

Curriculum Vitae
Prof. Dr. Benjamin Paul

71 Hamilton St.
Dept. of Art History
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Rutgers University
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EMPLOYMENT

Associate Professor in the Art History Department of Rutgers University, from Sept. 2007- present

DISSERTATION

“The Plague, Turks, and Divine Wrath: Tintoretto’s Representations of the Apocalyptic Woman”

Advisor: Professor Jeffrey Hamburger (Harvard University)

Readers: Professor Victor I. Stoichita (University of Fribourg, Switzerland) and Professor Ewa Lajer-Burcharth (Harvard University)

MASTERS

“Ideology and the Rivalry Between Image and Text: The Interweaving of Ideology and Epistemology in the Semiotic Theories of Lessing’s *Laokoon* and Norman Bryson’s ‘Intertextuality and Visual Poetics’.”

Advisor: Professor Geoffrey Waite (Cornell University)

Reader: Professor Hal Foster (Princeton University)

EDUCATION

Harvard University	Ph.D. History of Art and Architecture	2004
Harvard University	M.A. History of Art and Architecture	1999
Pisa University	Art History	1996
Cornell University	M.A. German Literature	1995
Freie Universität Berlin	B.A. Germanistik/Kunstgeschichte	1992

FELLOWSHIPS and AWARDS

Rutgers University Research Council Grant	2015
Marie Curie Fellowship in the M4Human program (Gerda Henkel Stiftung)	2013-15
Thyssen Stiftung	2012
Rutgers University Research Council Grant	2012
Rutgers University Research Council Grant	2010
Gladys Kriebel Delmas Foundation	2009
Thyssen Stiftung	2009
Rutgers University Research Council Grant	2008
Thyssen Stiftung	2006

POSTDOCTORAL FELLOWSHIPS

Deutsches Historisches Institut in Rom	2007
Deutsches Studienzentrum, Venice	2005
Kunsthistorisches Institut in Florenz (Max-Planck-Gesellschaft)	2004-06

PREDOCTORAL FELLOWSHIPS

Deutsches Studienzentrum, Venice	2002-03
Theodore Rousseau Finishing Grant, Harvard University	2002
Mellon Summer Grant	2002

Norton Dissertation Research Fellowship, Harvard University	2000
Mellon II Dissertation Research Fellowship, Harvard University	1999
Richard and Susan Smith Foundation Fellowship, Harvard University	1998
Mellon I Travel Research Fellowship, Harvard University	1998
Harvard University Tuition Scholarship	1996-98
Harvard University Grant	1996-98
Erasmus Fellowship, European Community	1996
Jacob Gould Schurman Fellowship, Cornell University	1995
Solomon R. Guggenheim Foundation Fellowship, New York	1993

PUBLICATIONS

BOOKS

Nuns and Reform Art in Early Modern Venice: The Architecture of Santi Cosma e Damiano and its Decoration from Tintoretto to Tiepolo (Ashgate, 2012).

Reviewed in *Renaissance Quarterly* (Fall 2012); *Journal für Kunstgeschichte* (Winter 2012); *Burlington Magazine* (January 2013); *Sixteenth-Century Journal* (Summer 2014).

Wolfgang Tillmans: Still life, exh. cat., Harvard University Art Museums (Cambridge, MA, 2002).

EDITORIAL WORK

Giardino di conversazioni. Scritti in onore di Augusto Gentili, ed. with Costanza Barbieri, Michele Di Monte, Bardi Edizioni, Rome 2023.

Mimetofobia: Chi ha paura della somiglianza?/ Mimetophobia: Who is Afraid of Resemblance?

Special volume of the academic journal *Elephant & Castle* 23 (2020), edited with Michele Di Monte and Silvia Pedone.

The Tombs of the Doges of Venice from the Beginning of the Serenissima to 1907. Venetiana 18 (Rome, 2016).

Reviewed in *Journal für Kunstgeschichte* (Winter 2017); *Archivio Veneto* (2017); *Sixteenth-Century Journal* (Winter 2017); *Burlington Magazine* (April 2018) ("The editor has done Venetian studies a great service"); *Renaissance Quarterly* (Spring 2018); *Historische Zeitschrift* (September 2018) ("ein Meilenstein"); *Quellen und Forschungen aus italienischen Archiven und Bibliotheken* (2019) ("Referenzcharakter dieser Publikation").

Celebrazione e autocritica: La Serenissima e la ricerca dell'identità veneziana nel tardo Cinquecento. Venetiana 14 (Rome, 2014).

Reviewed in *Quellen und Forschungen aus italienischen Archiven und Bibliotheken* (2014); *Renaissance Quarterly* (Summer 2015); *Sixteenth-Century Journal* (Spring 2016).

Founder and Editor of *Niagara*, a magazine for contemporary music and culture 1990-95.

ARTICLES

(accepted by the editors of *Zeitschrift für Kunstgeschichte*) "Lost Futures: Hauntological Melancholia in Matt Saunders' Works on Weimar Germany."

(forthcoming 2025) "The Uncanny Doubling of Vibeke Tandberg's *Living Together*," in *Portraiture and the Construction of Identity*, ed. Helene Boeßenecker, ad picturam.

"Emulation and Denial: Giambattista Tiepolo's Homage to Paolo Veronese as a Disavowal of Jacopo Tintoretto," in *Il Seicento e il Settecento alle Gallerie dell'Accademia. Nuovi Studi*, ed. Giulio Manieri Elia and Michele Nicolaci, Gallerie dell'Accademia (Rome, 2024), pp. 233-50.

