

## **Paula Carabell**

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### **EDUCATION**

Ph.D., Art History, Columbia University, New York, 1994

B.A., Psychology and Art, Antioch College, Yellow Springs, Ohio

### **PROFESSIONAL EXPERIENCE**

#### **University Teaching**

Western Connecticut State University, Danbury, CT, Adjunct Instructor, Art History, January 2019 – present

Ramapo College, Mahwah, NJ, Adjunct Instructor, Critical Reading and Writing, August 2017 -present

Rutgers University, Camden (remote), Online Instructor in Art History, September 2015 -- present

Mass College of Art and Design, Boston, MA, Adjunct Instructor in Art History, January 2015- June 2020

Massachusetts Bay Community College, Adjunct Instructor in Freshman Composition and Critical Thinking, September 2013-June 2016

Southern New Hampshire University, Adjunct Instructor, Art History and Humanities, January 2013 – February 2015

Florida Atlantic University, Boca Raton, FL, Assistant Professor of Art History, August 2008-2012.

University of California, San Diego, Lecturer, Art History, January 2008-June 2008

The Open University, London, Lecturer, in the Humanities, January 2005-2007.

Birkbeck College, The University of London, Lecturer, Art History, September 2004-May 2005.

The City Literary Institute, London, Lecturer, Art History, January 2004-July 2005

Arkansas State University, State University, Arkansas, Assistant Professor of Art History, 1996-2000

Washington College, Chestertown, Maryland, Assistant Professor of Art History, 1995-1996

Knox College, Galesburg, Illinois, Visiting Assistant Professor, 1994-1995

Columbia University, New York, New York, Preceptor, 1990-1992 (instructor of record)

#### **Additional Experience in the Arts**

Smarthistory, was selected to participate in a two-day seminar that taught the basics of video-making for art history, August, 2019

Rutgers University, Camden, contributing video lecturer in the area of Ancient Greece, 2019

Massachusetts College of Art and Design, guest lecturer for MFA end of year critiques, 2018 and 2019

MindEdge, Educational Consultant and Instructional Design, 2013

Institute for Doctoral Studies in the Visual Arts, Advisor, Independent Studies, 2009 and 2010

Lifelong Learning Society, Florida Atlantic University, Lecturer, 2009-2012

Tate Modern, London, May to September 2002, Special Tours Lecturer

Memphis Brooks Museum of Art, Memphis, TN, Educational Consultant, October-November 1998

Metropolitan Museum of Art, New York, NY, Contractual Lecturer, 1993-1994

#### **PROFESSIONAL SERVICE (Departmental and University, selected list)**

Committee to restructure the Freshman Written Communication program, Massachusetts College of Art and Design, 2015-2016

Undergraduate Programs Committee, Florida Atlantic University, 2009-2012

Assessment Committee, Florida Atlantic University, 2009-2012

Art History Search Committee, Florida Atlantic University, 2009

Studio Instructorships Search Committee, Florida Atlantic University, 2009

NASAD Accreditation Committee, Arkansas State University

Nominating Committee for National Endowment for the Humanities Fellowships, ASU

## **COURSES TAUGHT (selected list)**

First Year Seminar: An introduction to college-level work through a choice of thematic courses.

Studies in the Arts and Humanities: An interdisciplinary course that is thematic in nature and that draws upon a variety of visual and textual sources

Critical Reading and Writing: Course for first-year students that introduces them to the concepts of close reading and critical thinking

Survey of Art History I and II: A two-semester survey of major monuments, styles, and issues in the history of art

History of Non-Western Art: a one-semester survey of the arts of India, China, Japan, Islam, Mesoamerica, Africa and Oceania

Italian Renaissance Art: Survey of the painting, sculpture, and theory of the fifteenth and sixteenth centuries

Italian Renaissance Art Theory from Alberti to Lomazzo: Seminar on the writings of 15<sup>th</sup> and 16<sup>th</sup> century artists and theoreticians

Renaissance Mythologies: An examination of the growth, style and meaning of mythological painting in Italy in the fifteenth and sixteenth centuries

European Art from the Baroque to Neoclassicism: Survey of the art of the seventeenth and eighteenth centuries in Italy, France, and Spain

Modern Art, 1848-1945: Analysis of art and theory from the work of Courbet in mid-nineteenth century France to the development of the regional schools of art in the U.S. after the outbreak of WWII.

