

## **Jodi Cranston**

Department of Art History  
Boston University  
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### **Professional Experience**

#### **Boston University**

Associate Professor, Department of Art History and Architecture  
1998-present; awarded tenure September 2004

#### **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*

### **Awards and Fellowships**

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

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

Humanities Foundation Grant for the conference, "Value and Judgment in the Renaissance," New  
England Renaissance Conference, October 30-31, 2009

Humanities Foundation Grant for the conference, "Mediators: Medium and Its Messages," 2002-  
2003

Publication Subvention, Boston University, 2002

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

Travel Grant, Folger Library, 1999 (assistance to attend the Folger Library Seminar, "Thinking about Poetic Genres," led by Professor Daniel Javitch)

Undergraduate Advising Award, College of Arts and Sciences, Boston University, 1999-2000

Whiting Dissertation Fellowship, 1997-1998

Wittkower Dissertation Fellowship, 1995-1996

Travel Grant, Columbia University, 1993

President's Fellowship, Columbia University, 1991-1997

## **Publications**

### **Books:**

*The Muddied Mirror: Materiality and Figuration in Titian's Later Paintings*. Penn State University Press, February 2010.

*Venetian Painting Matters, 1450-1750*. Edited by Jodi Cranston. New York: Brepols, in press

*The Poetics of Portraiture in the Italian Renaissance*. Cambridge and New York: Cambridge University Press, 2000.

### **Peer-Reviewed Articles:**

"Longing for the lost: ekphrasis, rivalry, and the recreation of notional artworks in Italian Renaissance painting," *Word & Image*, May 2011.

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

"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.

### **Book Reviews**

“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.

### **Exhibition Reviews:**

“Titian, Tintoretto, Veronese: Rivals in Renaissance Venice, Museum of Fine Arts, Boston, MA,” *CAAReviews.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 Inter-Disciplinary Journal*, vol. 3 (2008): 309-18.

### **Conferences and Papers**

“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 Art, 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

### **Public Lectures**

“Titian’s Later Paintings,” Lecture for Alumni of the College of Arts and Sciences, Boston  
University, June 2009

“Titian’s *Flaying of Marsyas*,” Lecture for Graduate Painting Students, School of Fine Arts, Boston University, November 2002

Renaissance Lecture for the Core Curriculum, Boston University, September 2002

“Theorizing Materiality,” Brown Bag Lecture Series, Department of Art History, Boston University, November 2001

Renaissance Lecture for the Core Curriculum, Boston University, September 2001

“Materiality and Touch,” Modernist Sensorium seminar, Boston University, February 2001

Renaissance Lecture for the Core Curriculum, Boston University, September 2000

“What Leonardo da Vinci Would Have Thought of the Internet,” Boston University Academy, April 2000

“Titian’s Self-Portraits,” Lecture for Graduate Painting Students, School of Fine Arts, Boston University, April 2000

Renaissance Lecture for the Core Curriculum, Boston University, September 1999

“The Speaking Portrait and Other Articulations of Inwardness in Italian Renaissance Art,” Food for Thought Series, Marsh Chapel, Boston University, March 1999

“Reception Theory,” Boston University, November 1998

### **Manuscript Reviewer**

Cambridge University Press; Ashgate Press; Penn State University Press; *Art Bulletin*; *Renaissance Quarterly*; *Sixteenth-Century Journal*

### **University Service**

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

Faculty Reviewer, UROP Grants, Boston University, 2007-8

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

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

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

Humanities Curriculum Committee, College of Arts and Sciences, Boston University, 1999-2000

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

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

**External Service**

Reviewer of ACLS grant applications, Fall 2005, Fall 2006, Fall 2007