

CURRICULUM VITAE

Patricia Lee Rubin

EDUCATION

- 1972-73 Cornell University
- 1973-75 Yale University, B.A. *summa cum laude*
- 1976-78 London University, Courtauld Institute of Art, M.A., with distinction (Thesis topic: *Studies in Private Chapel Decoration in Rome 1545-1536: Two Chapels by Francesco Salviati*)
- 1978-86 Harvard University, Ph.D. (Dissertation topic: *Vasari as a Biographer*)

EMPLOYMENT

- 1970-72 Assistant to Dr. Klara Steinweg, New York University, Institute of Fine Arts and Kunsthistorisches Institut in Florenz
- 1976 Teaching Assistant, Yale University, Department of Art History
- 1979-2009 Professor, Courtauld Institute of Art
- 1997 Acting Director of the Harvard University Center for Renaissance Studies, Villa I Tatti
- 2004-09 Deputy Director, Courtauld Institute of Art
 Head of the Courtauld Institute of Art Research Forum
- 2009- Professor, Judy and Michael Steinhardt Director, Institute of Fine Arts, New York University

VISITING PROFESSORSHIPS

- 1989 Harvard University, Center for Renaissance Studies, Villa I Tatti, Visiting Professor
- 1992 Harvard University, Center for Renaissance Studies, Villa I Tatti, Visiting Professor
- 2004 Harvard University, Center for Renaissance Studies, Villa I Tatti, Visiting Professor
- 2007 Kunsthistorisches Institut in Florenz, Max-Planck-Institut, Visiting Professor
- 2009 Kunsthistorisches Institut in Florenz, Max-Planck-Institut, Visiting Professor

Rudolf Arnheim Visiting Professorship, Institut für Kunst- und Bildgeschichte,
Humboldt University, Berlin

FELLOWSHIPS AND AWARDS

- 1973-75 Yale University Scholarship
- 1975 Yale University, Walter Louis Ehrich Memorial Prize, for senior essay: *John Flaxman's Dante Illustrations*
- 1975 Phi Beta Kappa, Yale University
- 1975-76 Yale University, Department of the History of Art, National Endowment for the Humanities Fellow
- 1978-79 Harvard University, Kingsley Fellowship
- 1986-87 Harvard University, Center for Renaissance Studies, Villa I Tatti Fellowship (National Endowment for the Humanities Fellow)
- 1996 The Eric Mitchell Prize for *Giorgio Vasari. Art and History*

GRANTS

- 1982 London University, Central Research Fund Grant
- 1988 Grants from the Kress Foundation and the British Academy for conference on Rosso Fiorentino
- 1990 Grants from the Kress Foundation, the Latsis Foundation, the Nuffield Foundation, Dr. Gert Flick, the Lord Forte, the British Academy, Christie's, the Hon. Charles Allsopp, for conference on *Cultural Definition and the Renaissance*
- 1995 Lila Acheson Wallace-Reader's Digest Grant to support conference on *Art, Memory, and Family in Early Renaissance Florence*
- 1996 British Academy, Society for Renaissance Studies, and Samuel H. Kress Foundation grants to support conference on *Art, Memory and Family in Early Renaissance Florence*
- 1999 Grant from the Beyer Foundation in support of Courtauld Institute Visiting Professorship
- 2000 Grant from the Beyer Foundation in support of seminar travel
- 2001 Grant from the Mercer's Company in support of seminar series and conference on *Naming Names*

Grant from the Beyer Foundation in support of Prado-National Gallery workshop on *Meaning in Museums*

- 2006 British Academy Research Grant to assist with the publication of *Images and Identity in Fifteenth-Century Florence*.
- 2008 Arts and Humanities Research Council Collaborative Doctorate award, with Dr. Mark McDonald, Keeper of Prints, British Museum Department of Prints and Drawings