- “Schmeicheln und Verleugnen: Giambattista Tiepolos Hommage an Paolo Veronese als Verunklärung des Einflusses von Jacopo Tintoretto,” in *Giambattista Tiepolo: Illusion und Irritation. Beiträge des Internationalen Symposiums im Martin von Wagner Museum der Universität Würzburg*, ed. by Damian Dombrowski and Aylin Uluçam (Wiesbaden, 2024), pp. 170-82.
- (with Costanza Barbieri, Michele Di Monte) “Giardini, Immagini, Pensieri,” in *Giardino di conversazioni. Scritti in onore di Augusto Gentili*, ed. with Costanza Barbieri, Michele Di Monte, Bardi Edizioni, Rome 2023, pp. 7-8.
- “Good Works and *Imitatio Christi*: Tintoretto’s Visual Exegesis of the Passion in the Albergo of the Scuola Grande di San Rocco,” in *Giardino di conversazioni. Scritti in onore di Augusto Gentili*, ed. with Costanza Barbieri, Michele Di Monte, Bardi Edizioni, Rome 2023, pp. 345-56.
- “Verbildlichung und Bildwerdung der Wirklichkeit in der Kontrollgesellschaft: Anne Imhofs Performance *Faust*,” in *Zeitschrift für Kunstgeschichte* 83 (2020), pp. 255-79.
- “Trace Value: Benjamin Paul on the Art of Karin Sander,” in *Artforum* (April 2018), pp. 136-43.
- “Visual Epistemology: Dosso Dossi’s Representation of the Immaculate Conception,” in *Voir l’au-delà. L’expérience visionnaire et sa représentation dans l’art italien de la Renaissance*, ed. by Andreas Beyer, Philippe Morel, Alessandro Nova (Turnhout, 2017), pp. 313-38.
- “Tron’s Two Bodies: The Tomb of Doge Nicolò Tron between Republican Ideals and Family Concerns” in *The Tombs of the Doges of Venice from the Beginning of the Serenissima to 1907*, ed. Benjamin Paul, Venetiana 18 (Rome, 2016), pp. 13-28.
- “The Venetian Doges and Their Tombs in the Early Modern Period: Observations on Self-Representation in a Republic,” in *The Tombs of the Doges of Venice from the Beginning of the Serenissima to 1907*, ed. Benjamin Paul, Venetiana 18 (Rome, 2016), pp. 335-374.
- with Jan May, “The Last Ducal Tomb: The Long History of Sebastiano Venier’s Final Resting Place from Lepanto to the Italian-Turkish War in 1911/12,” in *The Tombs of the Doges of Venice from the Beginning of the Serenissima to 1907*, ed. Benjamin Paul, Venetiana 18 (Rome, 2016), pp. 479-520.
- “Ars Adulandi: Paolo Veronese and Rivalry with Titian and Tintoretto,” in *Paolo Veronese. Giornate di Studio*, eds. Bernard Aikema, Thomas Della Costa, and Paola Marini (Venice, 2016), pp. 100-09.
- “Memoir of John Kinder Gowran Shearman 1931-2003,” in *Biographical Memoirs of Fellows of the British Academy* 14 (2015), pp. 549-69.
- “Bad colors for the pope: Tintoretto, Giovanni Grimani, and the decoration of the Cappella Gregoriana in New St. Peter’s,” in *Artistic Practices and Cultural Transfer in Early Modern Italy. Essays in Honour of Deborah Howard*, ed. Naby Avcioglu and Allison Sherman (Farnham, 2015) pp. 29-43.
- “‘Convertire in se medesimo questo flagello’: autocritica doge del Doge Alvise Mocenigo nel bozzetto di Tintoretto per il dipinto votivo a Palazzo Ducale,” in *Celebrazione e autocritica: La Serenissima e la ricerca dell’identità veneziana nel tardo Cinquecento*, ed. Benjamin Paul (Rome, 2014), pp. 123-56.
- “Les tombeaux des doges vénitiens: de l’autocélébration dans une République,” in *Mémoire monarchique et la construction de l’Europe. Les Funérailles princières en Europe, XVIe-XVIIIe siècle*.

2. *Apothéoses monumentales*, ed. Juliusz A. Chrościcki, Mark Hengerer, and Gérard Sabatier (Rennes, 2013), pp. 159-78.
- “Ghosts of History,” in *John Sparagana: Crowds & Powder* (Chicago, 2013), pp. 3-10.
- “Constructive Destruction: On Arturo Herrera’s *Books*,” in *Arturo Herrera: Books* (Chicago, 2013), pp. 3-6.
- “Jacopo Robusti, gen. Tintoretto (Venedig 1518-1594), Maria mit dem Kind auf der Mondsichel, von den Evangelisten Markus und Lukas verehrt,” in *AVE EVVA. Die Wiederentdeckung einer Renaissance Tafel von Guillaume di Marcillat*. Catalogue of the exhibition in the Gemäldegalerie Berlin, edited by Alessandra Galizzi Kroegel and Roberto Contini (Petersberg, 2013), pp. 100-02.
- “Ich bin wie mein Werk. Vincent van Gogh war doch ein Selbstmörder,” in *Süddeutsche Zeitung*, no. 198 (28 August 2013), p. 13.
- “Memory Wars. On the Gemäldegalerie Berlin,” in *Artforum* (November 2012), p. 140
- “Il doppio significato: Sebastiano Ricci e la decorazione di Santi Cosma e Damiano alla Giudecca,” in *Sebastiano Ricci, 1659-1734. Atti del Convegno Internazionale di Studi, 14-15 dicembre 2009*, ed. Fondazione Giorgio Cini (Verona, 2012), pp. 309-24.
- “Auf Distanz,” in *Marc Bauer*, ed. Roland Wäspe, Heidelberg 2011, pp. 55-60.
(reprint of “Viewing Distance,” in *Artforum* [January 2011], pp. 43-45.)
- “‘And the Moon has started to bleed’: Apocalypticism and religious reform in Venetian art at the time of the Battle of Lepanto,” in *The ‘Turk’ and Islam in the Western Eye*, ed. James Harper, (Aldershot, 2011), pp. 67-94.
- “Augenhöhe,” in *Augenhöhe. Portraits und Reportagen von Harry Schnitger* (ex. cat.) (Murnau, 2010), pp. 3-11.
- “Archaism and Pauline spirituality in Jacopo Tintoretto’s *Crucifixion* for SS. Cosma e Damiano,” in *Jacopo Tintoretto. Proceedings of the International Symposium*, ed. Miguel Falomir (Madrid, 2009), pp. 25-36.
- “Not One but Three: The history of the construction of SS. Cosma e Damiano on the Giudecca,” in *Venezia Cinquecento*, 32 (2007), pp. 41-75.
- “Wolfgang Tillmans: still life, Tel Aviv,” in *Pixtura. Kooperative Lernumgebung für bildorientierte Wissenschaften*, Humboldt Universität Berlin, 2007, pp. 1-33; URL: https://virtualart.culture.humboldt-berlin.de/index2.php?selected_main_menu=Fallbeispiele&selected_fallbeispiel_id=60
- “Mythos 1977. Zur Dokumentation der italienischen Autonomen- und Spontibewegung,” in *Springerin*, 13, no. 3 (Summer 2007), pp. 54-55.
- “‘Erst hat man kein Glück und dann kommt auch noch Pech dazu’: Die gescheiterte Karriere des Jacopo Soranzo (1518-99) im Spiegel seines Grabmals,” in *Grab, Kult, Memoria. Studien zur gesellschaftlichen Funktion von Erinnerung*, ed. Carolin Behrmann, Arne Karsten and Philipp Zitzlsperger (Cologne, 2007), pp. 41-59.

