

## ESTELLE LINGO

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### EDUCATION

**Brown University, Department of History of Art and Architecture**  
Providence, RI. M.A. May 1993; Ph.D. May 1999.

**Wellesley College**  
Wellesley, MA. B.A. summa cum laude 1990.

### EMPLOYMENT

From Sept. 2009      **Associate Professor of Early Modern European Art, Division of Art History,  
School of Art + Art History + Design, University of Washington, Seattle**

I teach graduate and undergraduate courses in European art and architecture from the sixteenth to the eighteenth century as well as the Renaissance-Contemporary Art introductory survey course; I also teach the UW Art History Seminar in Rome. Graduate seminars offered include *Bernini and Beyond: Reconsidering Seventeenth-Century Sculpture*; *Interpreting Caravaggio's Religious Art*; *The Grand Tour: The Italian Perspective*; *Women and the Rococo*.

2006-2009      **Assistant Professor of Early Modern European Art, Division of Art History,  
School of Art + Art History + Design, University of Washington, Seattle**

2001-2006      **Assistant Professor of Early Modern European Art, Department of Art &  
Art History, Michigan State University**

Taught lecture courses in northern and southern European art and architecture from the sixteenth to the eighteenth century, graduate/undergraduate methodology, and graduate/undergraduate seminars. Seminars taught include *Caravaggio and Artemisia and All That: Exploring the Feminist Perspective on Early Modern Art*. In addition I co-designed and taught an interdisciplinary course entitled *Art, the Visual, and Culture* for Michigan State's interdisciplinary core curriculum program.

1999-2000      **Assistant Professor of Baroque Art and Architecture in Southern Europe,  
Department of Art and Art History, University of Texas at Austin**

Taught lecture courses in Renaissance-Modern Art and Italian Baroque Art, the upper-division course *City of Statues: Recovering the Theory and Practice of Sculpture in Seventeenth-Century Rome*, and a graduate seminar entitled *Baroque Emotions*.

## CURRENT PROJECTS

### Book

*Mochi's Edge and Bernini's Baroque*. London and Turnhout: Harvey Miller/Brepols, forthcoming 2017.

The study takes the art of the Tuscan sculptor Francesco Mochi (1580-1654) as the entry point for an inquiry into the historical and cultural forces reshaping sculpture at the beginning of the seventeenth century. Mochi's determination to carry forward a Florentine and Michelangelesque tradition, while reconciling it with post-Tridentine religious imperatives, produced an extreme tension in his art that resulted in some of the century's most breathtaking sculptures—though ultimately fracturing his career. The book will offer wholly new interpretations of Mochi's major works and a new, historically engaged account of the origins of "baroque" sculpture, one that situates both Mochi's distinctive art and the rise to dominance of Gianlorenzo Bernini's religious sculpture in relation to the specific challenges confronting the medium of sculpture in a climate of religious, political, and artistic change.

### Articles

"Passeri's Prologue, the *Paragone*, and the Hardness of Sculpture's Perfection," in *Perfection: The Evolving Essence of Art and Architecture in Early Modern Europe*, ed. Lorenzo Pericolo and Elisabeth Oy-Marra. London and Turnhout: Harvey Miller/Brepols, forthcoming 2017.

"Sculpture, Rupture, and the Baroque," in *After Trent: Rethinking Global Art around 1600*, ed. Jesse Locker. New York: Routledge, forthcoming 2017.

"Luke, Lena, and the *Chiaroscuro* of the Sacred: Caravaggio's *Madonna di Loreto*," in preparation.

## PUBLICATIONS

### Book

*François Duquesnoy and the Greek Ideal*. New Haven and London: Yale University Press, 2007.

Thematic study of the art of the seventeenth-century Flemish sculptor François Duquesnoy and his pursuit in Rome of a modern artistic practice in "the Greek manner." The book reconstructs the understanding of Greek art between 1550 and 1750 and the contributions of Duquesnoy's circle to the coalescence of the Greek ideal within European culture. This seventeenth-century vision of Greek art is shown to have formed the basis of Johann Joachim Winckelmann's early understanding of the formal perfections of Greek sculpture, overturning the longstanding assumption that no meaningful distinction between ancient Greek and Roman art was made prior to Winckelmann's work in the eighteenth century.

