

PAUL TAYLOR

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The Warburg Institute

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EMPLOYMENT

- 2010- Curator, Photographic Collection, Warburg Institute
- 2010- Editor, *Journal of the Warburg and Courtauld Institutes*
- 1999-2010 Deputy Curator, Photographic Collection, Warburg Institute
- 1993-1995 Associate Editor, *Journal of the Warburg and Courtauld Institutes*
- 1993- Editorial Board, *Journal of the Warburg and Courtauld Institutes*
- 1991-1999 Assistant Curator, Photographic Collection, Warburg Institute
- 1988-1989 Teacher of English, Alberdingk Thijm College, Hilversum

FELLOWSHIPS & GRANTS

- 2015-2016 Honorary Fellow, Institute for Research in the Humanities, University of Wisconsin-Madison
- 2012-2013 Sabbatical Award, University of London
- 1994 Erasmus Grant, The Warburg Institute, University of London
- 1990 Frances A. Yates Short-Term Fellow, The Warburg Institute
- 1987-1990 British Academy Doctoral Award
- 1986-1987 King's College, Cambridge Doctoral Award

EDUCATION

- 1986-1990 King's College, Cambridge, Ph.D. in History of Art 'Floral still lifes in the Netherlands, 1600-1720' (supervisor: Prof. Jean Michel Massing)
- 1987-1988 Occasional Student, Universiteit Utrecht (supervisor: Prof. Eddy de Jongh)

1982-1986 King's College, Cambridge, B.A. in History of Art
(Part I, Philosophy)

PUBLICATIONS

Monographs

Condition: the Ageing of Art, London: Paul Holberton publishing, 2015

(reviews: David Bomford, *The Burlington Magazine*, February 2017; Clare Finn, *ICON News*, March 2016; Anna-Claire Stinebring, *HNA Newsletter*, March 2016; Mariëtte Haveman, *Nederlandse Boekengids*, March 2016; Will Shank, *The Art Newspaper*, December 2015; Thomas Marks, *Apollo* (editorial), December 2015; Ruth Guilding, *The Evening Standard*, (Best Art and Design Books of the Year), 24 December 2015; James Hall, *The Times Literary Supplement* (Books of the Year), December 2015; James Hall, *The Guardian*, 28 November 2015)

Dutch Flower Painting 1600-1720, New Haven & London: Yale University Press,
1995 (translation: *Bloemstillevens in de Gouden Eeuw: 1600-1720*,
Zwolle: Waanders, 1995)

(reviews: H. Perry Chapman, *The Art Bulletin*, 79 (1997); Elizabeth Honig, *The Burlington Magazine*, 138 (1996); Xander van Eck, *Simiolus*, 24 (1996), Jan Woudstra, *Garden History*, 23 (1995); Amy Golahny, *Choice*, 33 (1995); Carol Stocker, *The Boston Globe*, December 21 1995; Frank Whitford, *The Sunday Times* (Books of the Year), 19 November 1995; J. L., *Gazette des Beaux-Arts*, November 1995; David Ekserdjian, *The Times*, 6 July 1995)

Exhibition catalogue

Dutch Flower Painting 1600-1750, London: Dulwich Picture Gallery, 1996

(reviews: Brian Sewell, *The Evening Standard*, 22 August 1996; Roy Strong, *Country Life*, August 1996; Susan Jenkins, *The Art Newspaper*, July-August 1996; Andrew Graham-Dixon, *The Independent*, 29 July 1996; Susan Moore, *The Financial Times*, 27 July 1996; Waldemar Januszczak, *The Sunday Times*, 14 July 1996; Veronica Horwell, *The Guardian*, 9 July 1996)

Published lecture

Vermeer, Lairesse and Composition, Hofstede de Groot Lecture, Rijksbureau voor Kunsthistorische Documentatie, Zwolle: Waanders, 2010

Edited books

The Visual Culture of Holland in the 17th and 18th Centuries and its European Reception (with Jacek Jaźwierski), Lublin: Wydawnictwo KUL, 2016

(authors: Ulrike Kern, Kasperowicz)

