann Percy and Mimi Cazort, *Italian Master Drawings at the Philadelphia Museum of Art*, Philadelphia, 2004, in *Caareviews* (the College Art Association's on-line review site), 2006.

Review of Per Bjurström, Catherine Loisel, and Elizabeth Pilliod, *Italian Drawings: Florence*,

Siena, Modena, Bologna, Stockholm, 2002, in *Master Drawings* 43 (2005), 527-31.

Review of Giancarla Periti ed., *Drawing Relationships in Northern Italian Renaissance Art: Patronage and Theories of Invention*, Aldershot, 2004, in *The Sixteenth Century Journal* (2005).

Review of Caroline Murphy, *Lavinia Fontana: A Painter and her Patrons in Sixteenth-Century Bologna*, Yale University Press, 2003, in *Renaissance Quarterly* 57 (2004), 594-96.

Review of Andrea Czére, *L'Eredità Esterházy: Disegni italiani del Seicento dal Museo di Belle Arti di Budapest*, Rome, 2002, in *Master Drawings* 42 (2004), 269-71.

Review of Per Bjurström, *Drawings from the Age of the Carracci. Seventeenth-Century Bolognese Drawings from the Nationalmuseum, Stockholm*, Ashmolean Museum, Oxford, 2002, in *Master Drawings* 41 (2003), 58-62.

Review of R. Ward Bissell, *Artemisia Gentileschi and the Authority of Art*, Pennsylvania State University Press, in *Renaissance Quarterly* 54 (2001), 275-77.

Review of Debra Pincus, *The Tombs of the Doges of Venice*, Cambridge U. Press, in *The Sixteenth Century Journal* 31 (2000), 1148-49.

Review of Daniele Benati *et al.*, *The Drawings of Annibale Carracci* (Washington D.C., National Gallery of Art, 1999), in *Art on Paper* 4 (2000), 64-68.

Review of Fredrika Jacobs, *Defining the Renaissance Virtuosa: Women Artists and the Language of Art History and Criticism*, in *Caareviews* (the College Art Association's on-line review site), 1999.

Review of Angela Ghirardi, *Bartolomeo Passerotti Pittore (1529-1592)*, in *Master Drawings* 32 (1994), 163-168.

Review-Article, "Veronika Birke's *Italian Masters of the Sixteenth and Seventeenth Centuries* (*The Illustrated Bartsch*, vol. 40)," in *Master Drawings* 26 (1988), 369-381.

IV. CURRENT PROJECTS

Women Artists, their Patrons, and their Publics in Early Modern Bologna, completed book manuscript currently under review at Pennsylvania State University Press.

Understanding Seventeenth-Century Bolognese Art: Rediscoveries in the Archives, book of essays, co-edited with Raffaella Morselli, completed book manuscript currently in press,

University of Amsterdam Press.

“Collecting Women’s Art in Early Modern Bologna: Myth and Reality,” Bohn essay for *Rediscoveries in the Archives*, in press, University of Amsterdam Press.

“Introduction,” essay co-authored with Raffaella Morselli, for *Rediscoveries in the Archives*, in press, University of Amsterdam Press.

FELLOWSHIPS AND GRANTS

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| 2017-18 | Samuel H. Kress Senior Fellow, Center for Advanced Study in the Visual Arts (CASVA), National Gallery of Art, Washington D.C. |
| 2016 | TCU College of Fine Arts Extramural Grant Incentive Program grant |
| 2015 | Faculty research grant from Texas Christian University, to support research for <i>Women Artists, their Patrons, and their Publics in Early Modern Bologna</i> |
| 2011 | Faculty research grant from Texas Christian University, to support research for an exhibition on Federico Barocci at the St. Louis Art Museum |
| 2010 | Lila Wallace-Reader’s Digest Visiting Professor at the Villa I Tatti, the Harvard Center for Italian Renaissance Studies, during the winter-spring semester |
| 2009 | Faculty research grant from Texas Christian University, to support research for an exhibition on Federico Barocci at the St. Louis Art Museum |
| 2008 | Faculty research grant from Texas Christian University, to support research for an exhibition on Federico Barocci at the St. Louis Art Museum |
| 2006 | Faculty research grant from Texas Christian University, to support research for <i>“Nature conquered by Art:” An Exhibition of Italian Drawings at the Uffizi Gallery</i> |
| 2005 | Faculty research grant from Texas Christian University, to support research for <i>“Nature conquered by Art:” An Exhibition of Italian Drawings at the Uffizi Gallery</i> |
| 2004 | Faculty research grant from Texas Christian University, to support research on Elisabetta Sirani |
| 2003 | Funded participant in NEH summer institute, “A Literature of Their Own?” |