MUSEUM SERVICE

- 1973 Herbert F. Johnson Art Museum, Cornell University, Gallery Guide
- 1974-75 Participated in preparing the exhibition *American Art 1750-1800: Towards Independence*, Yale University Art Gallery and Victoria and Albert Museum
- 1974-76 Member of the Advisory Committee of the Garvan Collection of American Art, Yale University Art Gallery
- 1974-76 Yale University Art Gallery, Garvan collection, Gallery Assistant
- 1975 Member of the Advisory Committee of the British Art Center, Yale University
- 1976 Curatorial consultant, Stanley Stone Collection of American Art, Milwaukee Wisconsin
- 1979 David Rockefeller Collection, New York, researcher
- 1980 Participated in organizing the exhibition, *French Drawings from a Private Collection: Louis XIII to Louis XVI*, Fogg Art Museum, Harvard University
- 1985-97 Organizer of a program of Courtauld student Gallery Guides for the Courtauld Institute Galleries
- 1986 Supervised Courtauld Institute Galleries student exhibition, *Lorenzo Monaco: a closer look*
- 1987-89 Chair, Courtauld Institute Galleries-Institute Liaison Committee
- 1990 Member of the Courtauld Institute Galleries-Institute Liaison Committee
- 1992 Co-organizer and supervisor of photographic exhibition, *Lorenzo de' Medici: Images of Magnificence* (Italian Cultural Institute, London and Edinburgh)
- 1993-99 Member of the Courtauld Institute Gallery Liaison Committee

- 1996-99 Co-organizer, with Nicholas Penny and Alison Wright, of exhibition on *Renaissance Florence: The Art of the 1470s*, National Gallery London
- 2009-2010 J. P. Getty Museum Advisory Committee
- 2009-2011 Metropolitan Museum of Art, *The Portrait in Renaissance Italy* exhibition (2011) consultation and catalogue contributor
- 2009- Metropolitan Museum of Art, European Paintings Department, Visiting Committee
Metropolitan Museum of Art, Board of Trustees Education Subcommittee
- 2010- The Morgan Library & Museum, Morgan Drawing Institute Advisory Committee

OFFICES/COMMITTEES/APPOINTMENTS

- 1990-2000 Member of the Council of the Society for Renaissance Studies
- 1997-2001 Member of the I Tatti Academic Advisory Committee
- 1997- Member of the Ente Raccolta Vinciana
- 1998-99 Member of the Scholarly Advisory Committee of the Medici Archive Project
- 1999-2001 Higher Education Funding Council Research Assessment Exercise 2001: panel member (UoA 60: History of Art, Architecture and Design)
- 2000-08 Getty Grant Program grant reviewer
- 2001-02 Member of Arts and Humanities Research Board Working Group on Public Understanding
- 2002-03 Member of the Agnes Mongan Prize Committee, Harvard University Center for Italian Renaissance Studies, Villa I Tatti
- 2003-05 Arts and Humanities Research Board Research Grant evaluator
- 2004 Member of Harvard University Center for Renaissance Studies/Villa I Tatti Lila Acheson Wallace grant committee
- 2004-08 Higher Education Funding Council Research Assessment Exercise 2008: panel member (Panel 64: History of Art, Architecture and Design)
- 2004-05 Member of the Law Grant Committee, Villa I Tatti
- 2005 Member of the College Art Association Copyright Working Group
- 2005- 09 Member of Arts and Humanities Research Council Peer Review College

- Member of the Leverhulme Foundation Advisory Panel
- 2006 Member of the Sterling and Francine Clark Art Institute Advisory Council
- 2006-09 Member of the Terra Foundation for the Arts Travel Grant Awards Committee
- 2007 Higher Education Funding Council for England, consultant for review of HEFCE funding for research libraries
- 2008 Member of ARTstor Collections Consultant Committee
- 2009-12 Member of the Andrew W. Mellon Postdoctoral Fellowship Committee, Center for Advanced Study in the Visual Arts, National Gallery of Art
- 2009- Member, ARTstor Council
- 2010 New York City Bar Association, Art Law Sub-committee: fair use practice and images of art
- 2012-16 Vice-President, Scientific Advisory Board of the Kunsthistorisches Institut/ Max-Planck-Gesellschaft in Florence

OTHER ACADEMIC ACTIVITIES

- 1979-99 External examining (B.A.): Birkbeck College, Manchester University, Richmond College, University College London, University of London Extramural Department, Westfield College
- 1989-99 M.A., M.Phil., D.Litt., and Ph.D. examining: Birkbeck College, European University Institute, Oxford University, University of Essex, Warburg Institute
- 1996- Tenure/promotion reviews: UK: Birkbeck College (University of London); University of Reading, University of Sussex, University of York; USA: New York University, Northwestern University, Rochester University; University of Michigan (Ann Arbor); CANADA: McGill University; AUSTRIA, Universität Wien
- 1999 Birkbeck College Anniversary Readership Nomination Panel
- 2003 Member of the appointments panel for the Percival David Professorship in Chinese Art, SOAS
- 2004 Research Assessment Exercise evaluator, Middlesex University
- 2005 Research review, University of Leeds, Faculty of Performance, Visual Arts and Communication
- 2006 Member of appointing committee, University of Leeds, Chair in Art History
- External M.A. course scrutineer, University College London

