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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- . Assistant professor, Department of the Arts and Humanities Program. 1993-2006 Associate 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.

Books and Book Chapters; Entries in Reference Books

- The Shaping of Art History: Meditations on a Discipline*, Pennsylvania State University Press, 2008.
"Whittling down the *istoria*," in *Subject as Aporia in Early Modern Art*, eds. A. Nagel and L. Pericolo, Ashgate, forthcoming, fall 2008.
"Developing a Twenty-First-Century Perspective on the Renaissance," in *Renaissance Theory*, eds. J. Elkins and R. Williams, Routledge, 2008.

- 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, pp. 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

- “Dürer’s *Rider*,” *Renaissance Studies*, XIX, 2005, pp. 511-22.
- “Rembrandt’s *Allegory of the Phoenix*,” *Zeitschrift für Kunstgeschichte*, LXVIII, 2005, pp. 554-56.
- “Raphael’s Dresden Cherubs,” *Zeitschrift für Kunstgeschichte*, LXV, 2002, pp. 245-50.
- “Truth and *Bizzarria* in an Engraving of *Lo stregozzo*,” *Art Bulletin*, LXXXI, 1999, pp. 623-36.
- “The Uses of Mood in Two of Tiepolo’s Etchings,” *Bulletin*, Elvehjem Museum of Art, University of Wisconsin-Madison, 1995-97 (1998), pp. 49-56.
- “The *Ignudo* as Proto-Capriccio,” *Word and Image*, XIV, 1998, pp. 281-95.
- “Prolegomenon to the Study of Italian Renaissance Prints,” *Word and Image*, XI, 1995, pp. 1-15.
- “The *Paysage Moralisé*,” *Artibus et Historiae*, XXXI, 1995, pp. 125-37.
- “The Raucousness of Mantegna’s Mythological Engravings,” *Gazette des Beaux-Arts*, Nov. 1994, pp. 159-76.

- “Leonardo’s Landscape in the *Virgin of the Rocks*,” *Zeitschrift für Kunstgeschichte*, LVI, 1993, pp. 116-18.
- “The Porta della Mandorla’s Bear,” *Mitteilungen des Kunsthistorischen Institutes in Florenz*, XXXVI, 1992, pp. 381-87.
- “Asleep in the Grass of Arcady. Giulio Campagnola’s Dreamer,” *Renaissance Quarterly*, XLV, 1992, pp. 271-92.
- “Grazia,” *Renaissance Studies*, V, 1991, 427-60.
- “The Singularity of Raphael’s *Lucretia*,” *Art History*, XIV, Sept. 1991, pp. 373-97.
- “The *Concert Champêtre* and Gilding the Lily,” *The Burlington Magazine*, CXXXIII, 1991, pp. 195-96.
- “The Word Made Naked in Pollaiuolo’s *Battle of the Nudes*,” *Art History*, XIII, 1990, pp. 261-275.
- “Michelangelo’s Adam, Before and After Creation,” *Gazette des Beaux-Arts*, CXII, 1988, pp. 115-18. Reprinted in *Michelangelo. Selected Scholarship in English*, Vol. II, ed. William E. Wallace, New York, 1995, pp. 377-80.
- “The *Triumph of the Moon* by Master PP,” *Zeitschrift für Kunstgeschichte*, XLVIII, 1985, pp. 538-40.
- “Marcantonio’s *Massacre of the Innocents*,” *Print Quarterly*, I, 1984, pp. 257-67.

Reviews

- Bronwen Wilson, *The World in Venice: Print, The City, and Early Modern Identity, Visual Resources*, forthcoming.
- 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, pp. 388-92.
- Evelyn Lincoln, *The Invention of the Italian Renaissance Printmaker, Burlington Magazine*, CXLIII, 2001, pp. 97-98.
- J. Musacchio, *Art and Ritual in Renaissance Childbirth, Speculum*, LXXVI, 2001, pp. 496-99.
- Gisèle Lambert, *Les premières gravures italiennes: quattrocento-début du cinquecento, Burlington Magazine*, CXLII, 2000, pp. 509-10.

- P. Rubin and A. Wright, *Florence: The Art of the 1470s, Sixteenth-Century Studies Journal*, XXXI, 2000, pp. 867-68.
- Gisèle Lambert, *Graveurs en taille-douce des Anciens Pays-Bas, 1430-1555*, Louvre, *On Paper*, II, March-April 1998, pp. 43-44.
- The French Renaissance in Prints, Renaissance Quarterly*, XLIX, 1996, pp. 910-12.
- Christopher Wood, *Albrecht Altdorfer and the Origins of Landscape, Art Bulletin*, LXXVII, 1995, pp. 143-45.
- Joseph L. Koerner, *The Moment of Self-Portraiture in German Renaissance Art, The Burlington Magazine*, CXXXVI, 1994, p. 765.
- David Landau and Peter Parshall, *The Renaissance Print, 1470-1550, Burlington Magazine*, CXXXVI, 1994, pp. 623-24.
- Timothy Riggs and Larry Silver, *Graven Images, The Rise of Professional Printmakers in Antwerp and Haarlem, 1540-1640, Print Collector's Newsletter*, XXV, May-June 1994, pp. 76-78.
- "On Not Brushing Off Venetian Prints. The Paris Exhibition," *Print Collector's Newsletter*, XXIV, Sept.-Oct. 1993, pp. 136-38.
- "Andrea Mantegna, A Printmaker?! A Controversy," *Print Collector's Newsletter*, XXIII, May-June 1992, pp. 41-46.
- "Eva/Ave at the National Gallery of Art," *Print Collector's Newsletter*, XXII, March-April 1991, pp. 1-5.

Other Publications

Books:

- with Chloë Feldman Emison, *Growing with the Grain, Dynamic Families Shaping History from Ancient Times to the Present*, Lady Illyria Press, 2005.
- Author of Test Item File to accompany Janson's *History of Art*, fourth edition, 1990; fifth edition, 1994.

Articles:

- "Art Historians' Web Sites," Art/Technology, *Art New England*, XXIV, iv, 2003, 10, 62.
- "Four Countries, One Three-Year-Old," *New York Times*, Travel Section, Jan. 9, 1994, 37.

Public and Invited Lectures

- "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 in 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 Scholar’s 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.

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.

“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.

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

Invited Colloquia:

Renaissance Seminar, Dartmouth College, April 2004 and April 2006.

“The Historical Imagination of Renaissance Art,” Clark Art Institute, June 2002.

On Pollaiuolo, CASVA, National Gallery of Art, June 2000.

On Marcantonio Raimondi, Yale University Art Gallery, January 2000.