Reviewed in:

*Renaissance and Reformation*, vol. 34, n. 1-2 (2011), 277-79, by Ethan Matt Kavalier  
*caa.reviews*, December 2, 2008, by Vernon Hyde Minor

*The Art Book*, November 2008, 43-44, by Christopher Moock

*Renaissance Quarterly*, Fall 2008, 973-74, by Webster Smith

*The Art Newspaper*, March 2008, 59, by Majorie Trusted

*The Burlington Magazine*, December 2007, 862-64, by Frits Scholten

## PUBLICATIONS (CONTINUED)

**Edited Volume**

*Renaissance Studies in Honor of Joseph Connors*, with Louis Waldman, Machtelt Israëls, et al. 2 vols. Milan: Officina Libraria, 2013. Editor for twenty-three essays.

**Articles**

“Drapery,” in *Textile Terms: A Conceptual Glossary*, ed. Tristan Weddigen et al. *Textile Studies* 9. Berlin: Edition Imorde/Gebr. Mann Verlag, forthcoming 2016.

“Putting a finger on it: Bellori and Sculptural Criticism,” in *Begrifflichkeit, Konzepte, Definitionen: Schreiben über Kunst und ihre Medien in Giovan Pietro Belloris Viten und der Kunstliteratur der Frühen Neuzeit*, ed. Elisabeth Oy-Marra et al. Wiesbaden: Harrassowitz, 2014, 173-86.

“Impossible Apostles: Francesco Mochi’s *Saint Peter* and *Saint Paul* for S. Paolo fuori le Mura,” in *Critical Perspectives on Roman Baroque Sculpture*, ed. Anthony Colantuono and Steven Ostrow. University Park: Pennsylvania State University Press, 2014, 63-85.

“Francesco Mochi’s Balancing Act and the Prehistory of Bernini’s *Four Rivers Fountain*,” in *Matters of Weight: Force, Gravity and Aesthetics in the Early Modern Period*, ed. David Kim. Berlin: Edition Imorde/Gebr. Mann Verlag, 2013, 129-50.

“Looking Back: Mochi and Borromini at S. Giovanni dei Fiorentini,” in *Renaissance Studies in Honor of Joseph Connors*, ed. Louis Waldman and Machtelt Israëls. 2 vols. Milan: Officina Libraria, 2013, 597-603.

“Beyond the Fold: Drapery in Seventeenth-Century Sculptural Practice and Criticism,” in *Unfolding the Textile Medium in Early Modern Art and Literature*, ed. Tristan Weddigen. *Textile Studies* 3. Berlin: Edition Imorde/Gebr. Mann Verlag, 2011, 121-29.

“Sculptural Novelty and the Florentine Tradition: Francesco Mochi’s Orvieto *Annunciation*,” in *Novità—das “Neue” in der Kunst um 1600: Theorien, Mythen, Praktiken*, ed. Ulrich Pfisterer and Gabriele Wimböck. Berlin: Diaphanes, 2011, 211-37.

“Mochi’s Edge,” *Oxford Art Journal* 32 (2009): 1-16.

“The Greek Manner and a Christian *Canon*: François Duquesnoy’s *Saint Susanna*,” *Art Bulletin* 84 (March 2002): 65-93.

“The Evolution of Michelangelo’s Magnifici Tomb: Program versus Process in the Iconography of the Medici Chapel,” *Artibus et Historiae* 35 (1997): 91-100.

“The Bodhisattva in Chinese Sculpture,” in *The John M. Crawford, Jr. Bequest of Chinese Art*. Exhibition catalog, Rhode Island School of Design Museum and Brown University, Providence. Providence, 1993, 33-39. Co-authored essay and catalog entries for section on Buddhist sculpture.

