

LYNETTE M.F. BOSCH

Curriculum Vitae

Contact:

State University of New York, Geneseo
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EDUCATION

1985 - Ph.D. Princeton University, Department of Art & Archaeology
Areas of Focus: Renaissance/Baroque (Spain, Italy, Netherlands)

1981 - M.A. Princeton University, Department of Art & Archaeology

1978 - M.A. Hunter College, City University of New York
Areas of Focus: Renaissance (Italian & Northern)

1974 - B.A. Queens College, City University of New York
Dean's List
Major: Art History Minor: Classics

EMPLOYMENT

2016 – SUNY Distinguished Professor and Chair, Department of Art History, SUNY Geneseo

2015 - Continuing – Chair, Department of Art History, SUNY, Geneseo

2014 – Coordinator Museum Studies Minor, SUNY, Geneseo

2005 – Professor of Art History, SUNY, Geneseo

2000 – Associate Professor of Art History, SUNY, Geneseo

1999 – Assistant Professor of Art History, SUNY, Geneseo

1992-98 - Assistant Professor of Art History, Brandeis University

1990-92 - Assistant Professor in Art History, SUNY, Cortland

1983-94 - Visiting Assistant Professor in Art History:
School of the Museum of Fine Arts Boston (1994)
Cornell University (Spring 1992)
Seton Hall University (1988-1990)
Tufts University (1986-1988)
Hunter College, CUNY (1983-1986)
Lafayette College (1984-1986)
Trenton State College (1983-1984)

FELLOWSHIPS, HONORS AND AWARDS

2017 – SUNY, Geneseo, Geneseo Foundation Research Award

2014 – Rothkopf Scholar Award, Lafayette College, Regional recognition for Teaching and Scholarship

2011 – Rothkopf Scholar Award, Lafayette College, , Regional recognition for Teaching and Scholarship

2010 – Oxford Round Table Invitation (postponed participation), International

2009 - SUNY Chancellor’s Award for Research and Creativity

2008 - Rothkopf Scholar Award, Lafayette College, Regional recognition for Teaching and Scholarship

2005 - National Endowment for the Humanities Grant for Summer Seminar for College and University Professors
"Negotiating Cuban-American Identity in Philosophy, Literature and Art"
 With, Jorge Gracia, Distinguished Professor, University of Buffalo and
 Isabel Alvarez Borland, College of the Holy Cross, **National Recognition**

2005 - Rothkopf Scholar Award, Lafayette College

2005 - Daniel Silberberg Lecture, Institute of Fine Arts, New York University
“Diego Velázquez, Victoria Gitman, Maria Brito and Ernesto Barreda: Postcolonialismo and Postmodernismo,” Invitational Lecture, National recognition

2004 - Franklin Research Grant, American Philosophical Society, National recognition

2002 - SUNY, Geneseo, Summer Presidential Grant

- 2001 - Eleanor Tufts Book Award, American Society of Hispanic Art Scholars for *Art, Liturgy and Legend in Renaissance Toledo: The Mendoza and the Iglesia Primada*, Penn State Press (2000) – International Book Prize**
- 2001 - Drescher Grant, State University of New York**
- 1998-99 - Fellow, The Bunting Institute, Radcliffe College, Harvard University**
- 1998 - Program for Cultural Cooperation Between Spain's Ministry of Culture and United States Universities, International Recognition**
- 1997 - Michael L. Walzer Research & Teaching Award, Brandeis University**
- 1996 - Mazer Research Grant, Brandeis University**
- 1995 - Bernstein Award for Research, Brandeis University**
- 1994 - Sachar Grant, Brandeis University**
- 1993 - Mazer Research Grant, Brandeis University**
- 1992 – Student Faculty Recognition Award – Faculty of the Year**
- 1991 - New York State Decentralization Grant, SUNY, Cortland Arts Council
Lecture series: "Women, Art and Religion"**
- 1989 - American Philosophical Society Research Grant**
- 1989 - National Endowment for the Humanities, Travel Award**
- 1986 - National Endowment for the Humanities, Travel Award**
- 1986 - American Council of Learned Societies Research Grant**
- 1984 - Andrew W. Mellon Fellowship, The Metropolitan Museum of Art**
- 1983 - Fulbright/Spanish Government Grant, declined for an AAUW Fellowship**
- 1983 - American Association of University Women Fellowship**
- 1979 - Renaissance Society of America, Summer Paleography Workshop Grant**

COMMITTEES/BOARDS

Roland Bainton Book Prize Committee, Sixteenth Century Studies Conference, 2001-2007 and 2009-2016

Eleanor Tufts Book Award Committee, American Society of Hispanic Art Scholars, served 2001 and 2010

Board Member, American Society of Hispanic Art Scholars, Program Organizer, 2002-2005

College Art Association, Committee on Women and the Arts, 1994-97 and 2001-2002, Organizer for Award to Janet Cox-Rearick (2002)

Sixteenth Century Studies Conference, Committee for Plenary Speaker (1999)

College Art Association, Committee on Diversity, 1993-1996

Cuban Museum of Art Board, Miami, Florida, Committee Member, 1994-1995

ADMINISTRATION/CO-DIRECTOR

National Endowment for the Humanities, Summer Seminar for College and University Professors. Co-Directors, Jorge Gracia, Distinguished Professor, University of Buffalo, Isabel Alvarez Borland, College of the Holy Cross

Responsibilities: wrote art history part of grant proposal, provided all supporting materials for grant, participated in website development, provided materials for website, conducted interviews with selected artists for website, Selected fifteen fellows, managed budget (\$175,000), oversaw organization of seminars, speakers, entry and exit interviews with participants, coordinated exhibition with seminar, gave presentation, addressed personal and professional situations that developed with participants, edited two books developed by the directors and seminar participants, one on interviews with philosophers, writers, poets and artists and the other one on scholarly articles based on the seminar content

FUNDRAISING

Raised funding for underwriting publication of *Life Streams: The Cuban and American Art of Alberto Rey* – total \$25, 000 from private and corporate sponsors

Raised funding for underwriting publication of *Ernesto Barreda: Contemporary Chilean Painter* - total \$75,000 from private and corporate sponsors

Raised Funding for underwriting publication of *Cuban-American Art in Miami*, from Institutional, corporate and private sponsors - total \$ 65,000.

PROFESSIONAL ORGANIZATIONS

College Art Association
 Renaissance Society of America
 Association for Textual Scholarship in Art History

LANGUAGES

Spoken Languages

Spanish – First Language
 English – Second Language (from age 6)
 Italian – Adequately functional
 French – Passable

Reading Languages

Latin (Liturgical)
 French
 Italian
 Spanish (First Language)
 Catalan
 Portuguese
 Medieval Provençal
 German

PUBLICATIONS

BOOKS (RENAISSANCE)

Book Under Contract

Mannerism, Spirituality and Cognition: Vividity and the Meaning of Sixteenth Century Maniera, under contract, Routledge Press, London UK, deadline July 1, 2018.

*** The projected book analyses the style and content of sixteenth century art within a context of spirituality and mysticism that includes consideration of Classical rhetoric, Medieval theology, contemporary confessional debates, art theory and cognitive science.

