



ERIN GIFFIN, PH.D.

Ludwig-Maximilians-Universität
Zentnerstraße 31, Raum 405 | 80798 Munich, Germany
erin.giffin@kunstgeschichte.uni-muenchen.de | +1 202-765-6266

CURRENT POSITION

Ludwig-Maximilians-Universität, Munich, Germany

2017-present **Postdoctoral Researcher (Wissenschaftliche Mitarbeiterin):** *SACRIMA: The Normativity of Sacred Images in Early Modern Europe*, ERC-funded research group (PI: Chiara Franceschini) (www.sacrima.eu)
Research Topic: “Devotional Translations: Early Modern Replicas of the Holy House of the Virgin”

EDUCATION

University of Washington, Seattle, WA

2012-2017 **Doctor of Philosophy:** Italian Renaissance Art History (2012 – 2017)

Completed: 9 June 2017 (Advisor Dr. Stuart Lingo)

Fields of Study: Italian medieval, renaissance and baroque art; sculptural and architectural history; multimedia installations; sacred space; ancient art and proto-archaeological discourse in the renaissance; cross-cultural/international relations; humanism and the *paragone*

Dissertation: “Body and Apparition: Material Presence in Sixteenth-Century Italian Religious Sculpture”

2008-2012 **Masters in Art:** Italian Renaissance Art History (2008 – 2012)

Completed: 12 March 2012 (Advisor Dr. Stuart Lingo)

Thesis: “Nicholas Cordier’s *Il Moro*: The African as “Christian Antiquity” in Early-Modern Rome”

Smith College, Northampton, MA

2004-2008 **Bachelor’s Degree:** Double Major in Art History, Italian Studies (2004 – 2008)

L’Università di Firenze, Florence, Italy

2006-2007 Attended through Smith College Junior Year Abroad Program (2006 – 2007)

Languages: Fluent in Italian; speaking skills in German and French; reading knowledge of German, French, and Latin

HONORS and AWARDS

2019 Fritz Thyssen Foundation funding award for the workshop: *Message, Messenger, or False Friend? Early Modern Print as Intermediary*, co-organized with Dr. des. Antonia Putzger (Universität Bielefeld).

2017 Dean’s Medal, College of Arts and Sciences, University of Washington
Awarded for academic excellence in the Humanities

- 2017 de Cillia Graduating with Excellence Award, University of Washington
Faculty-nominated award for academic record and scholastic achievements
- 2016 Thelma I. Pell Research and Recognition Award, University of Washington
Travel research across Italy; also awarded 2014 and 2011
- de Cillia Teaching with Excellence Award, University of Washington
In recognition of innovations in independently taught lecture courses
- 2014 Lloyd W. Nordstrom Art Scholarship, University of Washington
In recognition of academic achievement

BOOK PROJECTS

- Ongoing *Replicas of the Holy House of Loreto: Translations of Devotional Space* is a publication in direct relation to the SACRIMA project that addresses replicas of devotional architecture across Europe. By tracing the formation and evolution of Loretan iconography and cult space, this publication explores the popular spread of the structure *cum* devotional sculpture and its worship across European and eastern European communities. Through a series of case studies of replicas ranging from the sixteenth through the eighteenth centuries, this project reveals the diversity of Santa Casa devotion, and the implementation of architectural, sculptural, and painted elements in each recreation, along with votive ephemera. Santa Casa replicas demonstrate the complexity of early modern concepts of the copy in sacred contexts, and the modes of information dissemination between diverse cultural arenas. Communities under discussion include Italy, Croatia, Slovenia, Switzerland, Austria, Germany, Poland, and the Czech Republic.
- Future *Fragments in Sacred Space*. This next project stems from the Santa Casa replicas project by exploring the sixteenth-century desire to reconnect with visions of the early Christian church. Proto-archaeological forays into early Christian spaces often catalyzed archaisms and reuse of ancient objects effectively reshaped and reformed to promote a Christian narrative. To use Rome as a notable example, Nicolas Cordier restored and transformed an ancient sculpture into a *Saint Agnes* for the saint's titular church just outside the city walls, investing the new sculptural cult object within an early Christian apse framed within a recently-regularized, spoliated colonnade. Such new configurations across the 1580s-1620s create a vision of the past, transporting devotees into conceptual early Christian interiors, though the multimedia result diverges markedly from preexisting cult space.

