

GAIL ELIZABETH SOLBERG

Curriculum Vitae

June 2020

Address

Education

- June, 1991 PhD, Art History,
Institute of Fine Arts, New York University
New York City
- June 1980 AM, Art History,
Institute of Fine Arts, New York University
New York City
- June 1976 AB, Double Major: Art History and History
(with honors), Stanford University
Palo Alto, California

Employment

- March 2018-August 2020 Curator, 'Taddeo di Bartolo', exhibit in the Galleria Nazionale dell'Umbria dal 7
March –30 August 2020
- January 1985-2015 Lecturer in Medieval and Renaissance Art
Florence Program, Associated Colleges of the
Midwest, Chicago, Illinois
- March-June 1999 Visiting Lecturer, Spring quarter, Art Department, Knox College, Galesburg,
Illinois
Art 223: Life in Renaissance Florence
- January-June 1995 Instructor in Art History
Florence Program, The Florida State University, Tallahassee, Florida
- September 1988-
September 1994 Lecturer in Art History
Florence Program, DePaul University, Chicago, Illinois
- June 1990-
September 1994 Consultant and Coordinator, British Broadcasting Corporation-
Open University, Milton Keynes, Great Britain
Open University Production Centre, video based course, *Art, Religion and
Culture in the Italian Trecento: Florence, Siena, and Padua*
Instructor for filmed segment on the Rinuccini Chapel, Santa Croce, Florence,
subsequently broadcast worldwide on the BBC and for the Open University
course
- 1984-1989 Guest Lecturer in Art History
Rome Program, St. Mary's College, South Bend, Indiana
- Summer 1988 Lecturer in Art History

Florence Program, College of William and Mary, Williamsburg, Virginia

October 1984 Guest Lecturer in Art History
 Florence Program, Syracuse University, Syracuse, New York

1982-1983 Research Assistant to George Kaftal, author of the
Iconography of the Saints series, Florence

1981-1982 Research Assistant to Sir John Pope-Hennessy, Consultative
 Chairman, European Paintings Department,
 Metropolitan Museum of Art (New York City)

1980-1982 Research Assistant for compilation of catalogue of Italian paintings
 Robert Lehman Collection, Metropolitan Museum of Art by John Pope
 Hennessy, New York City

Summer 1981 Adjunct Lecturer in Art History
 Art Department, Hunter College, The City University of New York, New York
 City

Summer 1980 Graduate Assistant
 European Paintings Department
 Metropolitan Museum of Art, New York City

1979-1980 Instructor
 Art Department, Hunter College, The City University of New York, New York
 City

Summer 1979 Summer Intern
 Education Department, National Gallery of Art, Washington, D.C.

Spring 1979 Teaching Fellow for Professor Horst W. Janson
 Department of Fine Arts, Washington Square College, New York University,
 New York City

1978-1979 Acquisitions Assistant
 Stephen Chan Library of Fine Arts
 Institute of Fine Arts, New York University, New York City

Publications

“Taddeo di Bartolo e la Cattedrale di Siena; Opere Perdute di un Maestro Pittore” in *Quaderni dell’Opera*, Siena, Opera della Metropolitana XV/15 (2021–2022), 114–43.

“Taddeo di Bartolo” in *Arti del Medioevo: Capolavori dalla Galleria Nazionale dell’Umbria*. Museo Statale Ermitage, Milan: Skira, 2022, 142–47.

Taddeo di Bartolo: Siena’s Itinerant Painter in the Early Quattrocento, forthcoming end 2021, Harvey Miller Publishers.

“Artistic Exchange between Liguria, Piedmont, and Tuscany: Taddeo di Bartolo, Pietro Gallo da Alba, Barnaba da Modena, Niccolò da Voltri, and Francesco di Michele.” *Predella, Journal of Visual Arts*, 47 (2020), 47–64.

Taddeo di Bartolo, editor, exhibition catalog, Perugia, Galleria Nazionale dell’Umbria, 7 March–30 August 2020.

Milan: Silvana, 2020.

“Rereading Taddeo di Bartolo’s ‘Antechapel’ frescoes in Siena’s Palazzo Pubblico,” accepted for volume in honor of Prof. Henk Van Os, Bram Kempers, ed., University of Amsterdam, volume in preparation.

With Nadia Presenti and Mario Verdelli, of Toscana Restauro Arte (Summer 2017-Winter 2018); “Taddeo di Bartolo, ‘La Madonna “Belverde,”” in Carlo Bertelli and Giorgio Bonsanti, eds., “*Restituzioni 2018: Tesori d’Arte Restaurati, XVIII edizione*, (exh cat) Turin, Regia di Venaria, 18 March - 16 September 2018, Venice: Marsilio, 2018, 256-63.

