

CURRICULUM VITAE

Edward J. Olszewski

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CURRENT POSITION: Professor of Art History
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EDUCATION: University of Minnesota, M.A., March 1970; Ph. D., August 1974
(Major: Renaissance-Baroque Art; Supporting Fields: Classics, History)
University of South Florida, Post-doctoral Study, 1964-1965
University of Illinois, Ph. D. October 1964 (Major: Inorganic
Chemistry; Minors: Organic Chemistry, Art History)
University of Detroit, B.S., June 1958; M.S. August 1962

AREAS OF INTEREST: Sixteenth-century Italian art treatises and art theory
Renaissance Master Drawings
Italian Renaissance painting and sculpture
Roman Baroque patronage

POSITIONS HELD: Case Western Reserve University, Assistant Professor,
September 1971-1977; Associate Professor, August 1977 to
1989; Professor, 1989 to present
University of Minnesota, Teaching assistant, September 1967
to August 1968; Teaching associate, September 1968 to June
1970
ADM Chemicals, Research Chemist, November 1965 to
September 1967
University of South Florida, Visiting Research associate
Professor, September 1964 to August 1965

DISSERTATIONS:

- 1974 *Armenini's Treatise on Painting*, University of Minnesota (Professor Norman W. Canedy)
- 1964 *Syntheses and Properties of Some Nickel(II) β -Ketoimine Compounds*, University of Illinois (Professor Dean F. Martin)

AWARDS;

“Guest Curator,” Private Collections,” The Sculpture Center, Cleveland, Ohio 17
December 2004 - 21 January 2005.
John Frederick Lewis Book Award, American Philosophical Society, 2004.
Book publication subvention, Kress Foundation, 2003.
Book subvention, Case Western Reserve University, 2003.
Book subvention, The Butkin Foundation, 2002.
Book subvention, Case Western Reserve University, 2002.
Carl F. Wittke Award for Outstanding Undergraduate Teaching, Nominee, 2003.
John S. Diekhoff Award for Distinguished Graduate Teaching, Finalist, 2002.
Program Coordinator, Sixteenth Century Studies conference, Cleveland, Ohio 2-5
November 2000.
Program Chair, Midwest Art History Society, Annual Meeting, Cleveland, Ohio 1996.
Grant-in-aid, The Butkin Foundation, 1990.
Travel Grant, American Council of Learned Societies, Seventh International Congress on
the Enlightenment, Budapest, Hungary, July 1987.
John S. Diekhoff Award for Distinguished Graduate Teaching, 1986.
Fellowship, Gladys Krieble Delmas Foundation, Venice, 1986.
Grant-in-aid, The Swann Foundation for Cartoon and Caricature, 1986.
Grant, Research Initiation Fund, Case Western Reserve University, 1986.
President, Midwest Art History Society, 1981-1984.
Travel Grant, American Council of Learned Societies, Sixth International Congress on
the Enlightenment, Brussels, Belgium, June 1983.
Grant, The Swann foundation for Cartoon and Caricature, 1983.
Carl F. Wittke Award for Outstanding Undergraduate Teaching, Finalist, 1983.
Grant-in-aid, American Philosophical Society, 1982.
Grant, Research Initiation Fund, Case Western Reserve University, 1981.
Fulbright-Hays Fellowship, University of Rome, 1979-1980.
Fellowship for Independent Study, National Endowment for the Humanities, 1979-1980.
Guest curator, The Cleveland Museum of Art, “The Draftsman’s Eye,” 1978-1979.
President, Central Renaissance Conference, 1978-1979.
Program Chair, Midwest Art History Society, Annual Meeting, Cleveland, Ohio, 1975.

