

ERIN BENAY

Department of Art History and Art, Case Western Reserve University
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EMPLOYMENT:

Associate Professor of Early Modern Art, Director of Undergraduate Studies

2019-to the present: Department of Art History, Case Western Reserve University, OH

2023-2026 *Distinguished Scholar in the Public Humanities*, Case Western Reserve University

Assistant Professor of Early Modern Art

2012-19: Department of Art History, Case Western Reserve University, OH

Visiting Assistant Professor

2011-2012: State University of New York, Oswego, NY

Visiting Assistant Professor

2008-2011: Marlboro College, Marlboro, VT

EDUCATION:

Ph.D., 2009, Department of Art History, Rutgers University

M.A., 2006, Department of Art History, Rutgers University

B.A., 2002, University of New Hampshire, Humanities & Fine Art

PUBLICATIONS:

BOOKS

**Italy by Way of India: Translating Art and Devotion in the Early Modern World.*

Turnhout/London: Brepols | Harvey Miller, 2021. (blind peer-reviewed). Reviewed in *Journal of Early Modern History* 27 (2023); *Renaissance Quarterly* (forthcoming); *Renaissance and Reformation* 45 (2023) 288-290, *RACAR* 48 (2023) 145-147; 21: *Inquiries into Art, History, and the Visual – Beiträge zur Kunstgeschichte und visuellen Kultur* 4 (2023) 791-797; and by Claire Farago [here](#).

Exporting Caravaggio: The Crucifixion of St. Andrew in the Cleveland Museum of Art. Cleveland Museum of Art and Giles Press, 2017. (blind peer-reviewed). Reviewed in *Burlington Magazine* (June, 2018); *Renaissance Quarterly* (Winter, 2019).

Faith, Gender and the Senses in Italian Renaissance and Baroque Art: Interpreting the Noli me tangere and Doubting Thomas. Burlington: Ashgate, 2015. (Co-authored with Lisa M. Rafanelli, in the series *Visual Culture in Early Modernity*, edited by Allison Levy and blind peer-reviewed). Reviewed in *College Art Association Reviews*; *Renaissance Quarterly*; *Choice: Current Reviews for Academic Libraries*; *Forum Italicum*.

EDITED COLLECTIONS AND CATALOGUES

Karamu House: Race and Printmaking in WPA-Era America, Editor and Author of Introduction and object essays with Britany Salsbury; Exhibition Catalogue, Cleveland Museum of Art and Yale University Press; Under contract and expected March, 2025 (all essays blind peer-reviewed).

Touch Me, Touch Me Not: Re-evaluating the Senses, Gender, and Performativity in Early Modernity, Editor and Author of Introduction with Lisa Rafanelli, Special Issue, *Open Arts Journal* vol. 4, (winter 2014-2015): 1-7 introduction; (Alice E. Sanger general editor; all essays blind peer-reviewed).

ARTICLES AND CHAPTERS

“Peripheral Prints: Karamu House and the Rise of African American Art in the Midwest,” *Panorama: Journal of the Association of Historians of American Art* vol.10.1, accepted and expected in May, 2024 (Blind-peer reviewed).

“From Stone and Wood: Carving Christian Identity in Early Modern India,” in Jens Baumgarten, Claire Farago, and Susan Lowish, eds., *Questioning Art History Through Artisanal Epistemology* (Routledge, expected 2024), accepted (all essays blind peer-reviewed).

* **“Painting on Walls: Art History and Action in the Rustbelt,”** Michelle May-Curry and Daniel Fisher-Livne, eds. *The Routledge Companion to Publicly Engaged Humanities Scholarship* (Routledge, expected May 10, 2024) accepted and forthcoming (blind peer-reviewed).

* **“Casta State of Mind: Michael Menchaca and the Graphic Revolution of Caste,”** *Art Journal* 81, vol. 2 (2022), 54-74 (blind peer-reviewed).

“From Campus to Community: Art History as Urban Practice,” *Journal of Urban Cultural Studies* 8 (2021): 109-119 (blind peer-reviewed).

“The Cross and the Lotus Flower: Reinventing Christian Art in Early Modern India,” *Sixteenth-Century Journal* 52 (2021): 277-311 (blind peer-reviewed).

