

**CURRICULUM VITAE**

January 2011

Suzanne Boorsch

October 2000 – present: Robert L. Solley Curator of Prints, Drawings, and Photographs

Yale University Art Gallery, P.O. Box 208271, New Haven CT 06520-8271

Phone: 203 432 0628 Fax: 203 432 8862 E-mail: [Suzanne.boorsch@yale.edu](mailto:Suzanne.boorsch@yale.edu)**PUBLICATIONS** (selected)

“Mantegna and Engraving: What We Know, What We Don’t Know, and a Few Hypotheses,”

in *Atti del convegno Andrea Mantegna: Impronto del Genio* (symposium Padua, Verona, and Mantua, November 2006), forthcoming“Cornelis Galle I and Francesco Vanni,” in *Atti of Ein privilegiertes Medium und die bildkulturen Europas: Deutsche, Französische und Niederländische Kupferstecher und Graphikverleger in Rom von 1590 bis 1630* (symposium, Bibliotheca Hertziana, Rome, November 2008), forthcoming“Francesco Vanni’s *St. Catherine of Siena Holding the Infant Christ* Engraved by Philippe Thomassin,” in festschrift for Joseph Connors, forthcoming“*la roine d’escosse marie estant petite*,” in *Tout art s’apprend par art*, papers of a symposium in honor of Colin Eisler (New York, March 2010), forthcoming“Twelve Saints after Francesco Vanni by Philippe Thomassin,” in *Études offertes à Maxime Préaud*, Paris: École Nationale des Chartes and Bibliothèque Nationale de France, 2010, 37-47“Helen Frankenthaler’s Prints of the Sixties,” in *Helen Frankenthaler, Prints and Proofs of the 1960s from the Artist’s Archive*, Craig F. Starr Gallery, 2010, unpaginated“The Oversize Print in Italy,” in Larry Silver and Elizabeth Wyckoff, eds., *Grand Scale: Monumental Prints in the Age of Dürer and Titian*, exh. cat., Wellesley, New Haven, and London 2008, 34-517 entries in Giovanni Agosti and Dominique Thiébaud, eds., *Mantegna 1431-1506*. Paris: Louvre 2008“Italian Prints in Georgia USA,” review of *The Art of Disegno: Italian Prints and Drawings from the Georgia Museum of Art, including works from the collection of Giuliano Ceseri*, in *Print Quarterly* 25, no. 4 (2008), 430-31“The Richard Brown Baker Collection at the Yale University Art Gallery” (with Jennifer R. Gross), in *Yale University Art Gallery Bulletin* 2008, 29-33*Master Drawings from the Yale University Art Gallery*. New Haven and London: Yale University Press, 2006 (with John Marciari)“Charles Nègre, Villeneuve-lès-Avignon, *Le Midi de la France*, and the Pitfalls of Translation,” *Yale University Art Gallery Bulletin* 2006, 68-79“Francesco Primaticcio,” review of catalogue of Louvre exhibition September 2004-January 2005, *Print Quarterly* 22, no. 1 (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*, Philippe Costamagna, Florian Härb, and Simonetta Prosperi Valenti Rodinò, eds. Milan: Silvana, 2005, 200-01 (with John Marciari)“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, part 2 (2004), 152-692 entries in *Edgar Degas: Defining the Modernist Edge*, exh. cat., New Haven: Yale University Art Gallery, 2003