Jacek Jaźwierski, Barbara Arciszewska, Harry Mount, Paul Taylor, Andrzej Pieńkos, Agnieszka Rosales Rodriguez, Ryszard

Meditations on a Heritage. Papers on the Work and Legacy of Sir Ernst Gombrich, London: Paul Holberton publishing, 2014 (authors: Charles

Hope, Peter Burke, Harry Mount, Elizabeth McGrath, Veronika Kopecky, Paul
Crossley, Paul Taylor, Jeroen Stumpel, John Kulvicki, Roberto Casati, Martin
Kemp)

(reviews: Marieke van den Doel, *History of the Humanities*, 1 (2016); Christopher Heuer,
John-Paul *Renaissance Quarterly*, 68 (2015); Richard Woodfield, *CAA Reviews*, January 2015;
Stonard, *The Literary Review*, December 2014)

Jerrold *Iconography without Texts*, London and Turin: Warburg Institute and Nino
Jerome Aragno, 2008 (authors: Paul Bahn, Jean-Loïc Le Quellec, Robert Bagley,
Cooper, John Baines, Stephen Houston, Karl Taube, Paul Taylor,
Feldman, Ivan Gaskell)

(reviews: Richard Woodfield, *The Art Book* 17 (2010); Thijs Weststeijn, *Journal of Art
Historiography*, 1 (2009))

Candida *The Iconography of Cylinder Seals*, London and Turin: Warburg Institute and
Frans Nino Aragno, 2006 (authors: J. B. Trapp, Paul Taylor, Diana Stein,
Evelyn Klengel-Brandt, Felli, Ruth Mayer-Opificius, Othmar Keel, Suzanne Herbordt,
Wiggermann, Dominique Collon, Mariana Giovino,
Ursula Seidl)

(reviews: Barbara Porter, *Bulletin of the American Schools of Oriental Research*, 358 (May 2010);
Gary Beckman, *Journal of the American Oriental Society*, 126 (2006))

Athene *Pictorial Composition from Medieval to Modern Art* (with François Quiviger),
Frangenberg, London and Turin: Warburg Institute and Nino Aragno, 2000 (authors:
Mount, Richard Wrigley, Reiss, Charles Hope, François Quiviger, Philip Sohm, Thomas
Colette Nativel, Thomas Puttfarcken, Paul Taylor, Harry
Hubert Locher)

(review: Paul Duro, *Oxford Art Journal*, 26 (2003))

Articles & papers

'From Mechanism to Technique: Diderot, Chardin and the Practice of Painting',
in *Knowledge and Discernment in the Early Modern Arts*, eds Sven Dupré and
Christine Göttler, Abingdon: Routledge, 2017

'The Birth of the Amateur', *Nuncius*, 31 (2016), pp. 499–522

and "'Mass" and "Massing" from Karel van Mander to Roger Fry', in *Tributes to
Jean Michel Massing: Towards a Global Art History*, eds Mark Stocker
Philip Lindley, Chicago: Harvey Miller/Brepols, 2016 , pp. 289-305

Taylor, 'Houding and Keeping', in *The Visual Culture of Holland in the 17th and 18th
Centuries and its European Reception*, eds Jacek Jazwierski and Paul
Lublin: Wydawnictwo KUL, 2016, pp. 93-118

