

MEGAN HOLMES

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Education

Harvard University, Department of the History of Art and Architecture, Ph.D. (1993)

Courtauld Institute of Art (London University, England), M.Phil in Renaissance Art (1983)

Brown University (Providence, RI), B.A. in History and Art History (1981)

Professional Experience

2001-present Professor, Department of the History of Art, University of Michigan (tenure in the spring of 2004, professor May 2013)

1997-2000 Visiting Assistant Professor of Art History, Florida State University Study Abroad Program in Florence, Italy

1994-1996 Visiting Assistant Professor, Department of the History of Art, Johns Hopkins University

Grants, Awards, and Fellowships

2017-18 Senior Fellowship, Center for the Advanced Study of the Visual Arts, National Gallery of Art, Washington D.C.

[2017-18 Getty Residential Scholar Grant, Getty Research Institute, Los Angeles, declined]

2014 College Art Association, Charles Rufus Morey Award, 2014 (for book *The Miraculous Image in Renaissance Florence*)

2014 Ace/Mercer Award (for book *The Miraculous Image in Renaissance Florence*)

2009-2010 Fellowship, National Endowment for the Humanities

2006-2007 Getty Research Institute Senior Scholar Fellowship

2006-2007 Institute for the Humanities Faculty Fellowship, University of Michigan (declined)

1996-97 I Tatti Fellowship, The Harvard University Center for Italian Renaissance Studies

1996 Golden Key Honor's Society Teaching Award, Johns Hopkins University

1994 Oraculum Award for Excellence in Teaching, Johns Hopkins University

Publications

Books

The Miraculous Image in Renaissance Florence (London and New Haven: Yale University Press, September, 2013).

Awards

- College Art Association, Charles Rufus Morey Award, 2014
- Biennial International ACE/Mercers' Book Award, 2014

Fra Filippo Lippi the Carmelite Painter (London and New Haven: Yale University Press, 1999).

Articles

[“Sculptural Transformations in Quattrocento Italy,” in *Making and Unmaking Sculpture in Fifteenth-Century Italy*, eds. Amy Bloch and Daniel Zolli (Cambridge University Press, forthcoming, 2019).]

“The Florence Flood: An Art Historical Perspective on the Flood and its Aftermath,” in *Florence Flood, 1966: A Fifty-Year Retrospective (Symposium Proceedings)*, eds. Paul and Martha Conway, (Ann Arbor: University of Michigan Publishing Services, 2018), pp. 79-108.

“Reproducing ‘Sacred Likeness’ in Renaissance Italy,” in *Nichts Neues Schaffen. Perspektiven auf die treue Kopie, 1300-1900/Creating Nothing New: Perspectives on the ‘Faithful Copy’ 1300-1900*, eds. Marion Heisterberg, Susanne Müller-Bechtel, and Antonia Putzger (Berlin: De Gruyter, 2018), pp. 27-44.

“Visions and “Popular” Visual Experience,” in *Voir l’au-delà. Apparition miraculeuse, extase béatifique et contemplation intérieure dans l’art italien de la Renaissance*, ed. Andreas Beyer, Cyril Gerbon, and Philippe Morel (Turnhout, Brepols, 2017), pp. 197-217.

“Renaissance Perspectives on Classical Antique Votive Practices,” in *Ex-votos: Votive Images Across Cultures*, ed. Ittai Weinryb (New York: Bard Graduate Center, 2016), 106-139.

“Miraculous Images in Renaissance Florence,” *Art History*, vol. 34 (2011), 432-465.

“‘How a woman with a strong devotion to the Virgin Mary gave birth to a very black child’: Imagining ‘Blackness’ in Renaissance Florence,” in *Fremde in der Stadt. Ordnungen, Repräsentationen und Praktiken. 13. –15. Jahrhundert (Inklusion/Exklusion. Studien zu Fremdheit und Armut von der Antike bis zur Gegenwart, 12)*, Peter Bell, Dirk Suckow, and Gerhard Wolf, eds., (Frankfurt: Peter Lang, 2010), 333-351.

“Ex-votos: Materiality, Memory, and Cult,” in *The Idol in the Age of Art: Objects, Devotions and the Early Modern World*, eds. Michael Cole and Rebecca Zorach (Aldershot: Ashgate, 2009) 165-188.

“The Carmelites of Santa Maria del Carmine and the Currency of Miracles,” in *The Brancacci Chapel: Form, Function and Setting*, ed. Nicholas Eckstein (Florence: Olschki, 2007) 157-175.

“The Elusive Origins of the Cult of the Annunziata in Florence,” in *The Miraculous Image in Late Medieval and Renaissance Culture*, eds. E. Thunø and G. Wolf (Rome: Analecta Romana Instituti Danici in collaboration with L’Erma di Bretschneider, 2004) 97-121.

- “Copying Practices and Marketing Strategies in a Fifteenth-Century Florentine Painter’s Workshop,” in *Italian Renaissance Cities: Artistic Exchange and Cultural Translation*, eds. S. Campbell and S. Milner (Cambridge and New York: Cambridge University Press, 2004) 38-74.
- “Neri di Bicci and the Commodification of Artistic Values,” in *The Art Market in Italy (15th-17th Centuries)*, eds. M. Fantoni, L. Matthew, S. Matthews Grieco (Ferrara: Pannini, 2003) 213-223.
- “Behold the Head of the Baptist’. The Engaged Spectator and Filippo Lippi’s *Feast of Herod*,” in *Coming About...A Festschrift for John Shearman*, eds. L. Jones and L. Matthew (Cambridge, Mass.: Harvard University Art Museums, 2002) 65-72.
- “Giovanni Benci’s Patronage at Le Murate,” in *Art, Memory and Family in Fifteenth-Century Florence*, eds. G. Ciappelli and P. Rubin (Cambridge and New York: Cambridge University Press, 2000) 114-134.
- “Disrobing the Virgin: The Madonna Lactans in Fifteenth-Century Florentine Art,” in *Picturing Women in Renaissance and Baroque Italy*, eds. S. Matthews Grieco and G. Johnson (Cambridge and New York: Cambridge University Press, 1997) 167-195.

