

ERIN BENAY

Department of Art History and Art, Case Western Reserve University
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EMPLOYMENT:

Climo Junior Professor of Renaissance and Baroque Art

2012-to the present: Department of Art History, Case Western Reserve University, OH

Visiting Assistant Professor

2011-2012: State University of New York, Oswego, NY

Visiting Assistant Professor

2008-2011: Marlboro College, Marlboro, VT

EDUCATION:

Ph.D., 2009, Department of Art History, Rutgers University

Dissertation: "The Pursuit of Truth and the Doubting Thomas in the Art of Early Modern Italy"

Adviser: Catherine Puglisi; Outside Reader: Glenn W. Most, University of Chicago

M.A., 2006, Department of Art History, Rutgers University

MA paper: "Franciscan Renewal and the Doubting Thomas"

Adviser: Sarah Blake McHam

B.A., 2002, University of New Hampshire, Humanities & Fine Art

Presidential Scholar, Honors in Major; University Honors, Summa Cum Laude

Honors Thesis: "Realism and Rebellion in Caravaggio's Rejected Altarpieces"

Adviser: Patricia Emison

PUBLICATIONS:

BOOKS

* *Faith, Gender and the Senses in Italian Renaissance and Baroque Art: Interpreting the Noli me tangere and Doubting Thomas*. Burlington: Ashgate, 2015. (Co-authored with Lisa M. Rafanelli, in the series *Visual Culture in Early Modernity*, edited by Allison Levy and blind peer-reviewed). Reviewed in *College Art Association Reviews*; *Renaissance Quarterly*; *Choice: Current Reviews for Academic Libraries*; *Forum Italicum*.

* *Exporting Caravaggio: The Crucifixion of St. Andrew in the Cleveland Museum of Art*, Cleveland Museum of Art and Giles Press, 2017. (blind peer-reviewed). To be reviewed in *Burlington Magazine* (June, 2018).

EDITED COLLECTIONS

Touch Me, Touch Me Not: Re-evaluating the Senses, Gender, and Performativity in Early Modernity, Editor and Author of Introduction with Lisa Rafanelli, Special Issue, *Open Arts Journal* vol. 4, (winter 2014-2015): 1-7 introduction; (Alice E. Sanger general editor; all essays blind-peer reviewed).

ARTICLES AND CHAPTERS

“Of Rhinos, Peppercorns, and Saints: (Re)presenting India in Medici Florence,” in *The Medici and the Global World*, Edited by Francesco Freddolini and Marco Musillo (University of Delaware Press, ‘Early Modern Exchanges’ series) (under review).

“To Have and To Hold: Possessing the Sacred in the Late Renaissance,” *Open Arts Journal* 4, (winter 2014-2015): 89-110 (blind peer-reviewed, edited by Alice E. Sanger).

“Touch Me, Touch Me Not: The *Noli me tangere* and Doubting Thomas in Later Renaissance Art,” in *Noli me tangere in Interdisciplinary Perspective: Textual, Iconographic, and Contemporary Interpretations*, Edited by Reimund Bieringer, Barbara Baert & Karlijn Demasure (Bibliotheca Ephemeridum Theologicarum Lovaniensium, Leuven - Paris - Dudley MA: Peeters, 2015) (blind peer-reviewed).

* **“Touching is Believing: Caravaggio’s *Doubting Thomas* in Counter-Reformatory Rome,”** in *Caravaggio: Reflections and Refractions*, eds. Lorenzo Pericolo and David Stone (Burlington: Ashgate, 2014): 59-82 (blind peer-reviewed). Reviewed in *Renaissance Quarterly*, *Italian Studies*, *Burlington Magazine*, *The Oxford Art Journal*.

“From Vocation to Veneration: Form and Function in Cima’s Two *Doubting Thomas* Altarpieces,” *Arte Veneta* 66 (2009): 136-142 (blind peer-reviewed).