PUBLICATIONS:

Books

Drawings in Midwestern Collections. II. 1500-1600, pt. 2, Northern Europe, Brepols
Publishers, 2009 (co-editor with B. Dunbar and R. Munman, in press).
Drawings in Midwestern Collections. II. 1500-1600, pt. 1, Italy, Brepols Publishers, 2008
(editor and contributing author).
Cardinal Pietro Ottoboni (1667-1740) and the Vatican Tomb of Pope Alexander VIII,
American Philosophical Society, 2004 (winner of The John Frederick Lewis
Award for 2004).
The Inventory of Paintings of Cardinal Pietro Ottoboni (1667-1740), New York, Peter
Lang, 2004.
Life and the Arts in the Baroque Palaces in Rome, “Ambiente Barocco,” New York, Bard

Graduate College, 1999 (consultant and contributing author).
Drawings in Midwestern Collections. I. Early Drawings, Columbia, Missouri, University of Missouri Press, 1996 (nominated for Charles Rufus Morey Prize for Book of the Year in Art History, College Art Association).
The Draftsman's Eye, Bloomington, Indiana, Indiana University Press, 1981.
Giovanni Battista Armenini, On the True Precepts of the Art of Painting, (1586) New York, Burt Franklin Publishers, 1971.

Articles

- "A Possible Source for the Triptych, Lunette, and Tondo Formats in Renaissance Paintings," *SOURCE: Notes in the History of Art*, 28/2, Winter 2008, 000-000 (in press).
- "Bring on the Clones: Pollaiuolo's *Battle of Ten Nude Men*," *artibus et historiae*, 30/60, 2009, 000-000 (in press).
- "The Amazon in Rosso Fiorentino's Uffizi *Moses*," *SOURCE: Notes in the History of Art*, 28/1, Fall 2008, 25-29.
- "Goya's Ambiguous *Saturn*," in *Twenty-First-Century Perspectives on Nineteenth-Century Art: Essays in Honor of Gabriel P. Weisberg*, Newark: University of Delaware Press, 2008, pp. 127-32.
- "The Sexuality of Mary Magdalene in Renaissance Oblivion and Modern Recollection," *SOURCE: Notes in the History of Art*, 26/4, Summer 2007, 26-32.
- "The Forward Tilted Canvas in Besnard's *Portrait of Mme. Lerolle*," *Cleveland Studies in the History of Art*, 12, 2007, 000-000 (in press).
- "Expanding the Litany for Susanna and the Elders," *SOURCE: Notes in the History of Art*, 26/3, Spring 2007, 42-48.
- "Cardinal Pietro Ottoboni's Vatican Tomb of Pope Alexander VIII. Artists and Artisans," *Römischen Jahrbuch der Bibliotheca Hertziana*, 42, 2007, 000-000 (withdrawn by author).
- "Parmigianino Paints *The Madonna with the Long Neck*," in *Great Events from History: The Renaissance and Early Modern Era, 1454-1600*, ed., C. Moose, 2 vols., Pasadena, 2005, II, pp. 516-519.
- "Correggio Paints the *Assumption of the Virgin*," in *Great Events from History: The Renaissance and Early Modern Era, 1454-1600*, ed., C. Moose, 2 vols., Pasadena, 2005, I, pp. 422-425.
- "Marietta Robusti Tintoretto," in *Great Lives from History: The Renaissance and Early Modern Era, 1454-1600*, ed., C. Moose, 2 vols. Pasadena, 2005, II, pp. 935-936.
- "Color Coding in Goya's *Self-portrait with Dr. Arrieta*," *SOURCE: Notes in the History of Art*, 23/2, Fall 2004, 23-27.
- "Art: Artistic Patronage," in *Europe 1450-1789: Encyclopedia of the Early Modern World*, ed., Jonathan Dewald, 6 vols., New York, Charles Scribner's sons, 2004, I, pp. 123-128.
- "Liturgical Silver Commissioned by Cardinal Pietro Ottoboni (1667-1740)," *Cleveland Studies in the History of Art*, 8, 2003, 96-119.
- "Arnolfo di Cambio," *Dictionary of Sculpture*, 3 vols., New York, Fitzroy Dearborn, 2004, I, pp. 86-88; "Arnolfo di Cambio: *Tomb of Cardinal de Braye*," *ibid.*, pp. 88-89; "Antonio Pollaiuolo," *ibid.*, III, pp. 1315-1317; "Antonio Pollaiuolo: *Hercules and Antaeus*," *ibid.*, III, pp. 1317-1318; "Guglielmo della Porta," *ibid.*,

