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CURRENT POSITION

Ludwig-Maximilians-Universität (LMU) Institute of Art History, Munich, Germany

2017-present **Postdoctoral Researcher (Wissenschaftliche Mitarbeiterin): SACRIMA: *The Normativity of Sacred Images in Early Modern Europe***, research group funded by the European Research Council (ERC) (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**
Completed: 9 June 2017 (Adviser: Dr. Stuart Lingo)
Distinction: Dean’s Medalist
Fields of Study: Italian medieval, renaissance and baroque art; sculptural and architectural history; early modern engravings and etchings; 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**
Completed: 12 March 2012 (Adviser: 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

L’Università di Firenze, Florence, Italy

2006-2007 Attended through the Smith College Junior Year Abroad Program

Languages: English native speaker; fluent in Italian; intermediate skills in German and French; reading knowledge of Latin

HONORS and AWARDS

2019 Fritz Thyssen Foundation funding award for the workshop: *Message, Messenger, or False Friend? Early Modern Print as Intermediary* (28 – 29 June)

2017 Dean’s Medal, College of Arts and Sciences, University of Washington; de Cillia Graduating with Excellence Award, University of Washington

- 2016 Foreign Ph.D. Research Fellowship, Dutch Institute of Art History (Istituto Universitario Olandese di Storia dell'Arte), Florence, Italy (April – June); de Cillia Teaching with Excellence Award, University of Washington; Thelma I. Pell Research and Recognition Award, University of Washington
- 2014 Samuel H. Kress Foundation Medici Archives Project Graduate Fellowship, Florence, Italy (March – June); Lloyd W. Nordstrom Art Scholarship, University of Washington

BOOK PROJECTS

- Ongoing *Translating Space: Replicas of the Holy House of Loreto* 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 in two- and three-dimensional media, this publication explores the popular spread of this structure *cum* devotional sculpture and its worship via replication in European and eastern European communities. Through a series of case studies ranging from the sixteenth, seventeenth, and eighteenth centuries, this project reveals the material diversity of Santa Casa devotion and the influence of evolving regional cult imagery upon the original. Structural replicas, stemming from diverse material resources and constraints, demonstrate the complexity of early modern interactions with, and acknowledgment of the copy in sacred contexts, and the modes of information dissemination between diverse cultural arenas. Communities under discussion include Italy, Croatia, Slovenia, Spain, France, Belgium, Switzerland, Austria, Germany, Poland, and the Czech Republic.
- Future *Marble in Terracotta: Antonio Begarelli and Sixteenth-century Italian Sculptural Discourse*. In response to the terracotta sculptures of Antonio Begarelli (1499-1565), Michelangelo is quoted to have said: “If this clay were but marble, woe to the sculptures of antiquity.” Just before firing, Begarelli coated his sculptures in a layer of white kaolin clay to create a monochromatic, uniform surface, as in the case of his multi-figural *Deposition* at San Francesco in Modena (1530-1531). Michelangelo’s reported favor confers a level of respect and status to the medium and the Emilian artist, and speaks to a level of competence that remains underacknowledged today. Yet the quote also bears a derogatory effect: “If this clay were but marble...” In the eyes of much modern scholarship, terracotta never approaches the same status of the exalted, classical medium. Across Begarelli’s oeuvre, the sculptor toyed with material limitations, relying on clay’s inherent capabilities to stretch the boundaries of marble and consciously manipulate viewer expectations. This monograph confronts the function and reception of Antonio Begarelli’s material-defying “marble” representations in terracotta.

DIGITAL HUMANITIES INITIATIVE

- Ongoing “Replicas of the Santa Casa di Loreto: Networks of Geographic Translation” asks the simple question: how does sacred space travel? Also emerging from the SACRIMA Project, and intended as a companion tool for the monograph *Translating Space* (see above), this digital humanities initiative maps Holy House replicas constructed globally based on extant structures and surviving documentation. This project takes a multidisciplinary approach to explore the impetus behind structural recreations and their enduring cult value, but also seeks to identify probable sources of structural and iconographic information. By comparing textual and visual print culture, local histories, and eyewitness accounts in addition to the structural replicas, the project reveals how trends enter new communities, and the ways in which each new group reinterprets the devotional prototype. To see the digital humanities project in progress, follow [this link](#).

