



ROBERT SIMON FINE ART

ROBERT B. SIMON — CURRICULUM VITAE

Area of Specialization: European and American Fine and Decorative Arts

Professional Affiliations:

Appraisers Association of America	Certified Member, Recertified 2012 Member of the Board of Directors, 1990-2009 Treasurer, 1992-1994 Second Vice President, 1994-1996 First Vice President, 1996-1998 President, 1998-2000
American Society of Appraisers	Accredited Senior Member, Recertified 2012 Second Vice President, NYC Chapter, 2001-2002 Third Vice President, NYC Chapter, 2000-2001
U.S.P.A.P. Private Art Dealers Association	Compliant and Tested, 2009, 2013, 2015, 2017 Member, Member of Board of Directors, 2005-2016 President, 2011-18
Art and Antique Dealers League of America	Member, Member of Board of Directors, 2006-2016 Vice President, 2013-18
Grand Central Atelier, New York	Member of Board of Directors, 2017-2018
Board of Architectural Review, Tuxedo Park	Member, 1987-90, 2006-8, Deputy Chair, 2008-16
C.I.N.O.A.	Member
Columbia University Art History Advisory Council	Member
College Art Association	Member
American Association of Museums	Member
Renaissance Society of America	Member
Who's Who in American Art	Listed

Education:

1982	Ph.D., Dept. of Art History and Archaeology, Columbia University, New York
1976	M.Phil., Dept. of Art History and Archaeology, Columbia University, New York
1975	M.A., Dept. of Art History and Archaeology, Columbia University, New York
1973	B.A., Columbia College, Columbia University, New York (Major: Medieval and Renaissance Studies)
1969	Diploma, Horace Mann School, Riverdale, N.Y.

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Professional Experience:

- 1990-2018 Art Dealer, Appraiser, Consultant; President, Robert Simon Fine Art, Inc., New York City and Tuxedo Park, N.Y.
- 1998-2000 President, Appraisers Association of America, New York City
- 1985-90 Independent Appraiser and Consultant, New York City and Tuxedo Park
- 1989-92 Consultant, Stanley Moss & Co., Riverdale, N.Y. (Old Master Dealer)
- 1987-89 Consultant, Piero Corsini, Inc., New York, N.Y. (Old Master Dealer)
- 1985-90 Consultant, The Fund for Fine Arts, Inc., Chevy Chase, MD. (Nineteenth Century European and American Paintings)
- 1982-85 Director and Chief Appraiser, The Fine Arts Group of Crosson Dannis, Inc., New York and Dallas
- 1981-82 Appraiser, The Fine Arts Group of Crosson Dannis, Inc.
- 1980-82 Researcher, International Foundation for Art Research, New York City
- 1980-82 Author and Researcher, Soprintendenza ai Beni Artistici e Storici (Uffizi Gallery), Florence, Italy
- 1977-78 Andrew Mellon Fellow, Dept. of European Paintings, Metropolitan Museum of Art, New York
- 1976-77 Chester Dale Fellow, Dept. of European Paintings, Metropolitan Museum of Art, New York
- 1975 Graduate Assistant, Dept. of European Paintings, Metropolitan Museum of Art, New York
- 1974-81 Independent Research, Expertise and Appraisal work for private collectors.

Publications:

- Leonardo's Salvator Mundi and the Collecting of Leonardo in the Stuart Courts* (co-author with Margaret Dalivalle and Martin Kemp), Oxford University Press (forthcoming)
- "Sixteenth-century art in Florence," (exhibition review of "The Cinquecento in Florence," Palazzo Strozzi, Florence), *The Burlington Magazine*, CLX (January 2018), pp. 39-41).
- "My Dear BB...: *The Letters of Bernard Berenson and Kenneth Clark, 1925-1959*, Edited and annotated by Robert Cumming," (book review), *The Burlington Magazine*, CLIX (August 2017), pp. 647-648.
- "*Bernard Berenson: Formation and Heritage*, Edited by Joseph Connors and Lewis A. Waldman," (book review), *The Burlington Magazine* CLIX (January 2017), pp. 47-48.
- "The Old Masters Market is Restoring Its Image to Make It Sexy", *Artnet News* (online), January 26, 2015 <http://news.artnet.com/art-world/the-old-masters-market-is-restoring-its-image-to-make-it-sexy-232578>
- "Pontormo and Rosso Fiorentino," (exhibition review of "Pontormo and Rosso Fiorentino: Diverging Paths of Mannerism," Palazzo Strozzi, Florence), *The Burlington Magazine*, CLVI (July 2014), pp. 480-482.