“Of Rhinos, Peppercorns, and Saints: (Re)presenting India in Medici Florence,” in *Art, Mobility, and Exchange in Early Modern Tuscany and Eurasia*, Edited by Francesco Freddolini and Marco Musillo (Routledge, 2019), 121-145 (blind peer-reviewed).

“To Have and To Hold: Possessing the Sacred in the Late Renaissance,” *Open Arts Journal* 4, (winter 2014-2015): 89-110 (blind peer-reviewed, edited by Alice E. Sanger).

“Touch Me, Touch Me Not: The *Noli me tangere* and Doubting Thomas in Later Renaissance Art,” in *Noli me tangere in Interdisciplinary Perspective: Textual, Iconographic, and Contemporary Interpretations*, Edited by Reimund Bieringer, Barbara Baert & Karlijn Demasure (Bibliotheca Ephemeridum Theologicarum Lovaniensium, Leuven - Paris - Dudley MA: Peeters, 2015) (blind peer-reviewed).

“Touching is Believing: Caravaggio’s *Doubting Thomas* in Counter-Reformatory Rome,” in *Caravaggio: Reflections and Refractions*, eds. Lorenzo Pericolo and David Stone (Burlington: Ashgate, 2014): 59-82 (blind peer-reviewed). Reviewed in *Renaissance Quarterly*, *Italian Studies*, *Burlington Magazine*, *The Oxford Art Journal*.

“From Vocation to Veneration: Form and Function in Cima’s Two *Doubting Thomas* Altarpieces,” *Arte Veneta* 66 (2009): 136-142 (blind peer-reviewed).

“The Word Made Flesh: Sensory Experience and the Doubting Thomas in Italian Renaissance Art,” *Athanas* 27 (2009) (blind peer-reviewed).

“Selected New Acquisitions,” *Zimmerli Journal* 3 (2005): 189-191, 195.

ENTRIES AND REVIEWS

Invited post, “The Value of *et al*: Collaboration in the Humanities.” Feeding the Elephant: A Forum for Scholarly Communications, Published by H-Net: Humanities and Social Sciences Online, Fall, 2020.

Review, Annick Lemoine and Keith Christiansen, *Valentin de Boulogne: Beyond Caravaggio*. (Metropolitan Museum of Art, 2016), *French Studies* (2017) <https://doi.org/10.1093/fs/knx216>.

Review, Sybille Ebert-Schifferer, *Caravaggio: The Artist and His Work* (J. Paul Getty Museum, 2012), *Renaissance Quarterly* 66 (2013): 611-612.

“Caravaggism in Europe,” thematic guide, *Benezit Dictionary of Art Online*, Oxford University Press, 2012.

Gallery Guide to Kienbusch I, “Later Western Art,” Princeton University Art Museum, 2006.

PUBLIC HUMANITIES PROJECTS

***Pressing Matters*:** a community-partnered art and social justice initiative that serves under-resourced youth in Cleveland. Profiled by the [National Alliance for the Humanities](#) and funded in 2023 by the Ohio Humanities Council.

DIGITAL HUMANITIES PROJECTS

[Baroque Without Boundaries](#), Digital Mapping project, founded Fall, 2020.

IN PROGRESS

Pressing Matters: Art, Activism and Printmaking in Cleveland (single-authored monograph about the understudied history of prints, printmaking, and race in the rustbelt c. 1940-to the present.)

AWARDS, GRANTS, & HONORS:

2024 Renaissance Society of America Public Engagement Grant in Renaissance Studies, *Baroque Without Boundaries*,

2024: John S. Diekhoff Award for Excellence in Graduate Teaching & Mentoring, nominated and shortlisted.

2023: Expanding Horizons Grant, Social and Racial Justice Category: *Karamu House in Context: Prints and Power in WPA-Era Cleveland*, with Cleveland Public Library and Siegal Lifelong Learning, College of Arts and Sciences, Case Western Reserve University. Submitted, pending results.

2023: Ohio Humanities Ignite Grant: *Pressing Matters*, in collaboration with Zygote Press. Ohio Humanities Council, \$15,000.

2023: Appointed Distinguished Scholar in the Public Humanities, Office of the Provost, CWRU

2022: Nominated, National Endowment for the Humanities, Summer Stipend, CWRU Internal Nomination for *Pressing Matters: Art, Activism and Printmaking in Cleveland*

2022: Humanities in Leadership Learning Faculty Fellowship, Andrew W. Mellon Foundation and Case Western Reserve University

2022: John S. Diekhoff Award for Excellence in Graduate Mentoring, nominated and shortlisted.