- Preface in Judith Goldman, *Frankenthaler: The Woodcuts*, Naples FL and New York, 2002, ix-xii
- “Breaking the Rules: The Woodcuts of Helen Frankenthaler,” *Art on Paper* 6, no. 6 (2002), 36-39
- “Framed in Fifteenth-Century Florence,” *Metropolitan Museum Journal* 37 (2002), 35-40
- Review of Michael Bury, *The Print in Italy, 1550-1620*, London, 2001, *Print Quarterly* 19, no. 4 (2002), 407-11
- “‘Devoted Generosity of Heart and Mind’: The Benefactions of Susan Morse Hilles,” *Yale University Art Gallery Bulletin* 2002, 62-75
- Essay and 11 entries on Francesco Rosselli in Arthur R. Blumenthal, *Cosimo Rosselli, Painter of the Sistine Chapel*, exh. cat., Winter Park FL, 2001
- Review of Paolo Bellini, *L’Opera Incisa di Giorgio Ghisi*, Bassano del Grappa 1998, *Print Quarterly* 18, no. 4 (2001), 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 2001, 499-518
- “Four Artist’s Books,” *Yale University Art Gallery Bulletin* 2001, 112-22
- “Confusion Concerning Marco Dente,” in Achim Gnann and Heinz Widauer, eds., *Festschrift für Konrad Oberhuber*, Milan: Electa, 2000, 116-20
- “Fireworks on Paper: Celebration of the ‘Glorious Peace,’ London 1814,” *Art on Paper* 4, no. 5 (2000), 54-59
- Fireworks!* Issue of Metropolitan Museum of Art *Bulletin* 58, no. 1 (2000)
- “The Massacre of the Innocents after Francesco Salviati by Giovanni Battista Cavalieri,” *Print Quarterly* 16, no. 4 (2000), 266-73
- “Printmaking,” in *Encyclopedia of the Renaissance*, New York: Charles Scribner’s Sons, 1999, V, 169-173
- Venetian Prints and Books in the Age of Tiepolo*, New York: The Metropolitan Museum of Art, 1997
- 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 (1997)
- Celebrating Canaletto, Etchings from the Collection of the Arthur Ross Foundation*, exh. brochure, New York: Istituto Italiano di Cultura, 1997
- 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 (1996), 204-07
- “Conversations with Prints,” Introduction to *Frankenthaler, A Catalogue Raisonné, Prints 1961-1994*, New York: Harry Abrams, Inc., 1996, 11-44
- “Lorenzo Tiepolo’s *St Charles Borromeo Venerating the Crucifix*,” *Print Quarterly* 13, no. 4 (1996), 401-10
- “Vermeyen,” *Print Quarterly* 12, no. 4 (1995), 392-96
- Essay and 35 entries in *The French Renaissance in Prints from the Bibliothèque Nationale de France*, exh. cat., Grunwald Center for the Graphic Arts, University of California, Los Angeles, 1994
- 10 entries in *Six Centuries of Master Prints, Treasures from the Herbert Greer French Collection*, exh. cat., Cincinnati Art Museum, 1993
- “‘The Elephants’ after Andrea Mantegna: An Engraving Drawn Over,” *Master Drawings* 31, no. 4 (1993), 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 (1993), 100-01

- “Mantegna and Prints” (letter). *The Burlington Magazine*, 135, no. 1089 (1993), 826-27
- One essay, two section introductions, 33 entries alone, and four jointly, two Appendices, in  
*Andrea Mantegna*, exh. cat., Royal Academy of Arts, London, and Metropolitan  
Museum of Art, New York, 1992
- 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 (1989),  
235-38
- Review of Bruce Davis, *Mannerist Prints: International Style in the Sixteenth Century*,  
exh. cat., Los Angeles 1988, *Print Quarterly* 6, no. 2 (1989), 187-190
- “Rosso Fiorentino at the National Gallery,” *Print Collector's Newsletter* 19, no. 1 (1988),  
review of exhibition and catalogue by Eugene A. Carroll
- The Illustrated Bartsch* Vol. 31 (old Vol. XV, part 4): Italian Artists of the Sixteenth Century  
(with John Spike), New York: Abaris Books, 1986
- The Engravings of Giorgio Ghisi*, New York: The Metropolitan Museum of Art, 1985,  
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, 1985
- 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 (1985)
- The Building of the Vatican: The Papacy and Architecture*. Issue of The Metropolitan  
Museum of Art *Bulletin*, 40, no. 4 (1982-83)
- The Illustrated Bartsch* Vol. 29 (old Vol. XV, part 2): Italian Masters of the Sixteenth  
Century, New York: Abaris Books, 1982

