

CURRICULUM VITAE

June 2006

Suzanne Boorsch

October 2000 – present:

Curator of Prints, Drawings, and Photographs

Yale University Art Gallery, P.O. Box 208271

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EXHIBITIONS (at Yale University Art Gallery unless otherwise noted)

2003 *The Once and Future Art Gallery: Renewing Yale's Oldest Museum* (with Susan Matheson) 21 January – 18 May

2002 *Frankenthaler: The Woodcuts* (coordinated and installed at Yale; organized by Naples Art Museum, FL, Judith Goldman, guest curator) 14 May - 8 September

2001 *Art for Yale: Defining Moments* (contributed to Gallery-wide exhibition) 19 April – 19 August

A Moment Ongoing: The Legacy of Everett V. Meeks (with other members of the Department) 20 April - 15 July

Holland of the Imagination: Dutch Drawings and Prints from the 16th and 17th Centuries (with Professors Bryan Wolf and Christopher Wood) 20 November 2001 - 3 February 2002

Moeurs et Fachons des Turcs (with Professor Christopher Wood) 19 December 2001 - 7 February 2002

2000 *Circa 1701: Printed Portraits from the Time of Elihu Yale* 19 December 2000 - 1 April 2001

(the following exhibitions at Metropolitan Museum of Art, NY, unless otherwise noted)

1993 - 2000 10 Johnson Gallery rotations, with colleagues

Fireworks! 6 June - 17 September

The Birth of Baroque: The Carracci in the Metropolitan (with Keith Christiansen and Carmen Bambach) 7 July - 17 September

1999 *Devotions and Diversions* (with Nadine Orenstein) 10 May – 29 August

1997 *Venetian Prints and Books in the Age of Tiepolo* 23 January – 27 April

The Print in the North: The Age of Albrecht Dürer and Lucan van Leyden (with Nadine Orenstein) 6 May – 13 July

Celebrating Canaletto, Etchings from the Collection of the Arthur Ross Foundation 5 November – 30 December (at Istituto Italiana di Cultura, New York; Boca Raton Museum of Art, FL, January - March 1998)

1995 *The French Renaissance in Prints* (coordinated and installed) 12 January – 19 March

The Renaissance in France: Drawings from the École des Beaux-Arts, Paris (coordinated and installed) 12 September – 12 November

1992 *Andrea Mantegna* (with Keith Christiansen) 27 April - 12 July; also at the Royal Academy of Arts, London, (January – April)

1989 *Flemish Prints and Drawings* (with Helen Mules) 19 September – 12 November

1987 *Prints of Pieter Bruegel* 13 January – 15 March

Recent Acquisitions (with other members of the Department) June - September

1985 *Giorgio Ghisi: The Engravings* 18 June – 1 September; also at St. Louis Art Museum (April-May) and Grunwald Center for the Graphic Arts, UCLA (October-November)

1983 *Architecture of the Vatican* 26 April - 5 June

1982 *Homage to George Bellows* 4 May - 5 July

1979 *Old Master and Modern Prints, Part I* June - August *Old Master and Modern Prints, Part II* August - November

1977 *Rubens in Prints, An Exhibition Celebrating the 400th Anniversary of the Artist's Birth* April - June; also at Houston Museum of Fine Arts (September – November) and Art Gallery of Ontario (April – June 1978)

1976 *Contemporary American Prints: Gifts from the Singer Collection* August - October

1975 *Images of the New World* July - September

1973 *The Painterly Photograph, 1890-1914* January - March (assisted Weston Naef)

PUBLICATIONS

2005 “Francesco Primaticcio,” review of catalogue of Louvre exhibition September 2004-January 2005, *Print Quarterly* 22, no. 1 (March 2005), 68-74

“Pier Francesco Mola, Caricature of Two Male Heads,” in *Disegno, giudizio e bella maniera: Studi sul disegno italiano in onore di Catherine Monbeig Goguel*. OPhilippe Costamagna, Florian Härb, and Simonetta Prosperi Valenti Rodinò, eds. Milan: Silvana, 2005, pp. 200-01 (with John Marciari)

2004 “The *Recueil de Caricatures* by La Live de Jully after Saly,” *Yale University Art Gallery Bulletin* 2004, 68-83

“The Case for Francesco Rosselli as the Engraver of Berlinghieri’s *Geographia*,” *Imago Mundi* 56 (2004), part 2, 152-69

2003 “Seated Woman in Bonnet and Shawl,” and “Pathway in a Field,” in *Edgar Degas: Defining the Modernist Edge* (exh. cat., Yale University Art Gallery, 36-37, 44-47.

