

CURRICULUM VITAE : ANN SUTHERLAND HARRIS

EDUCATION

B.A. Honors (First Class) University of London, Courtauld Institute 1961
European art and architecture, 1250-1700

PhD. University of London, Courtauld Institute 1965
Dissertation title: Andrea Sacchi, 1599-1661

EMPLOYMENT

- 1964-5 Assistant Lecturer, Art Dept., University of Leeds.
1965-6 Assistant Lecturer, Barnard and Columbia College.
1965-71 Assistant Professor, Dept. of Art and Archeology, Columbia
University (on leave, spring semester, 1971).
1971-3 Assistant Professor, Art Department, Hunter College, City University of
New York.
1973-7 Associate Professor, Art Dept., State University of New York at Albany.
Tenure given 1974-5; on leave, 1975-6.
1977-80 Arthur Kittredge Watson Chair for Academic Affairs, Metropolitan
Museum of Art, New York.
1981-2 Senior Research Fellowship, National Endowment for the Humanities.
1982 Amon Carter Distinguished Visiting Professor of Art History, University
of Texas at Arlington, fall semester.
1984 Mellon Professor of Art History, University of Pittsburgh, spring term.
1984 f. Professor of Art History, Frick Fine Arts Dept., University of Pittsburgh,
fall term until present.
1993

PART-TIME POSITIONS

- 1972-3 Visiting Lecturer, Dept. of Art History, Yale University (fall semester)
1974 Visiting Associate Professor, Institute of Fine Arts, New York University
1978-83 Part-time member of liberal arts faculty at the Juilliard School, New York
1980 Adjunct Professor, Dept. of Art History and Archeology, Columbia
University (spring term)
1989 Adjunct Professor, Art Department, Carnegie-Mellon University

1994 Eleanor Tufts Distinguished Visiting Professor, Southern Methodist
University, Dallas, fall semester (on leave from Pitt).

GRANTS & FELLOWSHIPS

- 1970-71 John Simon Guggenheim Foundation Fellowship for research on the drawings and paintings of G.L. Bernini.
- 1975-6 Ford Foundation Faculty Fellowship: The Role of Women in Society to support research and preparation of the exhibition and writing of the catalogue for *Women Artists, 1550 - 1950*.
- 1977 Andrew W. Mellon Fellowship, Metropolitan Museum of Art.
- 1981 NEA Museum Professional fellowship for work on a catalogue of the drawings of G. L. Bernini (6 months).
- 1981-2 NEH Fellowship for Independent Scholars for research on the Academy of St. Luke in 17th C. Rome.
- 1988 Guest Scholar, the J. Paul Getty Museum (6 months).

ACADEMIC HONORS & AWARDS

- 1977 Mademoiselle Magazine Woman of the Year (with Linda Nochlin for the exhibition, *Women Artists, 1550 - 1950*).
- 1981 Honorary Doctor of Arts, Eastern Michigan University.
- 1986 Pittsburgh YWCA Woman of the Year in the Arts.
- 1990 Honorary Doctor of Humanities, Atlanta College of Art
- 2005 Lifetime Achievement Award, Women's Caucus for Art

TEACHING AREAS

UNDERGRADUATE COURSES

Survey of Western Art (one or two semester); Italian Renaissance Painting and Sculpture (1250-1575); Italian 16th C Painting; Mannerism; European Landscape Painting from 14th to the 17th C.; European 17th C Painting & Sculpture (one or two

semester); Rococo to Revolution (18th C European art); Art Theory and Criticism: The Literature of Art from Vasari to Wöfflin; Women Artists and Images of Women, 1550-1750; Approaches to Art History: Caravaggio and Bernini; Painting in Flanders and Holland in the 17th C; Approaches to Art History: Caravaggio; Bernini; Rembrandt. Approaches to Art History is an undergraduate methods course that can use topics chosen by faculty in different periods for its focus.

GRADUATE COURSES (s=seminar)

Italian 17th C Painting & Sculpture; Roman & Bolognese 17th C Painting; Roman & Bolognese 17th C Drawings (s); The Literary Sources of Italian 17th C Art; The Classical Style in Rome & Bologna in the 17th C; Ceiling Painting in Sixteenth Century Rome (s); Iconographical Themes in Italian 17th C Painting (s); Claude & Poussin (s); Art & Politics in Sixteenth Century Rome (s); Roman Sixteenth Century Sculpture (s); Painting in 17th C France; Seen and Unseen: Images of Women in 16th and 17th-century European art; Reform or Revolution in Sixteenth Century Rome: Caravaggio and the Carracci; **Patronage in 17th C Italy and the Dutch Republic.**

DISSERTATIONS DIRECTED

M.A. Degrees : all at the University of Pittsburgh except the first two.

- 1973 Selma Holo, "The Graphic Art of Giuseppe Ribera", Hunter College, CUNY
- 1973 Frima Fox Hofrichter, "Judith Leyster", Hunter College, CUNY
- 1990 Ruth C. Morss, "The Iconography of Nicolas Poussin's *Realm of Flora*"
- 1992 Anne Bertrand, "Portraying the Soul: The Portraits and Self-Portraits of Simon Vouet's Roman Period".
- 1993 Alison McQueen, "Images of Lucretia and the Politics of Gender".
- 1993 Prisca Montani, "The Art Patronage of Cardinal Francesco Maria del Monte".
- 1993 Luann Steele, "Rubens Tapestry Designs of The Life of Constantine: Politics and Patronage".
- 1999 Lisa Troy, "Gift Exchange and the Spanish Career of Sofonisba Anguissola".
- 2003 Katherine Johnston-Keane, "Caravaggio and Popular Theater in Rome".
- 2005 Sarah Beth Cantor, "Gaspard Dughet: Some Problems in the Connoisseurship of Chalk Drawings", University of Maryland (as external committee member).
- 2008 Amy Cymbala, "The Splendid Force of Her Presence:" Self-Fashioning in the Portraits of Vittoria della Rovere".
- 2009 James R. Jewitt, "The Landscape of Fortune in sixteenth-century Italy".