Next Working Project: Jacopo Pontormo at San Lorenzo: The Liturgy of Easter and the Lost Frescoes

BOOKS AND EXHIBITION CATALOGUES IN PRINT **(RENAISSANCE ART)**

2014 - *Agnolo Bronzino: The Muse of Florence*, Editor, Liana De Girolami Cheney
New Academia Press, Washington, D.C., contributed two chapters:
“*Orthodoxy and Heterodoxy in Agnolo Bronzino’s Paintings for Bartolomeo and
Lucrezia Panciatichi*,” by Lynette M.F. Bosch, pp. 35-130

***** This article analyzes Bronzino’s portraits and suggests that the portraits of
Barolomeo and Lucrezia Panciatichi, a Crucifixion and two Holy Families, Bronzino
painted for the Panciatichi reflect aspects of the Roman liturgy of the Eucharist, the
Roman liturgy of St. John the Baptist and the content of Roman Books of Hours. Yet,
Bartolomeo’s free-thinking was well-known and brought him into conflict with the
Inquisition; Hence, the paintings reflect the divisions inherent in confessional debates.
What is original is the employment of the Roman liturgy and the Rome use Book of
Hours to explain aspects of the paintings that are puzzling without this context.**

And

“*A Room with Many Views:” Eleonora de Toledo’s Chapel by Agnolo Bronzino
in the Palazzo Vecchio*,” by Lynette M.F. Bosch, pp. 175-300

***** This article introduces genealogical information about Eleonora de Toledo that is
new to the literature and clarifies her royal ancestry and her political significance in
Florence. Additionally, it explores the chapel’s paintings of Moses as being illustrative
of the liturgy of Lent and connections between Lenten imagery and the lucky birth of
Francesco, the Medici heir during this most important liturgical season.**

2001 - *Leaves of Gold*, Exhibition Catalogue, Philadelphia Museum of Art, Philadelphia,
Pa., contributed catalogue entries on Spanish manuscripts

**2000 - *Art, Liturgy and Legend in Renaissance Toledo: The Mendoza and the Iglesia
Primada***, Penn State Press, 292 pages, Awarded the Eleanor Tufts Book Prize
(2001), American Society of Hispanic Art Scholars

***** This book combines an approach based on codicology, liturgical study and identity
studies in the context of the formation of Spain’s ideological foundation as
formed by Isabel of Castile, Fernando of Aragon and the Archbishops of
Toledo Alfonso Carrillo and Pedro Gonzalez de Mendoza. Archival study,
physical analysis of the considered manuscripts, biographical information
about the main participants in fifteenth century events are brought together,
along with legends and folk culture, to develop a profile of how Spanish identity
situated Spain at the juncture of Northern Europe and Italy at the point where
it became Europe’s first united nation. The approach is original because it
combined identity theory with liturgical study to explain how imagery was
manipulated in the formation of Spanish, courtly identity.**

1998 – *The Word Made Image: Religion, Art and Architecture in Spain and Spanish*

America: 1500-1600, Editor: Jonathan Brown, Isabella Stewart Gardner Museum, Boston, Ma., contributed one chapter:
 “*Image and Devotion in Late Fifteenth and Sixteenth Century Spanish Painting*,”
 by Lynette M. F. Bosch, 30-45.

***** This article explored how mystical experience is expressed by artists employing the post-High Renaissance style of art in order to evoke an increased devotional practice on the part of spectators.**

1996 - *The Artistic Splendor of the Spanish Kingdoms: the Art of Fifteenth-Century Spain*, with Judith Berg Sobré, Exhibition Catalogue, Isabella Stewart Gardner Museum, Boston, Ma., contributed entries on Spanish manuscripts. Pp. 56-69.

ARTICLES (RENAISSANCE - ITALIAN AND SPANISH)

2019 – “Interpreting and Dating Michelangelo’s Crucified Christ for Vittoria Colonna: Fra Ambrogio Catarino Politi and St. Paul”, *Iconocrazia: Art, Astronomy, Politics and Religion*, 13, 2018, 25 pp - <http://www.iconocrazia.it/interpreting-and-dating-michelangelos-crucified-christ-for-vittoria-colonna-fra-ambrogio-catarino-politi-and-st-paul/>

1999 - "Genesis, Holy Saturday, and the Sistine Ceiling," *The Sixteenth Century Journal*, vol. XXX, 3, Fall, 643-53

***** This article’s original contribution was the indication that the scenes on the spine of the Sistine Ceiling (the Genesis scenes) are all found in the liturgy of Holy Saturday; Hence, the ceiling’s imagery is linked to Easter celebrations and to the way in which Easter is the pivotal moment in the liturgical year.**

1996 - *The Dictionary of Art*, Mac Millan Press, London

Entries:

Master of the Cypresses, Arnau de la Pena, Juan and Pedro de Carrion, Garcia de San Esteban y Gormaz, Breviary of King Martin, Serra Family, Sanchez Family, Pedro Juan Ballester, Master of the Privileges, Master of San Marco

1993 - "Los Libros Seculares de Juan de Carrion," *Archivo Español de Arte*, No. 264, 261-271

***** This is the last of three articles that bring together archival documents I found with a series of attributions made possible by the documents and connoisseurship.**

1991 - "Giorgione's *Tempest* Revisited," *Source*, Winter, Vol. X, No. 2, 7-15

***** Suggests that the subject of Giorgione’s work is linked to religious legends.**

1991 - "Iluminación en Avila y Segovia Durante el Siglo XV: Los Libros Litúrgicos

del Grupo de Juan Carrión," Parte II," *Archivo Español de Arte*, No. 256,
1991, 474-487

*** part of a series of three.

1991 - "Iluminación en Avila y Segovia Durante el Siglo XV: Los Libros Litúrgicos del Grupo de Juan de Carrión, Parte I," *Archivo Español de Arte*, No. 253,
September, 54-64

*** *Part of a series of three.*

1990 - "Bronzino's London Allegory: Love vs Time," *Source*, IX, 2, Winter, 30-35

*** *Suggests that the painting's subject is mythological and identifies all of the figures in the image as personifications of Greco-Roman deities.*

1990 - "A Subject Proposal for a Pastoral Landscape," *Source*, IX, Winter, 1988,
9-12

1990 - "Una Atribución Nueva a Cano de Aranda, Miniaturista Toledano," *Archivo Español de Arte*, No. 249, January, 1990, 69-79

1983 - "Bronzino's Primavera and the Vindication of Innocence," *Mitteilungen des Kunsthistorischen Institutes in Florenz*, June, 74-82

*** *Proposes political interpretations for two tapestries linked to the dynastic aspirations of Cosimo I de' Medici.*

1982 - "Bomarzo: A Study in Personal Imagery," *Journal of the Society of Garden History*, Autumn, 97-101

*** *Proposes that the fantastic figures of Bomarzo reflect the patron's personal travails through the use of emblems and emblematic iconography.*

1982 - "A terminus ante quem for two of Martin Schongauer's Crucifixions," *The Art Bulletin*, December, 632-635

*** *Based on a copy of Schongauer's work found in a Spanish Missal owned by the Cardinal Pedro Gonzalez de Mendoza, provides a date before which Schongauer's undated Crucifixions must have been completed, thereby clarifying a significant aspects of his oeuvre.*

BOOK REVIEWS

2005 - Chiyo Ishikawa, *Spain In The Age of Exploration, 1492-1819*, College Art Association, *Online Reviews*

- 2001 - Christine Boeckl, *Images of Plague and Pestilence: Iconography and Iconology*, College Art Association, Online Reviews**
- 1997 - Clive Hart and Kay Gilliland Stevenson, *Heaven and the Flesh*, *The Journal of the History of Sexuality*, Volume 7, No. 4, April, 604-606**
- 1993 - Paul Barolsky, *Michelangelo's Nose; Why the Mona Lisa Smiles and Other Tales from Vasari and Giotto's Father*, *Oxford art Journal*, Volume 16, No. 2 62-72**
- 1992 - Marilyn Lavin, *The Place of Narrative in Italian Painting*, *Oxford Art Journal*, September, 113-119**
- 1993 - Leonard Barkan, *Transuming Passion: Ganymede and the Erotics of Humanism*, *The Journal of the History of Sexuality*, Volume 2, No. 3, 491-494**

CONFERENCES PAPERS - RENAISSANCE

- 2019 – “Before 1962: Mannerism and Historiography,”** Renaissance Society of America Annual Conference, Toronto, Canada
- 2018 – “Searching for Mannerism’ Paragone: A Histogriography Searching for a Paradigm,”** Keynote Presentation, Paragone Society Annual Meeting, Ann Arbor, MI
- 2018 – “From the Ars Nova to the Maniera Moderna,”** Sixteenth Century Studies Annual Conference, Albuquerque, NM
- 2018 - "Dating Michelangelo's "Crucified Christ" for Vittoria Colonna: Fra Ambrogio Catarino Politi And St. Paul"** Renaissance Society of America, New Orleans, March
- 2018 - "From the Ars Nova to the Maniera Moderna: Alberti To Vasari,"** Renaissance Studies at Bari, Bari, Italy, May
- 2017 – “Wearing the Rosary: Lucrezia Panciatichi’s Book of Hours and Dante’s Mystic Rose,”** Renaissance Society of America, Chicago, March
- 2016 – “Honor and Madness in Benvenuto Cellini’s Autobiography,”** Renaissance Society of America, Boston, March
- 2015 – “Pontormo’s Diary and the Lost San Lorenzo Frescoes,”** SECAC, Pittsburgh, Pa, October
- 2015 – “Michelangelo’s Last Judgment and the Roman Liturgy,”** *Renaissance Society of America*, Annual Conference, Berlin, March