- “Bernard Berenson; *A Life in the Picture Trade*, By Rachel Cohen,” (book review), *The Burlington Magazine*, CLVI (July 2014), pp. 472-473.
- “Francesco Vanni,” (exhibition review of “Francesco Vanni: Art in Late Renaissance Siena,” Yale University Art Gallery, New Haven), *The Burlington Magazine*, CLV (December 2013), pp. 859-861.
- “Bronzino’s Portrait of Maria Salviati,” in Andrea M. Gáldy, ed., *Agnolo Bronzino; Medici Court Artist in Context*, Newcastle-upon-Tyne 2013, pp. 17-30.
- “Perino del Vaga” (exhibition review of “Perino del Vaga in New York Collections,” Metropolitan Museum of Art, New York), *The Burlington Magazine*, CLIV (February 2012), pp. 225-26.
- “Bronzino,” (exhibition review of “Bronzino, Artist and Poet at the Court of the Medici,” Palazzo Strozzi, Florence), *The Burlington Magazine*, CLIII, (January 2011), pp. 59-61.
- “L’Ultima Cena,” in *Carlo Crivelli e Brera*, exh. cat., Milan 2009, pp. 16-19
- From Palace and Chapel; Important Old Master Paintings*, New York: Robert Simon Fine Art, 2005
- “The Renaissance of the Sixteenth Century,” *Arts of the Renaissance* (Sotheby’s New York, Old Master Sale Catalogue, January 2001).
- Visions and Vistas: Old Master Paintings and Drawings*, exh. cat. New York: Berry-Hill Galleries, 2000.
- Figure and Fantasy in French Painting, 1650-1800*, exh. cat. New York: Berry-Hill Galleries, 1999.
- From Sacred to Sensual: Italian Painting 1400-1750*, exh. cat. New York: Berry-Hill Galleries, 1998.
- Introduction to *Robert Kipniss; The Image and the Medium*, exh. cat., Wichita Falls Museum & Art Center, Mar. 20–May 31, 1997.
- Review of *The Drawings of Leonardo da Vinci and His Circle in America*, ed. Carlo Pedretti and cat. by Patricia Trutty-Coohill, *Drawing*, XVII, Nos. 4-6 (Nov.1995–March 1996), pp. 103-04.
- “Agnolo di Cosimo, llamado ‘Il Bronzino’; Retrato de la Duquesa Eleonora de Toledo,” in *Tres Siglos de Pintura*, exh. cat., Madrid: Caylus Anticuuario, S.A., 1995.
- Devotion and Delight; Important Old Master Paintings*, exh. cat., New York: Piero Corsini, Inc., 1989.
- “Doré in the Highlands,” *Journal of the Walters Art Gallery*, Vol. 47 (1989), pp. 53-60.
- “Giulio Clovio’s Portrait of Eleonora di Toledo,” *The Burlington Magazine*, CXXXI (July 1989), pp. 481-485.
- “Yo, Pontormo,” *The Journal of Art*, I, no. 6 (June 1989), p. 25.
- Review of *The Robert Lehman Collection, I; Italian Paintings* by John Pope-Hennessy, *Renaissance Quarterly*, XLII, 1 (Spring 1989), pp. 118-122.
- Discoveries ‘in una nuova luce’; Important Old Master Pictures*, exh. cat., New York: Piero Corsini, Inc., 1988.
- “‘Blessed be the hand of Bronzino’: the portrait of Cosimo I in armour,” *The Burlington Magazine*, CXXIX (June 1987), pp. 387-88.
- “The Uffizi Gallery,” “The Pitti Palace,” “The Accademia Gallery,” articles in *Art Museums of the World*, Greenwich: Greenwood Press, 1986.
- “The Identity of Sofonisba Anguissola’s *Young Man*,” *Journal of the Walters Art Gallery*, Vol. 44 (1986), pp. 117-122.
- Translator of selected catalogue entries for the exhibition catalogue, *The Age of Correggio and the Carracci; Emilian Art of the Sixteenth and Seventeenth Centuries* (New York and Washington 1986).
- “Il ritratto di Cosimo I de’ Medici nel Museo Giovaniano,” *Atti del Convegno, ‘Paolo Giovio: Il Rinascimento e la memoria,’* (Como 1985), pp. 183-192.

“Bronzino’s Cosimo I de’ Medici as Orpheus,” *Bulletin of the Philadelphia Museum of Art*, Vol. 81, no. 348 (Fall 1985), pp. 17-27.

Patrick and Beatrice Haggerty Museum of Art, Marquette University: Selected Works, New York: Pelion Press, 1984 (Editor, Author of Introduction and Catalogue Entries).