2010 Rachel Miller, "For the greater glory of Deusu: Art and architecture of the Jesuit Mission in Japan" (second reader).

Ph. D. Degrees

1998 Marianne Berardi, "Science into Art: Rachel Ruysch's Early Development".

2000 Anne Bertrand, "Art and Politics in Counter-reformation Paris: The Case of Philippe de Champaigne (1621 - 1674)

2002 John C. Chvostal, "Reviewing Reform: the Carracci before 1585".

2005 Patrizia Costa Frezza, The Sala delle Asse in the Castello Sforzesco: from Leonardo to Beltrami. (Co-chair with David Wilkins.)

2010 Kathy Johnston-Keane, Caravaggio's Drama: Art, Theater, and Religion during Italy's "Spanish Age".

ADMINISTRATIVE EXPERIENCE

1970-71 Chair, Columbia University Senate Committee on the Status of Women.

1972-4 President, Women's Caucus for Art; 1974 f., Member of Advisory Board.

1975-9 Director, College Art Association; Porter Prize Committee, 1976-80 (Chair, 1978-80); Committee on Status of Women, 1972-6 (Chair, 1974-6); Alfred H. Barr Award Committee Chair, 1981; Distinguished Teaching of Art History Award, 1984; Nominating Committee, 1986-7.

1978-9 Member of Museum Policy Panel, National Endowment for the Arts.

1983-4 Consultant at three planning workshops for the National Museum of Women in the Arts, Washington D.C.

1986-8 Member of the Museum panel, Pennsylvania Council for the Arts.

1986 f. Member of the Provost's Advisory Committee on the Status of Women, University of Pittsburgh.

1987 Organizer of the Symposium, *Thinking on Paper*, held at the University of Pittsburgh in October in conjunction with the exhibition *Old Master Drawings from Chatsworth* (catalogue by Michael Jaffé) at the Frick Museum, Pittsburgh. Speakers included Christiane Andersson (Curator of N. European Paintings, Staedel

Kunstinstitut, Frankfurt), Marco Chiarini (Director, Palazzo Pitti Museums in Florence), Elizabeth Cropper (Johns Hopkins University), John Gere (former Keeper of Drawings, British Museum), Diane de Grazia (Curator of Italian Drawings, National Gallery of Art, Washington, D.C.), Paul Joannides (Lecturer, History of Art, University of Cambridge), and Frank Robinson (Director, Museum of the Rhode Island School of Design).

1995 Organizer of the Symposium, "Amor Vincit Omnia? Seicento Images of Passion and Power", at the Frick Museum, Pittsburgh (April 7-8). The keynote speaker was Marina Warner. Others were Mary Garrard (American University), Diane de Grazia (National Gallery of Art, Washington, DC), Louise Rice (Duke University), Richard Spear (Oberlin), David Stone (University of Delaware) and Elizabeth Cropper (Johns Hopkins University).

1996 Member of Provost's Fact Finding Committee for Evaluation of the Dean of the Faculty of Arts and Sciences, University of Pittsburgh.

1997 Member of the Provost's Search Committee for the Dean of the Faculty of Arts and Sciences, University of Pittsburgh.

PUBLICATIONS

BOOKS

Co-author with Eckhard Schaar, *Die Zeichnungen von Andrea Sacchi und Carlo Maratta*, Kataloge des Kunstmuseums, Düsseldorf, III, Düsseldorf, 1967.

Andrea Sacchi, Oxford (Phaidon Press), 1977

Selected Drawings by Gian Lorenzo Bernini, New York (Dover Press), 1977.

Co-author with Victor Carlson, Kathleen Erwin, George Knox, T. Patrice Marandel, Graham Smith and Marilyn F. Sims, *The Collections of the Detroit Institute of Arts: Italian, French and English Drawings and Watercolors*, New York, Hudson Hills Press, 1992. (My contribution, originally commissioned as a separate catalogue, consists of 80 entries on French and Italian 17th-century drawings).

Seventeenth-Century Art & Architecture, London: Laurence King, 2005; 2nd ed., 2008

426 pages; 410 illustrations, 185 in color. Distributed here by Pearson Education. It is being used at over a hundred colleges and universities. The second edition was published in 2008 with expanded text and many more color illustrations.

EXHIBITION CATALOGUES

Co-author with Linda Nochlin, *Women Artists, 1550-1950*, New York, 1976. Catalogue of the exhibition held at the Los Angeles County Museum, the University Museum at Austin, Texas, the Museum of Art, Carnegie Institute, Pittsburgh and the Brooklyn Museum in 1976-7. The catalogue has been reprinted many times and translated into French and Italian.

Alice Neel: Paintings 1933-1982, essay and catalogue entries for an exhibition of 35 works held at the Art Gallery, Loyola Marymount University, Los Angeles, March 29-May 7, 1983.

Landscape Painting in Rome 1595-1675, New York, 1985. with contributions by Kahren Hellerstedt and Marcel Roethlisberger, for the Richard L. Feigen Gallery, New York, Jan. to March, 1985. Reviewed in *The Burlington Magazine*, 1985, September, by Lisa Vergara.

Cool Waves and Hot Blocks: The Art of Edna Andrade, Pennsylvania Academy of the Fine Arts, fall, 1993. I was curator of the show and author of the catalogue essay for this retrospective survey.

Pittsburgh Collects: European Drawings 1500-1800, Frick Art and Historical Center, Pittsburgh, 2004. The exhibition began as a graduate seminar topic under my supervision. The final selection of the drawings from the Carnegie Museum of Art and several private collections, including my own, was made by Tom Smart, Director of Collections and Exhibitions at the Frick Museum. The catalogue entries were prepared by the class with some additional entries written by Tom Smart, who also wrote the Introduction. I drafted some entries for Tom Smart, was available for advice throughout the preparation of the exhibition. I also edited some of the text and wrote entries for drawings by Anthony van Dyck and Thomas Gainsborough.