- 2015 – **“Giorgio Vasari’s La Vita di Pontormo,”** *College Art Association*, Annual Conference, New York City, February
- 2014 – **“Liturgical Iconography: Pontormo’s Frescoes for the Choir of San Lorenzo,”** Renaissance Society of America, New York City, March
- 2013 – **“Spiritual Experimentation in Florence: 1500-1545: Bronzino’s Panciatici Portraits,”** *Sixteenth Century Studies Conference*, San Juan, Puerto Rico, October
- 2012 - **“Counter Reformation Style and Spirituality: Juan de Valdes and Jusepe Ribera,”** *Renaissance Society of America*, Washington, D.C., March
- 2011 – **“God in his Heaven and in Vasari’s Lives,”** *Bristol University, UK*, Interdisciplinary Conference “Heavenly Discourses, March
- 2011 – **“Vasari and God,”** *Renaissance Society of America*, Annual Conference, Montreal, March
- 2010 – **“Mannerism and Cognition,”** *Sixteenth Century Studies*, Annual Conference, Montreal, March
- 2010 – **“Signorelli’s ‘Pan,’** *Renaissance Society of America*, Venice, Italy, April
- 2009 – **“Altered States of Mannerism: From the Spiritual, to the Erotic to the Courtly,”** *Sixteenth Century Studies*, Annual Conference, Geneva, Switzerland, May
- 2009 – **“Mannerism and Spirituality: The Artist as Alternate Priest,”** *Renaissance Society of America*, Annual Conference, Los Angeles, April
- 2007 – **“Mannerism, Orthodoxy and Heterodoxy,”** *Sixteenth Century Studies*, Annual Conference, Minneapolis/St. Paul, October
- 2006 – **“Giorgione's Tempest: A Sign of Troubled Times,”** *Sixteenth Century Studies*, Annual Conference, Salt Lake City
- 2006 – **“Barcelona and Modernity: State of Research,”** *College Art Association*, Panel on Barcelona and Modernity, Boston, February
- 2005 – **“From Vasari to Now: What Does Iconography Mean Today?”** *Renaissance Society*, Annual Conference, April, Cambridge, U.K
- 2004 – **“Jusepe Ribera: Spanish Artist in the Neapolitan Enclave,”** *Sixteenth Century*

- Studies Conference*, Toronto, October
- 2004 – **“Bronzino's Portraits of the Lucrezia and Bartolommeo Panciatichi,”**
Renaissance Society of America, Annual Conference, New York, April
- 2003 – **“Real-World Monks: Jusepe Ribera and the Certosa di San Martino,”**
Sixteenth Century Studies Conference, San Antonio, Texas, October
- 2001 – **“Mannerism and Spirituality at the Medici Court,”** *Sixteenth Century Studies*,
Annual Conference, Denver, Co.
- 2000 – **“The Venus of Urbino Revisited,”** *Sixteenth Century Studies Conference*,
Cleveland, Ohio
- 1999 – **“Hyper-realism and Devotion in Carlo Crivelli's Paintings,”**
College Art Association, Annual Meeting, Los Angeles, February
- 1998 – **“The Holy Saturday Liturgy and the Sistine Ceiling,”**
Sixteenth Century Studies Conference, Annual Meeting, Toronto, October
- 1997 – **“Pictures, Prayers and Poetry in Sixteenth Century Spain,”** *Sixteenth Century
Centuries Studies*, Annual Conference, Atlanta, October
- 1996 – **“Reading the Sistine Ceiling: Frederick Hart and Iconography VS Edgar
Wind and the Liturgy,”** *Sixteenth Century Studies*, Annual Conference, St.
Louis, Mo., October
- 1995 – **“From Kings and Jews Descended: Ancestry and Liturgy in Bronzino's
Cappella Eleonora,”** *Sixteenth Century Studies*, Annual Conference, San
Francisco, October
- 1994 – **“When the Methodological Shoe Pinches: Vasari to Jesus Dominguez
Bordona,”** *Sixteenth Century Studies*, Annual Conference, Toronto, October
- 1992 – **“The *Querelle des Femmes* and the Renaissance Literature of Misogyny,”** St.
Lawrence University, Canton, N.Y., April
- 1991 – **“Isabella of Castile's Resurrection in the Choirbooks of Toledo Cathedral:
From Flanders and Germany to Spain,”** College Art Association, Annual
Conference, Washington, D.C.
- 1988 – **“Giorgione's *Tempest* Revisited,”** *Renaissance Society of America*, Annual
Conference, Harvard University, March
- 1986 – **“A Mythological Interpretation of Agnolo Bronzino's *Allegory of Venus*,**

Cupid and Time, “ College Art Association, Annual Conference, New York, February

PAPERS DELIVERED AT SYMPOSIA (RENAISSANCE)

- 2008 – “The Unseen Caller in Titian’s ‘Venus of Urbino’, “ *Center for European Medieval and Renaissance Studies*, SUNY, Binghamton, N.Y.
- 1996 – “Devotional Paintings and Spiritual Exercises in Sixteenth Century Spain,” Isabella Steward Gardner Museum, Boston, Ma. Organizer: Jonathan Brown
- 1993 – “Don Inigo Lopez de Mendoza y el Estilo Hispano-Flamenco en Castilla: Herencia Social y Politica de Isabel la Catolica,” *Fundacion del Duque y la Duquesa de Soria*, Soria, Spain, July Organizer: Jonathan Brown
- 1991 – “Sixteenth Century Drawings of Spain and France,” *The Drawings Society*, New York, N.Y.
- 1990 – “The Use and Function of Drawings in Michelangelo's Sistine Ceiling and Raphael's Stanza della Segnatura,” *The Drawings Society*, New York, N.Y., February
- 1980 – “Time, Truth and Destiny: Some Iconographic Themes at the Court of Cosimo I de' Medici,” *The Frick Collection*, New York, April
- 1980 – “Crivelli’s Madonna and Child with St. Bonaventura,” Philadelphia Museum of Art, Philadelphia, Pa, December

BOOKS (LATIN AMERICAN)

IN PRINT

- 2018 - *Demi: Painting Dreams Of Childhood In Cuban-American Art*, Rizzoli Press, December 2018
- 2014 - *Life Streams: The Cuban and American Art of Alberto Rey*, co-edited with Mark Denaci, Contributed chapters:
 Introduction - “*Life Streams: The Cuban and American Art of Alberto Rey*,” 1-12
 Chapter 1 - “*Alberto Rey: Intersections*,” 13-46
 Chapter 5 - “*Trout as Form and Symbol*,” 105-142
 Conclusion – “*Bioregionalism and Animal Studies*,” with Mark Denaci, 201-206
Biographical Timeline – “Artist Interview” 207-228

***** *The book is a study of the work of Alberto Rey, whose recent work is focused on sustainability, ecology and intersections between art and science. Intended to accompany an exhibition by Rey at the Burchfield Penney Center, the book provides an overview to Rey's life and work, while highlighting aspects of his work that address his joined Cuban and American identities.***

2010 – Reprint (paperback) *Cuban-American Literature and Art*, SUNY Press

2009 – Reprint (paperback) *Identity, Memory and Diaspora: Voices of Cuban-American Philosophers, Writers, Poets and Artists*, SUNY Press, January

**2009 - *Cuban-American Literature and Art*, co-editors, Isabel Alvarez Borland & Lynette M.F. Bosch, SUNY Press, January, Contributed:
 “Introduction,” with Isabel Alvarez Borland, 1-14
 Chapter 8 – “From the Vanguardia to the United States: Cuban and Cuban American Identity in the Visual Arts,” 129-148**

***** *The volume is composed of a series of essays that were the result of an NEH project grant. My essay covers the issue of Cuban identity from the 1930s to the early twenty-first century, by discussing the changing political, social and artistic circumstances that surrounded five generations of Cuban artists on the island and in the U.S.***

**2007 - *Identity, Memory and Diaspora: Voices of Cuban-American Philosophers, Writers, Poets and Artists*, co-editors, Jorge Gracia, Isabel Alvarez Borland, Lynette M.F. Bosch, SUNY Press, November,
 Contributed “Part I: The Artists,” 1-113.**

***** *This is a volume of interviews with artists, writers and philosophers. My contribution was the interviews with the artists from different generations who were born in Cuba and are now working in the United States.***

