

CURRICULUM VITAE

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Academic and professional experience:

Research Professor/Research Scholar, School of Art and Design and School of Architecture, University of Illinois, Urbana-Champaign, 2006-

Professor Emeritus, Department of Art and Art History/Department of Comparative Literature and Humanities, University of Colorado at Boulder, as of January 2007

University of Colorado at Boulder, 1976-2006, Tenured Full Professor, Departments of Art and Art History/Comparative Literature and Humanities

Editor, *Memoirs of the American Academy in Rome*

Co-Editor (John Pinto), *Roman Perspectives*, a series published by The Pennsylvania State University Press

Member, Publications Committee, American Academy in Rome; Society of Fellows, American Academy in Rome; Association of Members of the Institute for Advanced Study, Princeton; College Art Association of America; Renaissance Society of America, Society of Architectural Historians, American Comparative Literature Association

Editorial Board, *Transitions: Journal of Franco-Iberian Studies*, University of Colorado

Education:

Ph.D., The University of Kansas, Art History, 1976
M.A., The University of Kansas, Art History, 1972
B.A., Kent State University, English Literature, 1968

Books:

Baroque Visual Rhetoric (in preparation)

The Death of the Baroque and the Rhetoric of Good Taste (New York: Cambridge University Press, 2006) [reviews: S. Ferrarese, *Annali d'italianistica* 24 (2006), 411-12; M. Schwartz, *Apollo*, vol. 165, (2007), 104-106].

Baroque & Rococo: Art & Culture (London: Calmann & King, Ltd, 1999; New York: Harry Abrams, 1999; Upper Saddle River, New Jersey: Prentice-Hall, 1999). Chinese edition (Guangxi, China: Guangxi Normal University Press, 2004).

Passive Tranquillity: the Sculpture of Filippo della Valle (Philadelphia: American Philosophical Society, Transactions Series, 1997).

Art History's History (Englewood Cliffs, N.J.: Prentice Hall; New York: Harry H. Abrams, 1994; 2nd ed., 2000). Japanese edition (Tokyo: Brücke Publishing, Inc., 2003); Chinese edition (Beijing: Horixon Media Co., Ltd/ Shanghai Century Publishing Co. Ltd, 2007).

Editor-in-Chief, *The Memoirs of the American Academy in Rome*:

- Vol. 49 (2004), with Anthony Corbeill, 287 pp.
- Vol. 50 (2005), 271 pp.
- Vol. 51 & 52 (combined issue, 2006/2007), 375 pp.
- Vol. 53 (2008), in press.
- Vol. 54 (2009), in preparation.
- Vol. 55 (2010), in preparation.

Scholarly articles and chapters in books:

"Arcadia e Il Bosco Parrasio," in *Juvarra: Memorie Funebri*, Cristina Ruggeri (ed.) (Rome: Bibliotheca Hertziana, 2008), forthcoming.

Francisco de Goya y el gusto arcádico," " in *Goya e Italia* (exhibition catalogue, Museo de Zaragoza), ed. Joan Sureda (Madrid: Turner/ Fundación Goya en Aragón, 2008), 133-139.

Sant'Ivo alla Sapienza, Rom," in *Rom – Meisterwerke der Baukunst Festgabe für Elisabeth Kieven*, Christina Strunck (ed.) (Peterberg: Michael Imhof, 2007), 373-76.

"La Capella Corsini: un Museo Neoclassico?" in *Dopo il Museo*, ed. Federico Luisetti and Giorgio Maragliano (Turin: Trauben, 2006), 93-110.

"What Kind of Tears: Karlheinz Stockhausen, 9/11, and the Art Metaphor," *Journal of American Studies in Turkey*, no. 145, Fall 2001 [2003], 91-96.
<http://www.bilkent.edu.tr/~jast/Number14/Minor.htm>

"Ideology and Interpretation in Rome's Parrhasian Grove: the Arcadian Garden and Taste," *Memoirs of the American Academy in Rome*, vol. 46, 2001 [2002], 183-228.

"What is *Buon Gusto*? The Arcadian View," *Antologia di Belle Arti*, nn. 59-62, 2000, 72-84.