2022: Faculty Research Grant, *Pressing Matters: Prints, Power, and Revolution in the Rustbelt*, Baker Nord Center for the Humanities, Case Western Reserve University

2021: Expanding Horizons Grant, Social and Racial Justice Category, *Pressing Matters: Prints, Politics, and Advocacy in Cleveland*, College of Arts and Sciences, Case Western Reserve University. See Press coverage [here](#).

2021: John S. Diekhoff Award for Excellence in Graduate Mentoring, nominated and shortlisted.

2020: Faculty Research Grant, *Art on the Job: Art History as Community Practice*, Baker Nord Center for the Humanities, Case Western Reserve University

2020: John S. Diekhoff Award for Excellence in Graduate Teaching, nominated and shortlisted.

2017-18: National Endowment for the Humanities Fellowship, *Italy by Way of India: Routes of Devotional Knowledge in the Early Modern Period*

2017-18: American Institute of Indian Studies Fellowship, *Italy by Way of India: Routes of Devotional Knowledge in the Early Modern Period*

2017: John S. Diekhoff Award for Excellence in Graduate Teaching, received.

2017: WP Jones Presidential Faculty Development Fund Grant; Foreign travel, *Italy by Way of India: Routes of Devotional Knowledge in the Early Modern Period*

2016-2017: Glennan Fellow, University Center for Teaching Excellence, Case Western Reserve University

2016: Baker Nord Center for the Humanities, Case Western Reserve University, Faculty Affiliate

2015: Carl F. Wittke Award for Excellence in Undergraduate Teaching, nominated and shortlisted.

2014: Nominee, SAGES Excellence in Writing Instruction Award

2013: WP Jones Presidential Faculty Development Fund Grant; “Hybridity in Art of the Marginalized Mission,” Case Western Reserve University

2012: Samuel H. Kress Grant in Renaissance Art History; “Italy By Way of India: Routes of Devotional Knowledge in the Early Modern Period,” Renaissance Society of America

2009: Faculty Research and Travel Grant, Marlboro College

2007-2008: Fulbright IIE Alternate, Italy

2007: Cowdrey Foundation, Dissertation Research Grant

2005: Rutgers University Special Opportunity Grant, Department of Art History

2005: Rutgers University, Graduate Assistantship, Department of Art History

2005: Rutgers University, Olga Berendsen Baroque Prize for 17th-century scholarship

TEACHING EXPERIENCE:

CASE WESTERN RESERVE UNIVERSITY

Introduction to Art History II: From Michelangelo to Maya Lin, spring 2013; 2015; 2019-23
Doors Wide Shut: The Private Collection from Raphael to Rauschenberg, spring 2015; fall 2019

Sex, Violence, and Religion: The Art of Caravaggio, fall 2012

The Art of Making Caravaggio, Grad. Seminar, spring 2017

Spectacle and Performance in the Art of Baroque Rome, Grad. Seminar spring 2014

Methods in Art History, fall 2016

Art in Early Modern Europe: Decorum and Decadence in the Age of Reason, fall 2013; 2016

Art in the Age of Discovery, fall 2012; 2014

SAGES University Seminar: The Art of Science, spring 2013; 2017

From Rebirth to Reform: Art and Society in 16th-Century Italy, spring 2013

SAGES First Seminar: Naked, Nude, or Clothed: The Human Body in Art, fall 2014

Masaccio and his Contemporaries: Early Renaissance Art in Italy, fall 2013

Painting Caravaggio, spring 2017

Global Renaissance Art, fall 2018

Mellon Collections Seminar: After Michelangelo, fall 2018; with Emily Peters, curator of Prints and Drawings, Cleveland Museum of Art

Painting on Walls, spring 2020, in collaboration with LAND Studio, Cleveland

Methods in Public Humanities & Civic Engagement, 2021; 2023

Pressing Matters, spring 2022, in collaboration with Zygote Press, Cleveland

The City As Museum: Monuments and Memory, spring 2023, in collaboration with LAND Studio, Cleveland

Mellon Collections Seminar: Karamu House: Printmaking and Race in WPA-Era America; with Britany Salsbury, Curator of Prints and Drawings, Cleveland Museum of Art

Amerasia in the Early Modern Imaginary; Fall 2022

CURATORIAL EXPERIENCE:

Co-Curator, *Karamu House and Printmaking in WPA-Era America*, Department of Prints and Drawings, Cleveland Museum of Art, Cleveland, Scheduled for March 2025.