2004 - *Cuban-American art in Miami: Exile, Identity and the Neo-Baroque*, Ashgate/Lund Humphreys Press, 2004, 192 pages

***** *This is the first book to be written chronicling the phenomenon of Cuban-American art by the generation of artists, who came to this country as children and have become American. The book combines psychological theory, identity theory and artistic theory with the study of the development and careers of the selected artists. It is based on artist interviews, documents, biographical information and a study of the exile circumstances in which Cuban artists found themselves when they arrived in the U.S. It contains information about the artists who arrived as adults and how they helped the younger generation. Although concentrated on Miami, it also covers artists outside that city.***

1996 - *Ernesto Barreda: Contemporary Chilean Painter*, Editorial Morgan, Santiago de

Chile, 262 pages, text in Spanish and English

***** This book was intended to work with a fifty-year retrospective exhibition of one of Chile's leading artists. The book was the first written about this artist and it covered biographical information, the artist's development decade by decade and included documentary information about his earlier exhibitions, critical reviews and artistic trajectory.**

ARTICLES (LATIN AMERICAN – PEER REVIEW, SCHOLARLY)

FORTHCOMING:

2018 – “The Cuban-American Exile Vanguardia: Towards a Theory of Collecting Cuban-American Art,” Proceedings from A Moveable Nation: Cuban Art & Cultural Identity in the Pérez Art Collection at FIU (June 23, 2017)
Florida University Press, in production

EDITORIAL REVIEW

1998 - "Demi: Paintings of Children," *The Woman's Art Journal*, Fall/Winter, 1998-99, Volume 19, No. 2, 30-34

1994 - "Painting the Subconscious: Arturo Rodriguez," *Latin American Art Magazine*, Volume 6, No. 1, 50-53

1994 - "Profile: Ramon Guerrero," *Latin American Art Magazine*, Volume 5, No. 4, 57-61

1994 - "Metonymy and Allegory in the Work of Maria Brito," *Latin American Art Magazine*, Volume 5, No. 3, 20-23

ESSAYS IN EXHIBITION CATALOGUES

***** These exhibition catalogue essays elucidate the artistic vision of the individual artists and are based on the study of documents, the work of the artists and artist interviews.**

2013 - “Regions of the Mind: The Paintings and Drawings of Jake Fernandez,” in *Altered Realities*, Lighthouse Art Center Museum, Tequesta, FL

2013 – “Ophrah Shemesh: Current Work” New York, NY. With Serge Gavronsky and Stanley Crouch

- 2012** - **“Juan Carlos Llera”** Cremata Gallery, Wynwood, Miami, Fla.
- 2011** – **“Demi: One More Day on Earth,”** Salamatina Gallery, Manhasset, NY
- 2008** – **“Tom MacPherson: The Italian-American Family Album,”** The Windows Project in the Warehouse Gallery of International Contemporary Art, Syracuse University, Syracuse, NY
- 2006** – **“ Emilio Falero: A Retrospective, “** Belen Academy, Miami, Fla.
- 2006** – **“Layers: Collecting Cuban-American Art,”** University of Buffalo Art Gallery, Exhibition Catalogue, July/September,
- 2005** – **“Art on the Hyphen: Cuban-American Artists of Western New York State,”** Burchfield -Penney Art Center, Buffalo, N.Y.
- 2005** – **“Paintings by Alberto Rey: In the Still Waters of Deep Streams,”** Erie County Museum of Art
- 2004** – **“Demi and Arturo Rodríguez,”** Gulf Coast Museum of Art, Lago, Fla.
- 2000** - **“Alberto Rey,”** Bertha Lederer Gallery, S.U.N.Y., Geneseo
- 2000** – **“Victoria Gitman,”** Elite Fine Arts, Coral Gables, Fla.
- 2000** – **“Ernesto Barreda,”** Elite Fine Arts Gallery, Coral Gables, Fla.
- 1999** – **“Luis Vega,”** Elite Fine Arts Gallery, Coral Gables, Fla.
- 1998** – **“Arturo Rodríguez,”** Elite Fine Arts Gallery, Coral Gables, Fla.
- 1998** – **“Demi: Paintings of Children,”** Dreitzer Gallery, Brandeis University
- 1997** – **“Silent Passages: The Paintings of Deborah Huacuja,”** Dreitzer Gallery, Brandeis University
- 1997** – **“Past Cuba: Identity and Identification in Cuban-American Art,”** University Galleries at Fairfield University and St. Lawrence University
- 1996** – **“Our Faces: Women of Mexico, Israel and the United States: The Paintings of Deborah Huacuja,”** Dreitzer Gallery, Brandeis University
- 1996** – **“Mario Bencomo: Verbum,”** Elite Fine Arts Gallery, Coral Gables, Fla.
- 1994** – **“The Drawings of Mario Bencomo,”** Lehigh University Gallery, Lehigh, Pa.

1994 - "Arturo Rodriguez and Demi: Crossings," Museum of Art, Fort Lauderdale, Fla.

1993 - "Islands in the Stream: Seven Cuban-American Artists," S.U.N.Y. Cortland College Gallery

1993 - "Five Contemporary Sephardic Artists," Starr Gallery, Newton, Ma.

1993 - "Northern Renaissance and Baroque Master Prints," S.U.N.Y., Cortland College Gallery

BOOK REVIEWS

2013 - Andrea O'Reilly Herrera, *Cuban Artists Across the Diaspora: Setting the Tent Against the House*, New West Indian Guide, *Royal Netherlands Institute of Asian and Caribbean Studies, KITLV*

1994 - Luis Camnitzer, *New Art of Cuba*, *Latin American Art Magazine*, Volume 6, No. 1, 79

CURATORIAL ACTIVITY

2019 - SUNY, Geneseo, "Cuban-American Art" - March/April

2019 - Binghamton University Museum, "Visions and Imagination: Cuban-American and Argentinian Art," January 31- March 14, with opening talk, "Cuban-American Art."

2007 - Visiting Scholar/Curator, Case Western Reserve University (SAGES)

Curated Three Exhibitions:

"Latin American Art From Two Private Cleveland Collections," September 30- October 11

"Tom Mac Pherson: The Italian American Family Album"

October 14 -October 25

Organized Opening Symposium with Geneseo Student Speakers: Lana Webb, Justine Meccio, Jared Chamberlin

"Alberto Rey: Cuban-American Artist"

October 28 - November 8

Organized Symposium - "**ALBERTO REY: CUBAN-AMERICAN**

ARTIST" Speakers: Alberto Rey, Distinguished Professor of Painting, SUNY, Fredonia; Jorge Gracia, Samuel H. Capen Distinguished Professor of Philosophy, SUNY University at Buffalo; Isabel Alvarez Borland, Professor of Modern

Languages and Literature, College of the Holy Cross; Mark Denaci, Assistant Professor of Contemporary Art History, St. Lawrence University; Lynette Bosch, Professor of Art History, SUNY, Geneseo

"Tres Amigos: Eladio González, Baruj Salinas, Rafael Soriano"

November 11 - November 16

- 2006 - "Emilio Falero: A Retrospective,"** *Belen Academy Gallery*, Miami, Fla. October/November
- 2006 - "Layers: Collecting Cuban-American Art,"** University of Buffalo Gallery Exhibition Catalogue, July/September and College of the Holy Cross, January/February 2007.
- 2005 – "Art on the Hyphen: Cuban-American Artists of Western New York State,"** Burchfield-Penney Art Center, Buffalo, N.Y.
- 2000 – "Alberto Rey,"** Bertha Lederer Gallery, S.U.N.Y., Geneseo
- 1998 – "Demi: Paintings of Children,"** Dreitzer Gallery, Brandeis University
- 1997 – "Silent passages: The Paintings of Deborah Huacuja,"** Dreitzer Gallery, Brandeis University
- 1997 – "Past Cuba: Identity and Identification in Cuban-American Art,"** University Gallery, Fairfield University, Fairfield, Ct
- 1997 – "Ernesto Barreda: Fifty-Year Retrospective,"** Museo de Bellas artes, Santiago de Chile
- 1996 – "Our Faces: Women of Mexico, Israel and the United States - the paintings of Deborah Huacuja,"** Dreitzer Gallery, Brandeis University
- 1993 – "Islands in the Stream: Seven Cuban-American Artists,"** S.U.N.Y. Cortland College Gallery
- 1993 – "Five Contemporary Sephardic Artists,"** Starr Gallery, Newton Jewish Community Center, Newton, Ma
- 1993 – "Northern Renaissance and Baroque Master Prints,"** S.U.N.Y., Cortland College Gallery
- 1992 – "Material Culture,"** S.U.N.Y., Cortland College Gallery

PAPERS DELIVERED AT SYMPOSIA (LATIN AMERICAN)

2017 - “The Cuban-American Exile Vanguardia: Towards a Theory of Collecting Cuban-American Art,” A Moveable Nation: Cuban Art & Cultural Identity in the Pérez Art Collection at Florida International University (June 23, 2017)

2014 – “The Aesthetics of Identity in the Art of Alberto Rey,” Burchfield, Penney Center, Buffalo, NY, Thirteenth Samuel P. Capen Symposium, Sponsored by University of Buffalo, Departments of Philosophy and Comparative Literature Organized: Jorge Gracia, Distinguished Samuel P. Capen Professor

2007 – “Alberto Rey: Time and Memory as Identity,” Case Western Reserve University, Cleveland, Ohio

2005 – “Cuban-American Art,” Burchfield-Penney Art Center, Buffalo, N.Y.