DIGITAL HUMANITIES INITIATIVE

- Ongoing "Networks of Geographic Translation through Replicas of the Santa Casa di Loreto."
This project asks the simple question: How does space travel? Emerging from the SACRIMA project, this digital humanities initiative addresses questions of spatial recreation and multimedia installation by combining sculptural/architectural theory with recent studies on image replication, print culture, and the active use of devotional interiors. Through this multidisciplinary approach, we aim to better comprehend the impetus behind structural recreations and their cult value across the early modern period. By comparing various forms of early modern documentation (textual and visual print culture, local histories, eyewitness accounts, etc.) with the structural replicas themselves, the project gauges how structural and decorative motifs enter new communities, and the ways in which each community reinterprets the devotional prototype.

PUBLICATIONS

Articles

- 2020 (Forthcoming) “Giovanni Battista Braccelli’s Etched Devotions before the Vatican Bronze *Saint Peter*” article in progress.
- (Forthcoming) “Pietro Paolo Drei’s Flower Mosaics in Print,” article in progress.
- 2019 “Conflicting sources for 3D Replicas: Adam Philippon’s Santa Casa of Loreto” article published on the *Thinking 3D* website, a research initiative between the University of St Andrews and Magdalen College and the Bodleian Libraries, Oxford (published 20 July 2019 at: <https://www.thinking3d.ac.uk/SantaCasaofLoreto/>)
- 2018 “Détruire, reconstruire, et redéfinir: la fragmentation volontaire de la Santa Casa de Loreto et ses altérations répliquées,” *Perspective : actualité en histoire de l’art*, themed publication: Détruire. Vol. 2018-2 (2018), p. 209-217.

Book Chapters

- 2020 (Forthcoming) “Reframing the Frame: External Revetments between Replicas of the Santa Casa di Loreto” in *Madonne. Reframing Images of Mary in Early Modern Spaces*. Turnhout: Brepols (projected summer 2020).
- 2019 “The Tradition of Change in Copies of the Santa Casa di Loreto: The Case of San Clemente in Venice,” in *Sacred Images and Normativity: Contested Forms in Early Modern Art*. Turnhout: Brepols, 2019.

Translator

- 2019 Chiara Franceschini, “A Splendid Shrine for an Ugly Image: The Salviati Chapels at San Gregorio al Cielo and San Giacomo in Augusta,” in *Chapels in Roman Churches of the Cinquecento and Seicento*. Milan: Officina Libraria, 2019. Translated from Italian into English.

Catalogue Entries

- 2019 *Phönix aus der Asche: Bildwerdung der Antike – Druckgraphiken bis 1869 / L’Araba fenice – L’Antico visualizzato nella grafica a stampa fino al 1869*, edited by Ulrich Pfisterer, Christina Ruggero. Petersberg: Michael Imhoff Verlag GmbH, 2019. Synopses composed in Italian on the book publications of Abraham Bosse and Gérard Audran.
- 2018 *Platz da im Pantheon. Künstler in gedruckten Porträtserien bis 1800*, edited by Annalena Döring, Franz Hefele, Ulrich Pfisterer. Passau: Dietmar Klinger Verlag, 2018. Synopses composed in German on portraits by Jan van der Straet, Jean-François Félibien, Francesco Bartolozzi, and Francesco Novelli.

Volume Editor

- 2020 (Forthcoming) *Madonne. Reframing Images of Mary in Early Modern Spaces*. Turnhout: Brepols (projected summer 2020). Co-editor and contributor.
- 2019 *Sacred Images and Normativity: Contested Forms in Early Modern Art*. Turnhout: Brepols, 2019. Co-editor and contributor.

