

CAROLE PAUL

EDUCATION

University of Pennsylvania, 1979 - 89

Ph.D. in the History of Art, August 1989. Dissertation Title: "The Redecoration of Villa Borghese and the Patronage of Prince Marcantonio IV." Dissertation Advisor: Prof. Malcolm Campbell. Major Field: Italian Baroque Art and Architecture. Minor Fields: Italian Renaissance, Northern Baroque, and Eighteenth-Century Art. M.A. in the History of Art, May 1982. Master's Thesis Title: "Benjamin West's Self-portraits: The Learned Painter."

Brown University, Graduate Department in the History of Art, Fall 1978

Barnard College, Columbia University, 1975 - 78

B.A. in the History of Art, May 1978, *Magna cum laude* with Honors in the Major.

Swarthmore College, 1974 - 75

SELECTED AWARDS

University of California, Santa Barbara, Non-Senate Faculty Professional Development Grant, to co-chair a session on "Flipping the Grand Tour: The Italian Response" at the annual conference of the American Society for Eighteenth-Century Studies, 2015.

National Endowment for the Humanities Fellowship, to complete book project on *The Museo Capitolino and the Origins of the Public Art Museum*, 2014-15.

Scholar-in-Residence Grant, Getty Research Institute, Los Angeles, to research book project on the Capitoline Museum, Fall 2010.

University of California, Santa Barbara, Non-Senate Faculty Professional Development Grant, to research book project on the Capitoline Museum in Rome, May 2010.

University of California, Santa Barbara, Non-Senate Faculty Professional Development Grant, to present "Pope Benedict XIV and the Enlightenment Museum" at the annual conference of the American Society for Eighteenth-Century Studies, 2007.

Millard Meiss Publication Fund Grant and Samuel H. Kress Foundation Grant in support of the publication of my book, *The Borghese Collections and the Display of Art in the Age of the Grand Tour* (Aldershot: Ashgate, 2008), 2006.

UCSB Instructional Development Faculty Grants to digitize images for courses, 2005-06, 2006-07, 2007-08.

Samuel H. Kress Foundation Grant to fund the conference, "Viewing Antiquity: The Grand Tour, Antiquarianism, and Collecting," Getty Research Institute and Istituto Italiano di Cultura, Los Angeles, 14-15 September, 2000.

College Art Association Art History Travel Grant for 1993 Annual Conference.

American Academy in Rome Fellowship (Rome Prize), 1985 - 86.

University of Pennsylvania-Università degli Studi dell'Aquila Italian Studies Center Fellowship, 1984 - 85.

University of Pennsylvania-Samuel H. Kress Foundation Fellowship, 1983 - 84.

University of Pennsylvania Teaching Fellowships, 1980 - 83.

Brown University Full-Tuition Fellowship, 1978 - 79.

Guggenheim Museum Intern Fellowship, Summer 1978.

PROFESSIONAL EXPERIENCE

Senior Lecturer and Director of the Undergraduate Major Emphasis in Museum Studies, Department of the History of Art and Architecture, University of California, Santa Barbara. (Senior Lecturer from 2015, Director of Museum Studies from 2014, Lecturer from 1995)

Visiting Assistant Professor, School of Art and Art History, University of Iowa, Spring Semester 1994, to teach a survey course on Baroque Art and an upper level course on the city of Rome.

Guest Lecturer, Santa Barbara Museum of Art, 1992-95, 2001-06, on late antique and early medieval art, baroque art, nineteenth-century art, and museum history in adult education courses.

Visiting Lecturer, Department of Art History, University of California at Santa Barbara, Spring Quarter 1992, for a large survey course (250 students) in Western Art. Preparation of examinations, paper assignments, and weekly discussion sections for four teaching assistants.

Assistant Research Art Historian, Department of Art History, University of California at Santa Barbara, January 1990-93. Pursuit of independent research, participation in department activities, advising of students, etc.

Research Assistant, Rosenbach Museum, Philadelphia, November 1987 - August 1988. Research for Kimerly Rorschach, *Blake to Beardsley: The Artist as Illustrator* (Philadelphia, 1988) and on works in the collection for the permanent files.

Print Department Assistant, Philadelphia Museum of Art, June - October 1987. Worked with two others in organizing a collection of 42,000 old master prints by artists' nationalities and names.