“Tintoretto and the Church of San Benedetto in Venice,” in *Mitteilungen des Kunsthistorischen Instituts in Florenz*, 49 (2005), pp. 377-412.

“Venedigs ‘Sixtinische Kapelle’: Tintoretto und die Scuola Grande di San Rocco,” in *Damals. Das Magazin für Geschichte und Kultur*, 1 (2007), pp. 74-80.

“Who Killed the JAMs! Über Adbusting, Open Content und die jüngsten Kampagnen des britischen Künstlers James Cauty,” in *Springerin*, 12, no. 4 (Fall 2006), pp. 14-15.

“Identità e alterità nella pittura veneziana al tempo della battaglia di Lepanto,” in *Venezia Cinquecento*, 29 (2005), pp. 155-87.

“Issues of Political Iconography: Clement VII’s Personal and Political Concerns in his Representation as Leo I in the Sala di Costantino,” in *Coming about... A Festschrift for John Shearman*, ed. Lars R. Jones and Louisa C. Matthew (Cambridge, MA, 2001), pp. 267-75.

Catalogue entries on French and American paintings in *Modern Art at Harvard*, exh. cat. (Tokyo, 1999).

REVIEWS AND SHORT ESSAYS

(accepted by the editor) “Raphael’s School of Athens,” in *Anno Raffaello 2020*, ed. Rolf Quednau, in *KUNSTGESCHICHTE* Open Peer Reviewed Journal Universität Regensburg.

(in print) Exhibition review of *Five Friends. John Cage, Merce Cunningham, Jasper Johns, Robert Rauschenberg, Cy Twombly*, at the Museum Brandhorst, Munich, in *Brooklyn Rail* (Summer 2025).

Exhibition review of *Andreas Gursky: Inherited Images*. In *Brooklyn Rail* (April 2025), pp. 30-31.

“Eingelagerte erotische Energie.” Book Review of *Andreas Beyer: „Cellini“. Ein Leben im Furor*. In *Frankfurter Allgemeine Zeitung* (28 February 2025), p. 10.

Exhibition review of *Maria Lai: A Journey to America*. In *Brooklyn Rail* (February 2025), pp. 49-50.

“Wo der Schweinewurm wohnt.“ Exhibition review of *Galli. See How You Get On*,“ at the Palais Populaire, Berlin, in *Frankfurter Allgemeine Zeitung* (27 Juli 2024), p. 14.
English version in Brooklyn Rail (September 2024), p. 54.

Exhibition review of *Florian Pumhösl, Lithosphere*. In *Brooklyn Rail* (May 2024), p. 30.

“Als der Norden des globalen Südens auf den Osten traf.“ Exhibition review of *Africa Byzantium* at the Metropolitan Museum of Art, NYC, in *Frankfurter Allgemeine Zeitung* (27 January 2024), p. 11.

“Sonnengott in radikaler Verkürzung.“ Exhibition review of *Spirit and Invention: Drawings by the Tiepolo* in the Pierpont Morgan Library, NYC in *Frankfurter Allgemeine Zeitung* (11. December 2023), p. 12.

“Museen den Rücken kratzen.“ Exhibition review of *Nairy Baghramian, Scratching the Back* at the Metropolitan Museum, NYC, in *Frankfurter Allgemeine Zeitung* (21 October 2023), p. 13.

“Ehrbar sei der Schmerz,” Book review of *Peter Burke, Tumult und Spiele*, in *Frankfurter Allgemeine Zeitung* (5 September 2023), p. 10.

“Hätte och jern ne Fotografie von Sie.” Exhibition review of *Josephine Baker: Freiheit, Gleichheit, Menschlichkeit* at the Bundeskunsthalle Bonn in *Frankfurter Allgemeine Zeitung* (18 July 2023) p. 11.

“Stoff für herzzeireißende Filme.“ Exhibition review of Juan de Pareja: Afro-Hispanic Painter in the Age of Velázquez at the Meetsropolitan Museum, NYC (5 June 2023), p. 9.

“Jungfrau, nicht unschuldig.” Exhibition review of *The Tudors. Art and Majesty in Renaissance England* in *Frankfurter Allgemeine Zeitung* (8 December 2022), p. 12.

“Blutgespränkelttes Banner.” Exhibition review of *Faith Ringgold, American People*, at the New Museum, NYC in *Frankfurter Allgemeine Zeitung* (19 April 2022), p. 15.

“Medusenhumanism.” Exhibition Review of *Holbein, Capturing Character* at the Morgan Library, NYC, in *Frankfurter Allgemeine Zeitung* (24 March 2022), p. 14.

Book review of *Erasmus Weddigen, Jacomo Tentor F. Myzelien II zur Tintoretto-Forschung. Rückblicke, Einblicke, Exkurse, Exkursionen*, Munich 2018, in *Renaissance Quarterly* (Spring 2022), pp. 235-37.

“Zerlaufendes Rot und Kanonen. 450 Jahre her, doch geradezu unheimlich aktuell: Cy Twomblys zwölfteiliger Lepanto-Zyklus in der Münchner Sammlung Brandhorst zählt zu den wichtigsten Werken des Künstlers, wie auch der Moderne,“ in *Frankfurter Allgemeine Zeitung* (7 October 2021), p. 14.

“Da zittert das Bild.“ Book review of *Frank Fehrenbach, Quasi vivo. Lebendigkeit in der italienischen Kunst der Frühen Neuzeit*, in *Frankfurter Allgemeine Zeitung* (26 February 2021), p. 10.

“Verstellte und erhellte Geschichte. Das Museum Met Breuer New York zeigt die malerische Unschärfe Gerhard Richters als Methode der Skepsis.“ Exhibition review of Gerhard Richter, in *Frankfurter Allgemeine Zeitung* (17 March 2020), p. 11.