EDITORIAL

- 1987- Reader for Blackwell Publishers, Cambridge University Press, Macmillan's Publishers, Oxford University Press, Penn State Press, Scholar Press, University of Chicago Press, Yale University Press; *Art Bulletin*, *Art History*, *Renaissance Quarterly*
- 1994-2000 Exhibition reviews editor, *Renaissance Studies*
- 1995-96 Member of the Editorial Board, *Art Theorists of the Italian Renaissance*, CD-Rom publication, Chadwyck-Healey Ltd.
- 1996-99 Member of the editorial board, *Art History*
- 2002-09 Member of the editorial group, *Oxford Art Journal*
- 2006- Member of the editorial board, *Studiolo*, research journal of the Académie de France à Rome
- 2009- Member of the International Editorial Board, *Art History*
- 2010- Director of The Burlington Magazine Foundation Inc.
- 2013- Member of the Editorial Board, VISTAS (Virtual Images of Sculpture in Time and Space: New Scholarship on Sculpture 1250-1780)

DOCTORAL SUPERVISION

Courtauld Institute of Art

William Griswold, *The Drawings of Piero di Cosimo* (1988); Paula Nuttall, *Early Netherlandish Painting in Florence: Acquisition, Ownership and Influence c. 1435-1500* (1990); David Franklin, *The Italian Career of Rosso Fiorentino* (1991); Tom Henry, *Luca Signorelli's Career in the 1490s* (1996); Kevin Murphy, *The Piazza S. Trinita in the Fifteenth Century* (1997); Sharon Gregory, *The Uses of Prints by Giorgio Vasari and the Artists of his Circle* (1998); Jill Burke, *Form and Power: Patronage and the Visual Arts in Florence c.1480-1512* (1999); Caroline Campbell, *Mythology and History: the Ancient World Re-visualized in Fifteenth-Century Florence* (1999); Sally Korman, *Envisioning Narrative: Botticelli's Illustrations for Dante's 'Paradiso'* (1999); Erin Griffey, *The Artist's Roles: Seventeenth-century Netherlandish Painters and their Self-representations* (2000); Allegra Pesenti, *The Use of Drawings in the Communication between Artists and Patrons* (2005); Nicholas Baker, *The Iconography of St. Sebastian in Italian Renaissance Painting between 1475 and 1525*; Robert Colby, *Visual Culture in Ferrara and the Art of Dosso Dossi* (2007); Virginia Thomas, *The Rhetoric of Portraiture: Constructing Identities in Florentine Portraits, c. 1434-1537*; Stephen Butler, *The Problem of 'Old Age Style' and Renaissance art*; Peter Dent, *The Body of Christ in Fourteenth Century Art* (2006); Kemal Ibrahim, *The Three Ages of Man: the Representation of the Human Form and the Nature of Naturalism, Comparing Artistic Production in Florence and Ferrara c. 1460-80*; Scott Nethersole, *The Representation of Violence in Florence:*

from Uccello's 'Battle of San Romano' to the Fall of the Republic (2008); James Harris, *Material, Techniques and Expertise in the Sculpture of Ghiberti and Donatello* (2010); Irene Brooke, *Pietro Bembo and the Visual Arts* (2011); Kevin Childs, *Michelangelo and his Contemporaries: a Study in his Influence on the Art of Central Italy, 1540-1570* (2011); Emily Gray, *Early Florentine Engravings and the Devotional Print: Origins and Transformations, c. 1460-85* (2012); Geoffrey Nuttall, *Lucchese Patronage and the Purveyance of Luxury: 1369-1430* (2013); Joanna Milk, *Visio Dei: The Iconography of Vision in Tuscany, 1450-1520* (2013); Per Rumberg, *Andrea del Verrocchio's 'Doubting Thomas': Three Encounters* (in progress)