Assistant Curator, Carpenters' Hall, Philadelphia, October 1986 - May 1987. Worked in the daily operation of the museum, gave talks to groups, and organized an exhibition on the role of the Carpenters' Company in the 1778 and 1887 constitutional celebrations.

Lecturer, Philadelphia Museum of Art, Department of Public Education, Spring 1983. Planned and delivered a series of thematic gallery talks on groups of seventeenth and eighteenth century works from the museum's collection.

Teaching Fellow, University of Pennsylvania, History of Art Department, 1980 - 83, for survey courses in Western Art and Modern Architecture. Planned and led discussion sections, formulated and graded examinations and paper assignments, counseled students.

Tour Guide and Assistant to the Curator, Bartram's Garden and Historic House, Philadelphia, Summer 1979.

Intern, David Findlay Galleries, New York, January 1978.

Intern, Guggenheim Museum. Business Office, Summer 1978. Curatorial Department, Spring and Summer 1977; researched and wrote catalog entries on works from the museum's collection.

LECTURES AND CONFERENCES (Selected)

Session Co-Chair, "Flipping the Grand Tour: The Italian Response," American Society for Eighteenth-Century Studies Annual Conference, Los Angeles, March 2015.

"Travel and Remembrance: Experiencing the Grand Tour and Bringing it Back Home," University of Iowa Museum of Art, Iowa City, March 2015.

"Making Space for Art: The Invention of Museum Architecture," Santa Barbara Museum of Art (co-sponsored by the Architectural Foundation of Santa Barbara), Santa Barbara, October 2014.

"Roman Antiquities and British Imagination," American Society for Eighteenth-Century Studies Annual Conference, session on "Anglo-Italian Cultural Relations in the Eighteenth Century," Cleveland, April 2013.

"The Rise of the Public Art Museum," Art, Design, and Architecture Museum, University of California, Santa Barbara, February 2013.

"Benedict XIV's Expansion of the Capitoline Museum," in "The Enlightenment Pope: Benedict XIV (1675-1758)," Washington University, St. Louis, April-May 2012.

"Rome on Display at the Capitoline Museum," Getty Research Institute, Los Angeles, December 2010.

"What's on Display? Art, Patronage, and Visitors in Early Modern Roman Palaces," in "The Display of Art in Roman Palaces 1550-1750," Getty Research Institute, Los Angeles, December 2010.

"Italy and the Invention of the Art Museum," California Interdisciplinary Consortium for Italian Studies (CICIS), Annual Conference, Stanford University, March 2009.

Session Chair, "The Cultural Practice of Technology," in "Science and Technology, 1500-1800," Early Modern Center Winter Conference, March 2008, UCSB.

"Rome: The Academy of Europe," Timken Museum of Art, San Diego, November 2007.

"The Spectacle of Art on the Grand Tour in Rome," Mediterranean Studies Research Focus Group, University of California, Santa Barbara, May 2007.

"Pope Benedict XIV and the Enlightenment Museum," American Society for Eighteenth-Century Studies Annual Conference, session on "Catholicism and the Visual Arts in Enlightenment Europe," Atlanta, March 2007.

"Ancients and Moderns at the Capitoline Museum in Eighteenth-Century Rome," *The Ruins of Rome: Antiquarianism and Collecting from the Renaissance to Romanticism*, Stanford University, October 2007.

"Baroque Art in the Academy and the Museum," a lecture accompanying the exhibition *Renaissance to Rococo: Masterpieces from the Collection of the Wadsworth Atheneum Museum of Art*, Santa Barbara Museum of Art, February 2006.

"Discourses of Art in Grand Tour Rome: Connoisseurship, Antiquarianism, Politics," American Society for Eighteenth-Century Studies Annual Conference, session on