2002 – “Adventures in Research in the Hispanic World: From Spain to Latin America,” S.U.N.Y., Binghamton

2002 – “Postmodernism and the Neo-Baroque in Cuban-American Art,” “Symposium on Cuban and Cuban-American Art, Florida International University, Miami, Fla.

2001 – “Cuban-American Artists in Miami,” Maier Museum, Randolph Macon University, Lynchburg, VA.

2000 – “Culture and Education in Cuban-American Art,” Wellesley College, Wellesley, Ma., March

1997 – **“Ernesto Barreda,”** Museo de Bellas Artes, Santiago de Chile, October

1999 – “Exile and Experience in Cuban-American Art,” Bunting Institute, Radcliffe College, Harvard University

1995 - “Currents in Contemporary American art: The Cuban-American Contribution,” University of Massachusetts, Lowell, October

1994 – “Cultural Paradoxes in Cuban-American Art,” New England Conference of Latin American studies, Harvard University

1993 – “Maria Brito,” Cornell University, November, "Revelations/Revelaciones: Seven Latin American Sculptors

1994 – “Against the Odds: Cuban-American Artists in the United States,” University of Virginia, Charlottesville, April

1994 – “Balancing the Paradox: Cultural Plurality, Aesthetic Diversity and Politics

in the Work of Maria Brito, Demi and Arturo Rodriguez,” *College Art Association*, Annual Conference, New York, February

1992 – “Myth or Critical Assessment: Demi, Maria Brito, Maria Martinez Canas as Artists, Cuban-Americans and Women,” *Southeastern College Art Conference*, Annual Meeting, Birmingham, Al., October

SYMPOSIA ORGANIZED

2007 - Case Western Reserve University, *Alberto Rey: Cuban-American Artist*

2005 - Burchfield Penney Art Center, *Cuban and Cuban- American Art*

1994 - Brandeis University, *Afrocubanismo and the Latin American Heritage in Contemporary Art*

1998 - Brandeis University, *Art Against Child Abuse*

1996 - Brandeis University, *Our Faces: Women of Israel and the United States*,

CONFERENCE ORGANIZATION

2010 - *Sixteenth Century Studies Conference*, Montreal, **Sixteenth and Seventeenth Century Artistic Developments, Co-Chair with Larry Silver (University of Pennsylvania)**

2010 - *College Art Association*, Chicago, **Classicisms, Mannerisms and Baroquisms in Sixteenth and Seventeenth Century Art in Europe And the Americas, Co-Chair with Larry Silver (University of Pennsylvania)**

2005 - *College Art Association*, Atlanta, **New Research, American Society of Hispanic Art Scholars**

2004 - *College Art Association*, Seattle, **Cultural Crossings: Spain, Italy, the Netherlands and the Americas, Chair and Organizer.**

2003 - *College Art Association*, New York, American Society of Hispanic Art Scholars Organized session at the Hispanic Society with Marcus Burke

2002 - *College Art Association*, Philadelphia, **Art Against Child Abuse, Committee on Women and the Arts, Chair and Organizer**

2002 - *Sixteenth Century Studies Conference*, Organizer for Art History Sessions

- 2001 - College Art Association**, Co-Chair with Walter Melion, **Private and Public Images of Devotions (16th-17th Centuries)**, Chicago, February
- 2000 - Sixteenth Century Studies Conference**, Co-Chair with Catherine Scallen and Barbara Wisch, **What's on Our Minds**, Toronto, October
- 1995-98 - Sixteenth Century Studies Conference**, Organizer for Art History Sessions
- 1995 - College Art Association, Refiguring the Mask: Mannerism and Cultural Values**, San Antonio, February Co-Chair: Dorothy Limouze, St. Lawrence University
- 1994 - Sixteenth Century Studies Conference**, Chair, **Exploding Myths: Italy, Spain and the Netherlands**, Two Sessions St. Louis, October
- 1993 - New England Renaissance Society Meeting**, Co- Organizer, Brandeis University - "The Renaissance City", Waltham, October
- 1993 - Sixteenth Century Studies Conference**, Chair, **Sex and the Renaissance Woman: Norm and Form in Literature and Art**, St. Louis, October

SCHOLARLY RECOGNITION (BOOK REVIEWS OF EXHIBITION CATALOGUES/BOOKS)

- 2009 – University of Notre Dame, Institute for Latino Studies**, added to their archive collection my exhibition catalogues: *“Past Cuba: Identity and Identification in Cuban-American Art”* and *“Islands in the Stream: Seven Cuban-American Artists.”*
- 2009 – International Center for the Arts of the Americas at The Museum of Fine Arts Houston**, requested permission to archive the following catalogues: *“Past Cuba: Identity and Identification in Cuban-American Art”;* *“Islands in the Stream: Seven Cuban-American Artists”*
- 2004 – Choice Reviews Online. Humanities-Art and Architecture**, N6538, Review of *“Cuban-American Art in Miami: Exile, Identity and the Neo-Baroque.”* 42-4446
- 2004 – Speculum**, Review of *“Art, Liturgy and Legend in Renaissance Toledo: The Mendoza and the Iglesia Primada,”* July, 740
- 2003 – College Art Association Reviews**, Review of *“Art, Liturgy and Legend in Renaissance Toledo: The Mendoza and the Iglesia Primada,”* 3 pages
- 2003 – Studies In Iconography**, 24, Review of *“Art, Liturgy and Legend in Renaissance*

Toledo: The Mendoza and the Iglesia Primada,” 236-238

- 2003** – **Journal of Hispanic/Latino Theology**, August 2002, Review of “*Art, Liturgy and Legend in Renaissance Toledo: The Mendoza and the Iglesia Primada,*” Vol. 10, No. 1, 67-68
- 2002** – **Sixteenth Century Journal**, Review of “*Art, Liturgy and Legend in Renaissance Toledo: The Mendoza and the Iglesia Primada,*” XXXIII/3, 886-887
- 2002** – **Renaissance Quarterly**, Review of “*Art, Liturgy and Legend in Renaissance Toledo: The Mendoza and the Iglesia Primada,*” September, 22, 715-716.
- 2002** – **Archivo Español de Arte**, Review of “*Art, Liturgy and Legend in Renaissance Toledo: The Mendoza and the Iglesia Primada,*” LXXV, 299, 335
- 2001** – **Gazette des Beaux-Arts**, Review of “*Art, Liturgy and Legend in Renaissance Toledo: The Mendoza and the Iglesia Primada,*” Decembre, 17
- 1997** – **Art Nexus**, Review of “*Ernesto Barreda: Contemporary Chilean Painter*” no. 23, 45-46