Institute of Fine Arts

Julia Valiela, *Model Women: Female Portrait Busts in Renaissance Italy* (co-supervised with Dr. Beverly Brown, 2014); Edina Adam, *Jacopo Ligozzi; Court Artist to the Medici* (in progress); Matthew Hayes, *What Burckhardt Saw: Restoration and the Invention of the Renaissance, ca. 1850-1904* (in progress)

CONFERENCES/RESEARCH GROUPS/ACTIVITIES ORGANIZED

- 1985-86 Organized Renaissance reading group with staff and students from the Courtauld Institute, Westfield College, and Birkbeck College
- 1985 Organized conference on *Technology and Art History* (Courtauld Institute)
- 1988 Co-organized, with Caroline Elam (editor, *Burlington Magazine*), international conference on Rosso Fiorentino (Courtauld Institute and National Gallery London)
- 1988-89 Organized autumn and spring Courtauld Institute Public Lecture series, *Topics in Renaissance Art* and *Art, Ideas, and History*
- 1990 Co-organizer, with Professors William Hood and John Brackett, of seminars on methods, practices and philosophies of history and art history (Villa I Tatti)
- Co-organized, with Alison Brown (History Department, Royal Holloway and Bedford New College), international conference, *Cultural Definition and the Renaissance* (Courtauld Institute)
- 1991 Co-organized, with Dr. Joanna Woodall, a workshop for history and art teachers (Courtauld Institute and Courtauld Institute Galleries)
- 1992-93 Co-organizer, with Dr. Lorna Hutson and Prof. Lisa Jardine, of *Roaring Girls and Boys*, an interdisciplinary reading group of faculty and students from Courtauld Institute and Queen Mary and Westfield College
- 1993 Co-organizer, with Dr. Shulamith Behr, Frank Davis Memorial Lecture series, *Art and Censorship*
- 1994 Co-organized, with Prof. Francis Ames-Lewis (Birkbeck College), symposium on Domenico Ghirlandaio (Courtauld Institute)

- 1994-96 Co-organized, with Dr. Jane Bridgeman, in conjunction with the Medieval Dress and Textile Society, conference on *Dress, Textiles and the Visual Arts in Italy 1300-1600* (Courtauld Institute)
- 1995-96 Co-organized, with Dr. Giovanni Ciappelli (Università degli Studi di Trento), international conference *Art, Memory, and Family in Early Renaissance Florence* (National Gallery and King's College, London)
- 1996-97 Co-organized, with Dr. Laura Corti and Dr. Riccardo Spinelli, study day on Santa Margherita da Cortona (Villa I Tatti)
- Member of the organizing committee for an international conference on *Santa Maria del Fiore: the cathedral and its sculpture* (Villa I Tatti)
- 1998 Organized, with Prof. Alison Brown, Courtauld Institute/Royal Holloway and Bedford New College), Visiting Professorship, Prof. John Najemy, Cornell University
- 1996-99 Member of the organizing committee for international conference, *The Italian Renaissance in the Twentieth Century* (Villa I Tatti)
- 1999 Organizer of seminar series given by Georges Didi-Huberman, École des Hautes Études en Sciences Sociales, *Models of Time in Art History: Aby Warburg and Survivals* (Courtauld Institute)
- Co-organizer, with Dr. Alison Wright (University College London) in conjunction with the National Gallery, of international conference *Florence and the 1470s: Contexts and Contrasts* (National Gallery London)
- 2000-02 Organizer of workshop in conjunction with the National Gallery, London and the Museo del Prado, Madrid, *Meaning in Museums*
- 2001-03 Organizer of workshop, in conjunction with the National Gallery and the Courtauld Institute Technology Department, *Botticelli's workshop: investigating a painter's practice* (Courtauld Institute)
- 2002-03 Organizer of workshop in conjunction with the National Gallery and the Courtauld Institute Gallery, *Museums as Delight and Teaching: Artists, Collections, Publics* ("Prado conversations," part 2)
- 2006-07 Member of organizing committee for the international conference *Presenza del Passato: ideali politici e modelli culturali nella storia e nell'arte senese*, in conjunction with Consiglio Nazionale delle Ricerche, Rome, the Università degli Studi di Siena, and the Warburg Institute (Siena)
- 2007-08 Co-organizer in conjunction with the *Oxford Art Journal* editorial group of international conference, *Mal'occhio: Looking Awry at the Renaissance* (Courtauld Institute)

