

**Jodi Cranston**

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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 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 (corrected proofs submitted July 2013; anticipated  
Release September 2013).

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

*The Green Worlds of Venice*, book-length project in progress that considers Venetian urban gardens as actual places (secret gardens, island villas.), as imaginary spaces (theatrical stage sets, fictive cloth gardens, poetic gardens figuring primitive origins), and as fantasies of urban planning challenged by ecological concerns.

*Mapping Titian*, digital mapping project on the collection of Titian's paintings

### **Journal Articles and Book Chapters:**

"Performative Beauty." In *The Performative Image*, eds. Christian Kleinbub and Andrew Casper.

"The Drapery in Giorgione's/Titian's *Sleeping Venus*," under consideration (30 pages typescript)

"The Disordered Bed." In Iris Wenderholm, Markus Rath, and Jörg Trempler, eds., *Das haptische Bild*, in press.

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

Participant at Scholars’ Day, in conjunction with the exhibition, “The Renaissance Portrait: From Donatello to Bellini,” Metropolitan Museum of Art, March 12, 2012

“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

### **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 2001, 2002,  
2011

“Theorizing Materiality,” Brown Bag Lecture Series, Department of Art History, Boston  
University, November 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 or Thought Series, Marsh Chapel, Boston University, March 1999

“Reception Theory,” Boston University, November 1998

## **Awards and Fellowships**

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

Hariri Institute Fellow, Boston University, Spring 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 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

## **External Service**

Curriculum Development Committee, College Board/ETS, Art History Advanced  
Placement Exam, April 2013-2015

## **Manuscript Reviewer**

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

## **University Service**

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

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,  
2000-1

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

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

