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Curriculum Vitae: Patricia A. Emison, Department of Art and Art History

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Education

Ph.D. Columbia University, 1985. Dissertation title: "Invention and the Italian Renaissance Print, Mantegna to Parmigianino."

B.A. Bryn Mawr College, 1978. History of Art and Philosophy majors. Magna cum laude.

Employment

University of New Hampshire, 1987- . Professor.

Smith College, 1987, Lecturer in Northern European Art of the Fourteenth and Fifteenth Centuries and History of Prints.

Yale University Art Gallery, 1985-86. Intern, Department of Prints, Drawings and Photographs.

Temporary, part-time teaching appointments while in graduate school at Hunter College, Drew University, and Columbia University; Archivist at P.S. 1.

Awards and Honors

NEH Postdoctoral Fellowship, Jan.-Dec 1991. *Low and High Style in Italian Renaissance Art*, Garland (now Taylor and Francis), 1997.

Institute for Advanced Study, Princeton, Member in School of Historical Studies, Spring Semester of 2001. *Creating the "Divine" Artist from Dante to Michelangelo*, Brill, 2004.

"Re-Reading Virginia Woolf," *Bulletin of the Virginia Woolf Society of Great Britain*, no. 38, Sept. 2011, 9-13 (won prize); "Novelty," *The New Rambler*, 2009-10, 53-56 (won prize); Two essays long-listed for Notting Hill Essay Prize, 2014-15; short-listed for Alpine Fellowship Academic Writing Prize, 2021.

Selected Books and Book Chapters; Entries in Reference Books and Exhibition Catalogues

Art and Its Observers, Vernon Press, 2022 (hardback and paperback).

Moving Pictures and Renaissance Art History, Amsterdam University Press, 2021. Nominated by publisher for the 2022 Kraszna-Krausz Moving Image Award.

"Ut pictura pictura: On Rainbows, Acrobats, and Globalscapes," for the conference "Figural Knowledge: Mediality, Aesthetics and Materiality of Knowledge in the Pre-Modern Period," Bode Museum, Berlin, July 2-4, 2015; submitted for proceedings publication, editors A. Eusterschulte, I. Helffenstein, K. Krüger, C. Reufer.

“Ideas: Philosophy, Religion, History,” chapter for *A Cultural History of Memory*, 6 vols., eds. of vol. on the Early Modern period, Alessandro Arcangeli and Marek Tamm, Stefan Berger and Jeffrey Olick, general editors, Bloomsbury, 2020, 97-115.

Marcantonio Raimondi, Raphael, and the Image Multiplied, ed. Edward Wouk, Whitworth Art Gallery, Manchester, 2016, 18-31, 131, 182-84, 188-89.

“The Architectural Imagination,” essay in *Kirk Edward Long Mannerist Print Collection*, for Cantor Center for Visual Arts, ed. Bernard Barryte, Stanford University, 2015, 115-35.

The Italian Renaissance and Cultural Memory, Cambridge University Press, 2012.

Leonardo, Phaidon Colour Library, 2011.

“Whittling down the *istoria*,” in *Subject as Aporia in Early Modern Art*, eds. A. Nagel and L. Pericolo, Ashgate, 2010, 71-85.

The Shaping of Art History: Meditations on a Discipline, Pennsylvania State University Press, 2008 (hardback and paperback).

“Developing a Twenty-First-Century Perspective on the Renaissance,” in *Renaissance Theory*, eds. J. Elkins and R. Williams, Routledge, 2008, 342-59, 465.

The Simple Art: Printed Works on Paper in an Age of Magnificence, exh. cat., University Art Gallery, University of New Hampshire, Durham, 2006.

“The Arts of Replication,” in *Renaissance Florence: A Social History*, eds. J.T. Paoletti and R. Crum, Cambridge University Press, 2006, 431-53, 606-13.

“Raphael’s Multiples” in *The Cambridge Companion to Raphael*, ed. Marcia Hall, Cambridge University Press, 2005, 186-206 and Plates 34-38.