PUBLICATIONS

Articles

- 2021 (Forthcoming) “Pietro Paolo Drei’s Flower Mosaics Revealed in Print,” *Print Quarterly*.
- 2020 “Giovanni Battista Braccelli’s Etched Devotions before the Vatican Bronze *Saint Peter*,” *I Tatti Studies in the Italian Renaissance*, journal of Harvard University Center Villa i Tatti, Vol. 23, No. 2 (2020), pp. 341-374.
- 2019 “Conflicting sources for 3D Replicas: Adam Philippon’s Santa Casa of Loreto” online article published on the *Thinking 3D Forum* website, a research initiative between the University of St Andrews, Magdalen College, and the Bodleian Libraries, Oxford (published 20 July 2019 at: <https://www.thinking3d.ac.uk/SantaCasaofLoreto/>).
- 2018 “Détruire, reconstruire, redéfinir: la fragmentation volontaire de la Santa Casa de Loreto et ses altérations répliquées,” *Perspective : actualité en histoire de l'art*, journal of the INHA, themed publication: Détruire. Vol. 2 (2018), pp. 209-217.

Book Chapters

- 2023 (In progress) “What’s in a Replica? Form and Intention behind Sixteenth-century Simulacra of the Santa Casa di Loreto,” *Sacri Monti and Beyond: Holy Land Simulacra and Monumental Stational Programs across Europe, c. 1400-1600*, edited by Pamela Smith and Achim Timmermann (Publisher TBA).
- (In progress) “*Guai alle statue antiche...: Antonio Begarelli and Marble in Terracotta*” in *Modelled, Fired, Transformed: Materiality of Terracotta Sculpture 1400-1600*, ed. by Zuzanna Sarnecka (Publisher TBA).
- 2022 (Forthcoming) “Retracing the Frame: Frescoed External Revetment of Santa Casa Replicas across the Czech Republic,” in *Madonne. Reframing Images of Mary in Early Modern Spaces*, ed. by C. Franceschini and E. Giffin. Turnhout: Brepols, 2022.
- 2021 (Forthcoming) “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*, ed. by C. Franceschini, pp. 192-206. Turnhout: Brepols, 2021.

Translator

- 2019 Chiara Franceschini, “A Splendid Shrine for an Ugly Image: Visual Interactions in the Salviate Chapel at San Gregorio al Cielo,” in *Chapels of the Cinquecento and Seicento in the Churches of Rome*, eds. C. Franceschini, S. Ostrow, P. Tosini, pp. 112-145. Milan: Officina Libraria, 2019. Translated from Italian.

Catalogue Entries

- 2021 (Forthcoming) *Pantheon und Boulevard. Künstler in Porträtserien des 19. Jahrhunderts. Druckgrafik und Fotografie*, edited by Annalena Döring, Franz Hefele, Hanna Lehner, Ulrich Pfisterer. Passau: Dietmar Klinger Verlag, 2021. One entry: German synopsis.
- 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. Two entries: Italian synopsis.

2018 *Platz da im Pantheon. Künstler in gedruckten Porträtserien bis 1800*, edited by Annalena Döring, Franz Hefe, Ulrich Pfisterer. Passau: Dietmar Klinger Verlag, 2018. Four entries: German synopses.

Volume Editor

2023 (Forthcoming) *Madonne: Reframing Images of Mary in Early Modern Spaces*. Turnhout: Brepols. Co-editor and contributor.

2021 *Sacred Images and Normativity: Contested Forms in Early Modern Art*. Turnhout: Brepols. Co-editor and contributor.

Book Proposal Reviewer

2020 Josephine Neil, *The Incomprehensible Divine in Caravaggesque Painting*, reviewed monograph book proposal and drafted chapters for Routledge Research Publishers

RECENT PRESENTATIONS

2021 (Upcoming) “Exceeding Expectations: Traversing Material Boundaries through Terracotta,” *Modelled, Fired, Transformed: Materiality of Terracotta Sculpture 1400-1600*, Warsaw, Poland (17 – 18 June) [Rescheduled from 2020 due to the Coronavirus pandemic]

(Upcoming) “Folding Visions of Faith into the Cult of Loreto through Print,” *Paper Religion: Affordances and Uses in Christian Practices between the 15th and 18th Centuries*, Rijksuniversiteit Groningen, Netherlands (27-29 May)

(Upcoming) “The Semantics of Anonymity in Prints of the Santa Casa di Loreto,” *Renaissance Society of America Conference (7 – 10 April)* [Virtual conference, rescheduled from 2020 due to the Coronavirus pandemic]

(Upcoming) “Sculpture to Immerse: The Santa Casa di Loreto,” *Scolpire nel Rinascimento: un’arte per (com)muovere*, Milan, Italy (25 March) [Rescheduled from 2020 due to the Coronavirus pandemic]

2019 “Relic and Replica: Constructions of the Santa Casa di Loreto in New Contexts,” Seminar: *Early Modern Sacred Images in Japan and Europe: Contact, Comparison, Conflict*, Waseda University, Tokyo, Japan (22 November)

Conference poster: “Paper Pilgrimage: Engravings of the Santa Casa di Loreto,” *Thinking 3D: Architecture & Audience*, Worcester College, Oxford, England (27 – 28 September)