Co-Curator, *Master/Apprentice: Imitation and Inspiration in the Renaissance*, Department of Prints and Drawings, Cleveland Museum of Art, Cleveland, 2019.

Curatorial Assistant, Department of Prints and Drawings, Zimmerli Art Museum, New Brunswick, NJ, 2004-2005

Research Assistant, *The Color of Night: the use of black in printmaking*, Exhibition, Zimmerli Art Museum, New Brunswick, NJ, 2005

Curatorial Intern, The Morgan Library, Departments of Italian and French Drawings, 2004

Curatorial Intern, Department of European Painting, The Currier Museum of Art, Manchester, NH, 2002-2003

Research Assistant, *Focus on the Soul: The Photographs of Lotte Jacobi*, Exhibition, The Currier Museum of Art, Manchester, NH, 2002-2003

Research Assistant, *Jan Miense Molenaer: Painter of the Dutch Golden Age*, Exhibition, The Currier Museum of Art, Manchester, NH 2002-2003

Research Assistant, *New York, New Work, Now!* Exhibition, The Currier Museum of Art, Manchester, NH, 2002-2003

CONFERENCE PAPERS:

“From Campus to Community: Taking Art and its Histories to the Street,” First Annual Lecture as Distinguished Scholar in the Public Humanities, Case Western Reserve University, November, 2023 (Invited). Video recording found [here](#).

“Peripheral Prints: Karamu House and the Rise of African American Art in the Midwest,” Association of Print Scholars session, College Art Association, New York, February, 2023.

“Painting on Walls: Art History and Action in the Rustbelt,” Invited Lecture, Engaged Art History Event Series, May, 2022. <https://engagedarthistory.org/>

“Italy by Way of India and the Medici Archive,” Invited lecture, Friends of the Medici Archive Project, Tuesday Ten Talks, December, 2022.

“Roundtable, Publicly Engaged Scholars,” Invited Discussant, National Humanities Alliance annual conference, 2020; 2021.

“From Stone and Wood: Carving Christian Identity in Early Modern India,” in Artisanal Knowledge as Transcultural Category, Comité International d’Histoire de l’Art, World Congress, São Paulo, Brazil, September, 2020, Re-scheduled due to COVID-19, Spring, 2022.

“Christian Art and Identity in Early Modern India,” Brown University, Department of Art History, March, 2020 (Invited lecture)

“Saint Thomas, the Jesuits, and the Reinvention of Christian Art in India,” College Art Association, New York, February, 2019.

“Big Little Gods: Ivory Statuettes in Christian India,” American Historical Association, January, 2019.

“Object Knowledge: India and the Indies in the Renaissance Collection,” Art, Materiality, and Representation, British Museum, London, 2018.

“India and Italy in the Early Modern Period,” Invited lecture, School of Humanities, Birla Institute of Technology and Science, Goa, India, 2018.

“Fabricating ‘India’ in Grand Ducal Florence,” Renaissance Society of America, New Orleans, 2018.

“Roundtable: Teaching Southern Italy,” Invited Discussant, Renaissance Society of America, New Orleans, 2018.

“Envisioning India in the Travel Writing of Early Modern Italy,” Sixteenth Century Society Conference, Milwaukee, 2017.

“Cleveland’s Caravaggio: Relocation, Restoration, and the *Crucifixion of St. Andrew* in situ,” College Art Association Annual Meeting, New York, 2017.

“Animal, Vegetable, Mineral: Representing India in the Medici Collections,” Renaissance Society of America Annual Meeting, Chicago, 2017.

“Of Rhinos, Peppercorns, and Saints: (Re)presenting India in Medici Florence,” Renaissance Society of America Annual Meeting, Boston, 2016.

“Italy by Way of India: Routes of Devotional Knowledge in the Early Modern Period, Faculty Research in Progress” Baker Nord Center for the Humanities, Case Western Reserve University, Faculty Affiliates Lecture, 2016 (Invited).