Women Writing – Venice, London, Paris – 1550-1700”

- 2002 Faculty research grant from Texas Christian University, to support research on Elisabetta Sirani
- 2001 TCU grant from the Fund for Education in a Global Society to finance a trip to The Genius of Rome exhibition in Rome
- 2000 Faculty research grant from Texas Christian University, to support research on Elisabetta Sirani
- 1999 Samuel H. Kress Foundation, publication subvention for *Ludovico Carracci and the Art of Drawing*
- 1997 TCU grant from the Fund for Education in a Global Society to finance a trip to a symposium and exhibition in Rome on Pietro da Cortona
- 1996 TCU grant from the Fund for Education in a Global Society to finance a trip to an exhibition on Domenichino in Rome
- 1995 Undergraduate Research Project grant, Texas Christian University
- 1994 Undergraduate Research Project grant, Texas Christian University
- 1993-94 Faculty research grant at Texas Christian University, for *Ludovico Carracci and the Art of Drawing*
- 1993-94 TCU grant from the Fund for Education in a Global Society to finance a trip to Bologna for an exhibition on Ludovico Carracci
- 1991-92 Faculty research grant at Texas Christian University: "Guercino in Bologna"
- 1990-91 Faculty research grant at Texas Christian University, for *Ludovico Carracci and the Art of Drawing*
- 1989 NEH (National Endowment for the Humanities) grant for research on Carracci drawings
- 1988-89 Faculty research grant at Texas Christian University, to support research for volume 39 in *The Illustrated Bartsch* series
- 1987 American Council of Learned Societies (ACLS): Grant-in-Aid to support research for volume 39 in *The Illustrated Bartsch* series

- 1985 American Philosophical Society (APS): Grant to support research for volume 39 in *The Illustrated Bartsch* series
- 1979-80 Lane Cooper Fellow at Columbia University
- 1979 Travel grant from the Department of Art History and Archaeology, Columbia University
- 1978 Travel grant from the Department of Art History and Archaeology, Columbia University

PROFESSIONAL HONORS & AWARDS:

Recipient of the Women and Gender Studies Research and Creative Activity Award for 2015-16

Association of Art Museum Curators, Award for the Outstanding Monographic Exhibition of 2012 for *Federico Barocci: Renaissance Master*, Saint Louis Art Museum 21 October -20 January 2013

Midwest Art History Society, 2012 Outstanding exhibition catalogue award for *Federico Barocci: Renaissance Master of Color and Line* (Yale University Press, 2012)

Recipient of the College of Fine Arts' Award for Distinguished Teaching and Research, Texas Christian University (2008)

Recipient of the College of Fine Arts' Award for Distinguished Teaching, Texas Christian University (2004)

Winner of the Dean's Teaching Award, Texas Christian University (2003)

Recipient of the College of Fine Arts' Award for Distinguished Research or Creative Activity, Texas Christian University (2001)

Mortar Board Preferred Professor, teaching award at Texas Christian University (2000)

Nominee for the Vasari award (for the best art history book written in Texas) in 1997

Recipient of two Special Travel Stipends for Extraordinary Travel awarded by The College of Fine Arts in 1999 and 1993

Member of Phi Beta Delta, an honor society for international scholars (TCU chapter, 1991-2001)

AXΩ favorite professor, teaching award at Texas Christian University (1990)

Listed in 2001 edition of *Who's Who in the 21st Century*

Listed in 2001 edition of *One Thousand Great Americans*

Listed in the 2000 edition of *Who's Who among American Women*

Listed in the 1992 edition of *Who's Who in the Humanities*

SELECTED LECTURES

“Reinventing Female Creativity in Early Modern Bologna: Disegno, Biography, and Women Artists,” CASVA colloquium, National Gallery of Art, Washington D.C., February 2018

“‘Il fenomeno bolognese’ rivisto: Donne artiste a Bologna tra Quattrocento e Settecento,” Italian Art Society-Samuel H. Kress endowed lectureship, Bologna, June 2017

“‘Infinità di disegni’: Le raccolte di disegni a Bologna fra Seicento e Settecento,” Convegno internazionale di studi sul Guercino (International Conference of Studies on Guercino), Piacenza, March 2017