SELECT PRESENTATIONS

- 2020 (Upcoming) “The Semantics of Anonymity in Prints of the Santa Casa di Loreto,” *Renaissance Society of America Conference*, Philadelphia, PA (2 – 4 April 2020)
- 2019 Conference poster: “Paper Pilgrimage: Engravings of the Santa Casa di Loreto,” *Thinking 3D: Architecture & Audience*, a research initiative between the University of St Andrews, Magdalen College, and the Bodleian Libraries, Oxford, England (27 – 28 September 2019)
- “Alternative Realities in Authoritative Prints of the Santa Casa di Loreto,” *Message, Messenger, or False Friend? Early Modern Print as Intermediary*, workshop supported by the Fritz Thyssen Foundation, in association with the SACRIMA project, Zentralinstitut für Kunstgeschichte and Ludwig-Maximilians-Universität Munich, Germany (28 – 29 June 2019)
- “The Ark of Loreto: Loretan Devotion throughout the Adriatic,” *Renaissance Society of America Conference*, Toronto, Canada (17 – 19 March 2019)
- 2018 “Mater Ecclesia(e): Papal Symbolism and the Madonna of Loreto,” *Sixth Feminist Art History Conference*, American University, Washington, D.C. (28 – 30 September 2018)
- “A Matter of Relief: The Position of the Santa Casa di Loreto,” *Maniera and Mannerisms: a Historiographic Paradigm of Cinquecento Art* Workshop, Bibliotheca Hertziana Max-Planck-Institut für Kunstgeschichte, Rome, Italy (5 – 6 June 2018)
- “Seeking Devotion: Relocations of the Santa Casa di Loreto,” *Renaissance Postgraduate Symposium: Art and Ideas on the Move (1400-1600)*, The Courtauld Institute of Art, London, United Kingdom (25 May 2018)
- 2017 “The Tradition of Change in Copies of the Santa Casa di Loreto: The Case of Venice,” SACRIMA Conference: *Contested Forms. The limits of the sacred image and the normative power of art in early modern Europe*, Zentralinstitut für Kunstgeschichte and Ludwig-Maximilians-Universität, Munich, Germany (3 – 4 November 2017)
- “Transcendent Materiality: The Santa Casa di Loreto,” *Renaissance Society of America Conference*, Chicago, IL (31 March – 2 April 2017)
- “Antonio Begarelli, Alfonso Lombardi, and Sixteenth-Century Sculptural Discourse,” *Sixteenth Century Society Conference*, Vancouver, British Columbia, Canada (23 – 25 October 2015)
- 2015 “Saint Anne at Orsanmichele: A Study of Sixteenth-century Devotion and Influence,” *Renaissance Society of America Conference*, Berlin, Germany (27 – 29 March 2015)
- 2014 “Sonal Sculpture: Humanist Devotion at Orsanmichele,” University of Michigan Conference: *On Absence: Loss and Immateriality in Art and Architecture*, Ann Arbor, MI (24 – 26 October 2014)
- 2012 “Classicizing Proximity: Nicholas Cordier’s African in Seventeenth-century Rome,” *Sixteenth Century Society Conference*, Cincinnati, Ohio (26 – 28 October 2012)

TEACHING EXPERIENCE

Lecturer: University of Washington

- 2015, 2016 *ARTH 361: Survey of Italian Renaissance Art*
 Upper level lecture course of Italian Renaissance Art, spanning the history of painting, sculpture and architecture, focused on critical analysis of the most recent publications in field.
- 2015 *ARTH 309: Communication across Space: Sculpture and Multimedia Installation in the Italian Renaissance*
 Lecture course directly related to dissertation research on the history/evolution of religious sculpture and multimedia spaces across the sixteenth century.

Guest Lecturer

- 2018 Graduate and postgraduate seminar (Oberseminar), Ludwig-Maximilians-Universität, Munich, Germany: *The Normativity of Sacred Images in Early Modern Europe*
 Presentation of ongoing research: “Mater Ecclesia(e): Papal Symbolism and the Madonna of Loreto” (25 October 2018)
- Graduate Seminar of Politecnico di Torino and ETH Zürich: *Copy and Reproduction of Architecture in Early Modern Europe / copia e riproduzione dell’architettura in età moderna*, held at the Sacro Monte di Varallo Sesia, Italy (11 – 12 October 2018)
 Presentation of ongoing research: “Evolving Replicas of the Santa Casa di Loreto across Seventeenth-Century Lombardy and Emilia-Romagna” (11 October 2018)
- Undergraduate seminar (Hauptseminar), Ludwig-Maximilians-Universität, Munich, Germany: *The Miraculous Image: Forms, Settings and Effects of Active Images and their Shrines in Europe (15th-20th centuries)*
 Presentation of ongoing research: “The Madonna di Loreto: Devotion and Replication of Sacred Space” (12 July 2018)
- 2017 Postgraduate seminar (Oberseminar), Ludwig-Maximilians-Universität, Munich, Germany: *Sacred Images and Visual Normativity in Early Modern Art*
 Presentation of dissertation research: “Body and Apparition: Materiality in early Modern Sacred Sculpture” (7 December 2017)