- 2008-09 Co-organized two-part international conference, *Photo Archives and the Photographic Memory of Art History*, with Costanza Caraffa (Kunsthistorisches Institut in Florenz, Max-Planck-Institut), Part 1 (Courtauld Institute), Part 2 (Kunsthistorisches Institut in Florenz, Florence)

LECTURES AND CONFERENCES (from 2000)

- 2000 Sussex Centre for Research in the History of Art: *The Seductions of Antiquity: Venus and the Renaissance*
- Victoria and Albert Museum, workshop on "The Italian Renaissance Domestic Interior: State of the Field and New Directions": *Exhibiting the Florentine Interior*
- 2001 Istituto Nazionale di Studi sul Rinascimento, Florence, two seminars, *Botticelli: storia e storiografia*
- University of Georgia, conference on "Reading Vasari," discussant
- 2002 Victoria and Albert Museum Research Seminar: *Just Desserts: Botticelli, Boccaccio and the Morality of Mealtimes in Fifteenth-century Florence*
- Birkbeck College, *The Eye and the Beholder in Fifteenth-century Florence*
- 2003 Association of Art Historians Annual Conference, *Hierarchies of Vision: Fra Angelico's Coronation of the Virgin for San Domenico, Fiesole*
- Harvard University Center for Renaissance Studies, Villa I Tatti, session chair, symposium on the Brancacci chapel
- 2005 Courtauld Institute of Art and National Gallery, conference *European Trade in Painters' Materials to 1700*, session chair
- Henry Moore Institute, *Keeping the Record Straight: Donatello, his Doctor and the Economy of Honour in Fifteenth-century Florence*
- Renaissance Society of America, Society for Renaissance Studies sponsored plenary, *'mi ritrovai per una selva oscura': Authorship and Identity in Italian Renaissance Art*
- Académie de France, École Pratique des Hautes Études, Bibliotheca Hertziana, Université de Paris I, conference "Programme et invention dans l'art de la Renaissance," session chair and paper, *Filippino Lippi, 'pittore di vaghissima invenzione': Christian Poetry and the Significance of Style in Late Fifteenth-century Altarpiece Design*
- Harvard University Center for Renaissance Studies, Villa I Tatti, *giornata di studio* on "Piaceri e doveri. L'immagine del cardinale nel XVI secolo," convener and session chair

- 2006 ReSkin (University of London Research Skills Network) presentation, *Art History and Visual Culture*
- Victoria and Albert Museum/University of Sussex, symposium *Value, Production, Consumption and the Issue of Quality in the Renaissance*, session chair and concluding remarks
- University of York, research seminar, *Seeing and Being Seen*
- ReSkin presentation, *The Archive and the History of Art*
- 2007 College Art Association, Annual Meeting, member of panel sponsored by the College Art Association Publications Committee, *The Aesthetics of Publishing: The Art Book as Object from Print to Digital*
- Consiglio Nazionale delle Ricerche, Rome, the Università degli Studi di Siena, and the Warburg Institute, *Presenza del Passato: ideali politici e modelli culturali nella storia e nell'arte senese*, session chair
- University of Groningen, Gerson Memorial Lecture, University of Groningen, *Portraits by the Artist as a Young Man: Parmigianino ca. 1523-24*
- 2008 Università di Napoli, Federigo II, Corso Interscuole, Scuola di Dottorato in Scienze dell'Antichità e Filologico-Letterarie/Scuola di Dottorato in Scienze Storiche, Archeologiche e Storiche-Artistiche: *La Presenza dell'Antico nel Moderno: Ritratti dell'artista da giovane: Parmigianino, ca. 1524*
- Kunsthistorisches Institut in Florenz, Max-Planck-Institut, Florence, *Le 'Vite' di Vasari: Genesi – Topoi – Ricezione, "Not ... what I would fain offer, but ... what I am able to present": Mrs. Jonathan Foster's Translation of Vasari's "Lives"* (repeated, by request, at University of Reading, University College London and Università di Napoli, Federigo II)
- King's College Centre for Late Antique and Medieval Studies, Roundtable on *Fin de siècle: Ideas of Lateness in Medieval Studies*
- 2009 Kunsthistorisches Institut in Florenz, Max-Planck-Institut, Florence, *The Outcry: Despoilers, Donors, and the National Gallery, 1909*
- Rudolf Arnheim Visiting Professorship Lecture, Institut für Kunst- und Bildgeschichte at Humboldt University and Max Liebermannhaus, Berlin, *"Che è di questo culazzino!": Michelangelo and the Inverted Gaze in Renaissance Art*
- Scuola Normale Superiore di Pisa/Harvard University, *The Liar: Fictions of the Person* (repeated, by request, at the National Gallery London)
- Villa I Tatti, The Harvard University Center for Italian Renaissance Studies, conference *Bernard Berenson at Fifty*, chair