ARTICLES AND CATALOGUE CONTRIBUTIONS

"The decoration of San Martino ai Monti", *The Burlington Magazine*, 1964, pp. 58-69 & 115-120.

"A lost altarpiece by G.B. Passeri", *The Burlington Magazine*, 1964, p. 179.

"Pier Francesco Mola - his visits to North Italy and his residence in Rome", *The Burlington Magazine*, 1964, pp. 363-8.

"An early drawing by Pietro da Cortona", *The Burlington Magazine*, 1964, p. 463.

"A new drawing by Michelangelo in the Louvre?", *The Burlington Magazine*, 1964, pp. 572-5.

"Notes on the Chronology and Death of Pietro Testa", *Paragone*, no. 213, Nov. 1967, pp. 35-70.

Catalogue entry for Andrea Sacchi's *Madonna and Child with Four Saints*, no. 7 in *Masters of the Loaded Brush - Oil Sketches from Rubens to Tiepolo*, an exhibition curated by R. Wittkower to benefit Columbia University, Knoedler & Co., New York, 1967, pp. 11-13.

"A new drawing by Nicolas Poussin", *The Burlington Magazine*, 1968, pp. 89-90.

"Andrea Sacchi and Emilio Savonanzi in the Collegio Romano", *The Burlington Magazine*, 1968, pp. 249-57.

"The date of Andrea Sacchi's *Vision of St. Romuald*", *The Burlington Magazine*, 1968, pp. 489-94.

"New drawings by Bernini for St. Longinus and other contemporary works", *Master Drawings*, VI, 1968, no. 4, pp. 383-91.

"Lost works by Passerotti, Domenichino, Guido Reni and others in a 17th century collection", *The Burlington Magazine*, 1968, pp. 626-9.

"Some chalk drawings by Francesco Albani", *Master Drawings*, VII, 1969, no. 2, pp. 152-5.

"Andrea Sacchi's Portrait of a Cardinal", *Bulletin of the National Gallery of Canada*, no. 14, 1969, pp. 9-15.

"Trois nouvelles études de Pier Francesco Mola pour la fresque du Quirinale, *Joseph et ses frères*", *La Revue de l'Art*, no. 6, 1970, pp. 82-7.

"Pietro Testa and Parnassus", co-authored with Carla Lord, *The Burlington Magazine*, 1970, pp. 15-20.

"An exceptional Domenichino", *The Burlington Magazine*, 1970, pp. 47-8.

"A contribution to Andrea Camassei", *Art Bulletin*, 1970, pp. 49-70.

"The Second Sex in Academe", *A.A.U.P. Bulletin*, vol. 56, 1970, no. 3, pp. 283-95.
Reprinted by KNOW Press, Pittsburgh. The congressional testimony on which the article is based was reprinted in *Discrimination against Women: Congressional Hearings on Equal Rights in Education and Employment*, ed. C. Stimpson, New York (R.R. Bowker Co.), 1973, pp. xii-xvii and 45-60. The AAUP article has also been reprinted in *Women and Education*, a book of readings edited by Elizabeth Steiner Maccia et al., (Charles C. Thomas pub.), 1975.

"Patterns of Discrimination and Discouragement in Higher Education", *Women's Role in Contemporary Society: The Report of the New York City Commission on Human Rights*, 1979, New York (Avon), 1972, pp. 583-90.

"Claude Lorraine et Pierre de Cortone", *La Revue de l'Art*, no. 11, 1971, pp. 85-6.

"Drawings by Andrea Sacchi: additions and problems", *Master Drawings*, 1971, no. 4, 384-91.

"Un Christ mort par Giorgio Vasari", *La Revue de l'Art*, 18, 1972, pp. 36-7.

"A Rubens drawing after the antique", *Master Drawings*, 1972, no. 3, pp. 143-5.

"Guglielmo Cortese: some early drawings and lost works", *Master Drawings*, 1972, no. 4, 360-3.

"Titian in the Frari", *Art Bulletin*, 1972, pp. 116-118.

"Academy drawings by Andrea Sacchi: Addenda", *Master Drawings*, 1973, 160-1.

"Angelo dei Rossi, Bernini and the art of caricature", *Master Drawings*, 1975, pp. 158-60.

"Andrea Sacchi and Tommaso Campanella", *Art Bulletin*, LIX, 1977, pp. 304-7.

"Alice Neel: Drawings and Watercolors, 1926-1978", exhibition catalogue essay, Graham Gallery, New York, 1978.

"A drawing by Goffredo Wals", *Master Drawings*, XVI, 1978, pp. 339-403.

"New drawings by Andrea Sacchi: Addenda", *The Burlington Magazine*, CXX, 1978, pp. 600-2 and 712.

"The human creature: the portraits of Alice Neel", *Portfolio*, I, no. 6, 1980, 70-75.

"A Personal View", forward to *Audrey Flack on Painting*, with an introduction by Lawrence Alloway, New York (Abrams), 1981, pp. 10-13.

Letter to the Editor (on Griselda Pollock's article, "Women, Art and Ideology: Questions for Feminist Art Historians"), *Women's Art Journal*, Fall 1983/Winter 1984, pp. 53-4. Reprinted in *Visibly Female: Feminism and art: an anthology*, edited and introduced by Hilary Robinson, London, 1987.

Preface to exhibition catalogue, *A Circle of Life*, Ruth Weisberg, Fisher Gallery, University of S. California, February, 1984 and Hewlitt Gallery, Carnegie Mellon University, Sept.-Oct., 1986.

"New Horizons in Pastel", catalogue essay for exhibition, *Drawings by Elizabeth Murray, 1975-1985*, Carnegie Mellon Gallery, Oct.-Dec., 1986.

"Bernini come Dittatore" (Bernini as Dictator), in *Gian Lorenzo Bernini e le arti visive*, Rome, 1987, pp. 43-58.

"Andrea Sacchi's Sacrifice to Pan", in *Master Drawings from the Armand Hammer Collection*, National Gallery of Art, Washington, 1987, pp. 27, 91-2.