“Reconstructing Taddeo di Bartolo’s Perugia altarpiece.” *The Burlington Magazine* 160 (2018): 10-21.

“Pisa as a Center of Tuscan Painting in the 1390s: The Case of Taddeo di Bartolo.” *Predella* 39 (2016) 2017, 17-35.

Solberg, Gail E. “Pisa as a Center of Tuscan Painting in the 1390s: The Case of Taddeo di Bartolo,” in Diane Cole Ahl and Gerardo De Simone, eds. *Le arti a Pisa nel primo Rinascimento/The Arts in Pisa during the Early Renaissance*. Volume title for *Predella, Journal of Visual Arts* 13—14 (2016 but 2018): Pisa: ETS, 2018. Ahl and De Simone 2018, 17-35.

“Taddeo di Bartolo’s Old Testament Frescoes in the Apse of Siena Cathedral.” *Mitteilungen des Kunsthistorischen Institutes in Florenz* 58/2 (2016): 189-219.

“Taddeo di Bartolo e Rinaldo Brancaccio a Roma: Santa Maria in Trastevere e Santa Maria Maggiore.” *Prospettiva* 157-58, 2015 (2016): 50-69.

“Taddeo di Bartolo: Predella: Christ and the Twelve Apostles” and “Taddeo di Bartolo with Assistance: Predella Panel Lamentation.” In Carl Brandon and Machtelt Brügggen Israëls, eds., *The Bernard and Mary Berenson Collection of European Paintings at I Tatti*. Milan: Officina Libraria, 2015, 587-94.

“Taddeo di Bartolo: Saints Cosmas and Damian awaiting Decapitation,” expertise on painting offered for sale at Christies, New York, *Renaissance*, 30 January 2013, lot 103, 28-31.

“Teaching Heaven, Hell, and Taddeo di Bartolo at San Gimignano.” In Robert Timothy Chasson and Thomas J. Sienkewicz, eds., *The Power of Place, A Festschrift for Janet Goodhue Smit*. Chicago: Associated Colleges of the Midwest, 2012, 95-116.

“The Painter and the Widow: Taddeo di Bartolo, Datuccia Sardi-da Campiglia, and the Sacristy Chapel in S. Francesco, Pisa.” *Gesta* (Journal of the International Center of Medieval Art, New York) 49/1 (2010), 53-74.

“Taddeo di Bartolo’s Altarpiece at S. Francesco in Pisa: New Discoveries and a Reconstruction.” *The Burlington Magazine* CLII (March 2010): 144-51.

“The Count and the Clares: Taddeo di Bartolo, His Shop, and Paintings for S. Martino-Sta. Chiara Novella at Pisa.” *Zeitschrift für Kunstgeschichte* 73 (2010): 449-86.

“Taddeo di Bartolo: ‘L’Annuncio ai pastori e Adorazione dei Pastori’ e ‘Adorazione dei Magi.’” In Alessio Geretti and Serenella Castri, eds. *Apocrifi: Memorie e leggende oltre i Vangeli*. (exh cat) Illegio: Casa delle Esposizioni, 24 April-4 October 2009 (Milan: Skira, 2009), 214-216.

“Taddeo di Bartolo.” In Alessandro Bagnoli, ed., *La Collegiata di San Gimignano: L’Architettura, i cicli pittorici murali e i loro restauri*.” 2 vols, Siena: Fondazione Monte dei Paschi di Siena, 2009, 1, 469-76.

“The Political Genealogy of the San Pier Maggiore Coronation of the Virgin,” in Hayden B. J. Maginnis and Shelley E. Zuraw, eds., *The Historian’s Eye: Essays on Italian Art in Honor of Andrew Ladis*. Athens, GA: Georgia Museum of Art, 2009, 67-81.

“Taddeo di Bartolo: ‘Adorazione dei Re Magi,’ ‘Madonna dell’Umiltà,’ and ‘Redentore.’” In Miklós Boskovits with Johannes Tripps, eds., *Maestri Senesi e Toscani nel Lindenau-Museum di Altenburg*. (exh cat) Siena, Santa Maria della Scala e Pinacoteca Nazionale, 15 March-6 July 2008. Siena: Protagon, 2008, 114-22.

“Bild und Zeremoniell in San Pier Maggiore, Florenz.” In Stefan Weppelmann, ed., *Zeremoniell und Raum in der frühen italienischen Malerei: Ergebnisse eines internationalen Symposiums*. Berlin, Gemäldegalerie Gemäldegalerie Staatliche Museen zu Berlin, 21-23 October 2004. (Petersberg: Imhof, 2007), 194-209.

