

Jodi Cranston

Department of the History of Art & Architecture
Boston University
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Professional Experience

Boston University

Professor, Department of the History of Art & Architecture
1998-present; awarded tenure September 2004; promoted September 2013

Columbia University

Preceptor, Department of Art History and Archaeology
1994-1997

Education

Ph.D., 1998; M.Phil. 1994; M.A., 1992, Columbia University, History of Art
Dissertation: "Dialogues with the Beholder: The Poetics of Portraiture in the
Italian Renaissance"
Advisor: Professor David Rosand

B.A., 1991; Yale University
Highest Honors in Renaissance Studies
Graduated *summa cum laude*

Publications

Books:

The Green Worlds of Renaissance Venice. Penn State University Press, January 2019.
Awarded Millard Meiss Award for Publication Subvention, CAA, December
2017; additional subvention grants from the BU Center for the Humanities and
BU College of Arts and Sciences

The Muddied Mirror: Materiality and Figuration in Titian's Later Paintings. Penn State
University Press, February 2010.
Reviews: *Burlington Magazine*; *Renaissance Quarterly*; *Sixteenth-Century
Journal*

Venetian Painting Matters, 1450-1750. Edited by Jodi Cranston. New York: Brepols,
2015.
Review: *Renaissance Quarterly*

The Poetics of Portraiture in the Italian Renaissance. Cambridge and New York: Cambridge University Press, 2000.
Reviews: *CAA Reviews*; *Art Bulletin*; *Renaissance Quarterly*; *Sixteenth-Century Journal*; *Journal of Aesthetics and Art Criticism*

Digital projects:

Mapping Titian (www.mappingtitian.org): digital mapping project on the collection of Titian's paintings; development grant awarded by Kress Foundation, 2014
-consultant and interviewee for BBC documentary, March 2020 (production date)

Mapping Paintings (www.mappingpaintings.org): digital mapping project; development grant awarded by Kress Foundation, 2017
-Partnering with Worcester Art Museum to provide iPad kiosks with content specifically tailored to the collection
-Reviews: *Hyperallergic* (June 30, 2017); *Smithsonian.com* (July 5, 2017); *Arlis/NA* (October 2017)
-Interview: "Mapping the Journey of Classic Works of Art," with Scott Simon, Weekend Edition Saturday, National Public Radio (July 8, 2017)

Journal Articles and Book Chapters:

"Mapping Paintings, or How to Breathe Life into Provenance," commissioned book chapter for *The Routledge Companion to Digital Humanities and Art History*, ed. Kathryn Brown. London: Routledge, 2020.

"The Hidden Signatures of Titian," *Word & Image* 34:4 (Oct-Dec, 2018), 372-87.

"Quick to Say Good Bye, Hard to Forget: The Long Lives of Venetian *Cinquecento* Paintings." In *The Long Shadow of the Venetian Cinquecento*, ed. Andaleeb Banta. New York: Routledge, 2016.

"Introduction," and "Close Looking in Titian's Later Paintings." In Jodi Cranston, ed., *Venetian Painting Matters, 1450-1750*. New York: Brepols, 2015.

"*Disegnando se stesso*: The Function and Context of Titian's *Self-Portrait* Drawing." In *Tiziano: Un autoritratto*. Museo Correr: Venice, 2014.

"The Disordered Bed." In Iris Wenderholm, Markus Rath, and Jörg Trempler, eds., *Das haptische Bild*. Berlin: Walter De Gruyter, 2013.

"Longing for the lost: ekphrasis, rivalry, and the recreation of notional artworks in Italian Renaissance painting," *Word & Image* 27:2 (May, 2011); selected as an "Editor's choice" article.

“Theorizing Materiality: Titian’s *Flaying of Marsyas*.” In Joanna Woods-Marsden, ed., *Titian: Materiality, Portraiture, Istorica*. New York and Turnhout: Brepols, 2007.

“The Touch of the Blind Man: The Phenomenology of Vividness in Italian Renaissance Art.” In Elizabeth D. Harvey, ed., *Sensible Flesh: On Touch in Early Modern Culture*, 224-242. Philadelphia: University of Pennsylvania Press, 2003.