“ ‘Devoted Generosity of Heart and Mind’: The Benefactions of Susan Morse Hilles,” *Yale University Art Gallery Bulletin* 2002, 62-75

2002 “Four Artist’s Books,” *Yale University Art Gallery Bulletin* 2001, 112-22

Preface in Judith Goldman, *Frankenthaler: The Woodcuts*, Naples FL and New York, ix-xii

“Breaking the Rules: The Woodcuts of Helen Frankenthaler,” *Art on Paper* (July - August)

“Framed in Fifteenth-Century Florence,” *Metropolitan Museum Journal* 37, 35-40

Review of Michael Bury, *The Print in Italy, 1550-1620*, *Print Quarterly* XIX, 407-11

2001 Essay and 11 entries on Francesco Rosselli in Arthur R. Blumenthal, *Cosimo Rosselli, Painter of the Sistine Chapel* (exh. cat.), Winter Park FL

Review of Paolo Bellini, *L’Opera Incisa di Giorgio Ghisi*, Bassano del Grappa, 1998, *Print Quarterly* 18, no. 4 (December), 474-80

“Salviati and Prints: The Question of Fagioli,” in *Francesco Salviati et la Bella Maniera, Actes des colloques de Rome et de Paris (1998)*, Rome, 499-518

2000 “Confusion Concerning Marco Dente,” in Achim Gnann and Heinz Widauer, eds., *Festschrift für Konrad Oberhuber*, Milan: Electa, 116-20

“Fireworks on Paper: Celebration of the ‘Glorious Peace,’ London 1814,” *Art on Paper* 4, no. 5 (May-June), 54-59

Fireworks! Issue of Metropolitan Museum of Art *Bulletin* 58, no. 1 (Summer)

“The Massacre of the Innocents after Francesco Salviati by Giovanni Battista Cavalieri,” *Print Quarterly* 16, no. 4 (September), 266-73

1999 “Printmaking” in *Encyclopedia of the Renaissance*, New York: Charles Scribner’s Sons, vol. 5, 169-173

1997 *Venetian Prints and Books in the Age of Tiepolo*. New York: The Metropolitan Museum of Art

The Print in the North: the Age of Albrecht Dürer and Lucas van Leyden (with Nadine Orenstein). Issue of Metropolitan Museum of Art *Bulletin* 54, no. 4 (Spring)

Celebrating Canaletto, Etchings from the Collection of the Arthur Ross Foundation (exh. brochure)

1996 Review of Karin Orchard and Thomas Röske, with essay by Werner Hofmann and afterword by Ger Luitjen, *La Bella Maniera: Druckgraphik des Manierismus aus der Sammlung Georg Baselitz*, Berne and Berlin, 1994, *Print Quarterly* 13, no. 2 (June): 204-07

“Conversations with Prints.” Introduction to *Frankenthaler, A Catalogue Raisonné, Prints 1961-1994*. New York: Harry Abrams, Inc., 11-44

“Lorenzo Tiepolo’s St Charles Borromeo Venerating the Crucifix,” *Print Quarterly* 13, no. 4 (December), 401-10

1995 Note on Vermeyen print, *Print Quarterly* 12, no. 4 (December), 392-96

1994 Grunwald Cener for the Graphic Arts, University of California, Los Angeles, *The French Renaissance in Prints from the Bibliothèque Nationale de France* (exh. cat.). Essay and 35 entries, pp. 79-93, 228-82, 337-46

1993 Cincinnati Art Museum, *Six Centuries of Master Prints, Treasures from the Herbert Greer French Collection* (exh. cat.). Ten entries

“‘The Elephants’ after Andrea Mantegna: An Engraving Drawn Over,” *Master Drawings* 31, no. 4 (Winter), issue in honor of Jacob Bean, 368-76

“Graven Images: The Rise of Professional Printmaking in Antwerp and Haarlem, 1540-1640,” report on exhibition and symposium, in *Print Collector’s Newsletter* 24, no. 3 (July - August), 100-01

“Mantegna and Prints” (letter). *The Burlington Magazine*, 135, no. 1089 (December), 826-27

1992 Royal Academy of Arts, London, and Metropolitan Museum of Art, New York, *Andrea Mantegna* (exh. cat.). One essay, two section introductions, 33 entries alone, and four jointly, two Appendices

1989 Review of Richard S. Field and Ruth E. Fine, *A Graphic Muse: Prints by Contemporary American Women* (exh. cat.), New York, 1987, *Print Collector's Newsletter* 19, no. 6 (January - February), 235-38