“Caravaggio in Treatment,” Painting and Drawing Society, Cleveland Museum of Art, March, 2015; with Paintings Conservator, Dean Yoder. (Invited).

“Exporting Caravaggio: the Art of Diplomacy in the Spanish Empire,” Renaissance Society of America Annual Meeting, Berlin, 2015.

“From Naples to Valladolid: the Double Life of Caravaggio’s *Crucifixion of St. Andrew*,” Sixteenth-Century Society Annual Conference, New Orleans, 2014.

“Hybridity in Art of the Marginalized Mission,” Colonial (Mis)understandings: Portugal and Europe in Global Perspective, 1450-1900 conference, Centre for Overseas History, Lisbon, Portugal, 2013.

“To Have and To Hold: Possessing the Sacred in the Late Renaissance,” Religion, Ritual, and Performance in the Renaissance, Allen Memorial Art Museum Symposium, Oberlin College, 2013. (Invited).

“Repurposed Renaissance: Adaptation in Christian Art of South India 1500-1600,” Sixteenth Century Society Annual Conference, Cincinnati, 2012.

“Italy by Way of India: Routes of Devotional Knowledge in the Early Modern Period,” Renaissance Society of America Annual Meeting, Washington D.C., 2012.

“Authentic Replicas: Reassessing Originality in the Art of Caravaggio’s ‘Copyists,’” Sixteenth Century Society Annual Conference, Dallas-Fort Worth, Texas, 2011.

“*Toccate il vero*: Evidence, Belief, and Images of the Doubting Thomas in Quattrocento Italy,” session sponsored by Villa I Tatti, Renaissance Society of America Annual Meeting, Venice, Italy, 2010.

“Touch Me, Touch Me Not: The *Noli me Tangere* and Doubting Thomas in Later Renaissance Art,” Iconology Research Group, Leuven, Belgium: 2009 (Invited).

“Doors Wide Shut: The Private Art Collection from Raphael to Rauschenberg,” Brattleboro Museum and Art Center, Vermont, 2009. (Invited).

“Touching is Believing: Caravaggio’s *Doubting Thomas* in Counter-Reformatory Rome,” Renaissance Society of America Annual Meeting, Los Angeles, California, 2009.

“The Word Made Flesh: Sensory Experience and the Doubting Thomas in Italian Renaissance Art,” Florida State University 26th-Annual Symposium for Graduate Students in the History of Art, Tallahassee, Florida, 2009.

“A Clementine Conceit: Papal Intention and Sacred Decoration in St. Peter’s,” Graduate Student Symposium on the History of Art, the Frick Collection and the Institute of Fine Arts of New York University, New York, 2007.

“Depicting Doubt, Invoking Belief: Franciscan Renewal and the *Doubting Thomas*”
Graduate Symposium, Rutgers University, New Brunswick, NJ, 2005.

CHAIRED PANELS:

“Curating for a Different Future: Public Humanities and Collaborative Practice,” National Humanities Conference, National Humanities Alliance, Indianapolis, 2023.

“Public Humanities, Art, and Social Justice: Fostering Collaboration Across Disciplines,”
co-chaired with Steve Ciampaglia, National Humanities Conference, National Humanities Alliance, Los Angeles, 2022.

“Building an Engaged Art History,” Symposium co-organized and chaired with Laura Holzman, Indiana University, IUPUI, Spring, 2021.

“Landscapes of Alterity 1500-1700,” co-chaired with Francesco Freddolini, Renaissance Society of America, Toronto, 2019.

“Kingdom Animalia: Collecting and Representing Animals in the Global Renaissance,”
Renaissance Society of America Annual Conference, Chicago, 2017.

“Renaissance and Baroque Open Session,” Midwest Art History Society Conference, Cleveland, 2017.

“Have Art, Will Travel: Dislocation and Mobility in the Early Modern World,”
Sixteenth-Century Society Annual Conference, New Orleans, 2014.

“Faith, Gender, and the Senses in Early Modern Art,” Renaissance Society of America, San Diego, 2013.

“Close Encounters: International Travel and Artistic Production in the Early Modern Period,” Sixteenth-Century Society Annual Conference, Cincinnati, 2012.

“Reappraising the Role of Illusionism in Early Modern Painting,” Renaissance Society of America, Venice, 2010.

PROFESSIONAL SERVICE:

Co-Founder: Engaged Art History, A Community of Practice, established Fall, 2021.