"Camassei et Cortona au Palais Barberini", *La Revue de l'Art*, 1988, no. 82, pp. 73-76.

"Gian Lorenzo Bernini and Virginio Cesarini", *The Burlington Magazine*, 1989, pp. 17-23.

"Bernini's *Four Rivers Fountain* as Permanent Theater", in *Papers in Art History from The Pennsylvania State University*, IV, Penn State Press, 1990, II, pp. 489-516.

"Entering the Main Stream: American Women Sculptors in the 20th Century", in *Gallerie*, 1989 (Fall), 1989 (Winter) and 1990 (Spring).

Catalogue entry for Jean-Francois Millet's *Mercury discovering Herse as she returns from the Festival of Minerva* in *Claude to Corot, The Development of Landscape Painting in France*, Colnaghi's, New York, 1990, pp. 75-8.

"Introduction", *With Gratitude to Eva Hubbard: A Celebration of Women Artists at West Virginia University*, catalogue for exhibition at Creative Arts Center Galleries, West Virginia, Morgantown, WV, 1991, pp. 7-8.

"Vouet, le Bernini, et la 'ressemblance parlante'", in *Simon Vouet, Actes du colloque international*, Galeries nationales du Grand Palais, 5-7 February, 1991, La Documentation Française, Paris, 1992, pp. 192-208.

"A Mola Drawing in Madrid", *Master Drawings*, 1992, Vol. 30, no. 4, 345-7.

Catalogue entry for Gian Lorenzo Bernini's Portrait of a Man for *An Exhibition of Master Drawings*, Colnaghi's, New York, Paris and London, May -July, 1993, no. 30.

"A propos de Nicolas Poussin paysagiste", *La Revue du Louvre et des Musées de France*, 2, April 1994, pp. 36-40.

"Nicolas Poussin, dessinateur", in *Nicolas Poussin, Connaissance des Arts*, 1994, pp. 66-81. This is not the same text as the next item.

"Nicolas Poussin dessinateur", in *Nicolas Poussin, 1594-1665*, Galeries nationales du Grand Palais, 1994-5, catalogue by Pierre Rosenberg and Louis-Antoine Prat, Paris, 1994, pp. 36-42.

"Ludovico, Agostino, Annibale: '... l'abbiam fatta tutti noi'", *Accademia Clementina, Atti e memorie*, 33-34, Nuova Serie, Bologna, 1994, pp. 69-84.

"Domenichino's *Caccia di Diana*: Art and Politics in Seicento Rome", in *Shop Talk, Studies in Art History for Seymour Slive*, Harvard University, 1995, pp. 92-6.

Entries on drawings by G. Alberti, G.L. Bernini, Annibale Carracci, L. Cigoli, Guglielmo Cortese, Giacinto Gimignani, Giulio Cesare Procaccini and Andrea Sacchi in *The Katalan Collection of Italian Drawings*, Vassar College and other locations, 1995-6.

"*Le mariage mystique de Sainte Catherine*:: attribution, commanditaire, iconographie", *Nicolas Poussin (1594-1665), Actes du colloque . . . octobre 1994*, Edited by Alain Merot, Musée du Louvre, Paris, 1996, I, pp. 151-176.

Entries on Guidobaldo Abbatini, P.P. Bonzi, Margareta Caffi, Andrea Camassei, Giacomo and Guglielmo Cortese, Fede Galizia, Giovanna Garzoni, Artemisia and Orazio Gentileschi, Tommaso Luini, P.F. Mola, Alice Neel, Andrea Sacchi, Alessandro Turchi and G.B. Viola for the *Macmillan [now Grove] Dictionary of Art*, Ed. Jane Shoaf Turner, 1996.

"Gian Lorenzo Bernini: A design for a wall monument with skeletons", in *An Exhibition of Italian Old Master Drawings and Oil Sketches*, Pandora Old Masters, New York, 1998, no. 10. This drawing is now in the Metropolitan Museum of Art, New York.

Entries on drawings by Annibale Carracci, Giacinto Brandi et al. in *An Exhibition of Old Master Drawings*, Tim Wright Gallery, New York, 1998.

Catalogue entry for a Bernini School drawing in *Disegni della Donazione Marcel Puech al Museo Calvet di Avignone*, Ed. Sylvie Beguin, Mario di Giampaolo and Philippe Malgouyeres, 2 vols., Naples, 1998, pp. 162-3.

"Guido Reni's First Thoughts", *Master Drawings*, XXXI, 1999, No. 1, pp. 3-34 .

"Artemisia Gentileschi: The Literate Illiterate, or Learning from Example" in *Docere, Delectare, Movere: Affetti e Rettorica nel Linguaggio Artistico nel Primo Barocco Romano*, Istituto Olandese, Rome and the Biblioteca Hertziana, Rome, 1998, pp. 105-120.

"Alice Neel", entry in *American National Biography*, Oxford University Press, 1999, X, pp. 266-267.

Essays and catalogue entries for Agostino Carracci and Andrea Sacchi in *L'Ida del Bello, Viaggio per Roma nel Seicento con Giovan Pietro Bellori*, Palazzo delle Esposizioni, Rome, 2000, II, pp. 212-228 and 442-445.

"Agostino Carracci's Inventions: Pen-and-ink Studies, 1582 - 1602" in *Master Drawings*, Vol. 38. no. 4, 2000, pp. 393-421.

"Making Connections: the Art of Ora Lerman" in *I gave you my Song: The Art of Ora Lerman*, exhib. Cat., Josephine Dunn, Curator, various locations, 2001-2002, New York, 2001, pp. ix-x.

"La Cattedra di San Pietro in Vaticano, dall'idea alla realizzazione" in *Bernini a Montecitorio, Ciclo di conferenze nel quarto centenario della nascita di Gian Lorenzo Bernini*, edited by Maria Grazia Bernardini, Rome, 2001, pp. 113-28.

"The subject of Poussin's 'Landscape with a Woman washing her feet'", *The Burlington Magazine*, 2003, April, pp. 292-295.