PRESS ARTICLES

- 2015** – “**Museum Studies officially offered as a minor,**” **The Lamron, p. 5, October 2**
- 2015** – “**Museum Studies minor enhances art curriculum,**” **Nicole Smith, The Lamron, September 19, p 4**
- 2014** – “**Art, Spirituality and Poetry: A Preview To The School of Night,**” **Lynette M.F. Bosch, Island Project, News, October 2 – review of a series of drawings by Arturo Rodriguez**
- 2014** – “**Invasion of Privacy: Art enthusiast Lynette Bosch maps revelation in art, mind,**” **Maya Lucyshyn, The Lamron, p. 5, February 27**
- 2014** – “**Museum Studies Course hosts Milne Exhibit,**” **Daniel O’Brien, The Lamron, p. 15**
- 2014** – “**Cuban Art, Architecture, Music,**” **Cuban Art News, Review feature of “Life Streams: Alberto Rey’s Cuban and American Art,” Monday 29 December**
- 2005** – “**The Art of Exile: Memories of Havana-Miami Childhood Lead to Historian’s Life Work,**” **The Miami Herald, feature article about the significance of my scholarly work on Cuban-American art, Sunday 13 January, 3M**

- 2005** – **“The Cuban Connection,” The Buffalo News,** Review of Burchfield-Penney Art Center Exhibition, which I curated, *“Cuban-American Artists of Western New York State,”* Sunday 9 January, Section G, 1
- 2005** – **“Art on Main Street,” Livingston County News,** article I wrote about how art appears in Geneseo’s businesses, Thursday, 31 March, A12
- 2005** – **“The Artwork of Deborah Huacuja,”** Jamaica Plain Art News, Jamaica Plain, Ma., Review of exhibition at the Dreitzer Gallery, Brandeis University Exhibition, which I curated, 12 November, 4-5
- 1996** – **“Searing, emotionally provocative art from a generation of Cubans who fled Castro,”** Campus Currents, Fairfield University, 4, December 17, 1996, reviews exhibition I curated, “Past Cuba”
- 1997** – **“Faculty Recognized for Excellence in Teaching,”** Faculty Notes, Brandeis University, 8, Summer
- 1997** – **“Barreda Inaugura en MNBA,”** El Mercurio, 12 October, 32 – review of the exhibition at the Museo de Bellas Artes, which mentions me as the curator
- 1997** – **“Para Hoy,”** La Epoca, 23 October, 1997, 29, press release on Barreda retrospective
- 1997** – **“Para Hoy: Conferencia Artista Chileno,”** La Epoca, 16 October, 1997, 29, press release on the talk at the Museum Symposium on Ernesto Barreda
- 1997** – **“Ernesto Barreda,”** Panorama, 18 October, 1997, 12, press release on the exhibition, mentions me as the curator.
- 1997** – **“Un Libro Para Lynette,” El Nuevo Herald,** article covering the publication of my book “Ernesto Barreda: Contemporary Chilean Painter”, Sunday 5 January, Galeria, 1E & 3E
- 1997** – **“Ser Cubanoamericano ... y artista,” El Nuevo Herald, critical review of** *“Past Cuba: Identity and Identification in Cuban-American Art,”* Saturday 12 April, 13A
- 1997** – **“Professor Lynette Bosch Enhances Fine Arts Department,** The Justice, 10, November 18, 1997.
- 1997** – **“Vida Social: Retrospectiva de Ernesto Barreda,”** El Mercurio, A22, 18 October, 1997, mentions me as the curator
- 1997** – **“Dos países, un solo arte,” El Nuevo Herald,** Review of *“Past Cuba: Identity and Identification in Cuban-American Art,”* Sunday, 26 January, 1E

- 1997 – “Chilean artist Ernesto Barreda,” *The Brandeis Reporter*, 2, May 2, 1997
- 1994 – “**Lynette Bosch. De la Edad Media a los pintores cubanos contemporáneos,**” *El Nuevo Herald*, feature article about my work and its significance, Sunday 3 April, Galeria, 4E
- 1993 – “Latin art course a first for region,” Barbara Blumenthal, *The Brandeis Reporter*, 7, November 12
- 1993 – “**Un doctorado en arte con un “toque” histórico muy especial,**” *El Nuevo Herald*, Galeria, 2E, feature article about me as a noteworthy Cuban-American.
- 1993 – “**Islas en la corriente,**” *El Nuevo Herald*, Review of SUNY Cortland exhibition “*Islands in the Stream: Seven Cuban-American Artists,*” Sunday 10 April, Galeria, 1E & 4E
- 1988 – “Beauty’s in Ears of These Beholders,” Helen Peterson, *Daily News*, 44, July 27, article about a course I taught at the Jewish Guild for the Blind, New York City, as an introductory course for students who were blind since birth or had lost their sight
- 1983 – “Several Princeton University Graduate Students receive AAUW Fellowships,” *The Princeton Packet*, 11B, March 9, 1983

TEACHING

COURSE REQUIREMENTS

THREE COURSES PER SEMESTER

FINE ARTS CORE SURVEY (100 Level)- 150 Students every semester

AREA SURVEY (200 Level) – 35 students every semester

SEMINAR (300 Level) – 15 students every semester

DIRECTED STUDIES/HONORS THESIS – averages 3 to 5 students per Semester

ADVISING – averages 15-20 students per semester between (Art History Majors/Minors, Museum Studies Minors/ Education Concentrators)

AVERAGE STUDENT LOAD PER YEAR – **350-400 students** (without Teaching Assistant – I do all the teaching and grading myself)

1999 – present – worked with students individually and in the Art History Association, assisted by colleagues to plan and execute orientation programs for students on: Internships, Career possibilities, CV building and presentation, networking, graduate program discovery, applications (advised on essays as well as wrote letters of recommendation) for graduate schools and internships, professional jobs that don't require graduate school and general program advising.

Graduate Programs Students placed at: St. Andrews, Scotland, Clemson University, Sotheby's Business program, Binghamton University, University of the Arts, London, Chelsea College of Art and Design, Johns Hopkins, Virginia Commonwealth University, Buffalo University, University of Arizona (Tucson), University of Texas (Austin), Visual Studies Workshop, University of Rochester

Alumni Working at: Albright Knox, Museum of the Bible (NYC), Bonham's, London, New York Studio School (NYC), New Britain Museum of American Art, EDSA Landscape Design (Ft. Lauderdale), Wheaton College, Curatorial Assistant, EMST National Museum of Contemporary Art, Athens, Art Institute of Chicago

ACTIVITIES WITH STUDENTS

1999-2005 – No funds were made available, during the years when Art History was part of the Art Department for external or internal activities for Art History Majors/Minors.

2005-2008 – Funds were made available by Jack Johnston, Director of the School of the Arts for external activities. During these years, I planned, organized and executed the following trips with students:

2005-2006 – Rochester (Eastman House, Memorial Art Gallery, local galleries – each semester, took 3 to 5 interested students to these local, area museums)

Albright Knox/Burchfield Penney Art Center, Buffalo. Each September, I took 3 to 8 students to visit these museums.

2006 - Cleveland Museum of Art – took a group of 6 students for a “backstage” tour, given by Bill Robinson, Curator of Modern and Contemporary Art. The students involved, raised money to supplement departmental funding from the Student Association and other means.

2007 – Philadelphia Museum of Art University of Pennsylvania Galleries – took a group of 10 students for orientation given by Professor Larry Silver, Farquhar Professor of the History of Art. Students involved raised money to supplement the Departmental funds from Student Association and other means.

In 2008, the budget for outside activities for Art History Majors and Minors was removed in budget cuts.

EXHIBITIONS INVOLVING STUDENTS

Worked with students to coordinate, plan and execute, the following exhibitions and events

2019 – “Five Geneseo Businesses: Culture and Commerce in An American Landscape” – Museum Studies (ARTH 378), in conjunction with **The Association for the Preservation of Geneseo and The Wadsworth Homestead**

2018 – “Five Geneseo Houses: Living in an American Landscape,” – Museum Studies (ARTH 378), in conjunction with **The Association for the Preservation of Geneseo and The Wadsworth Homestead**

2013 – “Capturing Growth and Change: Photographs by Lauren Howe, Deborah Maddu Huacuja and Tom Kredo,” Milne Library, SUNY G Geneseo (Student Curators: Chelsea Butkowski, Shannon Campbell, Samantah di Stefano, Brandon Eng, Jessical Gavilan, Matthew Huben, Stephon Lawrence, Alyssa Morris, McKenna Murray, Katherine Scalia, Jane Shin and Mary Margaret Soderquist) The Exhibition included a catalogue written by the students.