"Marcantonio Colonna's Gift to Benedict XIV: a Portrait by Bernardino Ludovisi," *Antologia di Belle Arti*, nn. 59-62, 2000, 54-57.

"Art History and Intertextuality," *Storia dell'Arte*, n. 92, 1998, 132-142.

"Shapes of the Invisible: Bernini's Fiery Angels in Saint Peter's," *artibus et historiae*, n. 19, 1989, 149-156.

"Filippo della Valle's Tomb of Innocent XII: Death and Dislocation," *Gazette des beaux-arts*, CXII, 1988, 133-140.

"The Recollection and Undermining of Allegory in Eighteenth-Century Roman Sculpture," *Storia dell'Arte*, n. 57, 1986, 183-191.

"Della Valle or Cayot? The Art of Deceiving Well," *Apollo*, June 1986, 418-21.

"Tommaso Righi's Roman Sculpture: a Catalogue," *The Burlington Magazine*, CXXVI, 1984, 668-75.

"Filippo della Valle as Metalworker," *The Art Bulletin*, LXVI, 1984, 511-14.

"Sculpture on the Façade of Santa Croce in Gerusalemme," *Source: Notes in the History of Art*, II, 1983, 21-24.

"The Mind's Road to God: a Recorded Commission for Paolo Cavaceppi," *The Art Bulletin*, LXV, 1983, 485-88.

"References to Artists and Works of Art in Chracas' *Diario ordinario*, 1760-85," *Storia dell'Arte*, n. 46, 1982, 217-77.

"An Early Neo-Classical Tomb by Pacilli," *Apollo*, CXIII, 1981, 44-45.

"Della Valle's last commission," *The Burlington Magazine*, CXXII, 1980, 60-61.

"Della Valle and G. B. Grossi Revisited," *Antologia di belle arti*, II, 1978, 233-247.

"Peter Paul Rubens and the Society of Jesus" (with Erik Larsen), *Konsthistorisk tidskrift*, XLVI, 1977, 48-54.

"Filippo della Valle's Memorial to Sampaio: An Attribution Resolved," *The Burlington Magazine*, CXVII, 1975, 659-663.

Book reviews, encyclopedias, museum catalogues, etc.:

Co-investigator with Accademia dei Lincei and Centro Studi, Rome, project on Giovanni Gaetano Bottari (1689-1775).

Review of Estelle Lingo, *François Duquesnoy and the Greek Ideal* (New Haven: Yale University Press, 2007) in *CAA Reviews* (forthcoming, on-line).

Benedetto Pamphilj and the Society of Arcadians, *Conspicuous Patronage: Cardinal Benedetto Pamphilj (1653-1730) and the Culture of Rome*, McMullen Museum of Art of Boston College and the Galleria Doria Pamphilj, Rome, 2010.

Interview (on the State of Theory and Methodology in Art History), *Rutgers Art Review*, vol. 23, 2007, 100-110.

"The Paintings of Lani Irwin and Alan Feltus," catalogue for exhibition at the Boulder Museum of Contemporary Art, June 2007.

"Baroque (Cultural Epoch) ii. Visual Arts, *Encyclopedia of the Bible and its Reception* (Berlin: Verlag Walter de Gruyter), forthcoming.

"Early Modern Period: Art Historical Interpretation," *Europe 1450 to 1789: Encyclopedia of the Early Modern World*, Jonathan Dewald, Editor in Chief (Charles Scribner's Sons, 2004), vol. 2, 219-222.

<http://www.answers.com/topic/early-modern-period-art-historical-interpretations>

"Filippo della Valle," "Carlo Marchionni," (biographical entries), and *Temperance, Nicola Albergati*, and *Relief of the Lateran Provincial Council, 1725* (5 entries), *Art in Rome in the Eighteenth Century*, ed. Edgar Peters Bowron and Joseph J. Rishel, exhibition catalogue (Philadelphia: Philadelphia Museum of Art, 2000), 261-263; 289-292.

Review of Karl S. Guthke, *The Gender of Death: A Cultural History in Art and Literature* (New York: Cambridge University Press, 1999), *The Yearbook of Comparative and General Literature*, vol. 48, 2000, 320-323.

Review of Oreste Ferrari and Serenita Papaldo, *Le sculture del Seicento a Roma* (Rome: Ugo Bozzi Editore, 1999), *Apollo Magazine*, Vol. CLII no. 463, September 2000, 56-57.