## LECTURES

- 2016 “Sculpture’s Shame: Medium, Style, and History at the End of the Renaissance.” Presented in the I Tatti Thursday Seminar series, Villa I Tatti, Florence, April 28.
- 2015 “Francesco Mochi and Sculptural *Fiorentinità*.” Presented in *Delineating Fiorentinità in Seventeenth-Century Art*, Alessandro Nova, chair, Renaissance Society of America Annual Conference, Berlin, March 26.
- 2014 “Michelangelo’s Funeral and Sculpture’s Fate.” Presented in *Sessions in Honor of Juergen Schulz*, Karen-Edis Barzman and Pamela Jones, organizers, Renaissance Society of America Annual Conference, New York, March 29.
- 2014 “Sculpture, Rupture, and the ‘Baroque’.” Presented in *Periodization Anxiety in Italian Art: Renaissance, Baroque, or Early Modern?*, Frances Gage and Eva Struhala, co-chairs, College Art Association Annual Conference, Chicago, February 13.
- 2012 “Francesco Mochi’s Balancing Act.” Presented in *Matters of Weight: Force, Gravity and Aesthetics in the Early Modern Period*, international workshop, Kunsthistorisches Institut in Florenz (Max-Planck-Institut für Kunstgeschichte), Florence, June 11.
- 2012 “Francesco Mochi and the Edge of Tradition.” Presented at the Department of History of Art & Architecture, University of Pittsburgh, April 13.
- 2012 “On Michelangelo and Francesco Mochi.” Presented in *Michelangelo in the Seventeenth Century*, Carolina Mangone, chair, Renaissance Society of America Annual Conference, Washington, DC, March 23.
- 2012 “In a Flap: Drapery as an Index of the ‘Baroque’.” Presented in *Enduringly Ephemeral: Textiles as Motif, Material, and Metaphor in the Plastic Arts*, international colloquium, Kunsthistorisches Institut, University of Zurich, March 9.
- 2012 “Wild Horses: Power and the Grotesque in Francesco Mochi’s Farnese Monuments.” Presented at the Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC, Colloquium CCLI, February 16, and the Institut für Kunstgeschichte, University of Bern, Mar. 7.
- 2012 “The *Christ Bound* Attributed to François Duquesnoy.” Presented in the *Encounters in the Galleries* series, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC, January 17.
- 2010 “Beyond the Fold: Drapery in Seventeenth-Century Sculptural Practice and Criticism.” Presented in *The Veiled Subject: Drapery and Early Modern Art*, Una D’Elia, chair, Renaissance Society of America Annual Conference, Venice, Italy, April 10.
- 2010 “Becoming Bernini: The Crossing of St. Peter’s and the Fate of Antiquity at the End of the Renaissance.” The James F. Ruffin Lecture, presented at Rhodes College, Memphis, February 17.
- 2010 “Putting a finger on it: Bellori and Sculptural Criticism.” Presented in *Bellori’s Terminology: Tradition, Construction, and Usage in his Lives and Art Literature in the Early Modern Period*, international conference and workshop (invited participant), Bibliotheca Hertziana (Max-Planck-Institut für Kunstgeschichte), Rome, January 15-16.

**LECTURES (CONTINUED)**

- 2009 “Broken by Bernini?: Reconsidering Francesco Mochi’s Late Works.” Presented in *Bernini’s Shadow: Sculptural Practice and Artistic Authority in Seventeenth-Century Italy*, Steven Ostrow, chair, Renaissance Society of America Annual Conference, Los Angeles, March 21.
- 2008 “Francesco Mochi and the Edge of Tradition: The Orvieto *Annunciation*.” Presented at the University of Washington, Seattle, October 2.
- 2008 “The Crossing of St. Peter’s and the End of the Renaissance.” Presented in the series *Hiding in Plain Sight: New Research in Art History at the University of Washington*, Henry Art Gallery, University of Washington, Seattle, April 8.
- 2008 “Performing *Fiorentinità*: Francesco Mochi’s *St. Veronica* for St. Peter’s.” Presented in *Performances of Sculpture in Early Modern Italy*, interdisciplinary panel co-organized with Wendy Heller (Dept. of Music, Princeton University) and sponsored by Villa I Tatti, The Harvard University Center for Italian Renaissance Studies, Renaissance Society of America Annual Conference, Chicago, April 4.
- 2007 “Mochi’s Edge.” Presented at Villa I Tatti, The Harvard University Center for Italian Renaissance Studies, Florence, Italy, May 29.
- 2006 “Bodily Presence and the Greek Style: François Duquesnoy’s *St. Andrew* for the Crossing of St. Peter’s.” Presented at the University of Washington, Seattle, February 7.
- 2004 “Contending with Hercules: François Duquesnoy’s *Cupid Carving his Bow* and Sculptural Theory and Practice in Rome in the 1620s.” Presented in *The Muse in the Marble: Plastic Arts and Aesthetic Theories in the Seventeenth Century*, Anthony Colantuono and Elisa Di Stefano, chairs, international symposium, American Academy in Rome, February 18.
- 2003 “Passion and Antiquity in Italy, 1550-1750.” Presented in *Classical Style: Was It Always Revered?*, Luba Freedman, chair, College Art Association Annual Conference, New York, February 21.
- 2001 “François Duquesnoy’s *Mercury* and *Apollo*: Small Sculptures and Grand Ideas.” Presented in *Art History Open Session: Renaissance and Baroque Sculpture*, Ian Wardropper, chair, College Art Association Annual Conference, Chicago, Mar. 3.
- 2000 “Probing the Origins of the Collective Dream of Neoclassicism: Duquesnoy, Poussin, and Winckelmann.” Presented in *Eighteenth-Century Art Session*, Eric Lee, chair, Midwest Art History Society Annual Meeting, Tulsa, April 7.
- 2000 “Baroque Emotions.” Gallery talk delivered at the Jack S. Blanton Museum of Art at the University of Texas at Austin, in conjunction with exhibition *Masterworks from the Suida-Manning Collection*, March 15.
- 1999 “Pursuing Ancient Greece in Early Modern Rome: François Duquesnoy’s *Gran Maneria Greca* and a Christian *Canon*.” Presented at the Department of Art and Art History, The University of Texas at Austin, March 3.