**EXHIBITIONS** (selected) (at Yale University Art Gallery, beginning fall 2000)

- Colorful Impressions: The Printmaking Revolution in Eighteenth-century France* (coordinated  
and installed; organized by the National Gallery of Art, Washington, D.C.), January –  
May 2008
- Master Drawings from the Yale University Art Gallery* (with John Marciari), February – June  
2008
- Grand Scale: Monumental Prints in the Age of Dürer and Titian* (coordinated and installed;  
organized by the Davis Museum and Cultural Center, Wellesley College), September-  
November 2008
- The Once and Future Art Gallery: Renewing Yale's Oldest Museum* (with Susan Matheson),  
January –May 2003
- Frankenthaler: The Woodcuts* (coordinated and installed; organized by the Naples Art Museum,  
FL), May - September 2002
- Art for Yale: Defining Moments* (contributed to Gallery-wide exhibition), April –August 2001
- A Moment Ongoing: The Legacy of Everett V. Meeks* (with other members of the Department),  
April - July 2001
- Holland of the Imagination: Dutch Drawings and Prints from the 16<sup>th</sup> and 17<sup>th</sup> Centuries* (with  
Professors Bryan Wolf and Christopher Wood), November 2001 - February 2002
- Moeurs et Fachons des Turcs* (with Professor Christopher Wood), December 2001 - February  
2002
- Circa 1701: Printed Portraits from the Time of Elihu Yale*, December 2000 - April 2001

(the following at The Metropolitan Museum of Art, New York, unless otherwise noted)

*Fireworks!*, June - September 2000

*The Birth of Baroque: The Carracci in the Metropolitan* (with Keith Christiansen and Carmen

Bambach), July - September 1999  
*Devotions and Diversions* (with Nadine Orenstein), May – August 1999  
*Venetian Prints and Books in the Age of Tiepolo*, January – April 1997  
*The Print in the North: The Age of Albrecht Dürer and Lucas van Leyden* (with Nadine Orenstein), May –July 1997  
*Celebrating Canaletto, Etchings from the Collection of the Arthur Ross Foundation*, November –December 1997 (at the Istituto Italiano di Cultura, New York; Boca Raton Museum of Art, FL, January - March 1998)  
*The French Renaissance in Prints* (coordinated and installed; organized by the Grunwald Center for the Graphic Arts, UCLA), January –March 1995  
*The Renaissance in France: Drawings from the École des Beaux-Arts, Paris* (coordinated and installed; organized by the École des Beaux-Arts, Paris), September –November 1995  
*Andrea Mantegna* (with Keith Christiansen and others), April – July 1992; opened at the Royal Academy of Arts, London (January – April)