“Malerei, die aus dem Drucker kam.“ Exhibition review of Wade Guyton, in *Die Welt* (23 December 2019), p. 23.

“Die Webstühle der Venus. Mit Geschichte vernetzt: Das Maxxi in Rom widmet der sardischen Künstlerin Maria Lai zu ihrem hundersten Geburtstag eine große Retrospektive.“ Exhibition review of Maria Lai in *Frankfurter Allgemeine Zeitung* (25 July 2019), p. 12.

Book review of *Günter Brucher, Geschichte der venezianischen Malerei. Vol. 5: Tintoretto und sein Umfeld*, Vienna, 2017, and *La Giovinezza di Tintoretto*, ed. by Guillaume Cassegrain, Augusto Gentili, Michel Hochmann, Valentina Sapienza, Venice, 2018, in *Renaissance Quarterly* (Summer 2019), in *Renaissance Quarterly* (Spring 2019), pp. 608-11.

“Der Weltenfrau ins Auge schauen. Zum Leben erwachende Bilder: Kia Vahland und Bernd Roeck reihen sich unter die Buchautoren zum runden Todestag von Leonardo da Vinci,“ in *Frankfurter Allgemeine Zeitung* (16 April 2019), p. 12.

“Hitlers Stieleichen im amerikanischen Cleveland. Plus invasive Sittiche an der Kö: Der Videokünstler Cyprien Gaillard macht aus der Globalisierung Bilder,“ in *Frankfurter Allgemeine Zeitung* (26 March 2019), p. 12.

“Eine Relektüre venezianischer Quellen.” Book review of *Bertrand Jestaz, Monuments Vénitiens de la première Renaissance à la lumière des documents*, Venice, 2017, in *Kunstchronik* (February 2019), pp. 60-64.

Ein Geldsack muss für Judas genügen.“ Book review of *Walter Isaacson, Leonardo da Vinci: Die Biographie*, Berlin, 2018, and *Volker Reinhardt, Leonardo da Vinci. Das Auge der Welt*, Munich, 2018, in *Frankfurter Allgemeine Zeitung* (8 December 2018), p. 12.

“Echter Salatkopf als Vanitas-Stilleben. Mit bisweilen verwelktem Eigenleben versehen: Das KunstMuseum Winterthur zeigt Karin Sanders Werke,“ in *Frankfurter Allgemeine Zeitung* (25 September 2018), p. 11.

“Was die Bilder versprechen. Italien nach dem Krieg: Fotografien von Luigi Ghirri im Essener Folkwang Museum, in *Der Tagesspiegel* (14 Juni 2018), p. 18.

“Laserbehandlung. Ein Werk, das die Sinne schärft ohne Klarheit zu schaffen: Carsten Nicolais „Tele“ setzt auf die Macht gegenseitiger Abhängigkeiten,“ in *Tip. Das Stadtmagazin* (08/2018), p. 74.

Exhibition review of “Bernhard Fuchs: Lot,” in *Artforum* (April 2018), pp. 194-95.

Exhibition preview “Hanne Darboven: Correspndences” in *Artforum* (May 2017), p. 169.

Exhibition preview “Marcel Odenbach: Proof of Nothing” in *Artforum* (January 2017), p. 108.

Book review of *The Sensuous in the Counter-Reformation Church*, Cambridge 2013, ed. by Marcia Hall and Tracy Cooper in *Studies in Iconography* 37 (2016), pp. 242-46.

“Head of State.” Exhibition preview of *Enthüllt. Berlin und seine Denkmäler*, Zitadelle Spandau, Berlin, in *Artforum* (May 2016), p. 180.

Book review of *Evelyn Korsch, Bilder der Macht. Venezianische Repräsentationsstrategien beim Staatsbesuch Heinrichs III (1574)* Berlin 2013 in *Renaissance Quarterly*, vol. 68, no. 3 (Fall 2015), pp. 1065-66.

“Der Mensch ist sehr zerbrechlich.” Exhibition review of Greer Lankton in *Tip. Das Stadtmagazin* 10 (2015), p. 90.

Book review of *Tom Nichols, Titian and the End of the Venetian Renaissance*, London 2013 in *Renaissance Studies* 29, no. 3 (2015), pp. 473-75.

“Earthly Delights,” preview of the *Veronese: Magnificence in Venice*- exhibition in the National Gallery London in *Artforum* (January 2014), p. 123.

Book review of *La basilica dei Santi Giovanni e Paolo. Pantheon della Serenissima*, ed. Giovanni Pavanello (Venice 2013), in *Renaissance Quarterly*, vol. 66, no. 4 (Winter 2013), pp. 1381-83.

“Wrinkles in Time.” Book review of *Alexander Nagel, Medieval Modern. Art out of Time*, London 2012 and *Amy Knight Powell. Depositions. Scenes from the Late Medieval Church and the Modern Museum*, Cambridge, MA 2012, in *Artforum* (April 2013), pp. 71-72.