**LECTURES (CONTINUED)**

- 1999 “Fabric and Flesh: François Duquesnoy’s *St. Susanna* and the Construction of a Christian Canon.” Presented in *Art History Open Session: Italian Baroque Art*, Elizabeth Cropper, chair, College Art Association Annual Conference, Los Angeles, February 11.
- 1994 “The Evolution of Michelangelo’s Magnifici Tomb: Program versus Process in the Iconography of the Medici Chapel.” Presented in *A Symposium in the History of Art*, The Frick Collection and the Institute of Fine Arts of New York University, New York, April 9.

**FELLOWSHIPS AND AWARDS**

- 2016-18 **Andrew W. Mellon Professor, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC**
- 2016 **Visiting Professor, Villa I Tatti, The Harvard University Center for Italian Renaissance Studies, Florence, Italy, Spring Term**
- 2015-18 **Donald E. Petersen Endowed Fellowship, University of Washington, Seattle**
- 2014 **Milliman Endowment Grant, School of Art, University of Washington.** Funding for research in Dresden for current book project.
- 2011-12 **Samuel H. Kress Senior Fellowship, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC.**
- 2010 **Milliman Endowment Grant, School of Art, University of Washington.** Funding for illustrations and subvention contribution for “Impossible Apostles” article.
- 2008 **Milliman Endowment Grant, School of Art, University of Washington.** Funding for illustrations for *Oxford Art Journal* article, “Mochi’s Edge.”
- 2006-07 **Villa I Tatti Postdoctoral Fellowship, Villa I Tatti, The Harvard University Center for Italian Renaissance Studies, Florence, Italy.**
- 2004-05 **Lilly Teaching Fellow, Michigan State University.** Competitive university grant that enables six junior faculty members with demonstrated success in teaching to pursue projects on the integration of research and teaching.
- 2003-04 **Intramural Research Grant Program, Michigan State University.** Paid research leave for one semester.
- 2000 **The University of Texas at Austin Competitive Summer Research Assignment for 2000.**
- 1997-98 **Brown University Scholarship.** Competitive dissertation writing grant, tuition support.
- 1997 **Fondazione Lemmermann Grant, February-June, Rome, Italy.** Support for final dissertation research.
- 1996-97 **Harriet A. Shaw Fellowship, Wellesley College.** Support for final dissertation research.

**FELLOWSHIPS AND AWARDS (CONTINUED)**

- 1994-96      **Samuel H. Kress Foundation Fellowship in the History of Art at Foreign Institutions**, Bibliotheca Hertziana, Rome, Italy. Two year fellowship for doctoral research.
- 1994-95      **Fulbright Grant**, Rome, Italy (declined).
- 1993          **Renaissance Studies Grant**, Brown University, June-July. Grant for preliminary dissertation research.
- 1993          **Italian Studies Fellowship**, Brown University, June-July. Grant for preliminary dissertation research.
- 1991-94      **Dean's Fellowship**, Brown University. Tuition and stipend for first three years of graduate study.
- 1990          **Phi Beta Kappa**, Eta Chapter of Massachusetts.

**OTHER PROFESSIONAL ACTIVITIES**

- 2016      Panel chair, *Chapels in Roman Churches between the Cinquecento and the Seicento: Form and Meaning*, organized by Patrizia Tosini and Steven Ostrow, Renaissance Society of America Annual Conference, Chicago, March 30-April 1.
- 2016      Panel co-organizer, with Alessandra Giannotti, *Tracking Statues in the Wild: Interpretive Paradigms for Sculpture in Gardens I-II*, Renaissance Society of America Annual Conference, Chicago, March 30-April 1.
- 2016      Panel chair, *Gold in the Arts of Renaissance Italy*, in international conference *Gold: The Universal Equivalent of Global Dreams, Desires, Arts, and Values in Early Modern History*, organized by Thomas Cummins, Villa I Tatti, The Harvard University Center for Italian Renaissance Studies, June 9-10, 2016.
- 2016      Peer reviewer, *Mitteilungen des Kunsthistorisches Institutes in Florenz*
- 2015      Panel organizer, *Delineating Fiorentinità in Seventeenth-Century Art*, Alessandro Nova, chair, Renaissance Society of America Annual Conference, Berlin, March 26.
- 2015      Panel chair, *After 1564: Death and Rebirth of Michelangelo in Late Cinquecento Rome II. Architecture and Sculpture*, organized by Patrizia Tosini and Furio Rinaldi, Renaissance Society of America Annual Conference, Berlin, March 27.
- 2014      Peer reviewer for Ashgate Publishing.
- 2012      Invited participant, Scholars' Day Workshop in conjunction with exhibition *Bernini: Sculpting in Clay*, Metropolitan Museum of Art, New York, December 10.