**PUBLIC LECTURES** (selected)

“*la roine d’escosse marie estamt petite*,” in *Tout art s’apprend par art*, symposium in honor of Colin Eisler, New York, March 2010  
 “Beatrizet’s Choices,” Renaissance Society of America annual meeting, Los Angeles, March 2009  
 “Cornelis Galle I and Francesco Vanni,” in symposium *Incisori ed editori di stampe, tedeschi, francesi ed olandesi a Roma dal 1590 al 1630*, Bibliotheca Hertziana, Rome, November 2008  
 “Systematic or Sporadic?; Vanni and Reproductive Prints,” Renaissance Society of America annual meeting, Miami, March 2007  
 Respondent for symposium in connection with exhibition of the *Speculum*, University of Chicago, November 2007  
 “Mantegna and Engraving: What We Know, What We Don’t Know, and a Few Hypotheses,” in symposium in connection with exhibition *Andrea Mantegna: Impronto del Genio*, Padua, Verona, and Mantua, November 2006  
 “Nicholas Beatrizet, Proud to be a Reproductive Engraver,” in symposium in connection with exhibition *Paper Museums, The Reproductive Print in Europe, 1500-1800* University of Chicago, April 2005  
 “It All Began with Titian—A Cautionary Tale about Reproduction,” in symposium in connection with exhibition *Paper Museums, The Reproductive Print in Europe, 1500-1800*, New York University, November 2005  
 “*Molte Carte Degne di Lode: The Career of Nicholas Beatrizet, Engraver in 16<sup>th</sup>-Century Rome*,” in symposium in connection with exhibition *The Print in Italy, 1550-1620*, National Gallery of Scotland, Edinburgh, March 2003  
 “Mantegna and His Printmakers Revisited,” CAA annual meeting, Philadelphia, February 2002  
 “A Little-Known *Speculum* at Yale,” symposium in connection with exhibition *The Print in Italy, 1550-1620*, Columbia University, March 2002  
 “Albrecht Dürer,” Currier Gallery of Art, Manchester, NH, April 2002  
 “Today Florence, Tomorrow the World, or Is It the Other Way Around?—Francesco Rosselli and the Berlinghieri Atlas,” Renaissance Society of America annual meeting, Scottsdale, AZ, April 2002  
 “1475 and After: the Dating of Mantegna’s Prints,” in symposium in conjunction with exhibition *Battle of the Nudes: Pollaiuolo’s Renaissance Masterpiece*, Cleveland Museum of Art, October 2002

- “What’s in a Title?: A Tale of Two Antonios, or The Marketing of Souvenir Views in 16<sup>th</sup>-Century Rome,” The National Gallery of Canada, Ottawa, annual Fenwick lecture, November 2002
- “The Engravings of Francesco Rosselli,” in symposium in connection with exhibition *Cosimo Rosselli, Painter of the Sistine Chapel*, Rollins College, Winter Park, FL, February 2001
- “*Fireworks!*,” Bard Graduate Center, New York, May 2000
- “Prints on the Witness Stand: The Case of Luca Penni,” CAA annual meeting, Los Angeles, February 1999
- “Renaissance Ornament Prints,” in symposium in connection with exhibition on Medici ornament, Brown University, Providence, September 1999
- “Jupiter at Fontainebleau, the *Rex Christianissimus* as Head of the Pagan Gods,” Renaissance Society of America annual meeting, College Park, MD, March 1998
- “Salviati and Prints, the Question of Fagioli,” in symposium in connection with exhibition *Francesco Salviati et La Bella Maniera*, Louvre, Paris, May 1998
- “The Immortal Art of Albrecht Dürer,” Metropolitan Museum of Art, New York, June 1997
- “A Decorative Ensemble at Fontainebleau,” Renaissance seminar, Wesleyan University, Middletown, CT, April 1996
- “The King and the Prints: Etchings from the Fontainebleau of Francis I,” Metropolitan Museum of Art, New York, March 1995
- “Giovanni Antonio da Brescia and the Supposed Engraver Zoan Andrea,” Cincinnati Art Museum, March 1993
- “Prints after Mantegna,” Renaissance Society of America annual meeting, Kansas City, April 1993
- Respondent for symposium in connection with exhibition *The Graven Image*, Northwestern University, Evanston, IL, May 1993
- “The Supposed Engraver Zoan Andrea,” Smith College, Northampton, MA, October 1993
- “Renaissance Prints from the City of the Gonzagas,” in connection with exhibition *The Engravings of Giorgio Ghisi*, Metropolitan Museum of Art, New York, September 1985

#### **FELLOWSHIP**

2009, September – December Craig Hugh Smyth Visiting Fellowship, Villa I Tatti, Harvard University Center for Italian Renaissance Studies, Florence

#### **EDUCATION**

M.A. 1974, M. Phil. 1977, New York University, Institute of Fine Arts