“Bronzino’s Portrait of Cosimo I in armour,” *The Burlington Magazine*, CXXXV, 966 (September 1983), pp. 527-539.

Translator of catalogue and chapters on the Pinacoteca Vaticana (Vatican Picture-Gallery) for the exhibition catalogue, *The Vatican Collections: The Papacy and Art*, New York: Metropolitan Museum of Art, 1982, pp. 128-174.

Bronzino's Portraits of Cosimo I de' Medici (Columbia Univ. diss.), Ann Arbor: University Microfilms, 1982.

“From Leonardo to Titian,” *Arts Magazine*, LIV, 3 (November 1979), p. 9.

“Poussin, Marino, and the Interpretation of Mythology,” *Art Bulletin*, LVIII, 1 (March 1978), pp. 56-68.

Lectures and Courses:

- 2017 “Authenticity in the Old Master Market,” Moderator and Presenter, On Value; 2017 National Conference, Appraisers Association of America, New York
- 2017 “Collecting the Old Masters; Paintings as Coveted Possessions,” Fall Semester Course, New York University, College of Arts & Sciences, Fall 2017
- 2017 “Alessandro Allori, Camilla Martelli, and Virginia de’Medici: Revealing the Mysteries of a Saint Louis Art Museum Portrait,” with Judith W. Mann and Claire Winfield, Technical Art History: Evaluating the Progress of the Interdisciplinary Study of Works of Art, Midwest Art History Society, Cleveland Museum of Art, Cleveland, Ohio
- 2016 “La grande mela di musei: New York,” [The Big Apple of Museums: New York], Palazzo Ducale, Fondazione per la Cultura, Genoa, Italy
- 2015 “Leonardo da Vinci’s *Salvator Mundi*: Its Journey to Rediscovery,” Current Issues in Determining the Authenticity in Visual Art and Objects, the Catalogue Raisonné, Art Scholarship and Value in the Marketplace, Personal Property Conference, American Society of Appraisers, New York
- 2015 “On the Genius of Leonardo da Vinci,” (with Dr. Gail Saltz), 7 Days of Genius, 92nd Street Y, New York
- 2014 “Wrong Pictures; Recognizing Problematic Old Master Paintings,” Discourse in the Market: All Things Considered, National Conference, Appraisers Association of America, New York
- 2014 “The Saga of Leonardo’s Lost Christ,” Bucknell University, Lewisburg, Pa.
- 2014 “Leonardo Lost and Found,” Friends of the Uffizi Gallery, Palm Beach, Florida
- 2013 “Finding Leonardo,” Hermitage Museum Foundation, Princeton Club, New York
- 2013 “Alternate Careers for Art Historians,” Seminar, University of Missouri-Kansas City
- 2013 “Finding Leonardo,” Bernardin Haskell Lecture, Nelson-Atkins Museum of Art, Kansas City, Missouri
- 2012 “Reflections of a Once Lost Painting: The Versions of Leonardo’s *Salvator Mundi*,” Leonardo da Vinci; Recent Technical Findings and Discoveries, Conservation Center of the Institute of Fine Arts, New York University, New York