- Book review of *Jodi Cranston: The Muddied Mirror. Materiality and Figuration in Titian's Later Paintings*, Philadelphia, 2010, in *Studi Tizianeschi. Annuario della Fondazione Centro Studi Tiziano e Cadoro* 8 (2012), pp. 130-31.
- Book review of *Guillaume Cassegrain: Tintoret Paris*, 2010, in *Renaissance Quarterly* 66, no. 4 (2012), pp. 1211-13.
- Book review of *Deborah Howard: Venice Disputed. Marc'Antonio Barbaro and Venetian Architecture*, New Haven, 2011, in *Renaissance Quarterly* 66, no. 2 (2012), pp. 536-38.
- “Dem Heiligenschein ganz nah. Das Metropolitan Museum of Art zeigt eine erlesene Auswahl von Renaissancegemälden aus dem goldenen Zeitalter von Bergamo” in *Süddeutsche Zeitung* (18 June 2012), p. 12.
- “Im Rückwärtsgang. Kraftwerk eröffnen mit „Autobahn“ ihre Konzertreihe im New Yorker MoMA,“ in *Der Tagesspiegel*, no. 21201 (April 12, 2012), p. 24.
- “High on Life.“ Review of “The Renaissance Portrait from Donatello to Bellini” at the Metropolitan Museum of Art, in *Artforum* (February 2012), pp. 93-94.
- “Tintoretto Lite” in *Artforum* (September 2011), p. 287.
- Review of *Glenn Ligon, 'America'* at the Whitney Museum of American Art, New York City, in *Springerin* 3, 2011, p. 76
- Review of *Ivan Nagel, Gemälde und Drama. Giotto, Masaccio, Leonardo*. Frankfurt a.M. 2009, in *Renaissance Quarterly* 64, no. 4 (2010), pp. 1380-82.
- Review of *Kristin Marek, Die Körper des Königs. Effigies, Bildpolitik und Heiligkeit*, Munich, 2009, in *Renaissance Quarterly* 64, no. 4 (2010), pp. 1371-72.
- “Schöne Unorte.” Review of Wolfgang Tillmans exhibition in *Tip. Das Stadtmagazin*, no. 23 (October 2010), .
- “Raumgreifend. Gruppenausstellung zum Stellenwert von Abstraktion in der Kunst heute,” in *Tip. Das Stadtmagazin*, no. 21 (September 2010), p. 66.
- Review of *Peter Humfrey, Titian*, New York, 2007 and *Peter Humfrey, Titian. The Complete Paintings*, New York, 2007, in *Sixteenth-Century Journal*, 40, no. 3 (Fall 2009), pp. 980-82.
- Review of the Shepard Fairey exhibition at the ICA Boston, in *Springerin*, 15, no. 2 (Spring 2009), p. 61.
- “Man beschaffe mir einen Rivalen. Tizian, Tintoretto, Veronese: Die drei Großmeister venezianischer Malerei in Boston.“ *Frankfurter Allgemeine Zeitung*, May 11, 2009 (no. 108), p. 29.
- Review of *Ann Roberts, Dominican Women and Renaissance Art. The Convent of San Domenico of Pisa*, Aldershot, 2008, in *Journal für Kunstgeschichte*, 13, no. 1 (2009), pp. 48-52.
- Review of *Horst Bredekamp. Galilei der Künstler. Der Mond. Die Sonne. Die Hand*. Berlin, 2007, in *Renaissance Quarterly*, 62, no. 1 (2009), pp. 244-46.

“The Anxiety of Influence.” Preview of *Titian, Tintoretto, Veronese: Rivals in Renaissance Venice*, Boston MFA 2009, in *Artforum* (January 2009), p. 125.

Review of *Ian Fenlon, Ceremonial City. History, Memory and Myth in Renaissance Venice*, New Haven, 2007, in *sehepunkte* 8 (2008), no. 10 [15.10.2008]; URL: <http://www.sehepunkte.de/2008/10/14849.html>

Review of *Paul Chan, “The 7 Lights”* at the New Museum of Contemporary Art, New York City, in *Springerin*, 14, no. 3 (Summer 2008), p. 65.

Review of Tintoretto exhibition in the Prado, in *Renaissance Studies. Journal of the Society for Renaissance Studies*, 22, no. 2 (April 2008), pp. 251-60.

Review of *Osmanische Expansion und europäischer Humanismus*. *Pirckheimer Jahrbuch 2005 für Renaissance- und Humanismusforschung*, in *Quellen und Forschungen aus italienischen Bibliotheken und Archiven*, 87 (2007), pp. 492-494.

Book review of *Hans Dieter Huber, Paolo Veronese. Kunst als soziales System*, Munich, 2005, in *Renaissance Quarterly*, 60, no. 2 (Summer 2007), pp. 545-47.

Book review of *Arne Karsten, Bernini. Der Schöpfer des barocken Roms*. Munich, 2006, in *Renaissance Quartely*, 60, no. 1 (Spring 2007), pp. 178-80.

“Tüten in Riga,” *Tip. Das Stadtmagazin*, March 2007, p. 32.

Exh. review of “Felix Gonzalez-Torres” at the Hamburger Bahnhof, Berlin, in *Springerin*, 13, no. 1 (Winter 2007), pp. 62-63.

Exh. review of “36 x 27 x 10“ at White Cube, Palast der Republik, Berlin, in *Springerin*, 12, no. 2 (Spring 2006), p. 59.

Exh. review of “Joseph Beuys: Actions, Vitrines, Environments,” at London Tate, *Springerin*, 11, no. 1 (Spring 2005), p. 62.

Exh. review of “Schrumpfende Städte,” at Kunstwerke, Berlin, in *Springerin*, 10, no. 3 (Fall 2004), pp. 58-59.

Exh. review of “Moltitudini-Solitudini,” at the Museion, Bolzano, in *Springerin*, 9, no. 3 (Fall 2003), p. 63.

Book review of *Richard Cocke, Paolo Veronese: Piety and Display in an Age of Religious Reform*, Aldershot, 2001, in *Journal für Kunstgeschichte*, 7, no. 1 (2003), pp. 45-49.

“Investigazioni tintoretiane.” Book review of *Erasmus Weddigen, Giacomo Tentor F. Myzelien zur Tintoretto- Forschung. Peripherie, Interpretation und Rekonstruktion*, Munich, 2000, in *Venezia Cinquecento*, 24 (2002), pp. 187-97.

Book review of *Tom Nichols, Tintoretto. Identity and Tradition*, London, 2000, in *Zeitschrift für Kunstgeschichte*, 64 (2001), pp. 283-93.

Exh. review of “Mirror’s Edge,” at the Museo di Rivoli, Turin, in *Springerin*, 6, no. 4 (Dezember 2000-Februar 2001), pp. 75-76.

Exh. review "Freier Blick auf die Fruchtblase. 'Spectacular Bodies' in der Londoner Hayward Gallery," in *Die Tageszeitung*, Nr. 6332 (28. Dezember 2000), p. 12.

Exh. review of "Elizabeth Peyton: 'Tony'," at the Westfälisches Landesmuseum für Kunst- und Kulturgeschichte, Münster, in *Kunstforum International*, 152 (Oktober/Dezember 2000), pp. 356-57.

Numerous reviews in the art section of *Der Tagesspiegel* (1993-95).

Numerous articles and reviews in *Niagara* (1990-95).

CONFERENCE ORGANIZATION

(In active preparation with Ariane Jeßulat and Stefan Neuner) "Renaissance-Orgeln: Scharnierobjekte zwischen Künsten und Wissenschaften. Raum, Schwingung und Stimmung in Malerei, Musik und Architektur."