Creating the “Divine” Artist from Dante to Michelangelo, Brill, 2004.

“The Print,” *Oxford Illustrated History of Art*, ed. M. Kemp, Oxford, 2000, 170-77.

Low and High Style in Italian Renaissance Art, New York, 1997.

“Istoria,” “Poesia,” entries for the *Grove Dictionary of Art*, published 1996.

(with S. Goddard and J. Levy) *The World in Miniature: Engravings by the German Little Masters, 1500-1550*, exh. cat., Spencer Art Museum, Lawrence, Kansas, 1988.

The Art of Teaching: Sixteenth-Century Allegorical Prints and Drawings, exh. cat., Yale University Art Gallery, 1986.

Articles

“Bruegel, Peasants, and Politics,” *Canadian Journal of Netherlandic Studies/Revue canadienne d’études néerlandaises*, XLII:1, 2022, 1-26.

“Art, Aura, and Admiration in the Age of Digital Reproduction,” *Art History & Criticism/MIK*, Vol. 17, 2021, 5-16. <https://sciendo.com/issue/MIK/17/1>

“Did the Early Moderns Believe in Their Art?” *Res*, Spring/Autumn, LXXV/LXXVI, 2021, 1-12. <https://www.journals.uchicago.edu/doi/10.1086/716468>

“The picturesque, the sublime, and the authentic: Leonardo and Richter,” *Journal of Aesthetic Education*, LIV:4, 2020, 76-88. <https://doi.org/10.5406/jaesteduc.54.4.0076>

“Leonardo, after 500 Years,” *Aesthetic Investigations*, III:1, 2019, 158-71. <https://doi.org/10.5281/zenodo.4067801>

- “On Quality, Art Historically Considered,” American Society for Aesthetics, *Newsletter*, XXXIX:1, Spring 2019, 1-4. <https://cdn.ymaws.com/aesthetics-online.org/resource/resmgr/Newsletters/39.1.pdf>
- “The Clarion Calls for Design,” *Manifest International Drawing Annual*, 12, Cincinnati, 2018, 16-19.
- “Norman Ackroyd’s Collectors,” *Art in Print*, VII:1, May-June, 2017, 28-31.
- “The Forest Around the Fir Tree: Looking for Marcantonio Raimondi’s Art,” *Bulletin of the John Rylands Library*, 92.2, 2016, 1-24.
- “Why Study Prints Now, Redux,” *Art in Print*, Sept.-Oct., 2016, VI, iii, 2016, 13-15.
- “How *Novelle* May Have Shaped Visual Imaginations,” *Humanities* 2016, 5(2), 27; <https://doi.org/10.3390/h5020027>
- Editor of the special issue of that journal: “The Short Story and the Italian Imagination, from Boccaccio to Bandello.”
- “On Drawing,” for Manifest *INDA* 9, Cincinnati, 2015, 24-25.
- “The Teaching Compact” *Chronicle for Higher Education* (The Conversation), May 15, 2015.
- “Ordinary Flaws and their Tragedies: Three Films of the Last Century,” *Chicago Literati, Cinématique: The Movie Issue*, 16 Feb. 2015.
- “Ways of Seeing, Redux,” *Berfrois*, Nov. 29, 2013.
- “On Ambition in Art,” *American Society for Aesthetics Newsletter*, XXXII, Summer 2012, 8-9.
- “Remembering the Renaissance,” *Berfrois*, 17 Nov. 2011.
- “Dürer’s *Rider*,” *Renaissance Studies*, XIX, 2005, 511-22.
- “Rembrandt’s *Allegory of the Phoenix*,” *Zeitschrift für Kunstgeschichte*, LXVIII, 2005, 554-56.
- “Raphael’s Dresden Cherubs,” *Zeitschrift für Kunstgeschichte*, LXV, 2002, 245-50.
- “Truth and *Bizzarria* in an Engraving of *Lo Stregozzo*,” *Art Bulletin*, LXXXI, 1999, 623-36.
- “The Uses of Mood in Two of Tiepolo’s Etchings,” *Bulletin*, Elvehjem Museum of Art, University of Wisconsin-Madison, 1995-97 (1998), 49-56.
- “The Ignudo as Proto-Capriccio,” *Word and Image*, XIV, 1998, 281-95.
- “Prolegomenon to the Study of Italian Renaissance Prints,” *Word and Image*, XI, 1995, 1-15.
- “The Paysage Moralisé,” *Artibus et Historiae*, XXXI, 1995, 125-37.
- “The Raucousness of Mantegna’s Mythological Engravings,” *Gazette des Beaux-Arts*, Nov. 1994, 159-76.
- “Leonardo’s Landscape in the *Virgin of the Rocks*,” *Zeitschrift für Kunstgeschichte*, LVI, 1993, 116-18.
- “The Porta della Mandorla’s Bear,” *Mitteilungen des Kunsthistorischen Institutes in Florenz*, XXXVI, 1992, 381-87.
- “Asleep in the Grass of Arcady. Giulio Campagnola’s Dreamer,” *Renaissance Quarterly*, XLV, 1992, 271-92.
- “Grazia,” *Renaissance Studies*, V, 1991, 427-60.
- “The Singularity of Raphael’s *Lucretia*,” *Art History*, XIV, Sept. 1991, 373-97.
- “The Concert Champêtre and Gilding the Lily,” *The Burlington Magazine*, CXXXIII, 1991, 195-96.