- 2012 “Leonardo da Vinci’s ‘Salvator Mundi’ Rediscovered,” co-author with Dianne Modestini, and others, Leonardo da Vinci’s Technical Practice: Paintings, Drawings, and Influence,” CHARISMA Conference, National Gallery, London
- 2010 “On Maria Salviati,” Agnolo Bronzino; Medici Court Artist in Context, Florence, Italy
- 2008 “Extreme Makeovers,” Wadsworth Atheneum Museum of Art, Hartford, CT
- 2007 “Step by Step; Damage and Loss Reports,” Moderator, Valuation and Condition, National Conference, Appraisers Association of America
- 2007 “Divorce in New York in the 21st Century; Who Gets What & How Much?” Participant, New York City Bar, New York, NY
- 2007 “Cleaning Up Dirty Pictures,” Le Brun Library Conversations with Authors Series, Montclair Art Museum, Montclair, NJ
- 2005 “The Childhood of the Artist,” in The Taste for Italian Renaissance Art in Eighteenth- and Nineteenth-Century Britain, Renaissance Society of America and The Society for Renaissance Studies, United Kingdom, University of Cambridge
- 2005 “Collecting for the Future, or How not to be a Casualty in the Craze to Invest in Art,” Palm Beach Jewelry and Antique Show
- 2004 “Understanding Auction Data, or Why Your Painting isn't Worth \$104 million, Mrs. Jones,” National Conference, Appraisal Institute of America, New York
- 2004 “Seven Principles of Building a Significant Art Collection,” UBS Financial Services Seminar, Palm Beach, Florida
- 2004 “Connoisseurship in Collecting Old Master Paintings,” Palm Beach Jewelry and Antique Show
- 2003 “When Bad Things Happen To Good Pictures,” American Society of Appraisers, Hudson Valley Chapter, Harriman, New York.
- 2003 “Collecting American Impressionists,” Montclair, New Jersey
- 2003 “Observations on Bronzino’s Working Methods in his Portraits,” Annual Meeting, Renaissance Society of America, Toronto, Canada
- 2002 “Donation Appraisal Cases,” Appraisers and Attorneys Working Together: Legal Cases, National Conference, Appraisal Institute of America, New York
- 2002 “Tracing Provenance in Old Master Paintings: The Physical Evidence,” Art and Cultural Property: Provenance; Due Diligence; Legal and Ethical Issues, American Society of Appraisers, Washington
- 2002 “Old Master Paintings,” How to Take the Plunge: Introduction to the Collecting of Fine Art, New York University, School of Continuing Education
- 2002 “Two Issues of Valuation: Provenance and Auction Comparables,” New Legal Liabilities Seminar, AAA-NYU Appraisal Studies Program, New York University
- 2001 “Valuation Problems in Old Master and Nineteenth-Century European Paintings,” National Conference, Appraisal Institute of America, New York
- 2001 “Negotiating with the IRS: A Mock Internal Revenue Procedure,” participant, National Conference, Appraisal Institute of America, New York
- 2000 “Collecting Old Master Paintings; Special Challenges, Unique Rewards,” Sotheby’s Institute of Art, New York
- 2000 “The New Technology and Challenges for the Appraisal Professional,” Valuation 2000 Conference, Las Vegas

- 2000 "Professional Opinions of Value in the World of Electronic Commerce," National Conference, Appraisal Institute of America, New York
- 1999 "Specialist and Generalist Appraisers," National Conference, Appraisal Institute of America, New York
- 1999 "Improving the Old Masters, or How Prudery, Fashion, the Fear of Death, and the Love of Money Have Revised the Art of the Renaissance and Baroque," Baylor University, Waco, Texas
- 1999 "Portraiture in the Work of the Florentine Mannerists," Baylor University, Waco, Texas
- 1997 "Alterations to Paintings for Money and Love," National Conference, Appraisal Institute of America, New York
- 1997 "Dirty Old Pictures and How They Get That Way: Appraising Old Master Paintings," Appraisers Association of America, Practicing Law Institute, New York
- 1996 "Workshop on Old Master Fakes and Forgeries," National Conference, Appraisal Institute of America, New York
- 1995 "Dirty Pictures: Conservation, Censorship and Cash," American Society of Appraisers, New York
- 1995 "The Real Source of Bronzino's London Allegory," Sixteenth Century Studies Conference, San Francisco
- 1995 "An Overlooked Predella Panel by Carlo Crivelli in the Museum of Fine Arts, Montreal," Museum of Fine Arts, Montreal
- 1995 "A proposal for El Greco in Venice: The Zane Manuscript in the British Library," International Conference on El Greco in Italy and Italian Art," Rethymnon, Crete.
- 1994 "Some Thoughts on Mannerist Portraiture," Guest Lecture, Brandeis University
- 1994 "Value Considerations of Conservation and Restoration Treatments in the Appraisal of Works of Art," Fine Art Conservation: Issues for the 21st Century, Symposium, New York University.
- 1991 "Seminar on European Painting from 1300 to 1900," Appraisal Certificate Program, Marymount College, Tarrytown
- 1989 "Current Practices in Appraisal Report Writing," Appraisers Association of America National Conference.
- 1988-89 "Connoisseurship and the Art Market," Seminars given to students of Barnard College, Fordham College, Metropolitan Museum of Art Summer Interns
- 1983 "Il ritratto di Cosimo I nella collezione di Paolo Giovio," International Conference on Paolo Giovio, Como, Italy
- 1982-83 History of Italian Renaissance Art, The Juilliard School, New York
- 1979 Art and Food in Renaissance Florence, (with Giuliano Bugialli), Florence, Italy
- 1978 "Dante and Petrarch in Florentine Portraiture of the Sixteenth Century," New England Renaissance Conference, Mount Holyoke College
- 1975 "Under Venus and Amor: Bronzino's Lost Lunettes for Bartolommeo Bettini," Michelangelo Birthday Conference, Casa Italiana, Columbia University
- 1973 "The Sculpture of Vincenzo Danti," Columbia University Art History Student Union

Languages: Italian, French, German, Latin

References: Furnished On Request; a list of institutional clients can be consulted on our web-site:
www.robertsimon.com.