

Sefy Hendler

Senior Lecturer

Early modern Italian Art

Ph.D., Université de Paris I (Panthéon Sorbonne), 2009

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Biography

Sefy Hendler teaches early modern Italian art the Art History department of the Faculty of the Arts, Tel Aviv University. He obtained his PhD. in 2009 from the *Université de Paris I (Panthéon-Sorbonne)*. He specializes in the *Paragone* between painting and sculpture, the subject of his book *La guerre des Arts* and numerous articles and catalogue entries as the *Bronzino artist and poet in the court of the Medici* (Palazzo Strozzi, 2010) and *Pontormo and Rosso Fiorentino: diverging paths of Mannerism* (Palazzo Strozzi 2014). He was a *boursier* of the *École française de Rome - Villa Médicis*, and *borsista* at the Kunsthistorisches Institut in Florenz.

Selected Publications

Books

La guerre des Arts. [Le Paragone entre peinture et sculpture en Italie de la fin du XVe siècle au début du XVIIe siècle](#), Rome, L'Erma di Bretschneider, 2013, 434 pp., 161 ils. (Winner of the Bretschneider best manuscript prize)

Selected Articles

[“Pelo sopra Pelo: Sculpting hair and beards as a reflection of artistic excellence during the Renaissance”](#), *Sculpture Journal*, 24, 1 (2015), pp. 7-22.

“Rosso nell'aria di Roma”: on some additional sources of Rosso Fiorentino's Death of Cleopatra”, *Studi di Storia dell'Arte*, 25 (2015), pp. 37-50.

“Steel is fiercer and more brilliant : the emergence of the ducal portrait in Medicean Florence”, in C. Falciani (ed.), *Florence. Portraits at the Medici court* (book published to accompany the exhibition at Musée Jacquemart-André, September 2015-January 2016), Brussels, Modern art press, 2015, pp. 91-99.

“Il primo sondaggio della storia dell'arte: Benedetto Varchi e il paragone fra pittura e scultura”, with Sefy Hendler, in *Atlante storico della letteratura italiana*, ed. S. Luzzatto, G. Pedullà, Turin: Einaudi, 2011, 103-110

“Entre l'ombre et ce qui fait l'ombre : le Narcisse de Cellini et le *Paragone*” (Between the shade and what casts it : Cellini's Narcissus and the *Paragone*), *Studiolo*, 8 (2010), pp. 169-184.

“Les trois apparitions de Saint Grégoire. Entre peinture, sculpture et réalité dans la Rome baroque”, in M. Bayard (ed.), *L'histoire de l'art et le comparatisme: les horizons du détour*, Paris, Somogy Editions d'Art, 2007, pp.171-183.

“Échec à la Berninienne, le buste de Richelieu, une nouvelle approche” (Failure Bernini’s style. The bust of Richelieu, a new approach), *Revue de l’Art*, 149 (2005), pp. 59-69.