- “The Word Made Naked in Pollaiuolo’s *Battle of the Nudes*,” *Art History*, XIII, 1990, 261-275.
- “Michelangelo’s Adam, Before and After Creation,” *Gazette des Beaux-Arts*, CXII, 1988, 115-18. Reprinted in *Michelangelo. Selected Scholarship in English*, Vol. II, ed. William E. Wallace, New York, 1995, 377-80.
- “The Triumph of the Moon by Master PP,” *Zeitschrift für Kunstgeschichte*, XLVIII, 1985, 538-40.
- “Marcantonio’s Massacre of the Innocents,” *Print Quarterly*, I, 1984, 257-67.

Reviews

- Susanna Berger, *The Art of Philosophy: Visual Thinking in Europe from the Late Renaissance to the Early Enlightenment*, *Print Quarterly*, Dec. 2018, 471-74.
- Stacey Sell and Hugo Chapman, eds., *Drawing in Silver and Gold: Leonardo to Jasper Johns*, exh. cat., National Gallery, Washington, *CAA Reviews*, Oct. 2016.
- Susanne Pollack, *Il Dolce Potere delle Corde: Orfeo, Apollo, Arione e Davide nella Grafica tra Quattro e Cinquecento*, *Print Quarterly*, XXX, 2013, 442-43.
- Eugenio Battisti, *Michelangelo, Fortuna di un mito, Cinquecento anni di critica letteraria e artistica*, *Renaissance Quarterly*, LXVI, Fall 2013, 978-79.
- Samuel Edgerton, *The Mirror, The Window, and the Telescope: How Renaissance Linear Perspective Changed our Vision of the Universe*, *CAA Reviews*, 2011.
- Bronwen Wilson, *The World in Venice: Print, The City, and Early Modern Identity*, *Visual Resources*, XXIV, 2008, 81-84.
- Hugo Chapman, *Michelangelo Drawings: Closer to the Master*, *Renaissance Quarterly*, LIX, 2006, 508-09.
- Edith Balas, *Michelangelo’s Double Self-Portraits*, for *Renaissance Quarterly*, LVIII, 2005, 600-02.
- Jodi Cranston, *The Poetics of Portraiture in the Italian Renaissance*, *Art Bulletin*, LXXXIV, 2002, 388-92.
- Evelyn Lincoln, *The Invention of the Italian Renaissance Printmaker*, *Burlington Magazine*, CXLIII, 2001, 97-98.
- J. Musacchio, *Art and Ritual in Renaissance Childbirth*, *Speculum*, LXXVI, 2001, 496-99.
- Gisèle Lambert, *Les premières gravures italiennes: quattrocento-début du cinquecento*, *Burlington Magazine*, CXLII, 2000, 509-10.
- P. Rubin and A. Wright, *Florence: The Art of the 1470s*, *Sixteenth-Century Studies Journal*, XXXI, 2000, 867-68.
- Gisèle Lambert, *Graveurs en taille-douce des Anciens Pays-Bas, 1430-1555*, Louvre, *On Paper*, II, March-April 1998, 43-44.
- The French Renaissance in Prints*, *Renaissance Quarterly*, XLIX, 1996, 910-12.
- Christopher Wood, *Albrecht Altdorfer and the Origins of Landscape*, *Art Bulletin*, LXXVII, 1995, 143-45.
- Joseph L. Koerner, *The Moment of Self-Portraiture in German Renaissance Art*, *The Burlington Magazine*, CXXXVI, 1994, 765.
- David Landau and Peter Parshall, *The Renaissance Print, 1470-1550*, *Burlington Magazine*, CXXXVI, 1994, 623-24.