Teaching Assistantships Abroad: Ludwig-Maximilians-Universität München

- 2019 Class Excursion: Postgraduate seminar (Oberseminar), *The Normativity of Sacred Images in Early Modern Europe*
 Program assistant to group of LMU students in Milan (10 – 14 January 2019)
- 2018 Class Excursion: Undergraduate seminar (Hauptseminar), *The Miraculous Image: Forms, Settings and Effects of Active Images and their Shrines in Europe (15th-20th centuries)*
 Program assistant to a group of LMU students in Wrocław and Kraków, Poland (20 – 25 September 2018)
- Class Excursion: Undergraduate Seminar (Hauptseminar), *Sacred Images and Visual Normativity in Early Modern Art*
 Program co-organizer and instructor, working with a small group of LMU students in Rome, Italy (19 – 23 February 2018)

Teaching Assistantships Abroad: University of Washington

- 2013, 2016 Study Abroad: *University of Washington Art History Seminar in Rome*, Professor Ivan Drpic
Faculty assistant for two 10-week programs, responsible for day-to-day management of program and frequent independent teaching in museums, churches, and urban/archaeological sites.

Teaching Assistantships on Campus: University of Washington

- 2017 *ARTH 203: Survey of Western Art—Modern*, Professor Morten Steen Hansen
- 2011-2015 *ARTH 202: Survey of Western Art—Medieval and Renaissance*, Professors Stuart Lingo and Ivan Drpic
- 2010 *ARTH 215: The Arts of Japan: Visual and Cultural History*, Professor Cynthia Bogel
- 2009-2012 *ARTH 201: Survey of Western Art—Ancient*, Professor Margaret Laird and Ph.D. Candidate Sarah Titus

Reader/Grader: University of Washington

- 2017 *ARTH 309: Native American Body Adornment*, Professor Kathryn Bunn-Marcuse
ARTH 233: Art and Culture of the Pacific Northwest Coast, Professor Kathryn Bunn-Marcuse
ARTH 209: Michelangelo, Professor Stuart Lingo
- 2014 *ARTH 309: Introduction to Byzantine Art*, Professor Ivan Drpic
ARTH 471: Rome in the Seventeenth Century, Professor Estelle Lingo
- 2013 *ARTH 373: Southern Baroque Art*, Professor Estelle Lingo
- 2012 *ARTH 309: Japan Vogue: Japanese Art and Influences on European Impressionism, Postmodernism and Expressionism*, Ph.D. Candidate Catherine Roche
- 2011 *ARTH 366: Northern Renaissance Art*, Ph.D. Candidate Steven Bunn
- 2009 *ARTH 373: Southern Baroque Art*, Professor Estelle Lingo
- 2008 *ARTH 361: Italian Renaissance Art*, Professor Stuart Lingo

RELATED PROFESSIONAL EXPERIENCE

Conference/Workshop Organizer

- 2020 Workshop: *Mapping Mannerisms: International Visions of Maniera*, Ludwig-Maximilians-Universität, Munich. A SACRIMA workshop in collaboration with the Bibliotheca Hertziana in Rome and the Kunsthistorisches Institut in Florenz of the Max-Planck-Institut für Kunstgeschichte. Held at the Zentralinstitut für Kunstgeschichte and Ludwig-Maximilians-Universität in Munich, Germany (9 – 10 June 2020). Co-organizer Tiffany Lynn Hunt (Temple University).
- 2019 Workshop: *Early Modern Sacred Images in Japan and Europe: Contact, Comparison, Conflict*, DAAD-Waseda Partnership between Ludwig-Maximilians-Universität, Munich and Waseda University, Tokyo. Held at Ludwig-Maximilians-Universität, Munich (21-25

October 2019), and Waseda University, Tokyo (18-23 November, 2019). Co-organized with SACRIMA team members and Professor Yoshie Kojima (Waseda University).