- 2010 Courtauld Institute of Art, Research Forum *Drawings Week Conversation: North versus South: Workshop practice and questions of autonomy in Renaissance Drawing*
- New York Renaissance Consortium, Institute of Fine Arts, *Anachronism*, conversation between Alexander Nagel and Christopher Wood, chair and discussant
- New York University, Institute for the Humanities, Harry Berger Jr., *Collecting Body Parts in Leonardo's Cave: Vasari and the Erotics of Obscene Connoisseurship*, respondent
- 2011 New York University, Casa Italiana, book presentation, on Lina Bolzoni, *Il cuore di cristallo: ragionamenti d'amore, poesia e ritratto nel Rinascimento*
- College Art Association, Annual Conference, panel: *The Crisis in Art History*
- College Art Association, Annual Conference, panel: *Inspiration and Opportunity: Art History Reflects on its Past to Determine its Future*
- Association of Art Historians, Annual Conference, Plenary, *Art History from the Bottom Up*
- Columbia University, Bettman Lecture, *Pisanello's Topknot: Facing up to Fifteenth-century Portraiture*
- Warburg Institute, conference, *Meaning in Renaissance Art*, lecture, *Models, Motif and the Migration of Meaning*
- 2012 The Metropolitan Museum of Art, *Michelangelo and his World in the 1490s*
- Robert H. Smith Renaissance Sculpture Lecture, Victoria and Albert Museum, *Coming from Behind: Viewing the Male Nude in Italian Renaissance Sculpture*
- 2014 University of Kent, Centre for Medieval and Renaissance Studies, 2014 Renaissance Lecture, *(Be)hindsight: Michelangelo, Modernity, and the Spectre of the Ideal Male Nude*

PUBLICATIONS

(a) Books

- 1995 *Giorgio Vasari. Art and History* (Yale University Press, New Haven and London).
- 1999 Co-author, with Alison Wright, *Renaissance Florence: the Art of the 1470s*, (National Gallery, London).
- 2007 *Images and Identity in Fifteenth-century Florence* (Yale University Press, New Haven and London).

Portraits by the Artist as a Young Man: Parmigianino ca. 1524 (Gerson Memorial Lectures Foundation, Groningen).

(b) Edited Books

- 2000 *Art, Memory, and Family in Renaissance Florence*, co-edited with Giovanni Ciappelli (Cambridge University Press, New York and Cambridge); Preface, pp. vii-xiv; "Art and the Imagery of Memory," pp. 67-85.
- 2012 *Creative Writing and Art History*, co-edited with Catherine Grant (Wiley Blackwell, London); chapter, "The Liar": Fictions of the Person" (first published in *Art History*, 34:2, 2011, pp. 332-51).

