

Emily A. Fenichel
Assistant Professor of Art History
Department of Visual Arts and Art History
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EDUCATION

- Ph.D.**, University of Virginia May 2013
- Dissertation: “*Michelangelo and Marian Theology*”
 - Committee: David Summers (Chair), Paul Barolsky, Francesca Fiorani
- M.A.**, University of Virginia May 2008
- Minor Fields: Modern and East Asian
 - MA Thesis: “Foretelling the Virgin: An Investigation into the Lunettes of the Sistine Chapel”
Advisor: Dr. David Summers
- B.A.**, French; **B.A.**, Art History, University of Mary Washington May 2006
- Honors in Art History
 - Summa Cum Laude, Phi Beta Kappa
 - Senior Thesis: “Femininity and Maternity: A Re-Evaluation of the Lunettes of the Sistine Chapel”
Advisor: Dr. Marjorie Och

PUBLICATIONS

Forthcoming:

“Penance and Proselytizing in Michelangelo’s Portrait Medal”
(*Artibus et Historiae*, 2015)

“Michelangelo’s Sibylline Madonnas”
in *Michelangelo in a New Millennium*, edited by Dr. Tamara Smithers (Brill)

“Review: *Michelangelo’s Christian Mysticism: Spirituality, Poetry, and Art in Sixteenth-Century Italy*, by Sarah Rolfe Prodan”

In Progress:

Michelangelo and Reform: Salvation and the Religious Artist

This book considers Michelangelo’s late period and his changing identity as a religious artist after the *Last Judgment*. Drawing together the artist’s poetry, sculpture, and drawing, the book will explore how Michelangelo and his contemporaries dealt with new attitudes towards and

criticisms of religious art during the Counter-Reformation. For Michelangelo, this meant reconciling the art and salvation, concepts he saw as competing with or even opposing one another as he neared death. Of particular importance to this project is the artist's relationship to Vittoria Colonna, as well as the revival of meditation during the Counter Reformation, particularly among the Franciscans, Capuchins, and Jesuits.

“*Et misericordia eius, a progenie et progenies: the Pietà and the Cardinal*”

This article will consider for the first time how the *Pietà* in St. Peter's would have spoken to its religious context, both in the church and in the funerary monument of Michelangelo's patron, Cardinal Lasgraulas.

“A Re-evaluation of the Source Material for Michelangelo's Late Crucifixion Drawings”

Paul Joannides has rightly pointed out that Michelangelo's late Crucifixion drawings are drawn from visual source material that is “in the broadest sense, primitive.” In looking back to “primitive” formal precedents of the due- and trecento, such as the massive apron crosses of Cimabue and others, Joannides argues that Michelangelo is able to tap into a kind of transcendental devotion that subordinates form to religious communication. Although I wholeheartedly accept Joannides' notion that Michelangelo was inspired by the “primitive aesthetic” and its devotional ethos, I question if he considers most useful source material in his article. Focused as he is on massive and public apron crucifixes, Joannides seems to ignore how precedents more closely associated with domestic and private devotion might be brought to bear on this series. For example, might we be able to explain, or at least better understand, British Museum W82 if we consider it in light of “primitive” diptychs and small devotional panels? This article will consider possible compositional sources for W82 and will argue that, if we better understand Michelangelo's artistic sources, we might better understand the uses of these drawings and the identities of the figures Michelangelo chose to include. Although in its early stages, I think this article would be well suited to a journal such as *Source: Notes on the History of Art*.