“Alternative Realities in Authoritative Prints of the Santa Casa di Loreto,” Workshop: *Message, Messenger, or False Friend? Early Modern Print as Intermediary*, ZI and LMU, Munich, Germany (28 – 29 June)

“The Ark of Loreto: Loretan Devotion throughout the Adriatic,” *Renaissance Society of America Conference*, Toronto, ON, Canada (17 – 19 March)

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 cont.) “A Matter of Relief: The Position of the Santa Casa di Loreto,” Workshop: *Maniera and Mannerisms: A Historiographic Paradigm of Cinquecento Art*, Bibliotheca Hertziana Max-Planck-Institut für Kunstgeschichte, Rome, Italy (5 – 6 June)
- “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)
- 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*, ZI and LMU, Munich, Germany (3 – 4 November)
- “Transcendent Materiality: The Santa Casa di Loreto,” *Renaissance Society of America Conference*, Chicago, IL (31 March – 2 April)
- 2015 “Antonio Begarelli, Alfonso Lombardi, and Sixteenth-Century Sculptural Discourse,” *Sixteenth Century Society Conference*, Vancouver, BC, Canada (23 – 25 October)
- “Saint Anne at Orsanmichele: A Study of Sixteenth-century Devotion and Influence,” *Renaissance Society of America Conference*, Berlin, Germany (27 – 29 March)

TEACHING EXPERIENCE

Lecturer: University of Washington

- 2015, 2016 *ARTH 361: Survey of Italian Renaissance Art*: on art production and culture, 1300-1600
- 2015 *ARTH 309: Communication across Space: Sculpture and Multimedia Installation in the Italian Renaissance*: on sacred and secular compositions of sculpture and architecture

Guest Lectures

- 2020 LMU Oberseminar: “Translating Space: Replicas of the Holy House of Loreto,” *Sacred Images: Form – Cult – Geography – Power* (25 June)
- 2019 LMU Vorlesung: “Marta Porcari, Michelangelo, and the Challenge of Female Patronage in Early Modern Rome,” *Sacred Spaces and Private Devotion in Premodern Europe from Giotto to Bernini* (17 December)
- 2018 LMU Oberseminar: “Mater Ecclesia(e): Papal Symbolism and the Madonna of Loreto,” *The Normativity of Sacred Images in Early Modern Europe* (25 October)
- Politecnico di Torino / ETH Zürich Graduate Seminar: “Evolving Replicas of the Santa Casa di Loreto across Seventeenth-century Lombardy and Emilia-Romagna,” *Copy and Reproduction of Architecture in Early Modern Europe / copia e riproduzione dell’architettura in età moderna*, Sacro Monte di Varallo Sesia, Italy (11 – 12 October)
- LMU Hauptseminar: “The Madonna di Loreto: Devotion and Replication of Sacred Space,” *The Miraculous Image: Forms, Settings and Effects of Active Images and their Shrines in Europe (15th-20th centuries)* (12 July)
- 2017 LMU Oberseminar: “Body and Apparition: Materiality in early Modern Sacred Sculpture,” *Sacred Images and Visual Normativity in Early Modern Art* (7 December)

RELATED PROFESSIONAL EXPERIENCE

Conference/Workshop Organizer

- 2019 Workshop: *Early Modern Sacred Images in Japan and Europe: Contact, Comparison, Conflict*, at LMU (21-25 October), and Waseda University, Tokyo (18 – 23 November). Co-organized with Professor Yoshie Kojima, with DAAD-Waseda Partnership funding.
- Workshop: *Message, Messenger, or False Friend? Early Modern Print as Intermediary*, ZI and LMU, Munich, Germany (28 – 29 June). Co-organized with Dr. des. Antonia Putzger, with Fritz Thyssen Foundation funding.
- 2018 Conference: *Madonne. Reframing, Coronation and Re-installation of Marian Images in Early Modern Spaces*, SACRIMA conference, ZI and LMU, Munich, Germany (7 – 8 December).
- Workshop: *Maniera and Mannerisms: A Historiographic Paradigm of Cinquecento Art*, SACRIMA / Bibliotheca Hertziana / Kunsthistorisches Institut Florenz. Bibliotheca Hertziana, Rome (5 – 6 June). Co-organized with Ph.D. Candidate Tiffany Lynn Hunt.
- 2017 Conference: *Holy Children, Liminal Bodies. The Status and Materiality of Infancy in Early Modern Visual Culture*, SACRIMA conference, ZI and LMU, Munich, Germany (30 November – 1 December).
- Conference: *Contested Forms. The Limits of the Sacred Image and the Normative Power of Art in Early Modern Europe*, SACRIMA conference, ZI and LMU, Munich, Germany (2 – 3 November).

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

Professional Affiliations

College Art Association, Renaissance Society of America, Association of Print Scholars, Italian Art Society, Sixteenth-Century Society, Archaeological Institute of America