<https://engagedarthistory.org/>

Program reviewer: Cleveland Institute of Art program in Liberal Arts, Fall, 2019

Occasional manuscript reviewer: Oxford University Press (encyclopedia entries and book manuscript, 2014); Amsterdam University (book manuscripts 2022; 2023).

Occasional manuscript reviewer: *Renaissance Quarterly*; *Art History*; Routledge (book manuscripts, 2021 and 2022)

Editor, Rutgers Art Review, Rutgers University, New Brunswick, NJ, 2003-2004.

DEPARTMENT AND UNIVERSITY SERVICE:

CASE WESTERN RESERVE UNIVERSITY
DEPARTMENT

2021 – present, Director of Undergraduate Studies

2021 – present, Departmental coordinator for the Keithley Fellowship in Community-Engaged Art History

2020 – present, Departmental Liaison for University Assessment

2020 – present, Faculty Adviser, Art History Club

2019 – 2021 MA Exam administration and evaluation

2014– 2015 Chair, Graduate Admissions Committee

2014 – 2017 Member, Assessment and Reaccreditation Committee

2013 – 2016, Member, Graduate Admissions Committee

2013 – present, Member, Undergraduate Education Committee

2012 – present, Organizer, Julius Fund for Renaissance Art Lecture

2012-13, Member, Nineteenth-Century Art tenure-track position search committee

UNIVERSITY

2023 – present, Member, Committee on Research, Faculty Senate

2023 – present, Member, Executive Committee, College of Arts and Sciences

2022 – 2023, Mentor, HILLS Post-doctoral fellow, Nicholas Savard

2021 – present, Founder and Coordinator, Graduate Certificate in Public Humanities and Civic Engagement, Baker Nord Center for the Humanities

2020 – 2023, Member, Committee on Educational Programs, College of Arts and Sciences

2018 – 2019, Member, Graduate Committee

2019 – 2021, Member, WP Jones Selection Committee

2016 – 2023, Member, Baker Nord Center for the Humanities Steering Committee

2016 – 2021, Member, Eva L. Pancoast Memorial Fellowships Committee

2014 – 2022, SAGES First-Year Advisor

ADVISING:

DOCTORAL STUDENTS

2022 – Doctoral Committee Member, Jillian Kruse (Modern and Contemporary print history)

2022 – Doctoral Committee Member, Benjamin Levy (Modern and Contemporary print history)

2021 – First Chair, Doctoral Committee, Claire Sumner (Italian Renaissance Sculpture)

2015 – 2020, First Chair, Doctoral Committee, Kylie Fisher (Italian Renaissance Prints); dissertation defended, March, 2020. Assistant Professor of Art History, Furman University.

2013 – 2019, Second Chair, Doctoral Committee, James Wehn (Northern Renaissance Prints); Curator of Works on Paper, Chazen Museum.

2012-13, Member, Doctoral Committees, Amy Fredericks (Northern Baroque Art); Dana Cowen (Northern Renaissance Art)

PRESS FOR RESEARCH & PROJECTS:

2022/2023, **Keithley Fellowship in Community-Engaged Art History** profiled in winter issue of *Think Magazine* <https://case.edu/think/fall2022/accessing-art.html#.Y77SkuzMKBt>

2022/2023, **Pressing Matters** project profiled in the winter issue of *Art/Sci Magazine*.

2022, **Pressing Matters** project profiled by the National Alliance for the Humanities, Humanities for All: <https://humanitiesforall.org/projects/pressing-matters>

2022, **Public Humanities & Civic Engagement Certificate Program**, profiled by *Think Magazine* (Spring/Summer issue).

2022, **Keithley Fellowship in Community-Engaged Art History** featured by *Freshwater Cleveland*

BOARDS AND COMMUNITY SERVICE:

2023 – present, elected board member, Zygote Press, Cleveland

2019 – 2021, elected board member, the Sculpture Center, Cleveland

2018 – present, invited guest lecturer, Edwin's Institute and Restaurant (a re-entry program for the recently incarcerated, Cleveland)

PROFESSIONAL AFFILIATIONS:

Engaged Art History
College Art Association
Renaissance Society of America
Sixteenth-Century Society and Conference
American Alliance of Museums

LANGUAGES READ/SPOKEN:

Italian (read and spoken)
German (read)