**OTHER PROFESSIONAL ACTIVITIES (CONTINUED)**

- 2012 Manuscript reader, Robert Neuman, *Baroque and Rococo Art and Architecture* (Pearson, 2013), Chapter Three: "Seventeenth-Century Italian Sculpture."
- 2012 Panel co-organizer, with Carolina Mangone, *Michelangelo in the Seventeenth Century*, Renaissance Society of America Annual Conference, Washington, DC, March 22-24.
- 2009 Panel co-organizer, with Livio Pestilli, *Bernini's Shadow: Sculptural Practice and Artistic Authority in Seventeenth-Century Italy*, Renaissance Society of America Annual Conference, Los Angeles, March 21.
- 2008 Panel co-organizer, with Wendy Heller, *Performances of Sculpture in Early Modern Italy*, sponsored by Villa I Tatti, The Harvard University Center for Italian Renaissance Studies, Renaissance Society of America Annual Conference, Chicago, April 4.
- 2006 Chair, "Italian Renaissance Art II," Renaissance Society of America Annual Conference, San Francisco, March 23.
- 2003 Peer reviewer, *Renaissance Quarterly*.

**SELECTED DEPARTMENTAL AND UNIVERSITY SERVICE****University of Washington**

- 2015-16 Chair, Search Committee for tenure-track, joint position of professor and curator of Northwest Native American Art in Division of Art History and Burke Museum of Natural History and Director of the Bill Holm Center for the Study of Northwest Native Art
- 2015 "Art and Iconoclasm," presentation (with Stuart Lingo) to invited guests of Goldman Sachs & Co, organized by Aya Hamilton, College of Arts and Sciences Advisory Board member, and held on November 6 at The Ruins, Seattle
- 2014-15 Chair, Search Committee for tenure-track position in Contemporary Art History
- 2014-15 Chair, Tenure Committee for Prof. Sonal Khullar
- 2015 "The Subtle Arts," presentation to the College of Arts and Sciences Advisory Board Meeting, April 28, held at MadArt
- 2014 "Splendor, Nature, Devotion: Renaissance and Baroque Art in Seattle," lecture, hosted by Dick and Betty Hedreen as part of UW Advancement's *The Next Course* dinner program series
- 2013-14 Member, Tenure Committee for Prof. Haicheng Wang
- 2012-14 Selection Committee, Graduate School Presidential Dissertation Fellowships in the Arts, Humanities, Social Sciences, and Social Professions
- 2010-11 Chair, Search Committee for tenure-track position in Medieval Art History



**SELECTED DEPARTMENTAL AND UNIVERSITY SERVICE (CONTINUED)****University of Washington (continued)**

2009-10 Graduate Advisor, Division of Art History

2009-11 Graduate School Representative, Ph.D. Committee, Colin Shelton, Classics

2007-09 Graduate Admissions Committee

Current Ph.D. Committees: Barbara Budnick, Steve Bunn, Katherine Coty, Lane Eagles, Erin Giffin, Katie Tuft, Anna Wager

Current M.A. Committees: Lauren Easterling (chair), Jena Mayer (chair)

**Michigan State University**

2005-06 Coordinator, Program in the History of Art & Visual Culture

2001-06 Advisor, Art History Student Association

2001-06 Library Committee

2004-05 Undergraduate Advisor for History of Art

2004-05 Department of Art & Art History Chair Search Committee

2004-05 University Committee for Curricular Design for New Residential College in the Arts & Humanities

2005 Presenter, *Integrating Museum Resources into your Teaching, Research, Outreach, and Engagement Activities*, Kurt Dewhurst and Susan Bandes, chairs, Michigan State University, February 4

2002-04 Departmental Committee for Curricular Revision

2002-03 Advisory Committee, Kresge Art Museum

**PROFESSIONAL AFFILIATIONS**

College Art Association  
Renaissance Society of America  
Italian Art Society

**LANGUAGES**

Italian: Reading and speaking knowledge.  
German, Latin, and French: Reading knowledge.

July 2016