“Desire and Gravitas in the Portraits of Bindo Altoviti.” In Alan Chong, ed., *Raphael, Cellini, and a Renaissance Banker: The Patronage of Bindo Altoviti*, 115-31. Boston: Isabella Stewart Gardner Museum, Boston, 2003.

“Tropes of Revelation in Raphael’s *Transfiguration*,” *Renaissance Quarterly* 56:1 (Spring 2003), 1-29.

“Commemoration, Self-Representation, and the Fiction of Constancy in Este Court Portrayal.” In Jo Ann Cavallo and Charles Ross, eds., *Fortune and Romance: Boiardo in America*, 271-277. Tempe: Medieval and Renaissance Texts and Studies, 1998.

Exhibition Reviews:

“Titian, Tintoretto, Veronese: Rivals in Renaissance Venice, Museum of Fine Arts, Boston, MA,” *CAARreviews.org*. June 2009.

“Images of Women in Old Master Prints and Drawings/Images by Women in Old Master Prints and Drawings, Spaightwood Galleries, Upton, MA,” *Early Modern Women: An Interdisciplinary Journal*, vol. 3 (2008): 309-18.

Book Reviews:

“Review of Elsje van Kessel, *The Lives of Paintings. Presence, Agency, and Likeness in Venetian Art of the Sixteenth Century*,” *Renaissance Quarterly* 73:3 (June 2019), pp. 1025-6.

“Review of *Italian Paintings of the Thirteenth and Fourteenth Centuries* by Miklós Boskovits and Jason Di Resta, NGA Online Editions,” *Art Bulletin* 99:2 (June 2017), pp. 186-8.

“Review of Tom Nichols, *Titian and the End of the Venetian Renaissance*,” *CAARreviews.org*, January 29, 2015.

“Review of *Michelangelo’s Dream*, edited by Stephanie Buck and Tatiana Bissolati,” *Renaissance Quarterly* 63:4 (Winter 2010): 1384-5.

“Review of *The Cambridge Companion to Raphael*, edited by Marcia Hall,” *Renaissance Quarterly* 59:1 (Winter 2006): 163-4.

Conferences and Invited Papers

- “Animal Sightings: Art, Hunting, and Court Culture in Early Modern Spain,” Real Colegio Complutense, Harvard University, February 19, 2020
- “Furs and Skins,” Renaissance Society of America Annual Conference, Toronto, March 18, 2019
- “Mapping Paintings: Tracking the Lives of Artworks,” Digital Humanities Colloquium, Roads, Routes, and Networks: Projects for the Visualization of Art Historical Information, Real Colegio Complutense, Harvard University, April 30, 2018
- “Traces of Titian,” Renaissance Society of America Annual Conference, New Orleans, March 24, 2018
- “Mapping Paintings, Visualizing Provenance,” Department of Art and Art History and Digital Scholarship Center, Temple University, November 29-30, 2017
- “Mapping Paintings, or How to Breathe Life into Provenance,” Digital Provenance Symposium, Carnegie Museum of Art, November 6, 2017
- “Mapping Paintings,” Department of Art History, Emory University, September 19- 20, 2017
- “Pastoral Bronze Sculptures in Early Modern Venice,” Mahindra Humanities Center, Harvard University, April 6, 2017
- “Titian’s Pastoral Painting,” Renaissance Society of America Annual Conference, Chicago, March 31, 2017.
- Co-organizer and chair, “Titian, I and II,” session at Renaissance Society of America Annual Conference, Chicago, March 31, 2017.
- Co-organizer and chair, “Ports, Harbors, and Shores,” session at Renaissance Society of America Annual Conference, Boston, April 1, 2016.
- “Bigger Isn’t Always Better: Small Data in the Humanities,” BU Data Science Day, January 22, 2016.
- “*Disegnando se stesso*: The Function and Context of Titian’s Self-Portrait Drawing,” Museo Correr, Venice, June 2014
- Roundtable speaker, Study Day for Parmigianino’s *Schiava Turca*, Frick Museum, May

2014

“Floating Arcadias,” Renaissance Society of America Annual Conference, New York, March 2014

“Venice’s Floating Arcadias,” New England Renaissance Conference, Brandeis University, November 2013

“Those Incessant Renaissance Nudes,” Renaissance Society of America Annual Conference, Washington, DC, March 2012