- “Writing, Viewing, and Diverse Forms of Sensory Experience in Rome,” Las Vegas, March 2005.
- “Viewing Art in Grand Tour Rome,” Symposium in Honor of Malcolm Campbell, Department of the History of Art, University of Pennsylvania, Philadelphia, October 2004.
- “The Capitoline and the Birth of the Modern Museum,” Museen und fürstliche Sammlungen im 18. Jahrhundert, Braunschweig, March 2004.
- Session Chair: "Academies and Collections/Museums in the Age of Enlightenment," Eleventh International Congress on the Enlightenment, Los Angeles, August 2003.
- "Antonio Asprucci e il rinnovamento di Villa Borghese," Villa Borghese: Storia, Committenza, Gestione, Rome, June 2003.
- "The Spectacle of Art: Discourse and Display in Grand Tour Rome," The Spectacle of Italy: Science, Art and History in the Eighteenth Century, " Stanford University, March 2003.
- "The Grand Tour and the Birth of the Museum in Rome," Barnard College Club of Los Angeles, December 2002.
- Respondent, "Italy's Eighteenth Century: Gender and Culture in the Age of the Grand Tour," Getty Research Institute and Clark Memorial Library, Los Angeles, April 2002.
- "Revisiting the Ancient World in Museums and Collections," American Society for Eighteenth-Century Studies Annual Conference, session on "Revisiting the Ancient World in the Eighteenth Century," April 2002.
- Chair, "Open Session on Eighteenth-Century Art," College Art Association Annual Conference, February 2002.
- Organizer and Co-chair, "Viewing Antiquity: The Grand Tour, Antiquarianism, and Collecting," Getty Research Institute and Istituto Italiano di Cultura, Los Angeles, September 2000. The conference was held in conjunction with my book and exhibition, *Making a Prince's Museum*; see publications for the proceedings.
- "Ennio Quirino Visconti and Roman Antiquarianism in Napoleonic France," American Society for Eighteenth-Century Studies Annual Conference, session on "Rome in the Eighteenth Century," April 2000.
- Invitee, Kress Collection Regional Meeting: West, November 1999. Participated in initiative for promoting awareness of the Kress collection in regional locations, and ways to contextualize the works in order to stimulate public interest.
- "The Capitoline Museums and the Production of Roman Art," College Art Association Annual Conference, "Open Session on Eighteenth-Century Art," February 1999.
- Chair, Session on "The Dawn of the Museum Age: the Eighteenth-Century and the Emergence of Modern Museums," American Society for Eighteenth-Century Studies Annual Conference, April 1998.
- "Celestial Visions: Ceiling Painting in Eighteenth-Century Rome and Venice," San Diego Museum of Art, December, 1997.
- "Decorum and Decor in Late Eighteenth-Century Rome: The Painting Gallery at Palazzo Borghese," American Society for Eighteenth-Century Studies Annual Conference, session on "Decorum and Decor: Ornamenting Social Space," April 1997.

- "Style and Taste in Late Eighteenth-Century Roman Painting," College Art Association Annual Conference, session on the historiography of eighteenth-century European art, February 1993.
- "Late Eighteenth-Century Patronage at Villa Borghese: The Camillus Fresco by Mariano Rossi," The American Academy in Rome, May 1986.
- "The Tomb of Pope Martin V," Bibliotheca Hertziana, Rome, seminar on papal tombs, February 1984.
- "The Picturesque Garden," Jane Austen Society of North America, June 1982.
- "Benjamin West's Self-portraits: The Learned Painter," The Annual Frick Collection - Institute of Fine Arts Graduate Student Symposium in the History of Art, New York, April 1982.

PUBLICATIONS

BOOKS AND ANTHOLOGIES:

The First Modern Museums of Art: The Birth of an Institution in 18th- and Early-19th-Century Europe (Los Angeles: The J. Paul Getty Museum, 2012). In the eighteenth and early nineteenth centuries the first modern public museums of art—civic, state, or national institutions—appeared throughout Europe, setting a standard for what museums should be that has made its influence felt to the present day. Although the emergence of these institutions was an international development, their collective history has not been systematically explored. Taking up that project, this volume, which I edited and to which I contributed, presents accounts of fifteen of the earliest major examples, from the Capitoline Museum in Rome, opened in 1734, to the Alte Pinakothek in Munich, opened in 1836. Together with introductory chapters that lay out the relationship between the institutions, these essays provide a comprehensive overview, enabling us to understand the ways in which the collective emergence of public art museums is indicative of the cultural, social, and political shifts that mark the transformation from the early modern to the modern world.

Scholarly Review: Patrick Norris, *Eighteenth-Century Studies* (47) 2013: 87-88.