“The Word Made Flesh: Sensory Experience and the Doubting Thomas in Italian Renaissance Art,” *Athanas* 27 (2009) (blind peer-reviewed).

“Selected New Acquisitions,” *Zimmerli Journal* 3 (2005): 189-191, 195.

ENTRIES AND REVIEWS

Review, Annick Lemoine and Keith Christiansen, *Valentin de Boulogne: Beyond Caravaggio*. (Metropolitan Museum of Art, 2016), *French Studies* (2017) <https://doi.org/10.1093/fs/knx216>.

Review, Sybille Ebert-Schifferer, *Caravaggio: The Artist and His Work* (J. Paul Getty Museum, 2012), *Renaissance Quarterly* 66 (2013): 611-612.

“Caravaggism in Europe,” thematic guide, *Benezit Dictionary of Art Online*, Oxford University Press, 2012.

Gallery Guide to Kienbusch I, “Later Western Art,” Princeton University Art Museum, 2006.

IN PROGRESS

“Manufacturing Indian Exotica in the Collections of the Medici” (single-authored article in progress)

Italy by Way of India: Routes of Devotional Knowledge in the Early Modern Period (single-authored book project in progress).

AWARDS AND GRANTS:

2017-18: National Endowment for the Humanities Fellowship, *Italy by Way of India: Routes of Devotional Knowledge in the Early Modern Period*

2017-18: American Institute of Indian Studies Fellowship, *Italy by Way of India: Routes of Devotional Knowledge in the Early Modern Period*

2017: John S. Diekhoff Award for Excellence in Graduate Teaching

2017: WP Jones Presidential Faculty Development Fund Grant; Foreign travel, *Italy by Way of India: Routes of Devotional Knowledge in the Early Modern Period*

2016-2017: Glennan Fellow, University Center for Teaching Excellence, Case Western Reserve University

2016: Baker Nord Center for the Humanities, Case Western Reserve University, Faculty Affiliate

2015: Nominee, Carl F. Wittke Award for Excellence in Undergraduate Teaching

2014: Nominee, SAGES Excellence in Writing Instruction Award

2013: WP Jones Presidential Faculty Development Fund Grant; “Hybridity in Art of the Marginalized Mission,” Case Western Reserve University

2012: Samuel H. Kress Grant in Renaissance Art History; “Italy By Way of India: Routes of Devotional Knowledge in the Early Modern Period,” Renaissance Society of America

2009: Faculty Research and Travel Grant, Marlboro College

2007-2008: Fulbright IIE Alternate, Italy

2007: Cowdrey Foundation, Dissertation Research Grant

2005: Rutgers University Special Opportunity Grant, Department of Art History

2005: Rutgers University, Graduate Assistantship, Department of Art History

2005: Rutgers University, Olga Berendsen Baroque Prize for 17th-century scholarship

TEACHING EXPERIENCE:

CASE WESTERN RESERVE UNIVERSITY

Introduction to Art History II: From Michelangelo to Maya Lin, spring 2013; 2015

Doors Wide Shut: The Private Collection from Raphael to Rauschenberg, spring 2015

Sex, Violence, and Religion: The Art of Caravaggio, fall 2012

The Art of Making Caravaggio, Grad. Seminar, spring 2017

Spectacle and Performance in the Art of Baroque Rome, Grad. Seminar spring 2014

Methods in Art History, fall 2016

Art in Early Modern Europe: Decorum and Decadence in the Age of Reason, fall 2013; 2016

Art in the Age of Discovery, fall 2012; 2014

SAGES University Seminar: The Art of Science, spring 2013; 2017

From Rebirth to Reform: Art and Society in 16th-Century Italy, spring 2013

SAGES First Seminar: Naked, Nude, or Clothed: The Human Body in Art, fall 2014

Masaccio and his Contemporaries: Early Renaissance Art in Italy, fall 2013

Painting Caravaggio, spring 2017

Global Renaissance Art, fall 2018

Collections Seminar: After Michelangelo, fall 2018

CURATORIAL EXPERIENCE:

Curatorial Assistant, Department of Prints and Drawings, Zimmerli Art Museum, New Brunswick, NJ, 2004-2005

Research Assistant for The Color of Night: the use of black in printmaking, Exhibition, Zimmerli Art Museum, New Brunswick, NJ, 2005

Curatorial Intern, The Morgan Library, Departments of Italian and French Drawings, 2004

Curatorial Intern, Department of European Painting, The Currier Museum of Art, Manchester, NH, 2002-2003

Research Assistant for Focus on the Soul: The Photographs of Lotte Jacobi, Exhibition, The Currier Museum of Art, Manchester, NH, 2002-2003

Research Assistant for Jan Miense Molenaer: Painter of the Dutch Golden Age, Exhibition, The Currier Museum of Art, Manchester, NH 2002-2003

Research Assistant for New York, New Work, Now! Exhibition, The Currier Museum of Art, Manchester, NH, 2002-2003

CONFERENCE PAPERS:

“Object Knowledge: India and the Indies in the Renaissance Collection,” Art, Materiality, and Representation, British Museum, London, 2018.

“India and Italy in the Early Modern Period,” Invited lecture, School of Humanities, Birla Institute of Technology and Science, Goa, India, 2018.

“Fabricating ‘India’ in Grand Ducal Florence,” Renaissance Society of America, New Orleans, 2018.

“Roundtable: Teaching Southern Italy,” Invited Discussant, Renaissance Society of America, New Orleans, 2018.

“Envisioning India in the Travel Writing of Early Modern Italy,” Sixteenth Century Society Conference, Milwaukee, 2017.

“Cleveland’s Caravaggio: Relocation, Restoration, and the *Crucifixion of St. Andrew in situ*,” College Art Association Annual Meeting, New York, 2017.

“Animal, Vegetable, Mineral: Representing India in the Medici Collections,” Renaissance Society of American Annual Meeting, Chicago, 2017.

“Of Rhinos, Peppercorns, and Saints: (Re)presenting India in Medici Florence,” Renaissance Society of America Annual Meeting, Boston, 2016.

“Italy by Way of India: Routes of Devotional Knowledge in the Early Modern Period, Faculty Research in Progress” Baker Nord Center for the Humanities, Case Western Reserve University, Faculty Affiliates Lecture, 2016 (Invited).

“Caravaggio in Treatment,” Painting and Drawing Society, Cleveland Museum of Art, March, 2015; with Paintings Conservator, Dean Yoder. (Invited).

“Exporting Caravaggio: the Art of Diplomacy in the Spanish Empire,” Renaissance Society of America Annual Meeting, Berlin, 2015.

“From Naples to Valladolid: the Double Life of Caravaggio’s *Crucifixion of St. Andrew*,” Sixteenth-Century Society Annual Conference, New Orleans, 2014.

“Hybridity in Art of the Marginalized Mission,” Colonial (Mis)understandings: Portugal and Europe in Global Perspective, 1450-1900 conference, Centre for Overseas History, Lisbon, Portugal, 2013.

“To Have and To Hold: Possessing the Sacred in the Late Renaissance,” Religion, Ritual, and Performance in the Renaissance, Allen Memorial Art Museum Symposium, Oberlin College, 2013. (Invited).

“Repurposed Renaissance: Adaptation in Christian Art of South India 1500-1600,” Sixteenth Century Society Annual Conference, Cincinnati, 2012.

“Italy by Way of India: Routes of Devotional Knowledge in the Early Modern Period,” Renaissance Society of America Annual Meeting, Washington D.C., 2012.

“Authentic Replicas: Reassessing Originality in the Art of Caravaggio’s ‘Copyists,’” Sixteenth Century Society Annual Conference, Dallas-Fort Worth, Texas, 2011.

“Toccate il vero”: Evidence, Belief, and Images of the Doubting Thomas in Quattrocento Italy,” session sponsored by Villa I Tatti, Renaissance Society of America Annual Meeting, Venice, Italy, 2010.