Review of Bruce Davis, *Mannerist Prints: International Style in the Sixteenth Century* (exh. cat.), Los Angeles, 1988, *Print Quarterly* 6, no. 2 (June), 187-190

1988 "Rosso Fiorentino at the National Gallery," *Print Collector's Newsletter* 19, no. 1 (March-April) (review of exhibition and catalogue by Eugene A. Carroll)

1986 *The Illustrated Bartsch* Vol. 31 (old Vol. XV, part 4): Italian Artists of the Sixteenth Century (with John Spike). New York: Abaris Books

1985 *The Engravings of Giorgio Ghisi*, New York: The Metropolitan Museum of Art. Introduction and entries by Suzanne Boorsch, catalogue raisonné by Michal and R.E. Lewis

The Illustrated Bartsch Vol. 28 (old Vol. XV, part 1): Italian Masters of the Sixteenth Century (with John Spike). New York: Abaris Books

Review of Marie Mauquoy-Hendrickx, *Les Estampes des Wierix conservées au Cabinet des Estampes de la Bibliothèque Royale Albert Ier*, in *Renaissance Quarterly* 38, no. 3 (Autumn)

1983 *The Building of the Vatican: The Papacy and Architecture*. Issue of Metropolitan Museum of Art *Bulletin*, Winter 1982-83

1982 *The Illustrated Bartsch* Vol. 29 (old Vol. XV, part 2): Italian Masters of the Sixteenth Century. New York: Abaris Books

"Jacob de Backer's Drawing for the Sense of Smell," *Leids Kunsthistorisch Jaarboek* 1981

1981 "Prints through the Centuries," *Horizon* (January)

Review of Thomas Krens, *Helen Frankenthaler, Prints: 1961-1979*, in *Print Collector's Newsletter* 11 (January - February)

1978 entries on Hendrick Goltzius in W.S. Sheard, ed., *Antiquity in the Renaissance*, Northampton, MA: Smith College Museum of Art

"The Pleasure of Creation: The Work of David Itchkawich," *Print Collector's Newsletter*

(September-October)

1977 “Rubens in Prints,” *Print Collector’s Newsletter* (May-June)

1976 *Contemporary American Prints: Gifts from the Singer Collection*. New York: The Metropolitan Museum of Art (exh. cat.)

“America in Festival Presentations,” in F. Chiapelli, ed., *First Images of America: The Impact of the New World on the Old*, U. of California Press (proceedings of a conference of the same title, February 1975)

“The Lithographs of George Bellows,” *Art News* (March)

1976-80 various reviews of contemporary prints in *Art News*, etc.

1975 *Images of the New World*. New York: The Metropolitan Museum of Art (exh. cat.)

1973 *The Painterly Photograph, 1890-1914*. New York: The Metropolitan Museum of Art (exh. cat.), assisted Weston Naef

1972 “The 1688 *Paradise Lost* and Dr. Aldrich,” *Metropolitan Museum Journal* 6

1971 “Rome: Presentation of the China,” *Metropolitan Museum of Art Bulletin*, 29 (January)

1970 *19th-Century America: Furniture and Other Decorative Arts*. New York: Metropolitan Museum of Art (exh. cat, with Marilyn Bordes and Marvin Schwartz)

LECTURES AND GALLERY TALKS

2005 Chicago, “Nicholas Beatrizet, Proud to be a Reproductive Engraver,” in symposium in connection with *Paper Museums, The Reproductive Print in Europe, 1500-1800* University of Chicago (April)

New York, “It All Began with Titian—A Cautionary Tale about Reproduction,” symposium in connection with *Paper Museums, The Reproductive Print in Europe, 1500-1800* New York University (November)

2004 Gallery talks on Antonio Pollaiuolo at Yale University

2003 Gallery talks in connection with *The Once and Future Art Gallery: Renewing Yale’s Oldest Museum* (with Susan Matheson) (January-May)

Edinburgh, “*Molte Carte Degne di Lode: The Career of Nicholas Beatrizet, Engraver in 16th-Century Rome*” symposium in connection with exhibition *The Print in Italy, 1550-1620* at National Gallery of Scotland (March)

2002 Philadelphia, CAA annual meeting. “Mantegna and His Printmakers Revisited,” (February)

New York, Columbia University. “A Little-Known *Speculum* at Yale,” symposium in connection with exhibition *The Print in Italy, 1550-1620*, at Columbia (March)

Manchester NH, Currier Gallery of Art. Public lecture on Albrecht Dürer (April)