“Beyond Painting: Female Sculptors, Embroiderers, and Engravers in Early Modern Bologna,” Renaissance Society of America conference, April 2017

“Depictions of Women in Renaissance and Baroque Painting: Emblems of Virtue and Vice,” Docent training, Kimbell Art Museum, November 2016

“Collecting Women’s Art in Early Modern Bologna: Myth and Reality,” Renaissance Society of America conference, March 2016

Co-organizer and co-chair of the three-session series of panels, Bolognese Art in the Archives, Renaissance Society of American conference, March 2016

“Who Paid the Painter? Patrons of Women Artists in Early Modern Bologna,” Baylor University, Art Department Public Lecture series, March 2016

“Designing Women, Inventive Men: Truths and Myths on the Woman Artist in Early Modern Italy,” public lecture for TCU’s Women and Gender Studies Research and Creative Activities Award, February 2016

“‘Color is the keyboard’: Drawing with Color in Early Modern Italy,” Kimbell Art Museum Lecture Series, December 2015

“Kehinde Wiley’s Portraits: Reflections on Gender, Power, and the ‘Old Masters’,” Docent lecture, Modern Art Museum of Fort Worth, October 2015

“Paleotti and Marian Devotion: The Assumption of the Virgin in Early Modern Bologna,” Renaissance Society of America conference, March 2015

Invited speaker, Round-table discussion: “Women Artists and Religious Reform,” Renaissance Society of America conference, March 2015

Endowed lectureship: The Josephine Von Henneberg Lecture in Italian Art at Boston College: “Though this be madness, yet there is method in it:” Federico Barocci’s Colored Drawings,” October 2014

“*Felsina Cattolica*: Bolognese Women Painters and the Counter Reformation,” Renaissance Society of America conference, March 2014

“Daughters of Eve: Masculine Virtue & Feminine Vice in Renaissance Women,” Carleton College Public Lecture Series, 2013

“Introducing Barocci,” Colloquium, National Gallery, London, 2013

“‘Though this be madness, yet there is method in it’: Barocci’s design process,” Barocci Symposium, St. Louis Art Museum, 2013

“Reinventing *disegno* with *colore*: Federico Barocci’s use of color in designing paintings,” Renaissance Society of America conference, 2013

“Patronizing *pittrici*: Women artists and their patrons in early modern Bologna,” Institute for Historical Research, University of London, UK, 2011

“Barocci’s Landscape Drawings,” Sixteenth-Century Studies Conference, 2011

“‘Nature was afraid’: Saints and Sinners in Caravaggesque Painting,” Kimbell Art Museum Public Lecture Series, 2011

Chair, *Reading European Paintings* session, Renaissance Society of America annual conference, 2012

Invited participant, Scholar's day, *Bernini: Sculpting in Clay*, exhibition at the Metropolitan Museum of Art, New York, 2012

"Patronizing *pittrici* in early modern Bologna," presentation in *Bologna, Cultural Crossroads from the Medieval to the Baroque*, conference in Bologna, Italy, 2011

"Barocci, *Il Perdono*, and Urbino," Renaissance Society of America conference, 2011

"Reframing the Picture: The Joys and Challenges of Research in Art History," The Phi Beta Kappa Lecture, TCU, 2011

"Federico Barocci: Reinventing *Disegno* in Post-Tridentine Urbino," Villa I Tatti lecture series, Florence, 2010

"The Virgin's Genitals: Federico Barocci and the Female Figure," Renaissance Society of America conference, 2010

"Emotion, devotion, and nature in the art of Ludovico Carracci and Guido Reni," El Paso Museum of Art, 2009

"Daughters of Eve: Masculine Virtue and Feminine Vice in Renaissance Women," Kimbell Art Museum lecture series, 2009

"Painting the Italian Landscape," Inaugural lecture for an exhibition of paintings from the Uffizi Gallery at the Museum of Texas Tech University, 2008

"Guido Reni and the Destruction of the Carracci's Legacy," Renaissance Society of America conference, 2008

"Disegni di Guido Reni e della sua scuola," Uffizi Gallery, Florence, 2008

Chair and organizer of the two-panel Art History Open Session on Seventeenth- and Eighteenth-Century Art, College Art Association conference, 2008

"Correggio, the Carracci, and Bolognese Art," invited lecture in a symposium on the Art of Parma at the National Museum of Western Art, Tokyo, Japan, 2007

"Women and the Visual Arts: Virile Paintbrushes and Other Matters," inaugural lecture for the Institute for Women and Gender, Fort Worth, Texas, 2007