Review of Warren G. Moon (ed.), *Polykleitos, the Doryphoros, and Tradition* (Madison & London: University of Wisconsin, 1996), *International Journal of the Classical Tradition (IJCT)* vol. 5, No. 2, Fall 1998, 281-285.

The Dictionary of Art (London: Macmillan Publishers, Limited, 1996); entries: "Filippo della Valle," vol. 31, 826; "Niccolò Stefano Traverso," vol. 31, 292-203; "Agostino Cornacchini," vol. 7, 860-861; "Camillo Rusconi," vol. 27, 346-347; "Giovanni Antonio Mazzuoli and Giuseppe Mazzuoli," vol. 20, 909-910.

World Book Encyclopedia, "Renaissance Painting," vol. 13, 1996, 51-58.

Dizionario biografico degli italiani (Istituto della Enciclopedia Italiana), "Filippo della Valle," vol. XXXVII, 1991, 743-747.

International Dictionary of Art and Artists: Vol. 2, 1990: Art (St. James Press: Chicago and London), "Jean-Honoré Fragonard, *The Swing*," 544-545; "Jean-Antoine Houdon, *Seated Voltaire*," 560-561.

International Dictionary of Art and Artists: Vol. 1, 1990: Artists (St. James Press: Chicago and London), "Fragonard, Jean-Honoré," 288-290; "Houdon, 403-404.

World Book Encyclopedia, "Filippino Lippi," vol. 12, p. 345, 1990; "Filippo Lippi," vol. 12, 345.

Review of John A. Pinto, *The Trevi Fountain* (New Haven: Yale University Press, 1986), *Italica*, vol. 67, n. 1, 1990, 72-74.

"Gianlorenzo Bernini," *Book of Days* (Peirean Press: Ann Arbor), 1988, 654-655.

World Book Encyclopedia, "Duccio di Buoninsegna," vol. 5, 1986, 297;; "Sandro Botticelli," vol. 2, 1986, 422-423; "Paolo Veronese," vol. 20, 1986, 270; "Giovanni Tiepolo," vol. 19, 1986, 221.

World Book Encyclopedia, "Domenico Ghirlandajo," vol. 3, 1989, 182; "Giovanni Pisano," vol. 15, 502; "Nicola Pisano," vol. 15, 502,"Paolo Uccello," vol. 20, 2.

Imagination and Vision: Prints and Drawings of William Blake (with Pamela Kingsbury), Miscellaneous Publications of the Museum of Art (The University of Kansas), No. 84 (exhibition catalogue, 26 pp.), 1972.

Fellowships:

Visiting Fellow, Bibliotheca Hertziana (Max-Planck-Institut für Kunstgeschichte), Rome, Italy, February-May, 2001.

National Endowment for the Humanities Senior Rome Prize Fellowship, American Academy in Rome, Rome, Italy, 1999-2000.

Member and Participant, Center for the Humanities and the Arts, The University of Colorado at Boulder, 1998-99, year-long seminar, "Beauty and its Discontents."

Member, Institute for Advanced Study, School of Historical Studies, Princeton, 1997-98.

Travel Grant to Rome, American Philosophical Society, 1991.

Fellow, Center for Theory in the Humanities, University of Colorado at Boulder, 1985-86.

Fulbright Fellow, Rome, Italy (returned), 1985

Travel Grant to London, American Philosophical Society, 1982.

National Endowment for the Humanities, Summer Stipend, 1982.

Summer Research Initiation Faculty Fellowship and Travel Grant, The University of Colorado, 1978.

Graduate School Honors Fellowship. The University of Kansas, 1975, for dissertation research in Rome.

Samuel Kress History of Art Fellowship, The University of Kansas, 1974-75, for dissertation research in Rome.

Samuel Kress History of Art Fellowship, The University of Kansas, 1971-72.