- Paul
 'Gombrich and the Idea of Primitive Art', in *Meditations on a Heritage. Papers on the Work and Legacy of Sir Ernst Gombrich*, ed. Paul Taylor, London: Holberton Publishing, 2014, pp. 90-108
- Belloris
 Oy-Marra,
 Harrassowitz, 2014, pp.
 'The practice of painting in Dutch art theory', in *Begrifflichkeit, Konzepte, Definitionen. Schreiben über Kunst und ihre Medien in Giovan Pietro Viten und der Kunstliteratur der Frühen Neuzeit*, eds Elisabeth Marieke von Bernstorff and Henry Keazor, Wiesbaden: 285-304
- pp.
 'Text and image', *Cahiers du post-diplôme «Document et art contemporain» 4, École européenne supérieure de l'image, Angoulême et Poitiers*, 2014, 110-119
- ed.
 113
 'Zwierich van sprong: Samuel van Hoogstraten's Night Watch', in *The Universal Art of Samuel van Hoogstraten (1627-1678), painter, writer and courtier*, Thijs Weststeijn, Amsterdam: Amsterdam University Press, 2013, pp. 96-
- and
 'Leonardo in the Low Countries', in *Lives of Leonardo*, eds Thomas Frangenberg and Rodney Palmer, London and Turin (Warburg Institute Nino Aragno), 2013, pp. 29-60
- Zürich and
 'Italian Artistic Terms in Karel van Mander', in *Translating Knowledge in the Early Modern Low Countries*, eds Sven Dupré and Harold J. Cook, Münster (LIT Verlag) 2012, pp. 197-216
- Van
 2011, pp. 65-79
 'Colouring Nakedness in Flanders and Holland', in *The Nude and the Norm in the Early Modern Low Countries*, eds Karolien De Clippel, Katharina Cauteren and Katlijne Van der Stighelen, Turnhout (Brepols)
- 'Rembrandt's *Injustice of Piso*', *Oud Holland*, 124 (2011), pp. 112-118
- 'Henri Frankfort, Aby Warburg and "Mythopoeic Thought"', *Journal of Art Historiography*, 5 (2011)
- Guido
 'Adriano Castellesi and the School of Athens', in *Mantova e il rinascimento italiano: Studi in onore di David S. Chambers*, eds Philippa Jackson and Rebecchini, Mantua 2011, pp. 179-89
- 'Images and Stories', *The Monist: an International Quarterly Journal of General Philosophical Inquiry*, 93 (2010), pp. 370-383

- 'Julius II and the Stanza della Segnatura', *Journal of the Warburg and Courtauld Institutes*, 72 (2009), pp. 103-41
- 'Flatness in Dutch Art: Theory and Practice', *Oud Holland*, 121 (2008), pp. 153-184
- 'Introduction' and 'Moche Libation Bottles' in *Iconography without Texts*, ed. Paul Taylor, London and Turin (Warburg Institute and Nino Aragno) 2008, pp. 1-14 & 145-160
- 'Introduction' and 'The Warburg Institute's Photographic Collection and the Diversity of Mesopotamian Iconography', in *The Iconography of Cylinder Seals*, ed. Paul Taylor, London and Turin (Warburg Institute and Nino Aragno) 2006, pp. 9-18
- 'Michelangelo's Mistakes in the Generation of Christ', *Journal of the Warburg and Courtauld Institutes*, 67 (2004), pp. 285-294
- 'Boötes on the Farnesina Ceiling', *Journal of the Warburg and Courtauld Institutes*, 67 (2004), pp. 295-300
- 'William Gouw Ferguson', 'James Hamilton', 'Leendert Knijff', 'Simon Lutichuys', 'Jean-Baptiste Monnoyer', 'Caspar Smits', 'Jan Frans van Son', 'Simon Verelst' and 'William Verelst', in *The Oxford Dictionary of National Biography*, Oxford: Oxford University Press, 2004
- 'Composition in Dutch art theory', in *Pictorial Composition from Medieval to Modern Art*, eds Paul Taylor and François Quiviger, London and Turin: Warburg Institute and Nino Aragno, 2000, pp. 146-71
- 'Two new flower paintings by Gillis van Coninxloo III', *Oud Holland*, 114 (2000), pp. 131-8
- 'The Glow in late sixteenth- and seventeenth-century Dutch paintings', in *Looking through paintings: the study of painting techniques and support of art historical research*, ed. Erma Hermens, *Leids Jaarboek*, 11 (1998), pp. 159-75
- 'Piero della Francesca's Giants' (with Caroline van Eck), *Journal of the Warburg and Courtauld Institutes*, 60 (1997), pp. 243-7
- 'Les fleurs et Dieu au XVIIe siècle', in *L'Empire de flore: histoire et représentation des fleurs en Europe du XVI e siècle au XIXe siècle*, ed. Sabine van Sprang, Brussels 1996, pp. 250-60