Timothy Riggs and Larry Silver, *Graven Images, The Rise of Professional Printmakers in Antwerp and Haarlem, 1540-1640*, *Print Collectors Newsletter*, XXV, May-June 1994, 76-78.

“On Not Brushing Off Venetian Prints. The Paris Exhibition,” *Print Collectors Newsletter*, XXIV, Sept.-Oct. 1993, 136-38.

“Andrea Mantegna, A Printmaker?! A Controversy,” *Print Collectors Newsletter*, XXIII, May-June 1992, 41-46.

“Eva/Ave at the National Gallery of Art,” *Print Collectors Newsletter*, XXII, March-April 1991, 1-5.

Exhibitions and Conferences Organized

“The Simple Art: Printed Works on Paper in an Age of Magnificence,” University Art Gallery, UNH, and the Thorne-Sagendorph Art Gallery, Keene State College, Fall 2006. with catalogue.

“Painting with Acid: The Prints of Norman Ackroyd, R.A.,” University Art Gallery, UNH, Fall 2006.

“Student Curators; Faculty Collectors,” University Art Gallery, Spring 1999.

Seminar and student catalogue, “Prints for Politics,” University Art Gallery, University of New Hampshire, Nov.-Dec. 1992.

New England Renaissance Conference of the Renaissance Society, Oct. 1992.

Seminar and student catalogue, “Methods in Art History: Highlights from the Permanent Collection,” University Art Galleries, University of New Hampshire, Spring, 1989.

“The Art of Teaching: Sixteenth-Century Allegorical Prints and Drawings,” Yale University Art Gallery (and travelled), 1986-87. with catalogue.

“The Afterlife of a Rivalry—Raphael versus Michelangelo,” Yale University Art Gallery, 1987.

Public and Invited Lectures; Conference Papers; Webinars

“Make Imaginary Puissance: An attempt to defamiliarize the parameters of Renaissance picture-making,” at the conference “The Performance of Genre Across Renaissance Europe and Beyond,” University of North Carolina at Chapel Hill, Sept. 15-17, 2022.

“The Sexuality of Virtue in Renaissance Prints,” part of a digital symposium: “After Michelangelo, Past Picasso: Leo Steinberg’s Library of Prints,” Blanton Museum of Art, Austin, Texas, 16 April 2021. <https://www.youtube.com/watch?v=CX6JeFHyrw> (0:35).

Webinar at the Italian Cultural Institute, “The Grace of the Italian Renaissance,” London, 24 Nov. 2020.

“Renaissance Graces: A Roundtable Conversation,” an on-line coronavirus substitute for the Durham, Early Modern Studies Conference, July 9, 2020, chaired by Marc Schachter (French, University of Durham, U.K.).

