

## **Laurence B. Kanter**

Chief Curator and  
Lionel Goldfrank III Curator of European Art  
Yale University Art Gallery  
P. O. Box 208271  
New Haven, CT 06520-8271  
(203) 432-8158

### **Education:**

- B.A. Oberlin College, Oberlin, Ohio - May 1976
- M.A. Institute of Fine Arts, New York University, February 1980
- Ph.D. Institute of Fine Arts, New York University, June 1989  
Dissertation: The Late Works of Luca Signorelli and His Followers

### **Employment:**

**Yale University Art Gallery, New Haven, CT**  
*Chief Curator and Lionel Goldfrank III Curator of European Art*  
July 2011 to present

**Yale University Art Gallery, New Haven, CT**  
*Lionel Goldfrank III Curator of European Art*  
September 2002 to June 2011

**The Metropolitan Museum of Art, New York**  
*Curator-in-Charge, Robert Lehman Collection*  
July 1988 to July 2007

**Museum of Fine Arts, Boston, MA**  
*Assistant Curator, Department of Paintings*  
September 1985 to July 1988

**Colnaghi & Co., New York**  
*Director, Old Master Paintings*  
October 1984 to May 1985

**The Metropolitan Museum of Art, New York**  
*Research Assistant, Department of European Paintings*  
February 1977 to May 1982

**Appointments:**

**The Metropolitan Museum of Art, New York**

Consultant, July 2007 – June 2010

**Center for Advanced Study in the Visual Arts, Washington**

Board of Advisors, 2004 – 2007

**Timken Museum, San Diego**

Visiting Committee

**American Friends of the Warburg Institute**

Honorary Committee

**Teaching:**

**University of Massachusetts, Boston**

“Sixteenth-century Painting in Italy” (undergraduate lecture), 1987

**Museum of Fine Arts, Boston**

“Fourteenth- and Fifteenth-century Panel Painting in Tuscany” (undergraduate seminar), 1988

**Institute of Fine Arts, New York University**

“Curatorial Studies: Exhibiting Italian Renaissance Works of Art” (graduate colloquium), 1994

“Two Renaissance Masters: Francesco di Giorgio and Sandro Botticelli” (graduate colloquium), 1996

“Painting in Fourteenth Century Florence: Richard Offner and the Polemics of Connoisseurship” (graduate seminar), 2011

**Yale University**

“Connoisseurship of Italian Renaissance Painting: History and Method” (undergraduate seminar), 2007

“Origins of Florentine Painting, 1270-1370” (graduate seminar), 2007

“Golden Age of Painting in Siena, 1250-1400” (undergraduate seminar), 2009

“Collaboration in Italian Renaissance Art” (undergraduate seminar), 2010

“The Art Museum: History, Criticism, and Practice” (undergraduate seminar, co-taught with John Walsh), 2011

“Painting in Fifteenth-Century Siena” (graduate seminar), 2013

**Publications:**

“Ugolino di Nerio; Saint Anne and the Virgin,” National Gallery of Canada Bulletin, 5, 1981-82, pp. 9-28

“Trittico di Benvenuto di Giovanni alla National Gallery di London,” Arte Cristiana, LXXI, 1983, pp. 53-54

“A 'Massacre of the Innocents' in the Walters Art Gallery,” Journal of the Walters Art Gallery, 41, 1983, pp. 17-28

Luca Signorelli, The Chapel of San Brizio, Scala, Florence, 1983

“Note sul Sodoma,” Arte Cristiana, LXXII, 1984, pp. 238-240

“‘Andromache and Astyanax’ by Pierre-Paul Prud'hon and Charles Boulanger de Boisfremont,” Metropolitan Museum Journal, 19/20, 1984-5, pp. 143-150

“Giorgio di Andrea di Bartolo,” Arte Cristiana, LXXIV, 1986, pp. 15-28

Italian Paintings in the Robert Lehman Collection, New York, 1987, assisting Sir John Pope-Hennessy

Painting in Renaissance Siena, 1420-1500, Exh. Cat., The Metropolitan Museum of Art, New York, 1988, with Keith Christiansen and Carl Strehlke