"Three proposals for Gian Lorenzo Bernini", *Master Drawings*, Vol. 41, 2003, no. 2, pp. 119-127.

"Women Still-Life Painters of the Seventeenth and Eighteenth Centuries"; reprint of pp. 32-35 in *Women Artists, 1550-1950* (see above, Books and Exhibition Catalogues, 1976), with translations into Spanish and Portuguese in *Angelia García*, exhibition catalogue, Valencia, 2004.

"Some proposals for Ludovico Carracci", *Arte, Collezionismo, Conservazione: Scritti in onore di Marco Chiarini*, Giunti, Florence, 2004, pp. 234-238.

"Artemisia and Orazio Gentileschi: Drawing Conclusions", in *Artemisia Gentileschi: Taking Stock*, ed. Judith W. Mann, Turnhout, Belgium [Brepols], 2005, pp. 131-146.

"Annibale's Legacy: The Drawings of G. A. Canini and Antonio Carracci", *Master Drawings*, 2005, no. 4, pp. 440-456.

"Sofonisba, Lavinia, Artemisia and Elisabetta: Thirty Years after *Women Artists, 1550-1950*" in *Italian Women Artists from Renaissance to Baroque* exhibition catalogue for National Museum of Women in the Arts, Washington, DC, March-June, 2007, pp. 39-52.

"Bernini disegnatore di ritratti", in Tomaso Montanari, *Bernini pittore*, exhib. Cat., Palazzo Barberini, Rome, 19 October 2007- 20 January 2008; Silvana Editoriale, Milan, 2007, pp. 172-195. The exhibition was reviewed by Xavier Solomon, in *The Burlington Magazine*, January 2008, pp. 56-58.

"Guido Reni's royal patrons: a drawing and a proposal", *The Burlington Magazine*, CLI, March 2009, 156-159.

"Gaspard Dughet's Drawings: Fame and Function", in *Master Drawings*, Vol. XLVII, no. 3, 2009, pp. 267-324.

"Artemisia Gentileschi and Elisabetta Sirani: Rivals or Strangers?" *Woman's Art Journal*, Vol. 31, no. 1, Spring-Summer, 2010, pp. 3-12.

"Sofonisba, Lavinia, Artemisia and Elisabetta: New Research, New Perspectives", in *Artistic Production and the Feminist Theory of Art: New Debates*, proceedings of a symposium held at the Centro Cultural Monthermoso Kulturunea in June, 2008; Montehermoso, 2010, pp. 242-255. [The publication published seven talks in Spanish, Basque and English. The Spanish version of my talk is on pp. 7-21, the Basque on 127-141.]

"Bernini Portrait Drawings: Context and Connoisseurship", *Sculpture Journal*, Vol. XVI [2011], no. 2 (in press).

BOOK AND EXHIBITION CATALOGUE REVIEWS

Evelina Borea, *Domenichino*, Milan, 1965 in *Art Quarterly*, 1966, pp. 201-3.

Walter Friedlaender zum 90 Geburtstag, Berlin, 1965 and *Essays in Honor of Walter Friedlaender*, New York, 1965 in *The Burlington Magazine*, CIX, 1967, pp. 36-9. See also pp. 304-6.

Marco Boschini, *La Carta del Navagar Pittoresco*, ed. Anna Palluchini, *Fonti e Documenti per la Storia del l'Arte Veneta*, Venice, 1966, in *Art Quarterly*, 1969, 1, pp. 93-6.

A. Richard Turner, *The Vision of Landscape in Renaissance Italy*, Princeton, 1966, in *Art Quarterly*, 1969, 2, pp. 200-1.

Renato Roli, *I Disegni Italiani del Seicento: scuole emiliana, toscana, marchegiana ed umbra*, Treviso, 1969 in *Art Bulletin*, 1971, pp. 404-7.

Marcel Roethlisberger-Bianco, *Cavalier Pietro Tempesta and his time*, Newark (U. of Delaware Press), 1970 in *Art Quarterly*, 1972, 3, pp. 310-3.

Richard Cocke, *Pier Francesco Mola*, Oxford, 1972 in *Art Bulletin*, LVI, 1974, pp. 289-92.

Howard Hibbard, *Poussin: The Holy Family on the Steps*, Art in Context, Allen Lane, London, 1973 in *The Burlington Magazine*, 1976, pp. 36-7.

Götz Pochat, *Figur und Landschaft*, Berlin, 1973 in *The Burlington Magazine*, 1976, pp. 600-1.

L'Art Baroque à Lyon, Actes du Colloque (Lyon, 27-20 Octobre, 1972), ed. D. Ternois, Lyon, 1975 in *Art Bulletin*, 1977, pp. 285-6.

Bernard Dorival, *Philippe de Champagne, 1602-1674*, Paris, 1976 in *Art Bulletin*, LXI, 1979, pp. 319-322.

Anne Marie Passez, *Adélaïde Labille-Guiard, Catalogue Raisonné*, in *Art Bulletin*, LXII, 1980, pp. 494-5.

Stiftung Ratjen, *Italienische Zeichnungen des 16.-18. Jahrhunderts*, memorial exhibition for Herbert List, Munich, 1977, in *Master Drawings*, 1980, pp. 274-5.

Harold Joachim and Suzanne Folds McCullagh, *Italian Drawings in the Art Institute of Chicago*, Chicago and London (U. of Chicago Press), 1969 in *Renaissance Quarterly*, XXXIV, no. 2, pp. 251-5 (with next item).

Art Institute of Chicago, *Roman Drawings of the 16th Century from Musee du Louvre*, introduction and catalogue by Catherine Monbeig-Goguel and Françoise Viatte, Chicago, 1979 in *Renaissance Quarterly*, Vol. XXXIV, no. 2, 1981, pp. 251-55.

Gian Lorenzo Bernini Disegni, edited and selected by Valentino Martinelli, La Nuova Italia, 1981 in *Master Drawings*, XX, 1982, 4, pp. 389-93.

John Spike, *Italian Still-Life Painting from Three Centuries*, exhibition catalogue, National Academy of Design, New York, 1983 in *The Burlington Magazine*, 1983, July.