"The Artist in Crisis," panel at the Annual Meeting of the *Renaissance Society of America*, March 2012.

"Representing the self and the Republic: The Venetian Doges and their Tombs." An international, interdisciplinary conference sponsored by the Gladys Krieble Delmas Foundation, NYC; Thyssen Stiftung; Fondazione Cini, Venice, and the Deutsche Studienzentrums, Venice. Venice, September 30-October 1, 2010.

Conference report in *ArtHist.net* (<https://arthist.net/reviews/1186/mode=conferences>)

"The Doges and their tombs," panel at the Annual Meeting of the *Renaissance Society of America*, Venice, April 2010.

"Lepanto: Diplomacy, Processions, Representations," panel at the Annual Meeting of the *Renaissance Society of America*, Venice, April 2010.

"Representing the Unrepresentable. The depiction of the divine in Renaissance Art," panel at the Annual Meeting of the *Renaissance Society of America*, Los Angeles, 16-19 March, 2009.

"Celebrazione e autocritica: La Serenissima e la ricerca dell'identità veneziana nel tardo Cinquecento," with Dr. Giorgio Tagliaferro (Ca' Foscari, Venice). An international, interdisciplinary conference sponsored by the Thyssen Foundation and jointly supported by the Deutsche Studienzentrums, Venice and the Università di Ca' Foscari, Venice, December 14-15, 2006.

CONFERENCE PAPERS AND TALKS

Invited Addresses

"Zurück in die Zukunft: Pietro de Zorzi Maria Orans in San Marco, Venedig." Kolloquium der Vormoderne, Universität der Künste, Berlin 12 May 2025.

"Tintoretto's weiblicher Stil und die Landschaftsmalerei." Universität Bonn, Kunsthistorisches Institut, 22 June 2023.

"Tintoretto's Musik und der weibliche Stil." Kolloquium der Vormoderne, Universität der Künste, Berlin 22 May 2023.

"Tintoretto's Music." Johannes Gutenberg-Universität Mainz, November 28, 2019.

“Verbildlichung und Bildwerdung der Wirklichkeit in Anne Imhofs *Faust*.”
ETH Zürich, March 13, 2019.

“Tintoretto’s Feminine Style: The *Miracle of the Loaves and Fishes*.”
Metropolitan Museum of Art, NYC, October 26, 2018.

“Venetian Rivals: Titian, Tintoretto, and Veronese.”
Princeton Academy of Art, October 25, 2018.

”Tintoretto’s weiblicher Stil.“
Zentralinstitut für Kunstgeschichte, München, June 26, 2018.

“Tintoretto’s Zweifel.”
Universität Münster, May 11, 2018.

“Verbildlichung und Bildwerdung der Wirklichkeit in Anne Imhofs *Faust*.”
Kunsthochschule Weissenhof, Berlin, February 2, 2018.

“Tintoretto’s weiblicher Stil.”
Wallraf-Richartz-Museum, Cologne, November 30, 2017.

“Reform à la Veneziana: Paolo Veronese’s Votivbild von Doge Sebastiano Venier.”
Bergische Universität, Wuppertal May 9, 2017.

“Reaktivierung von Vergangenheit: Pietro de Zorzi’s Mosaic of the Maria Orans in San Marco, Venedig.”
Humboldt Universität zu Berlin, May 18, 2015.

“‘In regione *similitudinis*’: Dosso Dossi’s Darstellung der Unbefleckten Empfängnis”
Bibliotheca Hertziana, Rome, June 17, 2014.

“I due corpi di Tron: la tomba del Doge Niccolò Tron fra ideali repubblicani e propaganda familiare.”
Università degli Studi di Trento, Dipartimento di Lettere e Filosofia, Trent, 22 May 2014.

“Il significato dello stile nella pittura religiosa di Jacopo Tintoretto.”
Università degli Studi di Trento, Dipartimento di Lettere e Filosofia, Trent, 21 May 2014.

“Maria mit dem Kind von den Evangelisten Markus und Lukas verehrt. Tintoretto (kurz vor 1570/75).”
Lecture series *Christliche Bildbetrachtung* (respondent: Reverend Dr. Bernd Krebs); Gemäldegalerie
Berlin, August 28, 2013.

“‘Pious Work’ in the Age of Art: The Circumcision Altarpiece by Jacopo and Francesco Bassano.”
Kunsthistorisches Institut in Florenz, Florence, June 10, 2013.

“‘Pious Work’ in the Age of Art: The Circumcision Altarpiece by Jacopo and Francesco Bassano.”
Columbia University, NYC, December 11, 2012.

“Art and Agency in Jacopo and Francesco Bassano’s Circumcision Altarpiece.”
Courtauld Institute, London, December 3, 2012.

“Hidden penitence in Andrea Palladio’s Redentore church”
Syracuse University, NY, November 1, 2012.

“‘And the Moon has started to bleed’: Apocalypticism and religious reform in Venetian art at the time of the Battle of Lepanto.”

Renaissance Roundtable, Wesleyan University, Dec. 3, 2009.

“The Meaning of the Mark in Tintoretto.”

Institute of Advanced Studies, Princeton, December 12, 2007.

Respondent to Edward Grasman “On Closer Inspection—The Interrogation of Paolo Veronese.”

Kunsthistorisches Institut in Florenz, Florence, May 29, 2007.

“‘In the Region of Dissemblance’: The representation of the Apocalyptic Woman in Jacopo Tintoretto’s Santi Cosma e Damiano altarpiece.”

Rutgers University, May 9, 2006

“‘Et la luna ha comincià in sangue’: Apocalittica e riforma spirituale nell’arte veneziana al tempo della battaglia di Lepanto.”

Kunsthistorisches Institut in Florenz, Florence (Italy), Oct. 12, 2005.

“Tradition and Reform: Tintoretto’s San Polo Assunta and the Orant Virgin in Venice.”

Warwick University (England), Feb. 7, 2005

Conference Papers

“Das freundliche Antlitz des Narzissmus: Vibeke Tandbergs *Living Together*.”

Portraiture and the Construction of Identity. Universität Bonn, Kunsthistorisches Institut, 30 March-1. April 2023.