- Francesca,
Italiana, 1995, pp.
- 'Piero's *Flagellation* and the Conventions of Painted Narrative' (with Charles Hope), in *Incontri del Dizionario Biografico degli Italiani*, Piero della ed. Alessandra Uguccioni, Rome: Istituto della Enciclopedia Italiana, 1995, pp. 48-101
- 'Darkness at noon: Rembrandts *Nachtwacht*', *Kunstschrift*, 38/6 (1994), pp. 22-7
- 'The Concept of *Houding* in Dutch Art Theory', *Journal of the Warburg and Courtauld Institutes*, 55 (1992), pp. 210-32
- Bibliography** 'Iconography/Iconology', in 'Renaissance and Reformation', *Oxford Bibliographies Online*
- Review articles** Julie Berger Hochstrasser, *Still Life and Trade in the Dutch Golden Age*, New Haven and London 2007, in *Art History*, 33 (2010), pp. 542-544
- Karel van Mander, *The Lives of the Illustrious Netherlandish and German Painters*, edited by Hessel Miedema, 6 volumes, Doornspijk 1994-1999, in *Oud Holland*, 115 (2002), pp. 131-54
- Celeste Brusati, *Artifice and Illusion: The Art and Writing of Samuel van Hoogstraten*, Chicago 1995, in *Art History*, 21 (1998), pp. 140-145
- Norman Bryson, *Looking at the Overlooked: Four Essays on Still-Life Painting*, London 1990, in *Art History*, 15 (1992), pp. 107-111
- Publications in press** 'Raphael, Poussin and Lairese', in *Gerard de Lairese: heden en toekomst*, eds Eric Jan Sluiter, Marringje Rikken, Jasper Hillegers and Elmer Kolfin, Amsterdam University Press, 2018
- la 'Gladdicheyt in Karel van Mander's *Schilder-boeck*', in *Words for theory, words for practice*, ed. Michèle-Caroline Heck, Presses universitaires de Méditerranée, 2017
- 'Wit in Shang Art', in *Art and Religion in Pre-Modern China*, eds Wang Tao and Roderick Whitfield, London: Saffron 2017
- INTERVIEWS & BROADCASTS** BBC Radio, 3 March 2015 (The Sistine ceiling)
- Essential Vermeer website*, 4 June 2010 (Composition in Vermeer)
- RKD Bulletin*, 2010/1, pp. 4-7 (Hofstede de Groot-lezing)

BBC Television, 26 July 1996 (Dutch flower painting at Dulwich)

De Telegraaf, 15 June 1995 (Dutch flower painting)

BBC Radio, 10 April 1994 (Floral symbolism)

**RECENT LECTURES
& PAPERS**

'Darkening and Disruption of Space', at a study day, *OSK Sectiedag: Verkleuring van Verf*, Rijksmuseum Ateliergebouw, Amsterdam, 10 March 2017

'Condition', public lecture, Groninger Museum, Groningen, 8 March 2017

'Raphael, Poussin and Lairese', at a conference, *Gerard de Lairese: heden en toekomst*, Rijksmuseum Twenthe, Enschede and Rijksbureau voor Kunsthistorische Documentatie, The Hague, 16-17 January 2017 (keynote)

'Iconography in the Age of Mechanical Reproduction', at a symposium, *Cross-Cultural Iconography: a Symposium in Honour of Jean Michel Massing*, Cambridge, July 1, 2016; and at the Warburg Institute, 22 March 2017

'Gladdicheyt in Karel van Mander', at a conference, *Des mots pour la théorie, des mots pour la pratique. Lexicographie artistique: formes, usages et enjeux*, Université Paul-Valéry, Montpellier, 15-17 June, 2016

'Den gheest leert het maken: painting after life, from the spirit', at the Annual Congress of the Arbeitskreis Niederländische Kunst- und Kulturgeschichte, Wallraf-Richartz Museum, Cologne, 3 Oct 2015 (keynote)

'Michelangelo's secco', at a study day, *OSK Sectiedag: Atelierpraktijken en geschiedenis van de kunstproductie*, Amersfoort, 24 Nov 2014 (keynote)

'Iconography: the Semantics of Images', fifteen lectures, Department of Philosophy, University of Guanajuato, Aug 4-8, 2014