Richard Spear, *Domenichino*, Yale University Press, New Haven and London, 1983 in *The Burlington Magazine*, CXXXVI, 1984, pp. 166-8.

Italian Portrait Drawings, 1400-800, from North American Collections, catalogue by Adelheid M. Gealt, 1983-4 (Indiana University Art Museum, Bloomington, University of Pittsburgh and Allen Memorial Art Museum, Oberlin College) in *Master Drawings*, XXXIIIIV, 1985--6, 94-100.

Dibujos Italianos de los siglos XVII y XVIII en la Biblioteca Nacional, catalogue by Manuela Mena Marques, Biblioteca Nacional, Madrid, 1984 and *Museo del Prado, Catalogo de Dibujos VI, Dibujos Italianos del siglo XVII*, by Manuela Mena Marques, Madrid, 1983 in *Master Drawings*, XXXIII-IV, 1985-6, pp. 411-15.

Old Master Drawings from Chatsworth, catalogue by Michael Jaffé, circulated by the International Exhibitions Foundation, 1987-8 in *Master Drawings*, Vol. 27, no. 1, 1989, 73-78.

Mary Garrard, *Artemisia Gentileschi*, Princeton, 1989 in *The Women's Review of Books*, 1989, September.

Poussin. The Early Years in Rome. The Origins of Roman Classicism, catalogue by K. Oberhuber, The Kimbell Museum, Fort Worth, 1988 in *Art Bulletin*, 1990, March, pp. 144-55.

Pier Francesco Mola, 1612-1666, exhibition held in Lugano and Rome, 1989-90, review of the drawings catalogued by Nicolas Turner for *Master Drawings*, Vol. 30, no. 2, 1992, pp. 216-23.

Ilya Sandra Perlingieri, *Sofonisba Anguissola, The First Great Woman Artist of the Renaissance*, Rizzoli, New York, 1992 in *The Women's Review of Books*, October, 1992.

Old Master Drawings from the Collection of Joseph F. McCrindle, catalogue by Frederick A. den Broeder, The Art Museum, Princeton, 1992 in *Master Drawings*, XXXII, 1994, no. 1, pp. 67-70.

I Farnese, Arte e Collezionismo, exhibition curated by Lucia Fornari Schianchi & Nicola Spinosa, held at the Palazzo Ducale di Colomo, Parma; the Haus der Kunst, Munich, and the Galleria Nazionale di Capodimonte, Naples, in 1995, *Dialoghi di Storia dell'Arte*, 2, 1996, pp. 144-149.

Michael Jaffé, *The Devonshire Collection of Italian Drawings: Bolognese and Emilian Schools; Roman and Neapolitan Schools*, Vols. 2-3, Oxford, 1994, in *Master Drawings*, XXXIV, 1996, no. 2, pp. 195-205.

Pierre Rosenberg and Louis Antoine Prat, *Nicolas Poussin, 1595-1665, Catalogue raisonné des dessins*, Leonardo Editore, Milan, 1994 in *Master Drawings*, XXXIV, 1996, no. 4, pp. 421-428.

Mary Sheriff, *The Exceptional Woman, Elizabeth Vigée-Lebrun and the Cultural Politics of Art*, The University of Chicago Press, 1996 in *The Women's Review of Books*, XIV, 1997, Jan., pp. 9-10.

Maestri dell'Invenzione, Disegni italiani del Rijksmuseum, Amsterdam, Catalogue by Bert Meier et al., Istituto Olandese Universitario di Storia dell'Arte, Florence 1995 in *Master Drawings*, XXXV, no. 3, 1997, pp. 302-304.

Effigies and Ecstasies: Roman Baroque Sculpture and Design in the Age of Bernini, ed. A. Weston-Lewis, National Gallery of Scotland, Edinburgh, 1998 in *The Burlington Magazine*, CXL, 1998, pp. 638-642.

Dieter Graf, *Kunstmuseum Düsseldorf, Die Handzeichnungen des Giuseppe Passeri*, Düsseldorf, 1995, for *Master Drawings*, Vol. 36, no. 4, pp. 421-425. This review also considers Graf's two earlier catalogues devoted to the drawings at Düsseldorf by G.B. Gaulli, Guglielmo Cortese and Giacinto Calandrucci).

Translation of Simonetta Prospero Valenti Rodinò, review of *Disegni del seicento romano* by Ursula V. Fischer Pace, Gabinetto Disegni e Stampe, Uffizi, 1997 in *Master Drawings*, Vol. 37, 1999, no. 3, pp. 294-299.

Angel M. Navarro, *Dibujos italianos (siglos XVI al XVIII) en el Museo Nacional de Bellas Artes*, Buenos Aires, 1998 in *Master Drawings*, XXIX, 2001, pp. 59-61 (co-author with Jak Katalan).

Nicolas Turner with Rhoda Eitel-Porter, *Italian Drawings in the Department of Prints and Drawings in the British Museum, Roman Baroque Drawings, c. 1620 - c. 1700*, British Museum Press, 1999, 2 volumes, in, *Master Drawings*, 39, 2001, no. 4, pp. 420-424.

Disegnatore Virtuoso: Die Zeichnungen des Pier Francesco Mola und seines Kreises, exhibition catalogue by Sonja Brink, museum kunst palast, Sammlung der Kunstakademie, Düsseldorf, 2002 in *Master Drawings*, Vol. 42, no. 3, Fall 2004, pp. 262-8.

Time and Transformation in Seventeenth-Century Art, exhibition catalogue by Susan Donahue Kuretsky et al., Vassar College, 2005 and *The Splendor of Ruins in French Landscape Painting, 1630-1800*, exhibition catalogue by Stephen D. Borys et al., Oberlin College, 2005 for *The Burlington Magazine*. Vol. CXLVII, no. 1229, August 2005, pp. 578-580.

The Drawings of Annibale Carracci, exhibition catalogue by D. Benati et al., National Gallery of Art, Washington, DC, 1999, *Master Drawings*, 2005, no. 4, pp. 512-526.