- III, pp. 1333-1334; “Guglielmo della Porta: *Tomb of Paul III*,” *op. cit.*, III, pp. 1334-1336.
- “The Painters in Cardinal Pietro Ottoboni’s Court of the Cancelleria, 1689-1740,” *Römischen Jahrbuch der Bibliotheca Hertziana*, 32, 1997/98, 2002, 534-566.
- “The Enlightened Patronage of Cardinal Pietro Ottoboni (1667-1740),” *artibus et historiae*, 23/45, 2002, 139-165.
- “Framing the Moral Lesson in Pollaiuolo’s *Hercules and Antaeus*,” in *Wege zum Mythos*, eds., L. Freedman & G. Huber-Rebenich, Berlin, Gebr. Mann Verlag, 2001, pp. 71-87.
- “Piero di Cosimo’s *Lady Fiammetta*,” *SOURCE: Notes in the History of Art*, 21/2, Winter 2001, 6-12.
- “Drawings by Luca Cambiaso as a Late Renaissance Model of *Invenzione*,” *Cleveland Studies in the History of Art*, 5, 2000, 20-41.
- “Leonardo Cungi,” *Dictionary of Italian Renaissance and Mannerist Art*, 2 vols., ed. J. Turner, New York, Grove, 2000, I, p. 433; “Santa Casa, Loreto,” *Ibid.*, I, p. 918; “Parrasio Micheli,” *Ibid.*, II, pp. 1075.
- “Exorcising Goya’s *The Family of Charles IV*,” *artibus et historiae*, 20/40, 1999, 169-185.
- “Decorating the Palace: Cardinal Pietro Ottoboni (1667-1740) in the Cancelleria,” in *Life and the Arts in the Baroque Palaces of Rome*, “*Ambiente Barocco*,” New York, Bard Graduate College, 1999, pp. 92-111.
- “Satire and Scatology during the Papacy of Pope Alexander VIII Ottoboni,” *SOURCE: Notes in the History of Art*, 17/2, Winter 1998, 26-32.
- “Central and Lateral Landscapes in Italian Renaissance Altarpaintings,” *SOURCE: Notes in the History of Art*, 17/3, Spring 1998, 29-35.
- “Cardinal Pietro Ottoboni’s Vatican Tomb of Pope Alexander VIII. History and Iconography from the Archival Records,” *Storia dell’arte*, 91, January 1997, 367-400.
- “Prophecy and Prolepsis in Donatello’s Marble *David*,” *artibus et historiae*, 18/36, 1997, 63-79.
- “Leonardo Cungi,” *Dictionary of Art*, ed., J. Turner, 34 vols., London, Macmillan, 1996, VIII, p. 268; “Santa Casa, Loreto,” *ibid.*, XIX, pp. 687-688; “Parrasio Micheli,” *ibid.*, XXI, p. 462; “Carlo Rinaldi,” *ibid.*, XXV, pp. 860-863; “Virgilio Spada,” *ibid.*, XXIX, pp. 250-251; “Alessandro Specchi,” *ibid.*, XXIX, pp. 373-374 (Winner of *Apollo* Award for best book in art history for 1996).
- “A Design for the Sistine Chapel Ceiling,” *Michelangelo: Selected Scholarship in English*. II. *The Sistine Chapel*, ed., W. Wallace, 5 vols., New York, Garland, 1995, II, pp. 154-168.
- “Giovanni Lorenzo Bernini,” *International Dictionary of Architecture and Architects*, ed., R. van Vynckt, 2 vols., London, St. James Press, 1993, I, pp. 76-80; “Pirro Ligorio,” I, pp. 521-522; “Baldassare Peruzzi,” I, pp. 666-667; “Giulio Romano,” I, pp. 319-320; “Matthia De’ Rossi,” I, pp. 756-757; “Carlo Fontana,” I, pp. 267-270; “Palazzo Chigi, Rome,” II, pp. 619-621; “Palazzo del Te, Mantua,” II, pp. 574-575; “Villa Farnesina, Rome,” II, pp. 674-677.
- “Cardinal Pietro Ottoboni (1667-1740) in America,” *Journal of the History of Collections*, I, 1989, 33-58.