'From Mechanism to Technique: Diderot, Chardin, and the Practice of Painting', special lecture at the launch of the book *Ad fontes! Niederländische Kunst des 17. Jahrhunderts in Quellen*, Goethe-Institut, Amsterdam, 11 Feb 2013

'Dead Deities in Western Art', public lecture, Dartmouth College, New Hampshire, 8 Feb 2013

'The Complex Management of an Art Historical Photographic Collection', at a study day, *Images: Content, Recognition, Classification*, CNRS, Paris, 2012 (keynote)

'Houding and Keeping', at a conference, *The Visual Culture of Holland in the Seventeenth and Eighteenth Centuries and Its Relations with England*, University of Lublin, 2011

'The Amateur from Vasari to Diderot, via Rembrandt', at a conference, *Artificii Occulti: Knowledge and Discernment in the Artistic and Scientific Cultures of Early Modern Europe*, University of Bern, 2011

'Karel van Mander and Italian Art Terminology', at a workshop, *Translating Knowledge and the Invention of Vocabulary in the Early Modern Low Countries*, University of Ghent, 2010

'The Practice of Painting in Dutch Art Theory', at a workshop, *Bellori's Terminology: Tradition, Construction, and Usage in His Lives and Art Literature in the Early Modern Period*, Bibliotheca Hertziana, Rome, 2010

'Vermeer, Laiesse and Composition', *Hofstede de Groot Lecture*, Rijksbureau voor Kunsthistorische Documentatie, The Hague, 2010

'Zwierich van sprong: Samuel van Hoogstraten's *Night Watch*', at a study day, *The Universal Art of Samuel van Hoogstraten*, University of Amsterdam, 2009

'Colouring Nakedness in Flanders and Holland', at a conference, *The (Counter)Reformation Countered. Considering the Nude and the Norm in the Early Modern Netherlands* conference, University of Leuven, 2007

TEACHING

'Renaissance Iconology', MA in Cultural and Intellectual History, 1300-1650, The Warburg Institute; MA in Curatorship, Art History and Renaissance Culture, The Warburg Institute and The National Gallery; MA in Renaissance Studies, Birkbeck College, 2004-2014

'Artistic Intentions', MA in Cultural and Intellectual History, 1300-1650; MA in Curatorship, Art History and Renaissance Culture, The Warburg Institute and The National Gallery), 2015-

'Condition and Display', MA in Curatorship, Art History and Renaissance Culture, The Warburg Institute and The National Gallery (course taught in the National Gallery, the Wallace Collection and Dulwich Picture Gallery), 2014

'Disguised symbolism' and 'The iconography of still life' (double lecture for University of Cambridge first-year BA students, given annually), 2006-

'Method in Iconography' (double lecture AHRB Warburg-Warwick Research Training Programme, given annually), 2010-

'Renaissance Iconography' (with Elizabeth McGrath) (MA in Cultural and Intellectual History, 1300-1650, Warburg Institute), 1993

PHDs SUPERVISED

Ulrike Kern, 'Light and Shade in Seventeenth-Century Dutch Art: Theory and Practice', 2007-2010 (now published as *Light and Shade in Dutch and Flemish Art*, Turnhout: Brepols, 2015)

Lorenza Gay, 'The French Renaissance of the Pagan Gods', 2014-

**CONFERENCES
ORGANIZED**

E. H. Gombrich: a Memorial Colloquium, Warburg Institute 2009
Iconography without Texts, Warburg Institute 2006
The Iconography of Cylinder Seals, Warburg Institute 2003
Visual Humour in World Art, Warburg Institute 1998
Pictorial Composition, 1400-1800, Warburg Institute 1996
Art Literature in Europe, 1550-1750, Warburg Institute 1993

**SEMINARS
ORGANIZED**

History of Art, Warburg Institute, 2010-2015
World Art, Warburg Institute 1994-1995
European Visual Culture 1550-1750, Warburg and Courtauld Institutes 1991-1994 (with Joanna Woodall)

**ADVISORY
BOARDS**

Journal of the Warburg and Courtauld Institutes
Locus Solus
History of the Humanities
Rocznik Historii Sztuki
ERC project *Technique in the Arts: Concepts, Practices, Expertise, 1500-1950*