"Altarpiece Types and Regional Adaptations in the work of Taddeo di Bartolo." In Victor Schmidt, ed., *Italian Panel Painting of the Duecento and Trecento; Studies in the History of Art*, 61. *Symposium Papers* 38. (Washington, National Gallery of Art.) New Haven: Yale University Press, 2002, 199-22.

“The Madonna *Avvocata* Icon at Orte and Geography.” In Andrew Ladis and Shelley Zuraw, eds., *Visions of Holiness: Art and Devotion in Renaissance Italy*. Athens (GA): Georgia Museum Art, 2001, 123-135.

“Taddeo di Bartolo.” In *The Dictionary of Art*. Jane Turner, ed. 34 vols. New York: Grove; London: Macmillan, 1996, vol. 30, 231-33.

"Taddeo di Bartolo: A Polyptych to Reconstruct," pamphlet published on the occasion of the exhibition *A Renaissance Reunion: Reconstructing a Kress Italian Altarpiece*. Memphis, Brooks Museum of Art, 26 February-29 May 1994 (*Brooks Museum Bulletin: Essays on the Collection*, 1..

"Taddeo di Bartolo at Yale," *Yale University Art Gallery Bulletin* (1992): 13-25.

"A reconstruction of Taddeo di Bartolo's altar-piece for S. Francesco a Prato, Perugia." *The Burlington Magazine* 134 (1992), 646-56.

“Taddeo di Bartolo: His Life and Work.” PhD dissertation, New York University, 3 vols., 1991.

Works in Progress

Article: Simone Salterelli, (d. 1342), O.P., Florentine Archbishop of Pisa, and the Arts: *Ornamenta ecclesiarum*, Architecture, and a Tomb.

Article: Gerard Cagnoli: Unrecognized *beatus* in Tuscan Trecento Art.

Volume: tentative title, Pictorial Politics: The Coronation of the Virgin in Florentine Painting, 1300-1450.

Public Talks and Interviews

Session organizer and moderator, and speaker, Session title, Production/Construction in Fourteenth and Fifteenth Century Italian Art, II'. Paper title, “Jacopo della Quercia and the Baptismal Font for Siena”. Renaissance Society of America Annual Meeting, Dublin, 30 March 2022.

“Who was Gregorio di Cecco,” 15 January 2020, Andrew Ladis Memorial Conference, Frist Art Museum, Nashville, Tennessee. Session Sieneese Painting.

Session organizer and moderator, and speaker, Session title, “The Sieneese Painter Taddeo di Bartolo: Revelations about Method, Materials, Structures, and Restorations”. Paper title, ‘Learning about Polyptych Reconstruction and Restoration from the 2020 Exhibit ‘Taddeo di Bartolo’’. Renaissance Society of America Annual Meeting, Virtual encounter cancelled for Dublin, Session 4308, Talk 9394, streamed live 21 April 2021, 2 pm EST.

“Gli Affreschi (e non solo) di Taddeo di Bartolo nel Duomo di Siena’. In the series ‘Tre Giovedì all’Opera (del

Duomo di Siena)' organized by Marco Ciampolini. Streamed live in the series 'Opera Laboratori Live Streaming'. 25 February 2021, 6-7 pm.

"La Galleria Nazionale dell'Umbria e le sue Grandi Mostre: Incontro con Marco Pierini, direttore della Galleria Nazionale dell'Umbria e Gail Solberg, curatrice della mostra Taddeo Di Bartolo". In the series L'Ospite Inatteso organized by Nadia Righi, director of the Museo Diocesano di Milano, in live streaming from there, 9 February 2021, 6-7 pm.

"An Unlikely Cross-School Friendship: Spinello Aretino and Taddeo di Bartolo." Renaissance Society of America Annual Meeting, Toronto, Canada, 17 March 2019.

'Taddeo di Bartolo in the Context of Italian Medieval Painting.' August 2018. Clark Lindsey Village, the University of Illinois, Champaign-Urbana, Illinois.

'Le Tavole di Taddeo di Bartolo nel Palazzo Ducale di Gubbio.' Gubbio, Museo del Palazzo Ducale, 18 March

"Taddeo di Bartolo's Montepulciano Altarpiece: New Origins." Renaissance Society of America Annual Meeting, Berlin, Humboldt Universität, 26 March 2015.

"The Altarpiece Trade in the Late Trecento: Taddeo di Bartolo and Spinello Aretino." Conference on Italian Trecento Art in Honor of Andrew Ladis, Athens (GA), Georgia Museum of Art, The University of Georgia, 23-25 October 2014 (24 October).

"Reading the so-called 'Antechapel' in Siena's Town Hall." Colloquium on Siennese painting in honor of H.W. Van Os organized by Bram Kempers. Amsterdam, University of Amsterdam, 28 February 2013.