- “Giovanni Martino Frugone, marble merchant, and a contract for the apostle statues in the Nave of St. John Lateran,” *The Burlington Magazine*, 128, September 1986, 659-666.
- “Distortions, Shadows, and Conventions in Sixteenth Century Italian Art,” *artibus et historiae*, 11, 1985, 101-124.
- “The Subject of Rosso’s *Moses* Painting in the Uffizi,” *SOURCE: Notes in the History of Art*, 4/2, Fall 1984, 1-6.
- “The New World of Pier Leone Ghezzi,” *Art Journal*, 43, Winter 1983, 325-330.
- “New Lodovico Drawings in Cleveland,” *Paragone*, 34, 1983, 42-48.
- “The Tapestry collection of Cardinal Pietro Ottoboni,” *Apollo*, 116, August 1982, 103-111.
- “Renaissance Naturalism: The Rare and the Ephemeral in Art and Nature,” *SOURCE: Notes in the History of Art*, I, Winter 1982, 23-28.
- “Degas’s *Angel of the Apocalypse*: An Early Drawing,” *Bulletin of The Cleveland Museum of Art*, 67, October 1980, 241-255 (with Carol A. Nathanson).
- “A Rediscovered Holy Family by Francesco Trevisani,” *Bulletin of The Cleveland Museum of Art*, 64, 1977, 25-39.
- “A Design for the Sistine Chapel Ceiling,” *Bulletin of The Cleveland Museum of Art*, 63, 1976, 12-26.
- “Museology Programs: Professional Standards and Practical Considerations,” *Proceedings of the Second Annual Meeting of the Midwest Art History Society*, Cleveland, 1975, 5-11.
- “Kinetics and Mechanism of the Formation of Some Compounds of the Type $Ni(RCOR'C[R])=NCH_2-)_2-$,” *Journal of Inorganic and Nuclear Chemistry*, 28, 1966, 1073-1083.
- “Template Synthesis of a Novel Bimetallic Ferrocene-Schiff Base Complex,” *Journal of Organometallic Chemistry*, 5, 1966, 203-204.
- “Preparation of Metal Derivatives of β -Ketoimines,” *Inorganic Synthesis*, 8, 1966, 46-62.
- “Interactions of Amines and Some Nickel(II) Schiff-Base Compounds. I. Amine Exchange,” *Journal of Inorganic and Nuclear Chemistry*, 27, 1965, 245-256.
- “Interactions of Amines and Some Nickel(II) Schiff-Base Compounds. I. Adduct Formation,” *Journal of Inorganic and Nuclear Chemistry*, 27, 1965, 1043-1051.
- “Synthesis and Properties of Some Complexes of 2-Aminobenzenethiol,” *Journal of Inorganic and Nuclear Chemistry*, 27, 1965, 1431-1435.
- “Base Catalyzed Condensations of a Metal-Chelate Template,” *Journal of Inorganic and Nuclear Chemistry*, 26, 1964, 1577-1589.
- “Amine Catalyzed Condensation of β -Diketones Using a Metal-Chelate Template,” *Inorganic Chemistry*, 2, 1963, 661 (with L. J. Boucher, R. W. Oehmke, J. C. Bailar, Jr., and D. F. Martin).