Related Guest Spekre Event

Guest Artist: Deborah Maddu Huacuja, “Photographs of India” (Sponsored by Student Association, Activities Commission, Geneseo Foundation, CAS and the Department of Art History),

2010 – “Paolo Fidanza and the Reproductive Print,” Lockhart Gallery, SUNY Geneseo (Student Curators: Pam Eder, Laura Palmer, Olivia Cammisa Frost, Lauren Recny, Corinne Smith)

2007 - Visiting Scholar/Curator, Case Western Reserve University (SAGES)

Curated Three Exhibitions:

"Latin American Art From Two Private Cleveland Collections," September 30- October 11

"Tom Mac Pherson: The Italian American Family Album"

October 14 -October 25

Organized Opening Symposium with Geneseo Student Speakers: Lana Webb, Justine Meccio, Jared Chamberlin

"Tres Amigos: Eladio González, Baruj Salinas, Rafael Soriano"

November 11 - November 16

SYMPOSIA ORGANIZED AT GENESEO

As the faculty adviser for the Art History Association, I work every year with the student President of AHA to organize the annual Art History Symposium. The process is as follows: 1. Call for papers for submission; 2. Reading the abstracts; 3. Selecting the speakers (6 speakers); 4. Working with students to edit the papers – this means that I edit six 12-page papers and with students to develop the accompanying power point presentations; 5. Selecting the guest speaker with the idea that the speaker should be someone who teaches in a graduate program so that they can see how smart our students are; 6. Organizing the speaker’s visit; 7. Organizing the dinner with students, parents, faculty and the guest speaker; 8. Following up with thanking everyone for making the event successful; 9. Booking the room; 10. Working with the President of AHA to publicize the event.

2019 - Keynote Speaker: Roslyn Bakst Goldman, AAA, Past President, Appraisers Association of America

Student Speakers:

Steph Adams, “The Turner Prize, Young British Artists, and Contemporary British Artists”

Abigail Anderson, “Wifredo Lam and his Cultural Identity as an Artist”

Victoria Elliott, “Psychosomatic Spirituality in the Hours of Catherine of Cleves”

Elana Evenden, “Violence and Sexuality Through Egon Schiele’s Art”

Joshua Weilert, “Kuitca’s Interpretation of the Dissolving Argentinazo”

Winners of Pam Eder Memorial Prize: Abigail Anderson and Victoria Elliott

2018 – Art History Symposium – Keynote Speaker

Cythia Hawkins, Director of Galleries, SUNY Geneseo – “Theorizing Agency, Clubwomen and the Art Object”

Dana Fiel, “Absinthe: The Muse of Montmartre”

Michele Soria, “Motherhood: Through the Lens of an Artist”

Emilia Taylor-Sweet, “An Examination of Lemonade as a Development in Black Feminist Art”

Mieko Palazzo, “Feminism’s Impact on Female Musicians and Their Impact on Society”

Savannah Williams, “Dimensions of Marginalization: Asian American Women and Art”

Cathy Zhong, “Visual Reconstruction of Masculinity in the 21st Century”

2017 – Art History Symposium – Keynote Speaker

Rachel Kousser, Professor and the Executive Officer of the Ph.D. Program in Art History, City University of New York and a Professor in the Department of Art at Brooklyn College, CUNY.

Student Speakers:

Raina Salvatore, “Rape Culture and the Rape of Europa”

Caleb Weissman, “Eliasson & Burtynsky: An Environmentalist Landscape”

Alexander Shaw, “Men I Advertisement: How the Media Objectifies Men”

Olivia Morris, “Dear Antigone: Female Artists, Mental Illness and Trauma”

Meghan Erickson, “Motherhood and Art: Exploring the History of Mothers as Artists and Subjects in Fine Art”

2016 – Art History Symposium – Keynote Speaker

Sascha Scott, Director of Graduate Studies, Syracuse University

Student Speakers:

Rachael Kosinski,

“In Text and Paint: A Case Study of Ghirlandaio’s Giovanna Tornabuoni”

Gabrielle Kinney,

“Who Painted What: The Case of the Virgin of the Rocks”

Lauren Sarrantonio,

“A Dance to the Music of Time: Nicolas Poussin’s Mark on History and Culture in the United Kingdom”

Emily Ercolano,

“Toulouse-Lautrec and the Female Form”

Allyson Pereyra,

“The Creative Couple: Exploring Gender Imbalance in the Relationships of Frida Kahlo and Diego Rivera, Georgia O’Keefe and Alfred Stieglitz and Lee Krasner and Jackson Pollock”

Exhibition: Amanda Chestnut, Alumni Show, Bridge Gallery

2015 – Student Art History Symposium – Keynote Speaker

Jeffrey Chusid,

Cornell University, School of Architecture

“Saving Frank Lloyd Wright: The Freeman House and the Preservation of Meaning, Materials and Modernity”

Student Speakers:

Nellie Lipscomb

“Collective Trauma and Catharsis: Art Movements Following the French Commune and Atomic Bombing of Japan”.

Jacqueline Christensen

“Van Eyck’s Mystic Lamb and Camus’ La Chute”

Katherine Scalia

“The Carpenter’s Calling: An Exploration of Modern Art in Communist Cuba”

Allison Kopunek

“The Tapestry Cartoons of Francisco Goya: Revealing his Dark and Sarcastic Side from the Beginning of His Career”

Shannon Kopunek

“Capturing the Animal and the Human in the Work of Diego Velázquez”

Emily Ercolano

“Jan Van Eyck’s Madonna of Chancellor Rolin: The Artist as Critic”

Alumni Speaker

Jared Chamberlin

“Leveraging Your Art History Degree”

2014 – Student Art History Symposium – Keynote Speaker

Mary Norman Woods, Michael A. McCarthy Professor in Architectural Theory,
Cornell University

Student Speakers:

Lauren Slezak, "Plato and Rodin: Make With Your Hands That Which You See"

Matthew Skrzypczyk, "Matisse's *Odalisques*"

Yuliya Muradova, "Glory and Gold: The Sistine Ceiling Restoration"

Chelsea Butkowski, "The Kinetic Gallery's Exhibition Program"

Allyson Pereyra, "*The Child's Bath*: An Exploration of Mary Cassatt and the Art of
Motherhood"

Emma Porter – Alumni Speaker

2013 – Student Art History Symposium – Keynote Speaker

Alex Potts, Max Loehr Collegiate Professor, University of Michigan, Ann
Arbor

Student Speakers:

Tina Broomfield, "Bloody Baroque: Honor, Virtue and Violence - Caravaggio's "*Judith
Beheading Holofernes*"

Joel Bradley Inbody, "The Monstrous Yu"

Chelsea Butkowski, "Feminine Iconographic Codes in 15th Century Northern European
Art"

Brandon Eng, "Nationalism and the Racialized Subject in Diego Rivera's Muralism"

Lindsey Manas, "Working as an Intern: Livingston County Historical Society"

Yuliya Muradova, "Botticelli and Savonarola: A Radical Catholic's Reaction to
Renaissance Humanism in the Quattrocento"

Katherine Scalia, "Matisse: A Developed Imagination"

2012 – Student Art History Symposium – Keynote Speaker

Larry Silver, Farquhar Professor of the History of Art, University of
Pennsylvania

Student Speakers:

Brandon Eng, "The Mediated and the Concrete in Objects of Mbuti Village Life"

Lauren Slezak, "Albrecht Durer as Portraitist and Businessman"

Hannah Schmidt, "Power, Divinity, and Portraits: Bronzino's Medici Women"

Jenna Febrizio, "Dissecting the Political and Social Influence of Hannah Hoch's "Cut
with the Kitchen Knife" - Dada Through the last Weimar Beer Belly Cultural Epoch of
Germany"

Celeste Mahoney, "Monstrously Feminine: Explorations of Willem de Kooning's *Woman
P*"

Alumni Lecture: Olivia Cammisa-Frost, University of Buffalo

Talk Title: "Spaces for Exploration and Changes in Academia: The Current Climate of
University Museums"

2011 - Student Art History Symposium – Keynote Speaker

Paul Duro, University of Rochester

Student Speakers:

Keri Rader – “Fragonard’s Social World”

Celeste Mahoney - "Penetrating Sexuality & Seeking Beauty: Vermeer, the Male Gaze, and Girl with a Pearl Earring"

Emma Porter – “Bovey Lee: Contemporary Asian-American Artist”

Ray Ferreira – “The Arrival of Venus or Botticelli’s *Birth of Venus*”

Hannah Schmidt – “Catholicism and Classicism in Botticelli’s *Primavera*”

2010 - Student Art History Symposium – Keynote Speaker

Laurinda Dixon (Syracuse University)

Student Speakers:

Lauren Recny, “Michelangelo’s Audacity and the Sistine Ceiling:

Abby Riger, “Agnolo Bronzino’s *Allegory of Venus, Cupid and Time*”

Corinne Smith, “The Restoration of *The Last Supper*”

Olivia Cammisa Frost, “Gustav Klimt and *The Beethoven Frieze*”

Jenna Febrizio, “Taking a Stab at Images of the Assassin Charlotte Corday: The Impact of Political Ideology on Historical Context in a Work of Art”

Laura Palmer and Pam Eder – “Pam” – “The Trip” (A performance art presentation of a recorded voyage that never happened...)