- 2019 Workshop: *Message, Messenger, or False Friend? Early Modern Print as Intermediary*, supported by the Fritz Thyssen Foundation, held at the Zentralinstitut für Kunstgeschichte and Ludwig-Maximilians-Universität in Munich, Germany (28 – 29 June 2019). Presenter and co-organizer with Dr. des. Antonia Putzger (Universität Bielefeld).
- 2018 Conference: *Madonne. Reframing, coronation and re-installation of Marian images in early modern spaces*, SACRIMA conference held at the Zentralinstitut für Kunstgeschichte and Ludwig-Maximilians-Universität in Munich (7 – 8 December 2018). Presenter and SACRIMA co-organizer.
- Workshop: *Maniera and Mannerisms: A Historiographic Paradigm of Cinquecento Art*, Bibliotheca Hertziana Max-Planck-Institut für Kunstgeschichte, in collaboration with SACRIMA, Ludwig-Maximilians-Universität, Munich, and the Kunsthistorisches Institut in Florenz. Held at the Bibliotheca Hertziana in Rome, Italy (5 – 6 June 2018). Presenter and co-organizer with Tiffany Lynn Hunt (Hertziana Fellow, Temple University).
- 2017 Conference: *Holy children, liminal bodies. The status and materiality of infancy in early modern visual culture*, SACRIMA conference held at the Zentralinstitut für Kunstgeschichte and Ludwig-Maximilians-Universität in Munich, Germany (30 November – 1 December 2017). SACRIMA co-organizer.
- Conference: *Contested forms. The limits of the sacred image and the normative power of art in early modern Europe*, SACRIMA Conference held at the Zentralinstitut für Kunstgeschichte and Ludwig-Maximilians-Universität in Munich, Germany (2 – 3 November 2017). Presenter and SACRIMA co-organizer.

Fellowships

- 2016 Foreign Ph.D. Research Fellowship, Dutch Institute of Art History (Istituto Universitario Olandese di Storia dell'Arte), Florence, Italy (April – June 2016)
Dissertation Research at the Archivio di Stato, Florence, Italy
- 2014 Samuel H. Kress Foundation Graduate Fellowship, Florence, Italy (March – June 2014)
Dissertation Research at the Medici Archives Project, Archivio di Stato, Florence, Italy

Professional Development

- 2019 Workshop: *Digital Day of Learning*: “Maps and Places in the Digital Domain,” and “A Hands-on Introduction to 3D Modeling,” *Renaissance Society of America Conference*, Toronto, Canada (16 March 2019).
- 2017 Workshop: *Summer Course for the Study of the Arts in Flanders: Medieval and Renaissance Sculpture in the Low Countries*, directed by Matthias Depoorter, Dr. Peter Carpreau, and Marjan Debaene, Museum M, Leuven, Belgium (18 – 28 June 2017).
- 2014 Workshop: *Paleography and Archival Studies*, directed by Dr. Alessio Assonitis, Medici Archives Project, Florence, Italy (16 – 28 June 2014).
- 2011 Workshop: *Classical Summer School*, directed by Professor Susann Lusnia, Tulane University, American Academy in Rome, Rome, Italy (20 June – 29 July 2011).

2009 Exploration Seminar: *Buddhist Temples Past and Present*, Professor Cynthia Bogel, University of Washington, excursion program through Tokyo, Kyoto, and Nara, Japan (30 August – 18 September 2009).

Museum Experience

2012 The Henry Art Gallery, Collections Department, University of Washington
Digitization of slide collection; proficient in Mimsy, Photoshop, Nikon software

Image Library Assistant

2011 DART Program Assistant, *Southeast Asia Journal*, University of Washington
Inventoried/digitized anthropological studies of rural Thailand from the 1960s

2008-2009 Image Library, University of Washington Art History Department
Created digital imagery, compiled metadata

2007-2008 Imaging Center, Smith College Art History Department

Community Experience

2010-2017 Graduate Students of Art History Organization (GSAH), University of Washington
Organization President (2012 – 2013); Vice President (2010 – 2011);
Representative (2011 – 2012, 2016 – 2017)

2012-2013 Art Board, University of Washington
Forum for graduate student advocacy in the School of Art

Professional Associations

2018-present Association of Print Scholars
2012-present Italian Art Society
2011-present Renaissance Society of America
2011-present Sixteenth-Century Society
2009-present Archaeological Institute of America
2009-present College Art Association