Contemporary Art: A chronological (post 1945) as well as thematic examination of the shift from Modernist to a Postmodernist aesthetic

Topics in Contemporary Art: A graduate seminar that examines the major philosophical and artistic ideas that go into the making of Contemporary art.

Senior Seminar in Art History: Methodology course for Art History majors

Introduction to the Humanities (UK): Modular course covering art history, history, literature, philosophy, religion, and the history of science

## **PUBLICATIONS**

### **Journal Articles, Renaissance**

"*Figura Serpentinata*:" Becoming over Being in Michelangelo's Unfinished Works," *Artibus et Historiae*, 69, 2014, pp.79-96

"Framing and Fiction in the Work of Paolo Veronese: A Study in the Structure and Meaning of the Image *di Sotto in Su*," *RES: Anthropology and Aesthetics*, 36, autumn, 1999, pp. 166-185.  
Reprinted in *Analecta Husserliana: The Yearbook of Phenomenological Research*, 61, pp. 19-34

"Giulio Romano", in *Encyclopedia of the Renaissance*, Charles Scribner's and Sons Reference Books, December, 1999

"Painting, Paradox, and the Dialectics of Narcissism in Alberti's *De pictura* and in the Renaissance Theory of Art," *Medievalia et Humanistica*, 25, 1998, pp. 53-73

"Image and Identity in the Unfinished Works of Michelangelo," *RES: Anthropology and Aesthetics*, 32, 1997, pp. 83-105

"Breaking the Frame: Transgression and Transformation in Giulio Romano's Sala dei Giganti," *Artibus et Historiae*, 36, 1997 (issued in July of 1998)

"Finito and Non-finito in Titian's Last Paintings," *RES: Anthropology and Aesthetics*, 28, 1995, pp. 78-93

### **Journal Articles, Contemporary**

"Photography and Redemption: History, Theology and Artistic Practice in Thomas Struth's Early Cityscapes," *RES: Anthropology and Aesthetics*, 59/60, 2011, pp. 303-317.

"Surveillance Society and the Notion of the Uncanny," in *The Visual Politics of Psychoanalysis: Art in Post-Traumatic Cultures*, ed. Griselda Pollock, IB Tauris, New York and London, 2013.

"Architectural Narrative as Redemptive Form: A Postmodern Revisionist Strategy," in *Architectural Strategies in Contemporary Art*, Isabel Loring Wallace and Nora Wendl, eds., April, 2013.

"Dan Graham, Reality Television and the Vicissitudes of Surveillance," *Visual Culture in Britain*, vol. 9, no. 2, 2008, pp. 75-92.

"Photography, Phonography and the Missing Object," *Perspectives in New Music*, 40, 2002, pp. 176-189

"Sound and Time in the Films of Tacita Dean," *Parkett*, 62, 2001, pp. 36-41

"These Are My Intentions: Underworld and the Dislocative Properties of Non-Discursive Practice," *Art Journal*, summer, 2000, pp. 54-63

### **Reviews, Renaissance**

Michael Jacoff, *The Horses of San Marco and the Quadriga of the Lord*, *Renaissance Quarterly*, 49, no. 3, 1996, pp. 680-681

William Wallace, ed., *Michelangelo: Selected Scholarship in English*, *Renaissance Quarterly*, 50, no. 2, 1997, pp. 636-638

Andrew Ladis and Carolyn Wood, eds., *The Craft of the Artist: Originality and Industry in the Italian Renaissance and Baroque Workshop*, *Renaissance Quarterly*, 50, 1997, pp. 317-318

Edith Wyss, *The Myth of Apollo and Marsyas in the Art of the Italian Renaissance: An Inquiry into the Meaning of Images*, *Sixteenth Century Journal*, vol. 27, no. 4, 1996, pp. 1211-1212

Charles E. Cohen, *The Art of Giovanni Antonio da Pordenone: Between Dialectic and Language*, *Sixteenth Century Journal*, 29, 1998, pp. 537-538