Selected Scholarly Papers (recent)

- Dec. 2018 “Rethinking Vandalism and Iconoclasm,” Kent State University, “First Friday Lecture Series,” School of Art, invited lecture
- Oct. 2018 “Disfiguring Devils in Late Medieval and Renaissance Italy,” University of Pittsburgh, Department of History of Art and Architecture, Annual James and Susanne Wilkinson Lecture
- May, 2018 Participant in the “Color of Faith” exhibition workshop at the Detroit Institute of Art
- April, 2018 “Obdurate Objects and Methodological Challenges: Interpreting Scratches on Italian Panel Painting as Indices of Period Reception,” Keynote speaker and University of Pennsylvania Avery lecture for the 23rd Annual Graduate Symposium held at the Barnes Foundation, Philadelphia
- March, 2018 “Miraculous Images and Changing Conceptions about Blasphemy in Renaissance Italy,” interdisciplinary workshop: *Miraculous Images: Buddhist, Muslim, Christian*, University of Virginia
- Nov., 2017 “Transforming Demonic Imagery and Disrupting Diabolical Agency in Renaissance Italy,” Senior Fellow Colloquium Series, Center for Advanced Study in the Visual Arts (National Gallery of Art, Washington DC)
- Oct., 2017 “Marian Devotion and Blasphemy in Renaissance Italy,” Sixteenth Century Society Conference, Milwaukee
- Oct., 2017 “Rethinking ‘Vandalism’: The Intentional Damage and Modification of Visual Art in Renaissance Italy,” Dickenson Memorial Lecture, Pennsylvania State University

- Nov., 2016 "Damage to Visual Art and Conservation Interventions: An Art Historical Perspective on the Flood and its Aftermath," in the symposium "Florence Flood, 1966: A Fifty-year Retrospective," University of Michigan
- June, 2016 "New Perspectives on the Reception of Florentine Panel Painting: Interpreting Scratch Marks," the 7th Annual Italian Art Association & Samuel H. Kress Foundation Lecture, given at the Villa I Tatti Harvard University Center for Italian Renaissance Studies
- May, 2016 Sex and Gender Round Table presenter, "Early Modern Conversions" Team Meeting, 2016, Ann Arbor, Michigan
- April, 2016 "The Violent Beholder: Retaliatory Acts against Renaissance Painting," Renaissance Society of America annual conference, Boston, in a session "Thresholds of Emotion and Early Modern Italian Art" that I co-organized with Isabel Frank
- March, 2016 "Scratching the Surface: A New Perspective on Italian Panel Painting, circa 1250-1550," lecture for graduate recruitment event, Department of the History of Art
- Nov. 2015 "Expressive 'Iconoclasm': New Research and Challenging Evidence," Bowling Green University, "Art Talks Series
- Oct. 2014 "Scratching the Surface: Interpreting the Effacement of Religious Images," Sixteenth-Century Society annual conference, New Orleans
- Sept. 2014 Art History Endowed lectureship and Seminar, Emory University: "Miraculous Images and Popular Religion" (lecture) and "Transformative Marks: Interpreting the Intentional Effacement of Italian Panel Paintings" (seminar)
- June, 2014 "Reproducing 'Sacred Likeness' in Renaissance Italy," conference "Creating Nothing New: Perspectives on the 'Faithful Copy' 1300-1900," Tagungszentrum Schloss Herrenhausen, Hannover, Germany
- June, 2013 "Visions and "Popular" Visual Experience," in conference "Voir l'au-delà. Apparition miraculeuse, extase béatifique et contemplation intérieure dans l'art italien de la Renaissance" INHA and Centre Allemand, Paris
- March, 2013 "Miracles, Images, and the Italian Renaissance," lecture sponsored by the Department of Art, Oberlin College
- Sept., 2012 "'Do you want your Crucifix alive or dead?': Miracles and the Visual Imagination in Renaissance Italy," At-Large Lectures on Religion Series, Center for the Study of Religion, Ohio State University
- March, 2011 "Enshrining and Veiling Miraculous Images," Renaissance Society of America, annual conference, Montreal
- April, 2011 "Renaissance Perspectives on Classical Antique Ex-Votos: Antonio degli Agli at Impruneta" presented in conference "Ex-voto: Votive Images Across Cultures," Bard Graduate Center, New York

- Sept., 2011 “The *Madonna of Orsanmichele*,” paper presented in the Colloquium *Artistic Agency and the Early Renaissance*, at the Sterling and Francis Clark Art Institute, Williamstown Mass.
- Feb., 2010 “The Enshrinement and Veiling of Images in Renaissance Italy,” invited lecture, University of Kansas
- May, 2010 “The Miraculous Image and the Italian Renaissance,” Northwestern University, symposium “Cult Value/Artistic Value in Early Modern Visual Culture”
- April, 2009 “Luca Ferrini’s Miracle Collection and the Votive Culture at the SS. Annunziata,” paper in the conference *Das Gnadenbild der Santissima Annunziata in Florenz Verehrung - Verbreitung – Verwandlung* at the Kunsthistorisches Institut, Florence
- Feb., 2008 “How a woman with a strong devotion to the Virgin Mary gave birth to a very black child”: Imagining ‘Blackness’ in Renaissance Florence,” paper in the conference *Strangers in the City* at the University of Trier, Germany