Italian Renaissance Frames, Exh. Cat., The Metropolitan Museum of Art, New York, 1990, with T.J. Newbery and G. Bisacca

“Luca Signorelli, Piero della Francesca, and Pietro Perugino,” Studi di Storia dell'Arte, I, 1990, pp. 95-112

“Some Late Altarpieces by Luca Signorelli,” Studi di Storia dell'Arte, II, 1991, pp. 85-102

“Some Passion Scenes by Luca Signorelli after 1500,” Mitteilungen des Kunsthistorischen Institutes in Florenz, XXXV, 1991, pp. 171-192, with D. Franklin

“Some Documents, a Drawing, and an Altarpiece by Luca Signorelli,” Master Drawings, Vol 30, no. 4, 1992, pp. 415-419

“Aggiunte e Documenti per Tommaso Bernabei, detto il Papacello,” Bollettino d'Arte, 74-75, 1992, pp. 95-102

“Francesco Signorelli,” Arte Cristiana, LXXXII, 1994, pp. 199-212

Italian Paintings in the Museum of Fine Arts, Boston, Volume I: 13th - 15th Century, 1994

Painting and Illumination in Early Renaissance Florence 1300-1450, Exh. Cat., with Barbara Boehm, Carl Strehlke, Gaudenz Freuler, Christa Thurman, Pia Palladino, The Metropolitan Museum of Art, New York, 1994.

“Florentine School,” “Zanobi Strozzi,” and “Benozzo Gozzoli,” in The Touch of the Artist, Master Drawings from the Woodner Collection, ed. M.M. Grasselli, Washington D.C., 1995

“Luca di Tomme,” “The Magdalene Master,” and “Niccolo di Buonaccorso,” in Timken Museum of Art, European Works of Art, American Paintings, and Russian Icons in the Putnam Foundation Collection, San Diego, 1996

“[...] da pagarsi di tempo in tempo secundo el lavoro che fara [...],” in La Capella Nova di San Brizio nel Duomo di Orvieto, ed. G. Testa, Milan, 1996

“Andrea di Bartolo,” in Gold Backs, 1250-1480, Matthiesen, London, 1996

Botticelli's Witness: Changing Style in a Changing Florence, Exh. Cat., with Hilliard T. Goldfarb, James Hankins, Isabella Stewart Gardner Museum, Boston, 1997

“Cosme Tura” in La Miniatura a Ferrara, ed. G. Mariani Canova, F. Torniolo, Ferrara, 1998, pp. 148-156

“Mariotto di Nardo” and “Neri di Bicci,” in Masterworks for Learning: A College Collection Catalogue, Allen Memorial Art Museum, Oberlin College, 1998

The Treasury of Saint Francis of Assisi, Exh. Cat., with Pia Palladino, Carl Strehlke, et. al., Milan, 1999

“A Rediscovered Panel by Fra Angelico,” Paragone, no. 599, January 2000, pp. 3-13

“Rethinking the Griselda Master,” Gazette des Beaux-Arts, February, 2000, pp. 147-156

“The ‘cose piccole’ of Paolo Uccello,” Apollo, vol. CLII, August 2000, pp. 11-20

“An Annunciation by Fra Angelico,” in Rediscovering Fra Angelico, A Fragmentary History, Exh. Cat., Yale University Art Gallery, New Haven, September, 2001

Luca Signorelli, RCS Grande Libri, Milan, Thames and Hudson, London, November 2001, with Tom Henry, Giusi Testa

“Florentine Illuminations at the Wallraf-Richartz-Museum: Zanobi Strozzi and a Proposal for Matteo di Pacino,” Wallraf-Richartz-Jahrbuch, LXII, 2001, pp. 143-154

“Zanobi Strozzi Miniature and Battista di Biagio Sanguigni,” Arte Cristiana, Vol. 812, 2002, pp. 321-331

“Frames, Fragments, and Contexts,” Early Italian Paintings: Approaches to Conservation, P. S. Garland, ed., New Haven, 2003, pp. 264-274

“Luca Signorelli and Girolamo Genga in Princeton,” Record, Princeton University Art Museum, vol. 62, 2003, pp. 68-83.