"From Chameleon to Curmudgeon: Guido Reni and the Art of Design," Midwest Art History Society conference, 2006

"Chalk drawings in Bologna: the Carracci and Guido Reni," in "Opzioni tecniche e ragioni dello stile nei disegni italiani fra Trecento e Settecento," seminar, Gabinetto Disegni e Stampe degli Uffizi, Uffizi Gallery Florence, 2005

"Women and Miracles: The *Madonna of St. Luke* in the Works of Women Writers and Painters in Seventeenth-Century Bologna," Renaissance Society of America conference, 2005

"Signatures and Professional Identity for Women Painters in Early Modern Bologna," Renaissance Society of America conference, 2004

"Gender and Art Patronage in Early Modern Bologna," Sixteenth Century Studies conference, 2003

"Separating the Life from the Work in the Study of Women Artists," introductory lecture for a session co-chaired with Judith Mann, College Art Association conference, 2003

"Antique Heroines in Early Modern Bologna: Humanism and Gender in Bolognese Painting," lecture series, University of Texas at Austin, 2003

"Problems in the Study of Bolognese Drawings," invited participant in a symposium on Bolognese drawings at the Ashmolean Museum, Oxford, 2002

Respondent in session on Sexual Violence in Early Modern European Art, College Art Association conference, 2002

"Velazquez's *Sibyl* and the Art of Painting," Meadows Museum Lecture Series, 2002

"Female Self-Portraiture in Early Modern Bologna," Sixteenth-Century Studies conference, 2001

"Why have there been no great women draftsmen?" College Art Association conference, 2001

"Antique Heroines in Early Modern Bologna: Painting and Sexual Politics," Sixteenth-Century Studies conference, 2000

"Female Masculinities in Early Modern Bologna: Images of Violent Women by Women Artists," Renaissance Society of America conference, 2000

"A new Portrait by Agostino Carracci," Midwest Art History Society conference, Tulsa, OK, 2000

"Mother, maiden, exemplar, and queen: The many faces of the Virgin Mary in Italian painting," Kimbell Art Museum lecture series, 2000

"Elisabetta Sirani and the Women Artists of Bologna," Sixteenth Century Studies conference, 1999

"Esther in Northern Italian Art," American Association of Religion conference, 1999

"Elisabetta Sirani and the Refashioning of the Woman Artist in Early Modern Bologna," Midwest Art History Society conference, 1999

"Esther as a Model for Female Autonomy in Northern Italian Art," Renaissance Society of America conference, 1997

"Rape and the Gendered Gaze: Susanna and the Elders in Seicento Bologna," Midwest Art History Society conference, 1995

"The Collecting of Finished Drawings in Sixteenth-Century Bologna," Sixteenth Century Studies conference, 1994

"Felsina Collezionista: The Market for Drawings in Sixteenth-Century Bologna," Renaissance Society of America conference, 1993

"The Early Pen Drawings of Ludovico Carracci," Midwest Art History Society conference, 1993

"Artistic Allegory or Dead Meat? Butcher's Shops by the Carracci," Kimbell Art Museum Connoisseur Series, 1991

"The Art of Design: Drawing in Italy, 1400-1700," College Art Association annual meeting, 1990 (chaired the session and gave the introductory lecture)

"Prints and Drawings by Agostino Carracci," Southeastern College Art Conference, Little Rock, Arkansas, 1989

"Italian Reproductive Prints," University of Illinois at Champaign-Urbana, 1988

"Concepts of Original and Reproductive in Italian Prints," College Art Association conference, 1988

"Ludovico Carracci's Drawings," University of Oregon, 1987

"Ludovico Carracci's Use of Life Studies," Stanford University Art History Lecture Series, 1985

"Drawings by the three Carracci," San Francisco State University," 1985

"Ludovico Carracci's Drawings: A Reexamination of 'Mannerist' Draftsmanship," College Art Association conference, 1984