2009 - Student Art History Symposium – Keynote Speaker

Liana de Girolami, Cheney (U. Mass, Lowell)

Student Speakers:

Pamela Eder “Bronzino’s Portraits of the Medici: Image and Power”

Kathryn Vitelli “The Search for Beauty: Parmigianino and the *Madonna of the Long Neck*”

Masaki Asanuma “Francesco Salviati and the Fresco Cycle of the *Sala dell’Udienza* in Palazzo Vecchio, Florence”

Megan Griffin “A Psychological Profile of the Jacopo Pontormo, Mannerism Painter”

THE PAM EDER MEMORIAL ART HISTORY PRIZE

The Art History Symposium is also where the Pam Eder Memorial Art History Prize is Awarded. The endowment for the Prize comes from Pam Eder’s family. The Pam Eder Prize is awarded to the best paper presented during the Symposium. The Prize was First awarded in 2012.

Winners of the Pam Eder Prize:

2018 – Savannah Williams

2017 – Olivia Morris

2016 – Emily Ercolano

2015 – Jacqueline Christensen

2014 – Lauren Slezak

2013 – Brandon Eng

2012 – Celeste Mahoney

GENESE0 UDERGRADUATE SEMINARS

Museum Studies
 Methods in Art History: Research and Theory
 Leonardo Da Vinci
 Mannerism
 Fallen Heroes: Bernard Berenson, Leonardo Da Vinci,
 Anthony Blunt and Paul De Mann
 Michelangelo
 Jesus and Mary in Art
 Raphael
 Alberto Rey: Cuban-American Painter
 The Parthenon and Classical Culture; Women in Medieval European Art and Culture

GENESE0 UNDERGRADUATE SURVEYS

Survey of Western European Art I & II
 Ancient Art from Prehistory to Greek
 Crusaders, Saints and Sinners: Byzantine To Italian Gothic Art
 Art & Spirituality in Fifteenth Century Europe
 High Renaissance and Mannerism in Italy and the Netherlands
 Latin American Art
 Spanish Art from Prehistoric to Gothic

Undergraduate Research Awards Supervisor

Olivia Cammissa Frost, Stolen Nazi Art (2012)
 Gayle Kellogg, Cuban-American Art (2001)

SUPERVISED GRADUATE STUDENTS

2005 – Brown University, External Expert Scholar and Ph.D. Committee Member, for Robert E. Brooker, Jr. (Ph.D. 2005), *The Impact of Manuscript Illumination on The Evolution of Artistic Style from the Franco-Gothic to the Italo-Gothic in Castile During the XIVth Century*

1986-1988 – Tufts University

Supervised M.A. Theses:

"Rembrandt's Portraits", Jill Potter;
 "Park Abbey," Ellen Shortell;
 "Bill Viola", Catherine Mayes

GRADUATE COURSES

1983-1984 - Hunter College, CUNY – Early and High Renaissance Art

1986-1988 - Tufts University – Methods and Criticism; Early Renaissance, High Renaissance, Mannerism

Tufts University/Hunter College, C.U.N.Y.

Team-taught survey, organized lectures by different faculty,
Gave principal lectures, coordinated graduate student
Discussion groups, supervised graduate student teaching of
Undergraduate discussion sections

STUDY ABROAD

2015 – Mediterranean Roots – Hum I – assisted Elias Savelos with teaching and organization.

2008 - SUNY, Geneseo, Geneseo Italia – originated, with Tom MacPherson, Ann Priester (Director) and Charles Burroughs (Case Western Reserve), a six-week Study Abroad Program for Geneseo, to begin (Summer 2009)

With Tom MacPherson, developed curriculum, planned budget, organized publicity, developed orientation and mailing, designed brochures and posters towards the development of a summer study abroad program combining studio art and art history.

2008 – Lehigh University, Bethlehem, Pa.

Lehigh in Rome and Florence Summer Program

Responsibilities – delivered lectures, managed budget, coordinated travel.

2005-2007 - Lehigh University, Bethlehem, Pa. Summer Program in Italy, Florence, Siena, Assisi, Rome

Responsibilities: Consultant (2005) for Italian Renaissance Art Lecturer and co-faculty (2006), co-organizer and faculty (2007), Manage Travel budget (\$35,000), organize accommodations, transportation, coordinated classroom spaces, field trips, research assignments for students, general orientation,

PROGRAM DEVELOPMENT SUNY GENESEO

Art History Coordinator (1999-2002)

Responsibilities: Curriculum update with a restructuring of the major and minor, added Museum studies program, coordinated curriculum with studio program, within three years of improvements, students began to be placed in graduate programs, University of Arizona, Syracuse University, Sotheby's institute of Art, Hunter College, C.U.N.Y.

Assisted with Development of Accelerated Studio Major

With a colleague in Studio Art (Tom MacPherson), designed an interdisciplinary studio major equivalent to a B.F.A., which was accepted by the Rhode Island School of Design, University of North Carolina and comparable institutions as a B.F.A. equivalent for their program

Developed the first Department of Art History at Geneseo (2014 to present)

Developed and Coordinate the Interdisciplinary Museum Studies Minor (2013-Present)

COLLEGE/UNIVERSITY COMMITTEES (SUMMARY)

S.U.N.Y, Geneseo (1999- present):

Faculty Professional Leave Committee; Curriculum Committee, Personnel Committee; Research Council, Chair: Faculty Development Committee, Chair: Space Allocation committee, Chair: Five-year Plan for Art Department Committee (Art History), Coordinator Art History Program, Chair: Art History Curriculum Committee, Search for contemporary Art Commission, Gallery Committee, Co-Chair: Studio Art Interdisciplinary Chair: Honors Program Committee, Senate Committee on Student Evaluations, Faculty Professional Leave Committee, School of the Arts - Assessment Coordinator in Art History, Faculty Adviser - Art History Association (Student organization), developed Museum Studies Minor

Brandeis University:

Faculty Senate, Women's Studies committee, Latin American studies committee, Renaissance Cluster committee, Chair: Baroque Cluster Committee, participated in First-year Seminar program

Administration and Fund Raising

Organized a series of exhibitions and symposia (see list below) with catalogues, which included campus, departmental, program and outside fund-raising - total raised, approximately \$50,000

1998 – “Demi: Paintings of Children,” Dreitzer Gallery, Brandeis University

1997 – “Silent Passages: The Paintings of Deborah Huacuja,” Dreitzer Gallery, Brandeis University

1996 – “Our Faces: Women of Mexico, Israel and the United States: The Paintings of Deborah Huacuja,” Dreitzer Gallery, Brandeis University

Responsible for deciding suitability of material coordinated with inter-departmental and interdisciplinary needs, invited speakers, oversaw travel and accommodations, coordinated staff, faculty and students for event, including advertising of events in local newspapers and television coverage

Faculty Senate

Served on faculty senate for two years and subcommittees on salary comparison planning and university personnel committee

Chair: Baroque Cluster Program

Participated in a connected learning curriculum program where students elected to take a series of cluster courses in an area of special interest. Selected courses, advised students coordinated inter-departmental curriculum

First-Year Writing Program Seminars

Participated in first-year program designed to improve writing and research skills by teaching small enrollment seminars

Taught: Seminar on "dreams" - multidisciplinary approach from cognitive science studies on dreaming to cultural context of dream interpretation in a global and historical context, dream imagery in art. Seminar on "Buddhism and meditation", readings in Buddhist sutras with emphasis on Zazen meditation.

SUNY. Cortland:

Chair: Latin American Studies Committee, faculty representative to student senate, gallery committee

Chair: Latin American Studies Committee

Supervised and coordinated inter-departmental curriculum, planned activities, organized lectures, managed lecture budget

REFERENCES – PROVIDED UPON REQUEST