“Master of Saint Francis,” “Master of the Saint George Codex,” “Maestro Daddesco,” “Master of the Dominican Effigies,” “Matteo di Pacino,” “Lorenzo Monaco,” “Matteo Torelli,” “Rossello di Jacopo Franchi,” “Beato Angelico,” “Zanobi Strozzi,” “Battista di Biagio Sanguigni,” “Master of the Judgment of Paris,” “Francesco Pesellino,” “Master of the Breslauer Epiphany,” in Dizionario Biografico dei Miniatori Italiani, Milan, 2004

“The National Gallery’s new catalogue of fifteenth-century Italian paintings,” Burlington Magazine, vol. CXLVI, 2004, pp. 105-108.

Fra Angelico, New York, The Metropolitan Museum of Art, 2005, with Pia Palladino

“Lorenzo Monaco and (?) Fra Angelico,” “Processional Cross,” “Saint Peter and Four Patriarchs,” “Virgin and Child Enthroned with Saints Romuald, John the Baptist, Peter, and Paul,” “Virgin and Child with Four Angels,” in Lorenzo Monaco, Exh. Cat., ed. A. Tartuferi, Galleria dell’Accademia, Florence, 2006, pp. 59-65, 136-137, 186-192, 237-238

“The Reception and Non-Reception of Cesare Brandi in America,” in FutureAnterior, vol. IV, no. 1, 2007, pp. 30-43; reprinted in Cesare Brandi and the Development of Modern Conservation Theory, ed. G. Basile and S. Cecchini, Saonare (PD), 2011, pp. 91-100

“Der heilige Gerhard von Villamagna im Florenz des 14. Jahrhunderts: öffentlicher Kult oder private Frömmigkeit?” in Zeremoniell und Raum in der frühen italienischen Malerei, Berlin, 2007, pp. 184-193.

Reconstructing the Renaissance: Saint James and Hermogenes by Fra Angelico, Fort Worth, Kimbell Art Museum, 2008

“Riconsiderazioni oragnesche: due pannelli della Raccolta Crespi attribuiti al Maestro della Predella dell’Ashmolean Museum,” in I Fondi oro della Collezione Alberto Crespi al Museo Diocesano di Milano: questioni iconografiche e attributive, Milan, 2009, pp. 48-59

Italian Paintings from the Richard L. Feigen Collection, New Haven, 2010.

“Some Early Sieneese Paintings, Cleaned, Uncleaned, Restored, Unrestored: What Have We Learned,” Yale University Art Gallery Bulletin, 2010, pp. 47-65

“Yale’s Garofalo: Conversion and Transfer,” Yale University Art Gallery Bulletin, 2010, pp. 66-77, with Ian McClure

“Pacino di Bonaguida,” “Lorenzo Monaco,” in *Les Enluminures du Louvre, Moyen Age et Renaissance*, Paris, 2011, pp. 53-58, 61-66, 68-69

“For Real? Legal and Economic Perils of Art Authentication. The Process of Authentication: the Connoisseur,” in *The Columbia Journal of Law & the Arts*, vol. 35, no. 3, 2012, pp. 370-375

### **Forthcoming:**

“Andrea or Nardo di Cione,” “Giovanni di Bartolomeo Cristiani,” “Francesco Botticini,” in Catalogue of Italian Paintings at Villa I Tatti, Florence (Harvard University Art Museums) (expected 2015)

Edited complete text of Miklos Boskovits, Systematic Catalogue of Italian Thirteenth and Fourteenth Century Paintings, National Gallery of Art, Washington, D.C. (expected 2015)

“Two Additions to Pietro di Francesco degli Orioli,”

“Polito del Donzello”

Catalogue of Fourteenth Century Italian Paintings in the Fine Arts Museums, San Francisco

Catalogue of Fourteenth- and Fifteenth-Century Italian Paintings in the Isabella Stewart Gardner Museum, Boston, with Frank Dabell

Catalogue of Italian Paintings in the Yale University Art Gallery

### **Reviews:**

J. Dunkerton, S. Foister, D. Gordon, N. Penny, Giotto to Dürer, 1991, in The New York Times Book Review, September 15, 1991, p. 17.