Scottsdale AZ , Renaissance Society of America annual meeting. “Today Florence, Tomorrow the World, or Is It the Other Way Around?—Francesco Rosselli and the Berlinghieri Atlas” (April)

Gallery talks in conjunction with *Frankenthaler: The Woodcuts* (June-September)

“1475 and After: the Dating of Mantegna’s Prints,” at symposium in conjunction with exhibition *Battle of the Nudes: Pollaiuolo’s Renaissance Masterpiece*, Cleveland Museum of Art (October)

National Gallery, Ottawa. “What’s in a Title?: A Tale of Two Antonios, or The Marketing of Souvenir Views in 16th-Century Rome.” The Gallery’s annual Fenwick lecture (November)

2001 Winter Park FL, Rollins College. “The Engravings of Francesco Rosselli” symposium in connection with exhibition *Cosimo Rosselli, Painter of the Sistine Chapel*, at Rollins College (February)

2000 New York, Bard Graduate Center. “*Fireworks!*,” preview of exhibition (May)
New York, Metropolitan Museum of Art. Lecture and gallery talks in conjunction with *Fireworks!* exhibition

1999 Los Angeles, CAA annual meeting. “Prints on the Witness Stand: The Case of Luca Penni” (February)

Providence, Brown University. On Renaissance ornaments prints, in connection with exhibition on Medici ornament at Brown University Art Gallery (September)

1998 College Park, MD, Renaissance Society of America annual meeting. “Jupiter at Fontainebleau, the *Rex Christianissimus* as Head of the Pagan Gods” (March)

Paris. “Salviati and Prints, the Question of Fagioli,” symposium in connection with *Francesco Salviati et La Bella Maniera*, exhibition at Louvre (May)

1997 New York, Metropolitan Museum of Art. Gallery talks in conjunction with *Venetian Prints and Books in the Age of Tiepolo*

New York, Metropolitan Museum of Art. “The Immortal Art of Albrecht Dürer” (June), and gallery talks in conjunction with *The Print in the North*

1996 Middletown, CT, Renaissance seminar. On a decorative ensemble at Fontainebleau (April)

1995 New York, Metropolitan Museum of Art. “The King and the Prints: Etchings from the Fontainebleau of Francis I” (March); gallery talks in conjunction with *The French Renaissance in Prints* and *The Renaissance in France*

1993 Cincinnati Art Museum. On Giovanni Antonio de Brescia and the supposed engraver Zoan Andrea and prints of Mantegna images (March)

Kansas City, Renaissance Society of America annual meeting. On prints of Mantegna images (April)

Evanston IL, Northwestern University. Respondent for symposium in connection with exhibition *The Graven Image*, at Northwestern (May)

Northampton, MA. On the scholarly error that Zoan Andrea was an engraver (October)

1992 On issues of Mantegna prints, Metropolitan Museum of Art and elsewhere

1987 On prints of Pieter Bruegel, Smithsonian Institution, Washington, D.C., and Metropolitan Museum of Art (winter); gallery talks at Metropolitan Museum of Art

1985 “Renaissance Prints from the City of the Gonzagas,” in connection with *The Engravings of Giorgio Ghisi* exhibition

TEACHING

2002 Fall. Undergraduate seminar on Renaissance prints, Yale University

1996-97 Fall and Spring overseeing a student in an independent study for a master’s thesis in the History of the Decorative Arts, Cooper-Hewitt, National Design Museum, Smithsonian Institution

1996 Spring one session in course on history of prints, Brown University, Providence

1993 Spring co-taught course on books and prints of Venice, Sarah Lawrence College, Bronxville, NY

1989 Spring one session and overseeing one student in Curatorial Studies I (NYU/IFA-MMA)

1988 Spring Museum Studies: Prints of the Renaissance (Columbia University)

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1988 Spring one session and overseeing 3 students in Curatorial Studies I (NYU/IFA-MMA)

1988 Fall Curatorial Studies II: Prints of the School of Fontainebleau (NYU/IFA MMA)

1987 Spring one session in Curatorial Studies I (NYU/IFA-MMA)

1985 Fall European Prints, Fifteenth through the Twentieth Century (through Metropolitan Museum Public Education and Membership Departments)

Spring Museum Studies: Five Great Printmakers (Columbia University F3684y)

1982 Fall Curatorial Studies (NYU/IFA-MMA). Seminar

EDUCATION

1977 Completed coursework and oral and written examinations for Ph.D., New York University, Institute of Fine Arts. Major field: Northern Renaissance, Mannerist, and Northern Baroque art; minor field: 20th-century art

1974 M.A. New York University, Institute of Fine Arts