Keynote Lecture, “Did the Early Moderns Believe their Art?,” New England Renaissance Conference (UMass, Boston), Oct. 2017.

“*Ut pictura pictura*: On Rainbows, Acrobats, and Globalscapes,” for the conference “Figural Knowledge: Mediality, Aesthetics and Materiality of Knowledge in the Pre-Modern Period,” Bode Museum, Berlin, July 2-4, 2015.

“Getting beyond the Fir Tree, or How to Look for Art in Renaissance Prints,” Keynote lecture for symposium on Marcantonio Raimondi, Whitworth Art Gallery, Manchester, U.K., June 2015.

Chair for Renaissance Society of America conference session on twentieth anniversary of *The Renaissance Print*, New York, March 2014.

“The Human Figure,” Chester College, Chester N.H., August 2011.

“Looking for Imagery of Reality amidst the Realistic Imagery,” in the session “In Search of the Venetian Popolani,” Claire Judde and Rosa Salzberg, chairs, RSA meeting in Venice, April 2010.

Respondent, “On Line: The Renaissance Print: Part I, Style and Technique; Part II, Invention and Inventiveness,” Anne Bloemacher, organizer, RSA meeting in Venice, April 2010.

“A Brief but Broad History of *Historia*,” Medieval-Renaissance Forum at Yale University, Oct. 2007.

“Whittling Down the *Istoria*,” at Renaissance Society of America conference, Miami, 2007.

“Trecento Studies during the 1930s: The Italian Commune Through the Lens of Economic Turmoil,” at College Art Association, New York, 2007.

Visiting Scholar at University of Colorado at Boulder, Feb./March 2006.

Chair of session “On Renaissance Prints,” at Renaissance Society of America conference in Cambridge, U.K., April 2005.

“Michelangelo’s Limited Divinity: A 21st-Century View of a 16th-Century Reputation,” University of Vermont, November 2004.

“The Divine Artist, The Female Body, and La maniera moderna,” at “Monkeying Around with Antiquity: (Re)-presenting the Antique Body in Early Modern Italy,” Leeds University, May 2002.

“Imagining the Italian Renaissance,” at “The Politics of Imagination,” Binghamton University, April 2002.

“*Disegno* for Sale,” Renaissance Society of America, Arizona, April 2002.

“Raphael’s Danaë, from Sculpture to Sculpsit,” Renaissance Society of America, Chicago, March 2001.

Respondent for Kress Distinguished Scholars Session, “James S. Ackerman: On the Old and New Art Histories,” College Art Association, Chicago, March 2001.

“*Divino*: The Renaissance Artist as Undisguised Symbol,” School of Historical Studies, Institute for Advanced Study, March 2001.

“Dürer’s *Melencolia* and Artistic Creativity in the Renaissance,” Paper for the New England Renaissance Conference, “Creativity and Emotion in the Renaissance,” Trinity College, Hartford, Oct. 2000.

“The Genius and Species of Art,” Paper at the American Academy, Rome, March 2000.

“Excising as Incising: The Dualism of Drawing and Print,” Renaissance Society of America meeting, Florence, March 2000. Also chaired another session.

Co-chair with Peter Parshall of College Art Association session, “Recalibrating Renaissance Culture from Dante to Don Quixote,” New York, Feb. 2000.