“The Disordered Bed,” invited lecture, Distinguished Speaker Series, Department of Art History, Rutgers University, October 20, 2011

“Conversations with the Lost,” Renaissance Society of America Annual Conference, Montreal, March 2011

“Titian’s Late Paintings and the Haptic Gaze,” invited lecture for the symposium “Das haptische Bild/The Haptic Image,” Humboldt University, Berlin, June 3-4, 2010

“Recumbent Nudes,” Renaissance Society of America Annual Conference, Venice, Italy, April 2010

“Close Looking and the Early Modern Sensorium,” College Art Association Annual Conference, Chicago, February 2010

Co-organizer of two-day interdisciplinary conference, “Value and Judgment in the Renaissance,” New England Renaissance Conference, October 30-31, 2009

“Materiality and Presence in Venetian Renaissance Art,” Renaissance Society of America Annual Conference, Los Angeles 2009

“Close Looking in Titian’s Later Paintings,” Symposium in Honor of David Rosand, Columbia University, October 17, 2008 (also organized symposium)

“Raphael’s Women,” Renaissance Society of America Annual Conference, Chicago, April 2008 (also organized three panels of speakers on Raphael)

“Desire and Materiality in Titian’s Later Painting,” Renaissance Society of America Annual Conference, San Francisco, March 2006

“Materiality in Later Titian,” Renaissance Society of America Annual Conference, New York, April 2004

“Titian’s *Mellon Venus*,” College Art Association Annual Conference, Seattle, February 2004

“Corporeality in Titian’s Late Paintings,” New England Renaissance Conference,
University of Connecticut, Storrs, October 2003 (invited lecture)

Co-organizer of two-day interdisciplinary conference, “Mediators: Medium and Its
Messages,” Boston University and Isabella Stewart Gardner Museum, March
2003

Moderator of session on “Touch,” Mediators: Medium and Its Messages, Boston
University and Isabella Stewart Gardner Museum, March 2003.

Moderator of session, “Allegory in the Renaissance,” Renaissance Society of America,
Annual Conference, Toronto, March 2003

“Tropes of Revelation and the ‘Ritratto di spalla’,” Renaissance Society of America,
Annual Conference, Scottsdale, April 2002

“Theorizing Materiality: Titian’s *Flaying of Marsyas*,” College Art Association
Annual Conference, Philadelphia, February 2002

“Giorgione’s *La Vecchia* and the Tradition of Covers,” Renaissance Society of America,
Annual Conference, Chicago, March 2001

“Touch and Vividness in the Italian Renaissance,” Uncommon Senses, Interdisciplinary
Conference, Concordia University, Montreal, April 2000

“Giorgione’s *La Vecchia*,” Department of Fine Arts, Vassar College, March 2000
(invited lecture)

“Titian’s ‘Non-autographic’ Self-Portraits,” The Hand/Le Main, Interdisciplinary
Conference, University of Western Ontario, March 1999

“Giorgione’s *La Vecchia* as an Allegory of Portraiture,” College Association Annual
Conference, Los Angeles, February 1999

“Commemoration, Self-Representation, and the Fiction of Constancy in Este Court
Portrayal,” *Boiardo in America*, Columbia University, October 1994

Awards and Fellowships

Millard Meiss Publication Award for *Green Worlds of Renaissance Venice*, CAA,
December 2017

Digital Art History Grant for development of Mapping Paintings site, Kress Foundation,
2017

Rensselaer W. Lee Grant in Art History, Renaissance Society of America, 2015

Digital Art History Grant for development of Mapping Titian site, Kress Foundation, 2014

Jeffrey Henderson Senior Research Fellow, Boston University Center for the Humanities, Fall 2013

Graduate Student Award, Graduate Student Association, Department of History of Art & Architecture, Boston University, Spring 2012

Undergraduate Teaching Award, Honors Program, College of Arts and Sciences, Boston University, Spring 2010

Charles A. Ryskamp/ACLS Research Fellowship, one-year fellowship and travel grant funded by The Andrew W. Mellon Foundation, awarded January 2003, begun September 2004

