

## ERIN BENAY

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### EMPLOYMENT:

*Associate Professor of Early Modern Art, Co-Director of Undergraduate Studies*

**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, Human3ities & 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

*Italy by Way of India: Translating Art and Devotion in the Early Modern World.*

Turnhout/London: Brepols/Harvey Miller, expected Fall, 2021. (blind peer-reviewed, under contract).

*Exporting Caravaggio: The Crucifixion of St. Andrew in the Cleveland Museum of Art.*

Cleveland Museum of Art and Giles Press, 2017. (blind peer-reviewed). Reviewed in *Burlington Magazine* (June, 2018); *Renaissance Quarterly* (Winter, 2019).

***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*.

## 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

**“From Campus to Community: Art History as Urban Practice,”** *Journal of Urban Cultural Studies* (blind peer-reviewed; accepted for publication 7/21/20).

**“The Cross and the Lotus Flower: Reinventing Christian Art in Early Modern India,”** *Sixteenth-Century Journal* 52 (expected Summer, 2021) (blind peer-reviewed).

**“Of Rhinos, Peppercorns, and Saints: (Re)presenting India in Medici Florence,”** in *Art, Mobility, and Exchange in Early Modern Tuscany and Eurasia*, Edited by Francesco Freddolini and Marco Musillo (Routledge, 2019) (blind peer-reviewed).

**“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 Refrctions*, eds. Lorenzo Pericoli 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,”** *Athanor* 27 (2009) (blind peer-reviewed).

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

## ENTRIES AND REVIEWS

**Invited post, “The Value of *et al*: Collaboration in the Humanities.”** Feeding the Elephant: A Forum for Scholarly Communications, Published by H-Net: Humanities and Social Sciences Online, Fall, 2020.

**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

***Art on the Job: Putting Art to Work in Under-Served Communities*** (community-based, socially engaged art history project in progress).

## AWARDS AND GRANTS:

**2020: Faculty Research Grant, *Art on the Job: Art History as Community Practice*,** Baker Nord Center for the Humanities, Case Western Reserve University

**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 17<sup>th</sup>-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; fall 2019

**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 16<sup>th</sup>-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

**Mellon Collections Seminar: After Michelangelo,** fall 2018

**Painting on Walls,** spring 2020, in collaboration with LAND Studio, Cleveland

### CURATORIAL EXPERIENCE:

***Co-Curator, Master/Apprentice: Imitation and Inspiration in the Renaissance,*** Department of Prints and Drawings, Cleveland Museum of Art, Cleveland, 2019.

***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:

**“Roundtable, Publicly Engaged Scholars,”** Invited Discussant, National Humanities Alliance annual conference, 2020.

**“From Stone and Wood: Carving Christian Identity in Early Modern India,”** Comité International d’Histoire de l’Art, World Congress, São Paulo, Brazil, September, 2020, Re-scheduled due to COVID-19.

**“Christian Art and Identity in Early Modern India,”** Brown University, Department of Art History, March, 2020 (Invited lecture)

**“Saint Thomas, the Jesuits, and the Reinvention of Christian Art in India,”** College Art Association, New York, February, 2019.

**“Big Little Gods: Ivory Statuettes in Christian India,”** American Historical Association, January, 2019.

**“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 America 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 26<sup>th</sup>-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:

**“Landscapes of Alterity 1500-1700,”** co-chaired with Francesco Freddolini, Renaissance Society of America, Toronto, 2019.

**“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:

**Program reviewer:** Cleveland Institute of Art program in Liberal Arts, Fall, 2019

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

**Occasional manuscript reviewer:** *Renaissance Quarterly*

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

## **DEPARTMENT AND UNIVERSITY SERVICE:**

### CASE WESTERN RESERVE UNIVERSITY

#### DEPARTMENT

**2020 – present,** Co-Director, Undergraduate Studies

**2020 – present,** Departmental Liaison for Assessment

**2020 – present,** Faculty Adviser, Art History Club

**2019 – present,** MA Exam administration and evaluation

**2014– 2015** Chair, Graduate Admissions Committee

**2014 – 2017** 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

**2020 – present,** Member, Committee on Educational Programs, College of Arts and Sciences

**2018 – 2019,** Member, Graduate Committee

**2019 – present,** Member, WP Jones Selection Committee

**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 – 2020**, First Chair, Doctoral Committee, Kylie Fisher (Italian Renaissance Prints); dissertation defended, March, 2020

**2013 – 2019**, Second Chair, Doctoral Committee, James Wehn (Northern Renaissance Prints)

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

### **BOARDS AND COMMUNITY SERVICE:**

**2019 – present**, elected board member, the Sculpture Center, Cleveland

**2018 – present**, invited guest lecturer, Edwin's Institute and Restaurant (a re-entry program for the recently incarcerated, Cleveland)

### **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)