### **Reviews, Contemporary**

Susan Hiller, *The J. Street Project*, *The Art Book*, vol. 13, November 2006, p.71

*Tacita Dean*, exhibition catalogue, Tate Britain, 2001, *The Art Book*, 8, 2001, pp. 19-21

## **CONFERENCE CONTRIBUTIONS**

Chair of Session, "The Renaissance and Critical Theory," College Art Association, Chicago 2014

"*Figura Serpentinata*: Becoming over Being in Michelangelo's *Victory*," Annual Meeting of the Renaissance Society of America, Washington, D.C., March 22-24, 2011

Chair of Session, "The Renaissance and Contemporary Critical Theory," Annual Meeting of the Renaissance Society of America, Washington, D.C., March 22-24, 2011

"Thomas Struth's 'Unconscious Places,'" Southeastern College Art Conference, Savannah, Georgia, November 9-12, 2011

"Michelangelo and the Lost Object: Reparation and Redemption," Renaissance Society of America, Montreal, March, 2011

"Surface and Illusion in Paolo Veronese's Ceiling Paintings in the Church of San Sebastiano." Sixteenth Century Conference, Montreal, October 2010

"Immanence and Transcendence as Expression of Authorial Presence in Titian's *Flaying of Marsyas*," The Eighteenth Annual Medieval, Renaissance and Baroque Interdisciplinary Symposium, "Authorship," University of Miami, February 19-20, 2010

"Every Painter Paints Himself: Reflexivity as Identity in Titian's Final *Pietà*," Southeastern College Art Conference Review Annual Meeting, Miami, Florida, October 1998

"Finished and Unfinished in Michelangelo's *Rondanini Pietà*," Identities: Annual Conference of the Association of Art Historians, Exeter, England, April 1998

"Framing and Fiction: A Study in the Structure and Meaning of Venetian *Soffitti*," Renaissance Society of America Annual Conference, College Park, Maryland, March 1998

"Michelangelo's *Rondanini Pietà* and the Reification of Desire," International Conference on Despair and Desire in Literature and the Visual Arts, Including Cinema, Atlanta, November 1996

"Breaking the Frame: Transgression and Transformation in Giulio Romano's Sala dei Giganti," Renaissance Top to Bottom: Reassessing Popular and High Culture in Early Modern Europe: Renaissance Society of America Annual Conference, Bloomington, Indiana, April 1996

"Perception and Paradox in Alberti's *De pictura*," Central Renaissance Conference, St. Louis, Missouri, April 1995

"Self-Realization and Substantive Form: Michelangelo and the Art of Sculpture," Sixteenth Century Studies Conference, Toronto, Canada, October 1994

"Re-Invoking Presence: Word and Image in Michelangelo," Renaissance Society of America, Annual Conference, Dallas, Texas, April 1994

"Alberti, Narcissus and the Conditions of Painting," New College Conference on Medieval-Renaissance Studies, Sarasota, Florida, March 1992

"Disintegration, Recompensation, and the Incomplete: The Body and Michelangelo's *Awakening Slave*," College Art Association, Washington, D.C., February 1991

## **FELLOWSHIPS AND HONORS**

Lifelong Learning Scholarship and Travel Fellowship, Florida Atlantic University, 2011

Eleanor Lane Travel Fellowship, Arkansas State University, 1999

Newberry Library Fellowship for Individual Research, 1998

Faculty Development Fund, Arkansas State University, 1998-99  
Faculty Development Grant, Arkansas State University, 1997-98  
Faculty Research Grant, Arkansas State University, 1997  
Gladys Kriebel Delmas Foundation for Venetian Studies Fellowship, 1992-1993  
President's Fellowship, Columbia University, 1992-93  
Finalist, Center for Advanced Study in the Visual Arts, National Gallery of Art, Wash., D.C. 1992  
Preceptorial appointment (teaching fellowship), Columbia University, 1991-1992  
Preceptorial appointment (teaching fellowship), Columbia University, 1990-1991  
Summer Travel Grant, Columbia University, 1990  
President's Fellowship, Columbia University, 1989-1990  
President's Fellowship, Columbia University, 1988-1989