Junior Fellow, Boston University, Humanities Foundation, 2000-1

Whiting Dissertation Fellowship, 1997-1998

Wittkower Dissertation Fellowship, 1995-1996

Travel Grant, Columbia University, 1993

President's Fellowship, Columbia University, 1991-1997

External Service

Steering Committee, Art History in Digital Dimensions, University of Maryland, October 2015-2016

Curriculum Development Committee, College Board/ETS, Art History Advanced Placement Exam, April 2013-2015; Item Writer, 2014-2016

Manuscript Reviewer

Amsterdam University Press; Cambridge University Press; Oxford University Press; Penn State University Press; Routledge; Princeton University Press; *Art Bulletin*; *Renaissance Quarterly*; *Sixteenth-Century Journal*; *Studies in Iconography*

University Service

GRAF Committee, GRS, Boston University, 2019-20

Appointment, Promotion, & Tenure Committee, College of Arts & Sciences, Boston University, 2016-17

Task Force on General Education, Boston University, 2014-5

Executive Committee, Humanities Foundation, Boston University, 2011-14

Director of Undergraduate Studies, Department of Art History, Boston University, 2010-11

Faculty Reviewer, University Research Opportunities Program Grants, Boston University, 2007-8

Director of Graduate Studies, Department of Art History, Boston University, 2002-2004; 2017-19

Graduate Studies Committee, Department of Art History, Boston University, 2001-2003; Spring 2010; 2014-16

Director of Undergraduate Studies, Department of Art History, Boston University, 1999-2000; 2006-7

Humanities Curriculum Committee, College of Arts and Sciences, Boston University, 2000-1

Faculty Advisor, Art History Association, Boston University, 1998-1999

Director of Tertulia, Reading group of junior faculty in the humanities, 1999-2000

Doctoral Advising

In progress:

Catherine O'Reilly, "Last Supper Refectory Frescoes in Fifteenth-Century Florence: Painting, Performance, Senses, and Space" (dissertation advisor)

2019

Bryn Schockmel, "The Historical Procession of Andrea Mantegna's *Triumphs of Caesar*: From the Palazzo Ducale to Hampton Court Palace" (dissertation advisor)

2018

Margaret Shortle, "Illustrated Divans of Hafiz: Islamic Aesthetics at the Intersection of Art and Literature, 1450-1650" (2nd reader)

2017

Lana Sloutsky, “Quasi Alterum Byzantium: The Preservation of Identity Through Memory and Culture by Aristocratic Byzantine Women, 1440-1600” (dissertation advisor)

2016

Lindsay Alberts, ““From *Studiolo* to Uffizi: Sites of Collecting and Display under Francesco I de’ Medici” (dissertation advisor)

Susan Barahal, “Repaint, Reframe, Renew: Updating Sacred Images during the Early Italian Renaissance” (dissertation advisor)

Deborah Harty Stein, “The Visual Rhetoric of Charles Callahan Perkins: The Early Italian Renaissance and a New Fine Arts Paradigm for Boston” (2nd reader)

2015

Catherine Walsh, “Renaissance Landscapes and the Figuration of Giambologna’s *Appennino*: An Ecocritical Analysis” (dissertation advisor)

2013

Carrie Anderson, “Johan Maurits’s Brazilian Collection: The Role of Ethnographic Gifts in Colonial Discourse” (2nd reader)

Katherine Harper, “Hendrick Goudt: New Light on an Artist and Nobleman” (2nd reader)

Benjamin Zweig, “Unforgivable Sin: Depicting Suicide in Medieval Art, 1100-1400” (2nd reader)

2012

Tara Ward, “Personal Space: Simultaneity in the 1913 Work of Robert Delaunay, Fernand Léger, and Sonia Delaunay” (dissertation advisor)

2006

Natasha Seaman, “Archaism and the Critique of Caravaggio in the Religious Paintings of Hendrick Ter Brugghen” (2nd reader)

2004

Elina Gertsman, “*Debeo Saltare*: Theology, Reception and Performativity in the Medieval Dance of Death” (dissertation advisor)

2002

Ross Bressler, “Between Ancient and *All’antica*: The Imitation of Roman Coins in the Renaissance” (3rd reader)

2001

Cathy Wilcox-Titus, "Skin Deep: Authorship, Authenticity, and Picturing a Self in American Art since the 1970s" (3rd reader)