(c) Articles

- 1987 "The Private Chapel of Cardinal Alessandro Farnese in the Cancelleria, Rome," *Journal of the Warburg and Courtauld Institutes*, L, pp. 87-112.
- 1990 "Il contributo di Raffaello allo sviluppo della pala d'altare rinascimentale," *Arte cristiana*, LXXVIII, no. 737-8 (March-June), pp. 169-82.
- 1990 "'What men saw': Vasari's Life of Leonardo and the Image of the Renaissance Artist," *Art History*, XIII, pp. 34-46; reprinted in *Nine Lectures on Leonardo da Vinci*, ed. Francis Ames-Lewis (Birkbeck College, London), pp. 100-12.
- 1991 "Answering to Names: the Case of Raphael's Drawings," *Word and Image*, VII, pp. 33-48.
- "The Art of Colour in Florentine Painting of the Early Sixteenth Century: Rosso Fiorentino and Jacopo Pontormo," *Art History*, XIV, pp. 175-91.
- 2000 "Portrait of a Lady: Isabella Stewart Gardner, Bernard Berenson and the Market for Renaissance Art in America," *Apollo*, CLII, pp. 37-41.
- 2004 "Hierarchies of Vision: Fra Angelico's *Coronation of the Virgin* for San Domenico, Fiesole," *Oxford Art Journal*, 27:2, pp. 137-53.
- 2006 "'Contemplating fragments of ancient marbles': Sitters and Statues in Sixteenth-century Portraits," *La Revue d'histoire de l'art de l'Académie de France à Rome: Studiolo*, IV, pp. 17-39.
- "Signposts of Invention: Artists' Signatures in Italian Renaissance Art," *Art History*, 29:4, pp. 563-99, special issue; reprinted in *Location*, ed. Deborah Cherry and Fintan Cullen (Blackwell Publishing, London), chapter 3, pp. 31-67.
- 2007 "Histoire de l'histoire de l'art en Grande-Bretagne grandes tendances et nouveaux débats: Réflexions et réactions," with Stephen Bann, Nicholas Penny, *Perspective: La revue de l'INHA (Institut national d'histoire de l'art)*, pp. 207-30.

- 2008 "Pictures, Privileges, and the Public Good," in the "The Aesthetics of Publishing: The Art Book as Object from Print to Digital," ed. Catherine M. Soussloff and William Tronzo, *Visual Resources*, 24:1, pp. 42-6.
- 2009 "The Cinderella Syndrome: Giovanni Bellini, Andrea Mantegna, Rome and Paris, 2009," *Studiolo*, VII (2009), pp. 4-13.
- " "Che è di questo culazzino!": Michelangelo and the Motif of the Male Buttocks in Italian Renaissance Art," *Oxford Art Journal*, 32:3, pp. 427-46; and introduction to the issue.
- 2011 "Defining the Crisis in Art History," *Visual Resources*, 27:4 (December), pp. 308-14.
- 2013 "Art History from the Bottom Up," *Art History*, 36:2, pp. 280-309.
- " "The Outcry": Despoilers, Donors, and the National Gallery in London, 1909," *Journal of the History of Collections*, 25:2, pp. 253-72.

(d) Chapters in books

- 1975 Co-author of essay and entries on silver and on prints, *American Art 1750-1800: Towards Independence* (Yale University Art Gallery and the Victoria and Albert Museum, New Haven and London).
- 1980 Five entries, *French Drawings from a Private Collection: Louis XIII to Louis XVI* (Fogg Art Museum, Harvard University, Cambridge MA).
- 1993 "Vasari, Lorenzo and the myth of magnificence," in *Lorenzo de' Medici e il suo mondo*, ed. Gian Carlo Garfagnini (Olschki, Florence), pp. 427-42.
- 1994 "Commission and design in Central Italian altarpieces c. 1450-1550," in *Italian Altarpieces 1250-1550*, ed. Eve Borsook and Fiorella Superbi Gioffredi (Clarendon Press, Oxford), pp. 201-30.
- "Raphael and the Rhetoric of Art," in *Renaissance Rhetoric*, ed. Peter Mack (Macmillan, London), pp. 165-82.
- 1995 "The Medici and Magnificence," in *The Early Medici and the Arts*, ed. Francis Ames-Lewis (Birkbeck College, London), pp. 37-50.
- 1996 "Domenico Ghirlandaio and the meaning of history in Fifteenth Century Florence," in *Domenico Ghirlandaio 1449-1494. Atti del Convegno Internazionale, Firenze, 16-18 ottobre 1994*, ed. Wolfram Prinz and Max Seidel (Centro Di, Florence), pp. 197-208.
- 2000 "Bernard Berenson, Villa I Tatti, and the Visualization of the Italian Renaissance," in *Gli Anglo-Americani a Firenze. Idea e costruzione del Rinascimento*, ed. Marcello Fantoni (Bulzoni, Rome), pp. 207-21.