LANGUAGES

Italian, French, and German

PROFESSIONAL EXPERIENCE

I. Curatorial:

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| 2006-13 | Consulting co-curator, with Dr. Judith Mann, to the St. Louis Art Museum for an exhibition on Federico Barocci (21 Oct. 2012 - 20 Jan. 2013); also collaborated with Carol Plazzotta at the National Gallery London, the second venue of the exhibition (27 Feb. 2013 – 19 May 2013) |
| 2008-12 | Co-curator, with Robert Randolph Coleman, for the exhibition, <i>The Art of Disegno: Italian Prints and Drawings from the Georgia Museum of Art</i> , held at the Snite Museum of Art (2008); the Georgia Museum of Art (2011); and the Crocker Museum of Art (2011) |
| 2008 | Sole curator of an exhibition at the Uffizi Gallery, Florence: <i>Le "Stanze" di Guido Reni: Disegni del maestro e della scuola</i> (14 Mar. – 1 June 2008) |
| 2004 | Member of the organizing committee for the exhibition, <i>Elisabetta Sirani "pittrice eroina" 1638-1665</i> , Museo Civico Archeologico, Bologna (4 Dec. 2004 – 27 Feb. 2005) |

II. University:

2001-present	Professor of art history at Texas Christian University, Fort Worth, Texas
1994-2001	Associate professor of art history at Texas Christian University, Fort Worth, Texas
1988-1994	Assistant professor of art history at Texas Christian University, Fort Worth, Texas
Jan. 1985-June 1988	Lecturer at Sonoma State University, Rohnert Park, California
1982-83	Visiting lecturer at the University of California, Santa Cruz
1974	Research assistant to Hellmut Wohl, Professor of Art History at Boston University, in annotating a translated edition of Condivi's biography of Michelangelo (Baton Rouge, 1976)
1973-74	Teaching assistant for the two-semester survey course on the history of art at Tufts University
Courses taught:	Feminist Theory (interdisciplinary graduate seminar in the Women & Gender Studies Program)); The Art Museum (graduate seminar); Approaches to the Art Object (graduate seminar); Connoisseurship (graduate seminar); Caravaggio (graduate seminar); Gender, Saints and Sinners in Early Modern Italy (graduate seminar); Bernini (graduate seminar); Women, Gender, and Art in Early Modern Italy (graduate seminar); Early Italian Renaissance Art; Late Italian Renaissance Art; Northern Renaissance Art; 17 th -century Italian and Spanish Art; Northern Baroque Painting; 17 th - and 18 th -century European Art; Introduction to Art History; Women and the Visual Arts, 1500-1800; Drawing as Artistic Invention; History of Prints; Honors Humanities; Honors Intellectual Traditions.

III. Administrative:

2018-19	Graduate Coordinator of Art History, Texas Christian University: in charge of the M.A. program in art history
2000-01, 2006-07	Coordinator of art history at Texas Christian University: in charge of both the undergraduate and small graduate (M.A.) art history

programs, including supervision of five faculty members, mentoring junior faculty, class scheduling, leadership role on curriculum and graduate admissions

SELECTED PROFESSIONAL SERVICE

Member of the Renaissance Society of American Fellowship Assessment Committee (2017-18)

Manuscript reviewer for *Renaissance Quarterly* (2013-present)

Manuscript reviewer for *Mitteilungen des Kunsthistorischen Institutes in Florenz* (2018)

Manuscript reviewer for Penn State University Press (2015, 2018)

Manuscript reviewer for Princeton University Press (2018)

Manuscript reviewer for Reaktion Books (2016)

Manuscript reviewer for *Early Modern Women: An Interdisciplinary Journal* (2014-15)

Manuscript reviewer for *Explorations in Renaissance Culture* journal (2008-2012)

Member of the Editorial Board for the book series, *Edizioni Nuova Cultura di Roma*, published by the University of Rome, Italy (2014-present)

External reviewer for a tenure decision at the University of Texas at Dallas (2014)

Consultant to various museums, including the Art Institute of Chicago, St. Louis Art Museum, Fogg Museum of Art, Princeton Art Museum, Metropolitan Museum of Art, Musée du Louvre, Uffizi, Hermitage, etc. on drawing acquisitions and catalogues (ongoing)

Consultant to Sotheby's, Christie's, and the Dorotheum on old master drawings (ongoing)

Referee for research project applications, Research Council of KU Leuven, Belgium (2012)

Chair of the Nominating Committee, Italian Art Society (2009-10)

External reviewer for a tenure and promotion decision at the University of Indiana (2008)

External reviewer for a promotion decision at the University of Indiana (2007)

Chair of the College Art Association's Morey Award committee, recognizing the most distinguished art history book of the year in America (2003-05)

External reviewer for a tenure decision at the University of Texas at Austin (2005)

Member of the Editorial Advisory Board of *The Illustrated Bartsch* book series (1988-2000)

Member of the board of the Midwest Art History Society (1998-2001)

External reviewer for a tenure decision at the University of Oklahoma (1999)