“Emulation and Denial: Giambattista Tiepolo’s homage to Paolo Veronese as a disavowal of Jacopo Tintoretto.”

Giambattista Tiepolo. Illusion and Irritation. Würzburg, Martin von Wagner Museum, 26-29 May 2022.

“G.B. Tiepolo’s Hidden Dialogue with Tintoretto.”

Il Seicento e il Settecento alle Gallerie dell’Accademia. Nuovi Studi, Venice, 22-23 February 2022.

“Sinnlose Opfer: Cy Twomblys pazifistischer Lepanto- Zyklus.”

Cy Twomblys Lepanto-Zyklus: 1571 – 2001 – 2021, Study day in cooperation with the Zentralinstitut für Kunstgeschichte München, Museum Brandhorst, 6 October 2021.

(conference cancelled) “A Polish Ambassador on Doge Alvise Mocenigo’s Tomb in Santi Giovanni e Paolo.”

Tommaso Dolabella and Artistic Relations between Venice and Central Europe in the Seventeenth Century, International Conference, Royal Castle of Warsaw, 16-17 June 2020.

(conference cancelled) “Tintoretto: Music and the Feminine Style.”

Annual Meeting of the Renaissance Society of America, Philadelphia from 2-4 April 2020.

(conference cancelled) “The Tombs of the Venetian Doges in a European Context.”

Conference of *RISK—Republics on the Stage of Kings*, University of Padua, 10 March 2020.

Chairing a panel in *Sichtbare und hörbare Confessio. Mediale Artikulationen der konfessionellen*

Wahrnehmung im 17. Jahrhundert. Workshop des DFG-Netzwerks “Confessio im Konflikt. Religiöse Selbst- und Fremdwahrnehmung im 17. Jahrhundert” Humboldt Universität Berlin, 27-29 October, 2016

- “Das freundliche Antlitz des Narzissmus. Vibeke Tandbergs ‘Living Together’.”
Der Fleck als Preisgabe. Ein kleines Lacan Symposium. Universität der Künste, Berlin, 18 December 2015.
- “Tintoretto’s Mannerisms.”
La giovinezza di Tintoretto, Seminario internazionale, Ateneo Veneto, Venice, 28-30 May 2015.
- “Activating the Past: Pietro de Zorzi’s Representation of the Maria Orans in San Marco.”
 Rand Symposium *Encounters in Western Art, 1300-1800* at the University of North Carolina at Chapel Hill, 27-28 March 2015.
- “Making a Third Patron Saint of Venice: Veronese’s *bozzetto* for the Votive Painting of Sebastiano Venier.”
Giornate di Studio su Paolo Veronese, Convegno internazionale di studi, Verona, 27-29 September 2014.
- “Penitence and magnificenza in Andrea Palladio’s Redentore Church.”
Renaissance Encounters. A Symposium in Honour of Professor Deborah Howard, Cambridge, UK, June 28, 2013.
- “‘In regione *similitudinis*’: Dosso Dossi’s Representation of the Immaculate Conception.”
Voir l’au-delà. L’expérience visionnaire et sa représentation dans l’art italien de la Renaissance-conference, Paris, June 3-6, 2013.
- “Tintoretto’s Doubts.”
The Artist in Crisis, Annual Meeting of the *Renaissance Society of America*, Washington D.C., March 22-24, 2012.
- “‘Pious Work’ in the Age of Art: The Circumcision Altarpiece by Jacopo and Francesco Bassano.”
 Rutgers University Faculty Symposium of the Art History Department on September 20, 2011.
- Chairing the panel “Competition and Dialogue in Renaissance Art.”
 Annual Meeting of the *Renaissance Society of America*, Montreal, March 2011.
- Chairing the panel “Requiem I: Tombs between Spain and Italy in the Fifteenth Century.”
 Annual Meeting of the *Renaissance Society of America*, Montreal, March 2011.
- “Rehabilitating the Father: Filippo Tron’s Employment of the Tomb of Nicolò Tron to Advance his own Political Career.”
Representing the Self and the Republic: The Venetian Doges and their Tombs-conference, Venice, Sept. 30-Oct. 1., 2010.
- “The Cassinese reform architecture of the Venetian convents S. Croce della Giudecca, Ognissanti, and SS. Cosma e Damiano.”
The Vision of Architecture in Religious Reform Movements (15th-16th centuries): A comparative Assessment
 Annual Meeting of the *Renaissance Society of America*, Venice, 8-10 April, 2010.
- “Doppio significato: Sebastiano Ricci e la decorazione di SS. Cosma e Damiano.”
Sebastiano Ricci conference, Fondazione Cini, Venice, Dec. 15-16, 2009.

Session chair at the conference *Das Grabmal des Günstlings*.

Requiem-Die römischen Papst und Kardinalsgrabmäler der Frühen Neuzeit, Berlin, May, 8-9, 2009 (Humboldt University, Berlin).

“Tintoretto’s Angels”

Representing the Unrepresentable. The depiction of the divine in Renaissance Art.

Annual Meeting of the *Renaissance Society of America*, Los Angeles, 16-19 March, 2009.

“‘More dignified than those of the ancestors’: The Venetian doges and their tombs.”

Mémoire monarchique et la construction de l’Europe. Les stratégies funéraires des dynasties princières, 16e – 18e siècle.

Madrid, 26 – 29 November 2008: Deuxième Colloque international: La représentation funéraire des souverains.

“Jacopo Tintoretto: pittore religioso.”

Tintoretto, 12th seminar of the history of Venetian art, July 3, 2008.

Ecole du Louvre and Istituto Veneto di Scienze, Lettere ed Arti, Venice.

Panellist in “New Horizons in Early Modern Studies at Rutgers.”

Rutgers University, April 22, 2008.

“Convertire in sé medesimo questo flagello”: Tintoretto’s bozzetto for Doge Alvise Mocenigo’s Votive Painting.”

Renaissance Rulers Construct Identity III: The Doges of Venice.

Annual Meeting of the *Renaissance Society of America*, Chicago, April 2-4, 2008.

Respondent to Edward Grasman “On Closer Inspection—The Interrogation of Paolo Veronese.”

Kunsthistorisches Institut in Florenz, Florence, May 29, 2007.

“Tintoretto’s Semiotics of Style.”

Congreso Jacopo Tintoretto at the Museo Nacional del Prado, Madrid, February 26-27, 2007.