M. Eisenberg, Lorenzo Monaco, 1989, in Burlington Magazine, CXXV, September 1993, pp. 632-633.

J. Reiss, The Renaissance Anti Christ, 1995, in Renaissance Quarterly, vol. L, no. 4, 1997, pp. 1260-1261.

Cosimo Rosselli, Painter of the Sistine Chapel, in Renaissance Studies, vol. 17, 2003, pp. 286-293.

“The School of S. Marco”, in Burlington Magazine, vol. CXLV, 2003, pp. 605-608.

A. Wright, The Pollaiuolo Brothers: the Arts of Florence and Rome, in Burlington Magazine, CXLVIII, 2006, pp. 279-281.

D. Cole Ahl, Fra Angelico, in Burlington Magazine, CLI, 2009, pp. 403-404.

## **Exhibitions:**

Painting in Renaissance Siena, Metropolitan Museum of Art, New York, 1988

Majolica, Metropolitan Museum of Art, New York, 1989

Impressionist and Modern Paintings from a Private Collection (Stralem), Metropolitan Museum of Art, New York, 1990

Italian Renaissance Frames, Metropolitan Museum of Art, New York, 1990

Neo-Impressionism: The Friends and Followers of Georges Seurat, Metropolitan Museum of Art, New York, 1992

Barbizon (French Landscapes of the Nineteenth Century), Metropolitan Museum of Art, New York, 1992

Painting and Illumination in Early Renaissance Florence, Metropolitan Museum of Art, New York, 1994

Botticelli's Witness: Changing Style in a Changing Florence, Isabella Stewart Gardner Museum, Boston, 1997

Burne-Jones: Victorian Artist/Dreamer, Metropolitan Museum of Art, New York, Birmingham Museums and Art Gallery, Birmingham, Musée d'Orsay, Paris, 1998-99

The Treasury of Saint Francis of Assisi, Musée du Petit Palais, Paris, Metropolitan Museum of Art, New York, Fine Arts Museums of San Francisco, 1999

Fra Angelico, The Metropolitan Museum of Art, New York, 2005-2006

Giorgio Morandi, 1890-1964, The Metropolitan Museum of Art, New York, Museo d'Arte Moderna di Bologna, 2008-2009

Time Will Tell: Ethics and Choices in Conservation, Yale University Art Gallery, New Haven, 2009

Italian Paintings from the Collection of Richard L. Feigen, Yale University Art Gallery, New Haven, 2010

**Papers:**

“J. L. David and the Anger of Achilles,” Kimbell Art Museum, Fort Worth, 1982

“Siena, 1500,” The Metropolitan Museum of Art, New York, 1989

“The Uses and Limitations of Connoisseurship,” The Metropolitan Museum of Art, New York, 1990 (and New York University, 1993)

“Sienese Paintings in Miami,” Lowe Art Museum, University of Miami, 1990

“The Craft of Faking Renaissance Art in the Late Nineteenth Century,” The Metropolitan Museum of Art, New York, 1992

“The Sarah Campbell Blaffer Collection of Italian Paintings,” Haggerty Museum, Marquette University, Milwaukee, 1992

“Giotto to Angelico - the Gothic Style in Florence,” Yale University, New Haven, 1993

“Collectors, Collections, and the Growth of Museums,” Haggerty Museum, Marquette University, Milwaukee, 1994

“Old Master Paintings in the Collection of Samuel L. Parrish,” Parrish Art Museum, Southampton, New York, 1995

“Fra Angelico,” National Gallery of Art, Washington, D.C., 1996

“Sienese Paintings in San Diego,” Timken Museum, San Diego, 1997

“Signorelli in Siena,” Courtauld Institute, London, November, 1998

“Fra Angelico: Old and New Problems,” J. Paul Getty Museum, Los Angeles, May, 2000 (and Yale University, 2001)

“Cosimo Rosselli Then and Now: Style and Taste in the Italian Renaissance,” Cornell Fine Arts Museum, Rollins College (Thomas P. Johnson Distinguished Visiting Scholar), Winter Park, Florida, February, 2001



"Frames, Fragments and Contexts," Issues in Presentation at Yale University Art Gallery, New Haven, Connecticut, April, 2002

"Some Reflections on Botticelli's Practice," Courtauld Institute of Art, London, March, 2003

"Issues in the Conservation and Presentation of Early Italian Paintings," Hamilton Kerr Institute, University of Cambridge, February 2004.