"The seductions of antiquity," in *Manifestations of Venus. Art and Sexuality*, ed. Caroline Arscott and Katie Scott (Manchester University Press, Manchester), pp. 24-34

- 2007 "Botticelli, *Trinity*," "Michelangelo, *The Dream of Human Life*," in *The Courtauld Gallery Masterpieces* (Scala Publishers Ltd., London).
- 2008 "Filippino Lippi, 'pittore di vaghissima invenzione': Christian poetry and the significance of style in late fifteenth-century altarpiece design," in *Programme et invention dans l'art de la Renaissance*, ed Michel Hochmann, Julian Kliemann, Jérémie Koering, and Philippe Morel (Académie de France à Rome/Somogy, Rome and Paris), pp. 227-46.
- 2010 "'Not ... what I would fain offer, but ... what I am able to present': Mrs. Jonathan Foster's translation of Vasari's *Lives*," in *Le Vite del Vasari: Genesi, Topoi, Ricezione/ Die Vite Vasari: Entstehung, Topi, Rezeption*, ed. Katja Burzer, Charles Davis, Sabine Feser, and Alessandro Nova (Marsilio Editore, Florence), pp. 317-31.
- 2011 "Understanding Renaissance Portraiture," in *The Renaissance Portrait from Donatello to Bellini*, ed. Keith Christiansen and Stefan Weppelman (Metropolitan Museum of Art, New York), pp. 2-25 and "Florenz und das Porträt der Renaissance verstehen," in *Gesichter der Renaissance: Meisterwerk italienischen Porträt-Kunst* (Bode-Museum, Berlin), pp. 2-25.

(e) Short notes and reviews

- 1982 "Cinquecento at Colnaghi's," *Burlington Magazine*, CXXIV (October), pp. 642-6.
- 1983 "Italian renaissance drawings," *Burlington Magazine*, CXXV (April), pp. 238-41.
- 1984 "Raphael in America," *Burlington Magazine*, CXXVI (February), pp. 103-6.
- 1986 "Drawings at Buckingham Palace and the British Museum," *Burlington Magazine*, CXXVIII (July), pp. 521-5.
- "Giorgio Vasari: tra decorazione ambientale e storiografia artistica. Convegno di studi (Arezzo, 8-10 ottobre 1981)," *Burlington Magazine*, CXXVIII (June), pp. 431-2.
- 1987 "Florence, Uffizi, Fra Bartolommeo Drawings," *Burlington Magazine*, CXXIX (April), pp. 269-70.
- 1988 "The language of discernment. Giorgio Vasari," *Times Literary Supplement*, Sept. 2-8, p. 968.
- 1990 "Review of exhibition: Leonardo da Vinci the Hayward Gallery," *Renaissance Studies*, IV, pp. 99-106.

- 1991 "Les vies des meilleurs peintres, sculpteurs et architectes de Giorgio Vasari," *Burlington Magazine*, CXXXIII (February), p. 127.
- 1992 "C. Gilbert, 'Poets seeing artists' works' and P. Brambilla Barcilon and P. Marani, 'Le Lunette di Leonardo nel refettorio della Grazie'," *Burlington Magazine*, CXXXIV (October), p. 676.
- "Lorenzo and Magnificence," *Country Life* (27 August), pp. 32-3.
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MEDIA

- 1989 BBC 2, The Late Show, *Pontormo*
- 1990 BBC 2, The Late Show, *The Tate Gallery Installation*
- 1991 BBC 2, The Late Show, *World Press Photograph*

- 1992 BBC World Service, consultation on the development of a series of programs on the Renaissance; interviews on Lorenzo de' Medici, Raphael, and Pope Julius II
- 1993 BBC 2, *Painted Passions: the Last Supper*
BBC Radio 4, Age to Age, *Pope Julius II*
- 1996 BBC 2, consultant for program on *The Legacy of the Renaissance*
- 1998 BBC World Service, *Michelangelo*
BBC World Service, News Hour, *Leonardo da Vinci*
BBC2, Consultant for programme on the Renaissance
- 1999 LWT, *2000 Years, In the Image of Man* (consultancy and interview)
BBC Radio 3, Soundwaves, *Art and Music in Florence in the 1470s*
LBC, *Florence in the 1470s*
- 2000 BBC TV Scotland, *Botticelli*
BBC Radio 3, *Art Histories: Vasari*
BBC World Service, *Leonardo da Vinci*
BBC World Service, News Hour, *Lost Leonardo*
- 2002 BBC TV Scotland, consultant for *The Cone Sisters, American Collectors and Florence*
- 2003 BBC TV, *The Private Life of a Masterpiece: Botticelli's "Primavera"* (consultancy and interview)
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