- “*Divino, Più Divino, Divinissimo: Concerning the Art of Complimenting Artists*,” *Sixteenth-Century Studies Conference*, Toronto, Oct. 1998.
- “Mrs. Whatsit and Mrs. Witch: Sorting Out *Lo Stregozzo*,” CAA Annual Conference, Feb. 1998.
- “Giulio Campagnola’s Chained Stag as an Emblem Inside Out,” *Sixteenth-Century Studies Conference*, San Francisco, Oct. 1995.
- “Renaissance *Onestà* as a Pictorial Content in the *Hypnerotomachia Poliphili*,” Thirtieth International Conference on Medieval Studies, Kalamazoo, May, 1995.
- “Venice through the Eye of a Needle: The Uses of Mood in Rococo Etching,” in the Symposium, Venice: Art and Culture, High Museum, Atlanta, March 1995.
- “Categories of Value for the Italian Renaissance Print Collector,” Reed College, Feb. 1995.
- “Low and High in Artists’ Self-Imaging,” CAA Annual Conference, San Antonio, Jan. 1995.
- “Of Sausages and Queens: An Engraved Caricature,” *Sixteenth-Century Studies Conference*, Toronto, Oct. 1994.
- “Why is *La Tempesta* Mysterious?” Ninth Biennial New College Conference on Medieval-Renaissance Studies, Sarasota, March 1994.
- “The Loss of Spoken Culture and Other Problems of Renaissance Art History,” University of Arizona, Tucson, March 1992.
- “The Raucousness of Mantegna’s Mythological Engravings,” CAA Annual Conference, Chicago, Feb. 1992.
- “The Singularity of Raphael’s Lucretia,” for the Renaissance Seminar of Wesleyan University, April, 1990 and as lecture at Bowdoin College, March 1990.
- “Asleep in the Grass of Arcady. Giulio Campagnola’s Dreamer,” given at Wellesley College as part of the series, Court and Culture in the Renaissance, February 1990.
- “Antonio Pollaiuolo’s Battle of the Nudes, in Florence and in New England,” at *Fin de siècle: Learning and Teaching Art History in the 1990s*, Durham, N.H., April 1989.
- “Love in Venice, and the Nude,” at Renaissance Society Annual Meeting, Cambridge, Ma., April 1989.
- “Parmigianino and the Little Masters,” at *Sixteenth-Century Studies Conference*, St. Louis, Oct. 1988.
- “Looking at History, Writing about Art,” Faculty Lecture Series, University of New Hampshire, Spring, 1988.
- “Madonne in their own Right: Wives in Italian Art,” Yale University Art Gallery, 1986.
- “Drawings in the Steiner Collection,” Yale University Art Gallery, 1986.
- “Styles of Thought and Styles of Looking,” Yale University Art Gallery and Smith College Museum of Art, 1986/87.

Other Publications

Text for web page of David Cass, artist, August 2020, “Journey of an Artwork.”. <https://davidcass.art/exhibition>, and short text for catalogue for satellite exhibition in Venice Biennale, 2022, “Where Once the Waters. <https://davidcass.art/whereoncethebook>, 188-89 (published as a book of the

same title, 2022), "War, Earthquake and Flood: A Child's View of the '60s," in David Cass, *Perimetri Perduti*, 2016.

Cedings, *Prole: Poetry and Prose*, II, 2013, p. 88.

Scientific advisor on ArtSleuth, Studiocanal project for Google Art Project, on Carpaccio's Young Knight, 2012 <https://artsandculture.google.com/asset/young-knight-in-landscape/TQHttZDUGn77Hg?hl=en>; also credited on Bellini, St. Francis in the Landscape. Also, Fictive interview. Spring-summer 2012.

"A realistic look at what we've done to the liberal arts," *Open Salon.com*, June 2012.

"Re-Reading Virginia Woolf," *Bulletin of the Virginia Woolf Society of Great Britain*, no. 38, Sept. 2011, 9-13 (won prize).

"Remembering the Renaissance," (on The Italian Renaissance and Cultural Memory), Berfrois (online journal), Nov. 17, 2011.

"Novelty," *The New Rambler*, 2009-10, 53-56 (won prize).

with Chloë Feldman Emison, *Growing with the Grain, Dynamic Families Shaping History from Ancient Times to the Present*, Lady Illyria Press, 2005.

"Art Historians' Web Sites," Art/Technology, *Art New England*, XXIV, iv, 2003, pp. 10, 62.

"Four Countries, One Three-Year-Old," *New York Times*, Travel Section, Jan. 9, 1994, 37.