The Borghese Collections and the Display of Art in the Age of the Grand Tour (Aldershot: Ashgate, 2008). A comprehensive study of the late-eighteenth-century redecoration of the exhibition spaces at the Borghese palace and villa in Rome and the reinstallation of the family's vast art collection, this book addresses our understanding of Italian art at a complex moment of transition from baroque to neoclassical style while contributing to the field of museum history by demonstrating that these spaces were among the most influential models of the modern public art museum.

Scholarly Reviews: Jason Kelly, *caa.reviews* (online), 2009; Mary Beard, *TimesOnline* (from the *Times Literary Supplement*), 2009; Christopher Johns, *Burlington Magazine* 152 (2010): 480-81; Stuart Frost, *Museums and Society* 9: 1 (2011), 77-78.

"Viewing Antiquity: The Grand Tour, Antiquarianism, and Collecting." Conference proceedings that form a special issue of *Ricerche di Storia dell'arte* 72 (2000), edited and introduced with co-chair Dr. Louis Marchesano of the GRI. The essays explore various discursive strategies surrounding the viewing of antiquity in early modern Europe, in part engendered by the growth of the Grand Tour, and examine how those strategies converged with the reception, presentation, and even "consumption" of ancient art.

Making A Prince's Museum: Drawings for the Late Eighteenth-Century Redecoration of Villa Borghese, with an essay by Alberta Campitelli (Los Angeles: Getty Research Institute, 2000). This book highlights some forty drawings, previously unpublished and owned by the Getty Research Institute in Los Angeles, for the late eighteenth-century redecoration of the Villa Borghese in Rome. It was accompanied by an exhibition that I curated at the GRI in which the drawings, mostly by the architect Antonio Asprucci who supervised the redecoration, were shown along with other drawings and prints that detailed the development of the villa from its origins in the early seventeenth-century, from which time its main building, the Casino, functioned as a semi-public museum for the display of the family's impressive collection of ancient and modern sculpture. The book also discusses the influence of exhibition strategies in the Casino's decoration on later public museums, including the Louvre.

Scholarly Reviews: Jeffrey Collins, *Eighteenth-Century Studies* (34) 2001: 280-85; Clare Hornsby, *Journal of the Society of Architectural Historians* (60) 2001: 80-81; Tracy Ehrlich, *Eighteenth-Century Book Reviews Online* 2001.

ARTICLES AND BOOK CHAPTERS:

"Benedict XIV's Enlightened Patronage of the Capitoline Museum," in Rebecca Messbarger, Christopher Johns, and Phillip Gavitt, eds., *Benedict XIV and the Enlightenment: Art, Science and Spirituality* (forthcoming, Toronto: Univ. of Toronto Press, 2016).

"Celestial Visions: Illusionism in Early Modern Church Decoration," in Richard Etlin, ed., *The Cambridge World History of Religious Architecture* (forthcoming, Cambridge: Cambridge Univ. Press, 2016).

"The Grand Tour and the Economy of Display," in Gail Feigenbaum, ed., *Display of Art in the Roman Palace 1550-1750* (Los Angeles: Getty Research Institute, 2014), 296-308, 354-56.

"The Capitoline Hill and the Birth of the Modern Museum," in Jochen Luckhardt and Michael Wiemers, eds., *Museen und fürstliche Sammlungen im 18. Jahrhundert/ Museums and Princely Collections in the 18th Century* (Braunschweig: Herzog Anton Ulrich-Museum, 2007), 66-72.

“The Redecoration of the Casino Borghese and Antiquarianism in Grand Tour Rome,” in *Villa Borghese. Storia e gestione*, ed. Alberta Campitelli (Milan: Skira, 2005), 103-12.

"Italy 1600-1800," for the *Atlas of World Art*, ed. by John Onians (London: Laurence King Publishing, 2004), 182-83. The book presents an innovative "geo-history" of art and architecture, for which authors designed original maps and wrote accompanying text.

“Il rinnovamento tardo settecentesco di Villa Borghese e i disegni del Getty Research Institute,” in *Villa Borghese: I principi, le arti, la città dal Settecento all’Ottocento*, ed. by Alberta Campitelli (Milan: Skira, 2003): 67-70, 232-43, 306-12. Accompanied an exhibition of the same title at the Villa Poniatowski, Rome, 5 December 2003 – 21 March 2004.