"Riconsiderazioni oragnesche: due pannelli della Raccolta Crespi attribuiti al Maestro della Predella dell' Ashmolean Museum," Museo Diocesano, Milan, October 2004

"The Blessed Gherard of Villamagna in Trecento Florence: Cult or Devotion?" Gemaldegalerie, Berlin, October 2004

"Una proposta per gl'inizii del Beato Angelico," Museo di San Marco, Florence, May 2005

"Connoisseurship and Technology," Hood Art Museum, Dartmouth College, March 2006

"The Reception and Non-reception of Cesare Brandi in America," in *Cesare Brandi and the Development of Modern Conservation Theory*, Italian Cultural Institute, New York, October 2006

"Boccaccio, Fra Angelico (?), and Bowdoin: a Problem in Connoisseurship," Walker Art Center, Bowdoin College, November 2006

"Ripensando la biografia vasariana di Andrea del Sarto: un problema di Connoisseurship," Fondazione Roberto Longhi, Florence, February 2007

"Discovering Fra Angelico," Saint Anselm's College, New Hampshire, October 2007

"Corporate Style: Workshops, 'Compagnie,' and Collaboration in the Sieneese Renaissance," National Gallery, London, November 2007

"Discovering Fra Angelico," Kimbell Art Museum, Fort Worth, Texas, December 2008

"The Mythical Triumph of Gothic Style in Early Renaissance Florence," Middlebury College, Middlebury, Vermont, October 2009 (and Mount Holyoke College, February 2010; Oberlin College, October 2012)

"Le connaisseur face aux oeuvres de collaboration," Musée du Louvre, Paris, January, 2010

"The Richard Offner Photo Archives at the Institute of Fine Arts: Seeing Paintings in Black-and-White, or Methodologies of Connoisseurship," in *Photo Archives and the Photographic Memory of Art History, Part III*, Institute of Fine Arts, New York University, March, 2011

“Conspicuous in Their Absence: the Paintings Not Appearing in [S. F. B. Morse’s] *Gallery of the Louvre*,” Yale University, New Haven, April 2011

“The Connoisseur,” in *For Real? Legal and Economic Perils of Art Authentication*, Columbia University Law School, October 2011

“Frammenti da Santa Maria degli Angeli,” Fondazione Roberto Longhi, Florence, December 2012

“Thoughts about Connoisseurship, Scholarship, and the Art Market,” Christie’s, New York, January 2013

“On Connoisseurship,” Oberlin College, April 2013

“The Smith Collection Goes to Worcester,” Worcester Art Museum, June 2013

“Transitions in Early Italian Art,” Institute of Sacred Music, Yale Divinity School; September, 2013

## **Panels:**

“The Changing Roles of Private Collections and Public Museums,” with Philippe de Montebello, Jock Reynolds, and Richard Feigen, Yale University Art Gallery, New Haven, June 17, 2010

“Collecting Across the Centuries: Old Masters in 21<sup>st</sup> Century Collections,” with Philippe de Montebello, J. Tomilson Hill, Jessie Price, and Mickey Cartin, The Frick Collection, New York, January 19, 2011

“The Value of Art: Curators, Connoisseurship, and the Arts Today,” with Adam Gopnik, Long Wharf Theater, New Haven, February 6, 2011

“What Frames Can Tell Us,” with George Bisacca and Eli Wilner, International Foundation for Art Research, New York, May 17, 2011

“The University Art Museum,” with Mimi Gates, John Walsh, and Jock Reynolds, Yale University Art Gallery, December 1, 2012

“Curators and Education,” with Kelly Baum, Cindy Burlingham, Dabney Hailey, Anne Rose Kitagawa, and Martha Tedeschi, Yale University Art Gallery, May 9, 2014

“Collecting Dutch Masterpieces in the 21<sup>st</sup> Century,” with Jock Reynolds, Quentin Buvelot, Otto Naumann, Peter Sutton, Rose-Marie van Otterloo, and Eijk van Otterloo, Yale University Art Gallery, November 14, 2014