"The Tomb of Simone Salterelli, Florentine Archbishop of Pisa, d. 1342." Conference on Italian Art in Honor of Andrew Ladis, Athens (GA), Georgia Museum of Art, The University of Georgia, 11-13 November 2010 (12 November).

"The Coronation of the Virgin in Early Italian Art as Political Manifesto." "Giotto's Circle," London, The Courtauld Institute of Art, 2 June 2008.

"The Political Genealogy of the San Pier Maggiore Coronation of the Virgin." Conference on Italian Art in Honor of Andrew Ladis, Athens (GA), Georgia Museum of Art, The University of Georgia, 7-9 September, 2006 (8 September).

"Painting and Ceremony at San Pier Maggiore, Florence." Internationales Symposium, Zeremoniell und Raum in der frühen italienischen Malerei, Berlin, Gemäldegalerie, 21-23 October 2004.

"A Dominican Predella by Taddeo di Bartolo." Symposium on Early Italian Art: 1250-1450, Athens (GA), Georgia Museum of Art, The University of Georgia, 15-16 November 2002, in conjunction with the exhibit *Sacred Treasures*.

"The Coronation of the Virgin, Religious Communities, and Nuptial Ceremony." College Art Association Annual Conference, Italian Art Society session, "Continuity and Change in Italian Art," Chicago, Illinois, 2 March 2001.

"The Art and Artistry of the Chapel Frescoes in the Palazzo Pubblico, Siena." 34th International Congress on Medieval Studies, Medieval Institute, Western Michigan University, Italian Art Society Session, "Artistic Practice in Late Medieval and Renaissance Siena," Kalamazoo (MI), 6-9 May 1999.

"Structure as Methodology: Regionalism in Siennese Altarpieces about 1400." Public lecture, Art Department, Knox College, Galesburg, Illinois, 14 April 1999.

"Altarpiece Types and Regional Adaptations in the Work of Taddeo di Bartolo." Guest lecture, Athens (GA), Georgia Museum of Art, The University of Georgia, 30 March 1999.

"Altarpiece Types and Regional Adaptations in the Work of Taddeo di Bartolo." International Conference, "Dipinti su Tavola nel Due-Trecento," Florence, Istituto Universitario Olandese di Storia dell'Arte, 5-6 June, 1998.

"Taddeo di Bartolo: A Polyptych to Reconstruct." Symposium, "A Renaissance Reunion: Reconstructing a Kress Italian Altarpiece," Memphis (TN), Brooks Museum of Art, 26 February 1994.

"The Rinuccini Chapel at Santa Croce: An Intact Decorative Ensemble of the Later Trecento." Television interview/lesson for Open University course on Siena, Florence and Padua: Art Society and Religion, 1280-1400, produced by the BBC, 8 June 1993 and subsequently broadcast worldwide by the BBC.

"Taddeo di Bartolo at Pisa." Public talk in series, The Charles S. Singleton Center for Italian Studies of The Johns Hopkins University, Florence, Villa Spelman, 15 April 1991.

"Arshile Gorky in the National Gallery," Sunday Afternoon Lecture Series, Washington, National Gallery of Art, D.C., Summer 1979.

Gallery Talks for the Education Department, Washington, D.C., National Gallery of Art, on single Italian paintings, on-going series for the public, Summer 1979.

Titles of College Courses Taught

Introduction to the History of Art (in two parts, Ancient to Modern)

Renaissance Art

Arts in Context: Florence in the Renaissance

Florentine Renaissance Art in Context: An Evolutionary Approach

Life in Renaissance Florence (through art)

Florentine Art of the Golden Age (The Trecento, The Quattrocento)

Mannerism

Late Renaissance Art of Italy

The Relationship of Painting and Sculpture in the Art of the Florentine Renaissance

Florence and Siena, The Art of Two Medieval Cities

The Cathedral Square of Florence: Emblem of the Arts of the City

Devotional Art in the Florentine Renaissance

Piero della Francesca

Heroes and Heroines in Renaissance Art

Family and Gender Issues in Florentine Art

Decorative Complexes in Florentine Renaissance Art

Decorative Complexes of the Earliest Florentine Renaissance

Florence in the Trecento

Virgin, Bride, Mother: Mary and Other Women in Italian Medieval and Renaissance Imagery

Florentine Renaissance Art in Context: An Evolutionary Approach

The Politics of Art in Renaissance Florence

Art and Politics in the Florentine Trecento

The Medici and the Arts

Collaboration in Early Florentine Renaissance Art

Memberships

College Art Association of America (since 1979)

Italian Art Society (since 1995)
International Center for Medieval Art (since 2000)
Renaissance Society of America (since 2000)
The Art Institute of Chicago (since 2007)
International Council of Museums (since 2019)