"Forms in Space c.1600-c.1700," for the *Oxford Illustrated History of Western Art*, ed. by Martin Kemp (Oxford: Oxford University Press, 2000; paperback ed., 2002): 196-209. The entry discusses important developments in monumental programmatic imagery of the period, examining complexes with sculpture, ceiling painting, fresco decoration, etc.

"Pietro da Cortona and the Invention of the *Macchina*," *Storia dell'arte* 89 (1997): 74-99. A discussion of the influence and currency of monumental Cortonesque painting in eighteenth-century Europe, leading ultimately to a reassessment of the historiography of the art of the period and a reevaluation of the works.

"Mariano Rossi's Camillus Fresco in the Borghese Gallery," *Art Bulletin* 74 (1992): 297-326. An analysis of the form and imagery of one of the major ceiling paintings of late eighteenth-century Rome in its aesthetic, cultural, and physical contexts.

REVIEWS:

Rochelle Ziskin, *Sheltering Art: Collecting and Social Identity in Early Eighteenth-Century Paris* (Univ. Park, PA: Pennsylvania State Univ. Press, 2012).
Forthcoming (2015) in *1650-1850: Ideas, Aesthetics, and Inquiries in the Early Modern Era*.

Can Bilsel, *Antiquity on Display: Regimes of the Authentic in Berlin's Pergamon Museum* (Oxford: Oxford Univ. Press, 2012). *Journal of Art Historiography* 11: (2014), <https://arthistoriography.files.wordpress.com/2014/11/paul-review.pdf>

Heather Hyde Minor, *The Culture of Architecture in Enlightenment Rome* (Univ. Park, PA: Pennsylvania State Univ. Press, 2010). Reviewed in the *Journal of the Society of Architectural Historians* 71: 1 (2012), 118-19.

- Jason M. Kelly, *The Society of Dilettanti: Archaeology and Identity in the British Enlightenment* (New Haven and London: Yale Univ. Press, 2009). Reviewed in the *European History Quarterly* 42: 4 (2012), 704-06.
- Jeffrey Collins, *Papacy and Politics in Eighteenth-Century Rome: Pius VI and the Arts* (Cambridge: Cambridge Univ. Press, 2004). Reviewed in *The Catholic Historical Review*, April 2005, 378-80.
- Alberta Campitelli, *Villa Borghese. Da giardino del principe a parco dei romani* (Rome: Istituto Poligrafico e Zecca dello Stato, 2003). Reviewed in *Studies in the History of Gardens and Designed Landscapes* 24:2 (2004), 177-79.
- Naples and Vesuvius on the Grand Tour*, Getty Research Institute (21 December 2001-24 March 2002); *Rome on the Grand Tour*, Getty Museum (8 January-11 August 2002); *Drawing Italy in the Age of the Grand Tour*, Getty Museum (5 February-12 May 2002); "Italy's Eighteenth Century: Gender and Culture in the Age of the Grand Tour," Getty Research Institute and Clark Memorial Library, Los Angeles, 19-20 April 2002. Exhibitions and conference reviewed in *Eighteenth Century Studies* 36:1 (2002), 87-93.
- The Splendor of Eighteenth-Century Rome*, Philadelphia Museum of Art (16 March-28 May 2000); *Art in Rome in the Eighteenth Century*, ed. Edgar Peters Bowron and Joseph J. Rishel (Philadelphia: Philadelphia Museum of Art, and London: Merrell Publishers Ltd., 2000). Exhibition and catalog reviewed in *Eighteenth-Century Studies* (34) 2001: 275-80.

WORK IN PROGRESS

Book: *The Museo Capitolino and the Origins of the Public Art Museum*. Opened in 1734, the Museo Capitolino on the Capitoline Hill, or Campidoglio, in Rome was the earliest institution of international importance to manifest the most essential characteristics of the modern public art museum as it has evolved into the present day. Despite the obvious importance of the Capitoline, there exists no comprehensive account of this seminal institution, which preceded by some sixty years the opening of the Louvre, conventionally regarded as the archetypal public art museum. This book will examine the origin and growth of the Capitoline and its influence on the development of modern museums from the formation of the oldest civic collection on the Campidoglio in 1471 to 1869, when the city government of Rome was radically restructured with the unification of Italy.