Elizabeth Cropper, *The Domenichino Affair: novelty, imitation, and theft in seventeenth-century Rome*, New Haven: Yale University Press, 2005 in *Renaissance Quarterly*, 2006, Fall, pp. 861-2.

Erich Schleier, *Dello stile naturale: Die Zeichnungen des Giovanni Lanfranco*, Graphische Sammlung museum kunst palast, Düsseldorf, 2006 in *Master Drawings*, XLVI, 2008, no. 1, pp. 114-115.

Marco Chiarini, *Teodoro Filippo di Liagno, detto Filippo Napoletano, 1589-1629, Vita e opere*, Florence (Centro Di), 2007, 519 pp., for *The Burlington Magazine*, CL, 2008, October, pp. 694-695.

CAA Reviews on line: *Poussin and Nature: Arcadian Visions* Edited by Pierre Rosenberg and Keith Christiansen; Essays by Keith Christiansen, Anna Ottani Cavina, Alain Mérot, Claire Pace, René Démoris and Willibald Sauerländer. Catalogue by Pierre Rosenberg. Metropolitan Museum of Art, New York, February 11-May 11, 2008 New Haven and London [Yale University Press], 2008, published in the fall, 2009.

CAA Reviews on line: Patrizia Cavazzini, *Painting as Business in Early Seventeenth-Century Rome*, The Pennsylvania State University Press [University Park], 2008; Richard E. Spear and Philip Sohm, *Painting for Profit, The Economic Lives of Italian Seventeenth-Century Painters*, with contributions from Renata Ago, Elena Fumagalli, Richard A. Goldthwaite, Christopher Marshall, and Raffaella Morselli, Yale University Press [New Haven and London], 2010, posted August 2010 (or January 2011?).

LECTURES AND PANELS

"Sacchi, Bernini and a Pasce Oves Meas for St. Peter's", University of Toronto and Columbia University, 1969.

"Andrea Sacchi's Divine Wisdom in the Palazzo Barberini", paper read in the session "Problems in Renaissance and Baroque Iconography", CAA, Chicago, 1971.

"The Academy of St. Luke in Rome, 1620-1670". Versions of this lecture have been given at Brown (1971), Yale (1973), Dartmouth (1973), Pennsylvania State University (1974), Williams College (1974) and the Institute of Fine Arts, NYU.

"Images of Women in Renaissance and Baroque Art and their Social Context". Versions of this lecture have been given at Wellesley, Barnard, the University of Chicago (1971), the University of Pennsylvania, the Art Institute of Chicago, the National Gallery of Art, Washington and the University of Delaware (1973).

Session Chair, "17th Century Italy - Art and Illusionism, the work of art and the spectator", CAA, San Francisco, 1972.

"Feminist Perspectives on art history: some women art historians speak about their work", panel sponsored by Philadelphia Focus on Women in the Arts, Philadelphia Public Library, May 1974.

"Bernini as Dictator", Smith College (Five Colleges Baroque Art Festival), April 1973; also at the Frick Collection (1974) and at Oberlin, the University of Michigan and the University of Pennsylvania, 1975.

"Artemisia Gentilsechi and Judith Leyster: two exceptional 17th century women", Midwest Women Artists' Conference, Oxbow, Michigan and American University, 1975.

"Women Artists as Feminists before 1800", Los Angeles County Museum, 1976 and many other locations.

"Artemisia Gentileschi: a baroque feminist?" Wayne State University, Detroit and the Metropolitan Museum of Art, New York, 1977; New York University (Washington Square) and Stanford, 1981.

"Venice and Seicento Rome", J. Paul Getty Museum, Malibu, 1979 and Princeton, 1980.

"The Drawings of Gian Lorenzo Bernini", Los Angeles County Museum, December 1979.

"The Art of Landscape; Elsheimer and the Origins of Luminism; Claude Lorraine and Vergil; Poussin and the Heroic Landscape." Four lectures given in a series of ten on aspects of European landscape painting from 1400-1750 that I organized for the Metropolitan Museum of Art, 1980. Other lectures were given by Colin Eisler, Egbert Haverkamp Begemann, Donald Posner, Walter Gibson, Lisa Vergara and Laurinda Dixon.

"The Future of Connoisseurship", paper given at the symposium *Art and Scholarship: A Critical Assessment of Current Methodology in the History of Art* sponsored by McMaster University, Hamilton, Ontario in September, 1980. Papers from this conference were to be published but the organizers now seem to have abandoned all hopes of doing this. Mine has been circulated among museum training programs including those of NYU and Harvard.

"Raphael and the Role of Women", paper given in the session "Questioning the Litany III", WCA session at CAA, Philadelphia, 1983 and at the Raphael Symposium, Notre Dame, 1983.

"Domenichino's Caccia di Diana: Art and Politics in Seicento Rome", paper in session "Secular Art of the Renaissance and Baroque in Italy: The Relationship of Style, Meaning and Purpose", CAA, Philadelphia, 1983.

Session Chair, "Self-Portraiture by Women in the 20th Century", a Women's Caucus for Art panel co-sponsored with the CAA, Toronto, 1984

"Bernini's Self-Image", paper at Bernini Symposium organized by Irving Lavin at the Institute of Advanced Study, April, 1982; also for Frick Fine Arts Department, U. of Pittsburgh, 1984 and elsewhere.

"Boucher and the Pastoral Landscape Tradition", 1984; "The Drawings of G.B. Tiepolo", 1986 both at the Frick Museum, Pittsburgh, 1986.

"Caravaggio and his Followers", Metropolitan Museum of Art, 1985.

"Entering the Mainstream: Women Sculptors in the 29th Century", keynote address at the National Sculpture Conference; Works by Women, Cincinnati, May 1987; U.C. Berkeley, 1988; Texas Christian U., 1988. It was also given as the Robert Lehman Foundation Lecture, Bowdoin College, 1989.

"Women Artists: Past and Future Perspectives", keynote address, *Women Painters in Pennsylvania*, Shippensburg University, October 1987.