“Touch Me, Touch Me Not: The *Noli me Tangere* and Doubting Thomas in Later Renaissance Art,” Iconology Research Group, Leuven, Belgium: 2009 (Invited).

“Doors Wide Shut: The Private Art Collection from Raphael to Rauschenberg,” Brattleboro Museum and Art Center, Vermont, 2009. (Invited).

“Touching is Believing: Caravaggio’s *Doubting Thomas* in Counter-Reformatory Rome,” Renaissance Society of America Annual Meeting, Los Angeles, California, 2009.

“The Word Made Flesh: Sensory Experience and the Doubting Thomas in Italian Renaissance Art,” Florida State University 26th-Annual Symposium for Graduate Students in the History of Art, Tallahassee, Florida, 2009.

“A Clementine Conceit: Papal Intention and Sacred Decoration in St. Peter’s,” Graduate Student Symposium on the History of Art, the Frick Collection and the Institute of Fine Arts of New York University, New York, 2007.

“Depicting Doubt, Invoking Belief: Franciscan Renewal and the *Doubting Thomas*” Graduate Symposium, Rutgers University, New Brunswick, NJ, 2005.

CHAired PANELS:

“Kingdom Animalia: Collecting and Representing Animals in the Global Renaissance,” Renaissance Society of America Annual Conference, Chicago, 2017.

“Renaissance and Baroque Open Session,” Midwest Art History Society Conference, Cleveland, 2017.

“Have Art, Will Travel: Dislocation and Mobility in the Early Modern World,” Sixteenth-Century Society Annual Conference, New Orleans, 2014.

“Faith, Gender, and the Senses in Early Modern Art,” Renaissance Society of America, San Diego, 2013.

“Close Encounters: International Travel and Artistic Production in the Early Modern Period,” Sixteenth-Century Society Annual Conference, Cincinnati, 2012.

“Reappraising the Role of Illusionism in Early Modern Painting,” Renaissance Society of America, Venice, 2010.

PROFESSIONAL SERVICE:

Occasional manuscript reviewer: Oxford University Press (encyclopedia entries and book manuscript, 2014)

Editor, Rutgers Art Review, Rutgers University, New Brunswick, NJ, 2003-2004.

DEPARTMENT AND UNIVERSITY SERVICE:

CASE WESTERN RESERVE UNIVERSITY
DEPARTMENT

2014– 2015 Chair, Graduate Admissions Committee

2014 – present, Member, Assessment and Reaccreditation Committee

2013 – 2016, Member, Graduate Admissions Committee

2013 – present, Member, Undergraduate Education Committee

2012 – present, Organizer, Julius Fund for Renaissance Art Lecture

2012-13, Member, Nineteenth-Century Art tenure-track position search committee

UNIVERSITY

2016 – present, Member, Baker Nord Center for the Humanities Steering Committee

2016 – present, Member, Eva L. Pancoast Memorial Fellowships Committee

2014 – present, SAGES First-Year Advisor

RUTGERS UNIVERSITY

2006, Co-Organizer, Graduate Student Symposium, Rutgers University Department of Art History, New Brunswick, NJ.

2004-2006, Committee Member, Outside Lecture Series, Rutgers University Department of Art History, New Brunswick, NJ, 2004-2006.

ADVISING:

DOCTORAL STUDENTS

2015 – present, First Chair, Doctoral Committee, Kylie Fisher (Italian Renaissance Prints)

2013 – present, Second Chair, Doctoral Committee, James Wehn (Northern Renaissance Prints)

2012-13, Member, Doctoral Committees, Amy Fredericks (Northern Baroque Art); Dana Cowen (Northern Renaissance Art)

PROFESSIONAL AFFILIATIONS:

College Art Association
Renaissance Society of America
Sixteenth-Century Society and Conference
American Alliance of Museums

LANGUAGES READ/SPOKEN:

Italian (read and spoken)
German (read)