Public Presentations:

2009 "Bernini and the Anxiety of 'i suoi,'" Renaissance Society of America Annual Meeting, Los Angeles, March

2008 "Allegory and Representation in Roman Baroque Tombs," Cleveland Museum of Art, November

- "Sensibility and Hedonism: Diderot's Love/Hate Relationship with François Boucher," American Comparative Literature Association Annual Conference, Long Beach, CA, April
- Panel co-Chair and Respondent, "Concepts of Authenticity in the Arts," College Art Association Annual Convention, Dallas, February
- 2007 Seminar on Semiotics, Rutgers University, February
- 2006 "Baroque Visual Rhetoric," Faculty Seminar, University of Colorado, Boulder, October
- "Baroque Visual Rhetoric," Art History Colloquium, Program in Art History, School of Art and Design, University of Illinois, Urbana-Champaign, September
- "La Capella Corsini e il cosiddetto problema di Sant'Ivo," for the conference "Dopo il Museo," in honor of the Respondent, Gianni Vattimo, Università degli Studi di Torino (Italy), May
- 2005 "Images, Politics, Jesuits, Jansenists," College Art Association, Annual Meeting, Atlanta, Georgia, February
- 2003 "Baroque Visual Rhetoric," Southeast College Art Conference, Annual Meeting, Raleigh, North Carolina, November
- "From El Greco to Picasso: the Duncan Phillips Collection," Denver Art Museum, October
- "Rome's Pastoralism and Some Versions of Good Taste," College Art Association, Annual Meeting, New York City, February
- 2002 "From Pastoral Word to Pastoral Image," Northeast American Society of Eighteenth-Century Studies, New York City, October
- "The Role of Theory in Art History," Southeast College Art Association Convention, Mobile, Alabama, October
- "Death of the Baroque," lecture given at the University of South Carolina and at the College of Charleston, April.
- 2001 "Taste and the Arcadian Garden," Southeast College Art Association Convention, Columbia, S.C., October
- "*Buon Gusto*," for the conference "*Gusto Antico, Gusto Moderno, e Buon Gusto*," jointly sponsored by L'Accadémie de France à Rome and the Bibliotheca Hertziana, Rome, May
- 2000 "Death of the Baroque," Trinity College, Rome Campus, May
- "Arcadian Taste: Art and *Buon Gusto* in Eighteenth-Century Rome," American Academy in Rome, March
- 1999 "Papal Tombs and Memory," for the panel, "Cardinal Pietro Ottoboni (1667-1740) as an Enlightenment Patron of the Arts" (Chair, Edward J. Olszewski), Tenth International Congress on the Enlightenment, Dublin (Ireland), July

- 1998 "Art History and the Ideo/Psychology of Wölfflin's *Classic Art*," in Wölfflin's *Classic Art: Is it Still a Classic?* Southeast College Art Association Convention, Miami, October 1998, with Bruce Cole
- "The Baroque Collection," Princeton Art Museum, February.
- "The Roman Arcadia and the Politics of Taste," Institute for Advanced Study, School of Historical Studies, January
- 1997 "Landscapes of the Mind: The Arcadian Academy and Eighteenth-Century Painting," Amy M. Sacker Memorial Lectureship, Mt. Holyoke College, November
- 1995 "Recollection, Construction, and Ecclesiastical Art," as part of a conference on *Memory, Representation, & Culture*, Utah State University, May
- "Intertextuality and Art History," University of Wyoming, April
- "*Art History's History* and the 'Plight' of the Art Historian," Webster University, February
- 1992 "Arcadia Regained," paper presented at College Art Association Annual Meeting, Chicago, February
- 1991 "Arcadia as Genre", paper presented at "Frameworks," Association of Art Historians, Courtauld Institute of Art and King's College, University of London, April
- 1990 "The Freud Collection," exhibition and conference, University of Colorado at Boulder, July. Respondent to Donald Kuspit in symposium "Excavating Freud"
- 1989 "Word and Image," conference with W. J. T. Mitchell and W. Steiner, University of Colorado at Boulder, Respondent to Wendy Steiner, April
- 1988 "The Priority of Style in Filippo della Valle's *Memorial of Innocent XII*," Eighteenth-Century Studies Association, Notre Dame University, October
- 1986 "Form Teases Content: Problems of Allegorizing in 18th-century Roman Sculpture," Conference on Interdisciplinary Study of the Fine Arts, Ohio University, Athens, Ohio, October
- 1984 "Master Drawings from the Crocker Art Museum," Aspen Art Center, Aspen, Colorado, July
- "Allegory in 18th-Century Italian Sculpture," interdisciplinary colloquium ("Tradition and Change in the Arts of the Eighteenth Century"), Boulder, October
- "Two Documents for the Roman Academy of Saint Luke," College Art Association Annual Meeting, Toronto, February
- 1981 "Paintings from the Collection of Baron Thyssen-Bornemisza," a series of lectures for the staff of the Denver Art Museum, November-December 1980, and January-February
- 1980 "Mystical Hierarchy in Bernini's *Cathedra Petri*," The University of Iowa, Iowa City, April