"Bernini's Four Rivers Fountain as Permanent Theater", Pennsylvania State University, 1987.

"So Much Art, So Little Time: Collecting, Curating and Criticizing in the Age of Overload", Whitney Museum Distinguished Lectures on American 20th C Art and Culture, June, 1988.

"Poussin's Art Theory before 1635", paper given at the symposium, *Poussin: The Early Years in Rome: The Origins of French Classicism*, held at the Kimbell Museum, Fort Worth, September, 1988.

"The State of Research in Spanish and Italian 17th Century Painting", College Art Association Meeting, Feb. 1990 (Chair).

"Dughet's Fame", paper given in the symposium, *Drawing in Seventeenth-Century France*, held at the Harvard University Art Museums, February 24, 1994.

"Nicolas Poussin and French Classicisms", *The Ideal and the Real: Baroque Art*, symposium at the Toledo Museum of Art, March 1990 (Richard Spear and Donald Posner were other speakers).

"High Art, Low Art: Gender and Status in the Visual Arts", paper given at the symposium, *Revising the Canon: Integrating Women into the Arts and Literature Curriculum*, Indiana University of Pennsylvania, May 9, 1990.

Commencement Address, Atlanta College of Art, May 1990.

"Vouet, Bernini and the Speaking Likeness" (French title, Simon Vouet et le Bernin), *Colloque Simon Vouet*, Grand Palais, Paris, February 5-7, 1991.

"Back to Nature: Guercino and Annibale Carracci", paper for *Guercino: Nature and Idea. A Quadricentennial Symposium*, University of Delaware and National Gallery of Art, Washington, April 24-5, 1992.

"The 'Mystic Marriage of St. Catherine', G.B. Marino and Nicolas Poussin's Early Career", Duke University, November, 1992.

"Alice Neel and the Art of Portraiture", National Gallery of Art, Washington, DC, January, 1993.

"Imagination vs. Orthodoxy: Images of Creation in Western Art", Founders Day Symposium on Cosmology and Other Origins, February, 1993, University of Pittsburgh.

"Ludovico, Agostino, Annibale: 'l'abbiam fatta tutti noi'", paper given at the College Art Association, February, 1994 in session, "Authenticity in Art" chaired by Phillippe de Montebello. Longer versions given at Williams College, the Institute of Fine Arts of NYU and the Scuola Normale Superiore, Pisa.

"*Le mariage Mystique de sainte Catherine: attribution, commanditaire, iconographie*", paper given at the Colloque Nicolas Poussin, Musée du Louvre, Paris, October 1994.

"A Funny Thing Happened on the Way to the Academy", Williams College, Julius Held Birthday Lecture, May 1995; also at Hood College, MD, April 1997, and a short version at CAA, New York, February, 1997; and Denver Art Museum, May 2002..

"Artemisia Gentileschi: Learning from example or the literate illiterate", paper given at the convegno, "Docere-Delectare-Movere, affetti, devozione e retorica nel linguaggio artistico del primo barocco romano", held in Rome, January 19-20, 1996 at the Istituto Olandese a Roma & the Bibliotheca Hertziana, Rome.

"Nicolas Poussin's Holy Families: The Art of Invention", Cleveland Museum of Art, November, 1999

"La Cattedra di San Pietro in Vaticano, dall'idea alla realizzazione", in a series sponsored by the Camera dei Deputati Rome, November 26, 1999.

"Women Artists of the 17th Century", University of Denver, May, 2002

“Mola, Man of Mystery”, for the “Giornata di studio” held in conjunction with the exhibition, “Disegnatore virtuoso. Die Zeichnungen des Pier Francesco Mola und seines Kreises”, Kunstmuseum, Düsseldorf, July, 2002.

“Orazio and Artemisia: Drawing Conclusions”, as symposium participant, St. Louis Museum of Art during the exhibition, Orazio and Artemisia Gentileschi, September, 2002.

“Women Artists, 1550 – 1950: Truths and Consequences”, University of Pittsburgh at Greensburg, Fall 2002.

“Annibale Carracci’s Disappearing Act”, at the Midwestern Art Historians’ conference, April, 2003, University of Pittsburgh

Keynote address at *Picturing Women, A Cross-Disciplinary Symposium*, Bryn Mawr College, March 19-21, 2004.

“Women Artists, 1550-1950: Afterthoughts about the exhibition thirty years later”, at the University of Pittsburgh at Greensburg, October 24, 2007. It was given in conjunction with a course on women artists at the invitation of Professor Amber McAllister.

“The state of research on Carracci drawings”, paper in one session, and chair and commentator of another session on Bernini’s portraits at the Renaissance Society meetings in Chicago, April; 3-5, 2008.

“Nicolas Poussin’s ‘Studious Imagination’ and the Invention of the Serious Landscape”, Metropolitan Museum of Art, New York, April 6, 2008. The lecture was one of a group for the public delivered during the run of the exhibition, *Poussin and Nature*, at the Metropolitan Museum, spring. 2008.

“Sofonisba, Lavinia, Artemisia and Elisabetta: New Research, New Perspectives”, talk delivered at conference, “Artistic Production and the Feminist Theory of Art”, June 26-28, 2008, at the Montehermoso Cultural Center, Vitoria-Gasteiz, Spain. The paper has since been revised and is to be published (also in Spanish and Basque) but is not yet out.

“Bernini’s Portrait Drawings: Progress and Problems”, paper for a conference on Gian Lorenzo Bernini and the Portrait Bust at the J. Paul Getty Museum, October 6-7, 2008.

“Donne artiste italiani come rivali: Elisabetta Sirani e Artemisia Gentileschi”, paper given at symposium, *Nuove prospettive di studio sulle artiste dal Rinascimento al Novecento*, sponsored by the Provincia di Bologna: Assessorato Cultura e Pari Opportunità, February 19-21, 2009. This was a three day event with papers given otherwise only by Italian art historians, many who have also worked on gender issues. “Pari opportunità” means equal opportunity.