(Presented again at the Rutgers University Faculty Symposium of the Art History Department on November 8, 2007)

“Dall’autoriflessione all’autocelebrazione: il caso del Redentore.”

Celebrazione e autocritica: La Serenissima e la ricerca dell’identità veneziana nel tardo Cinquecento.

Conference at the Deutsche Studienzentrums, Venice and the Università Ca’ Foscari, Venice, December 14-15, 2006.

“‘Erst hat man kein Glück und dann kommt auch noch Pech dazu’: Die gescheiterte Karriere des Jacopo Soranzo (1518-99) im Spiegel seines Grabmals.”

Grab, Kult, Memoria und Ikonoklasmus—Conference at the Humboldt Universität, Berlin, February 17-19, 2006.

“‘Et la luna ha comincià andar in sangue’: Apocalittica e riforma spirituale nell’arte veneziana al tempo della battaglia di Lepanto.”

L’altro Veronese. Politica e religione a Venezia negli anni del disciplinamento—Conference in the Ca’ Foscari University, Venice, May 12-13, 2005.

(presented again on October 12, 2005 at the lecture series of the Kunsthistorisches Institut in Florenz)

“Die Oransdarstellungen in San Marco.”

Konstruktion des Archaischen—Conference at the Villa Vigoni, Como, November 24.-26, 2004.

(Presented again on May 25, 2005 at the Colloquium of Prof. Klaus Krüger at the Freien Universität Berlin).

“‘The moon has started to bleed’: Tintoretto and the Turks.”

Representations of the East in the West.

CAA New York City, 91st Annual Conference, February 2003.

“La rappresentazione di Tintoretto di Pietro Loredan in Palazzo Ducale.”

Seminar of Prof. Augusto Gentili, Università di Ca’Foscari, Venice, January 2003

“Archaism and Spirituality: Tintoretto’s Representation of the Apocalyptic Woman.”

Frick Collection- Institute of Fine Arts Symposium, April 2002.

“Tintoretto nello specchio della ricerca recente.”

Seminar of Prof. Augusto Gentili, Università di Ca’Foscari, Venice, January 2001.

“Dealing with Trauma: Doubling in Vibeke Tandberg’s *Living Together*.”

Doubling.

Princeton University Department of Art and Archaeology Graduate Symposium, November 2000.

(Presented again at the “Culture and the Unconscious: Psychoanalysts, Artists & Academics in Dialogue”—Conference at the School of Oriental and African Studies, University of East London, July 2003.)

ARTIST TALKS

“Licht-Gestalten. Ein Gespräch mit Wolfgang Tillmans und Benjamin Paul und Karlheinz Lüdeking.

Universität der Künste Berlin, 11 May 2016.

ACADEMIC SERVICE

Member of the *First Article Prize*-committee 2021, Council for European Studies at Columbia University.

Advisory board of *RiVe. Centro Studi Rinascimento Veneziano* since 2020.

Advisory board of Visual Studies-Rome Network (ViStuRN) since 2016.

PEER REVIEWS

Book manuscripts: Routledge, Brill

Articles: *Renaissance Quarterly* (2x), *Zeitschrift für Kunstgeschichte* (2x), *Journal for Early Modern Cultural Studies*, *Anuario del Departamento de Historia y Teoría del Arte*, *Oxford University Press*, *Cengage*, *Mediterranean Studies*.

OTHER PROFESSIONAL ACTIVITIES

Book presentation of *Arne Karsten, Der Untergang der Welt von Gestern*, in Buchhandlung Herschel, Berlin, May 17, 2019.

Tour of Santa Maria dei Frari and Scuola Grande di San Rocco for an official delegation of the Foreign Ministry of Germany, led by the Secretary of State Claudia Piper, June 3, 2011.

Organizing guided tours in relation to the Annual Meeting of the Renaissance Society of America, Venice, April 2010.

TV appearance

Interviewed in the special Angels in Our Daily Lives first broadcasted on February 21, at 11:23 am on My9. (http://www.myfoxny.com/dpp/my9/news/Angels_In_Our_Lives)

MUSEUM WORK

Harvard University Art Museums

Curator of Wolfgang Tillmans: Still Life (with catalogue) 2002

Peggy Guggenheim Collection, Venice

Intern, organized and gave tours, conducted the student program. 1993

INTERNSHIPS

Theodore Rousseau Internship at the Harvard University Art Museums 2001

Peggy Guggenheim Collection, Venice 1993

Basler Zeitung, Switzerland 1989

Berliner Festwochen GmbH., Berlin 1988

OTHER TEACHING EXPERIENCE

Rutgers Study Abroad Rome program, Summer School (2009-2019).

Ecole du Louvre and Istituto Veneto di Scienze, Lettere ed Arti, Venice 2008
Tintoretto, 12th seminar of the history of Venetian art, July 2-10, 2008.

Humboldt-Universität, Berlin

Seminar on *Early Modern Funerary Monuments in Rome and Venice* (with Arne Karsten) 2007

Humboldt-Universität, Berlin

Seminar on *Venetian art in the Sixteenth Century* 2006

Emerson College, Boston

Teaching Fellow during Florence field trip 2004

Harvard University, Department of History of Art and Architecture

Teaching Fellow for *Meanings of Abstraction*, Prof. Yve-Alain Bois 1999

UNIVERSITY SERVICE

A+P Committee 2023-24

New Brunswick Faculty Council (Second Term) 2020—

New Brunswick Faculty Council, Academic Affairs committee (Second Term) 2021—

Research Council 2022—

Honors College, Mentoring program 2017

SAS Curriculum Committee 2009-13, 2015-17

DEPARTMENTAL SERVICE

Chair's Executive Committee 2017-18

Graduate Director 2017-18

Graduate Admissions Committee 2008-09, 2011-12, 2016-17, 2020-24

Fellowship Committee 2021-22, 2022-23, 2023-24

Faculty advisor for the *Rutgers Art Review* 2009-10, 2015-16, 2023-24

Art history Curriculum Committee 2007-08, 2023-24

Faculty Observance 2020, 2023, 2024

Tenure Review Committee Deniz Türker 2024

Harvard University

Fine Arts Graduate Student Association Lecture Series Committee

1996-98

LANGUAGES

German (native), Italian (fluent), French (fluent), Latin