- 1975 "Filippo della Valle and Pietro Bracci: New Attributions," Mid-America College Art Association Meeting, Kansas City, October
- 1974 Colloquium on Nicolas Poussin's *Triumph of Bacchus* (the Richelieu Commission), The Nelson Gallery of Art, Kansas City, December
- 1973 "Some Aspects of Platonism in Caravaggio's *Amore Vincitore*," Mid-West Art History Conference, Chicago, May

Juries:

American Academy in Rome, New York City, Rome Prize Competition. Humanities Pre-Doctoral and Post-Doctoral Applications

National Endowment for the Humanities, Washington, D.C., Senior Fellowship in Art History Panel

National Endowment for the Humanities, Washington, D.C., Arts and Literature Collaborative Grants Panel

Andrew W. Mellon Foundation, United States Department of Education, Graduate Fellowships

University Sponsored Grants:

Travel and Research Grant, Research Board, University of Illinois at Urbana-Champaign, for Baroque Visual Rhetoric, 2007; Travel Grant, Graduate Committee on Arts and Humanities, University of Colorado, for Baroque Visual Rhetoric, 2007; Travel Grant, Dean's Fund for Excellence, University of Colorado, to Atlanta to deliver a paper at the College Art Association Annual Conference, Atlanta, Georgia, February 2005; Travel Grant to Rome, Graduate Committee on Arts and Humanities, The University of Colorado, 2004; Travel Grant to Rome, Council on Research and Creative Work, The University of Colorado, 2004; Travel Grant to Rome, Dean's Fund for Excellence, College of Arts and Sciences, The University of Colorado at Boulder, 2002, 2001, 1999; Travel Grant to Rome, Graduate Committee on Arts and Humanities, The University of Colorado at Boulder, 2003, 2001, 2000, 1997, 1995; Travel Grant to Paris and Besançon, France, Graduate Committee on Arts and Humanities, The University of Colorado at Boulder, 1999; Travel Grant to Florence, Graduate Committee on Arts and Humanities, The University of Colorado, 1996; Travel Grant to Washington, D.C., Graduate Committee on Arts and Humanities, The University of Colorado, 1992; Travel Grants to Rome, Council on Research and Creative Work, The University of Colorado, 1985, 1982, 1979; Travel Grant to London, Council on Research and Creative Work, The University of Colorado, 1984.

Other grants and awards:

IMPART, University of Colorado at Boulder, Grant for Visiting Scholar Program, 1996; President's Fund for the Humanities, University of Colorado, 1996; Excellence in Teaching Award, Boulder Faculty Assembly, University of Colorado, 1988; Excellence in Teaching Award, The Department of Housing and The Committee on Learning & Academic Support Services, 2001

Other Academic Positions:

Chair, Department of Fine Arts, University of Colorado at Boulder, 1994-96

Chair, Department of Humanities, University of Colorado at Boulder, 1993-94

Director, Center for Interdisciplinary Studies, University of Colorado at Boulder, 1985-86

Director, "Art History in Italy: Florence, Venice and Rome," University of Colorado Summer Study Abroad Program, 1980-2004

Associate Director, University of Colorado Museum, 1981-84

Classroom Teacher, Elementary Division, Prince George's County Board of Education, Upper Marlboro, Maryland, 1968-70

Consultant:

Hugh Honour & John Fleming, *The Visual Arts: A History*. 4th edition (London and Englewood Cliffs, NJ: Prentice-Hall & Calmann & King, Ltd., 1995)

Marilyn Stokstad, *Art History* (Englewood Cliffs, NJ, and New York: Prentice-Hall and Harry Abrams, 1996)