CONFERENCES

Presenter:

- | | |
|---|--------------|
| “Beyond the <i>Spirituali</i> : Michelangelo, Vittoria, and Meditation”
Renaissance Society of America Annual Conference
Berlin, Germany | March 2015 |
| “ ‘And his mercy is from generations unto generations:’
The Pietà and the Cardinal”
Sixteenth Century Society Conference (SCSC)
New Orleans, LA | October 2014 |
| “Michelangelo's Portrait Medal: Self-Fashioning and the Religious Artist”
Panel: Coins and Medals in the Renaissance IV: Medals Miscellany
Renaissance Society of America Annual Conference | March 2014 |

New York, New York

- “Sculpture as Prayer: Michelangelo’s Rondanini Pietà” April 2013
 Panel: *Sculpture: Mark and Meaning*
 Renaissance Society of America Annual Conference
 San Diego, California
- “Wisdom and Prophecy in Michelangelo’s ‘Sibylline’ Madonnas” October 2012
 Panel: *Michelangelo Tomorrow: Hearing from Junior Scholars*
 Sixteenth Century Society Conference (SCSC)
 Cincinnati, Ohio
- “Prophetic Women: The Sibyls and Michelangelo’s ‘Sibylline’ Madonnas” April 2012
 33rd Annual Medieval and Renaissance Forum
 "Prophecy, Divination, Apocalypse,"
 Plymouth State University, New Hampshire
- “Dante’s Hell: A Journey through Poem and Fresco” April 2010
Travels, Journeys and Quests: Movement and Meaning
 Graduate Student Conference, University of Virginia
 Department of Spanish, Italian, and Portuguese
- “Doubling the Virgin: Investigations into the Final Lunette of the Sistine Chapel” October 2008
 Southeastern Conference of Art Colleges (SECAC)
 New Orleans
- Organizer:**
 Art, Poetry, and Devotion in Italy I and II March 2014
 With Sarah Rolfe Prodan
 Renaissance Society of America Annual Conference
 New York, New York
- Session Chair:**
 Art, Poetry, and Devotion in Italy II March 2014
 Renaissance Society of America Annual Conference
 New York, New York
- INVITED TALKS***
-
- “Michelangelo and the Madonna” October 2013
 University of Mary Washington
- “Michelangelo’s Catholic Imagination” November 2013
 Center for the Catholic Intellectual Tradition
 Duquesne University

“Michelangelo and the Madonna” October 2014
 Painter’s Forum
 Florida Atlantic University

TEACHING

Assistant Professor Fall 2014 – Present
 Florida Atlantic University, Boca Raton
*Courses: Art Appreciation, Art History Survey 1 and 2,
 Renaissance Art, Baroque Art*

Visiting Assistant Professor Fall 2013 – Spring 2014
 Duquesne University, Pittsburgh
*Courses: Art Appreciation, Art History 101 and 102,
 Arts and the Human Experience, Michelangelo and His World*

Adjunct Professor Fall 2010 and Spring 2011
 Germanna Community College
Courses: Art History 101 and 102

Instructor Fall 2010
 University of Virginia
Senior Seminar: “Art and Devotion in Renaissance Italy”

Guest Lecturer April 2012
 “Bartolo di Fredi: the Adoration of the Magi”
 Lecture to the Darden Foundation
 University of Virginia Art Museum

“Bartolo di Fredi: The Adoration of the Magi” March 2012
 Docent’s Talk
 University of Virginia Art Museum

“Leonardo’s Annunciation” Spring 2012
 “Leonardo and the Virgin Mary”
 University of Virginia
Course: Leonardo da Vinci (Prof. F. Fiorani)

“The Myth of Leonardo: Early Biographies” Spring 2012
*Course: Senior Seminar, Leonardo da Vinci
 (Prof. F. Fiorani)*

“Ginevra de’ Benci and Female Portraiture” Fall 2011
 “Leonardo and the Virgin Mary”

“Leonardo and Leda”

University of Virginia

Course: Leonardo da Vinci (Prof. F. Fiorani)

“The Renaissance Art Market”

Fall 2011

University of Virginia

Course: The Art Market (Student-run Seminar)

“Marian Iconography”

Summer 2010

University of Virginia

Course: “Women in Art” (Leslie Cozzari)

"Michelangelo and Rome"

Spring 2009

University of Virginia

Course: “Art History 102” (Prof. S. Betzer)

Teaching Assistant

University of Virginia, Summer Program in Rome

Summer 2009

Course: Renaissance and Baroque Rome (Prof. F. Fiorani)

University of Virginia

Fall 2007 – Spring 2009

Courses:

Art History 102 (Prof. S. Betzer)

Impressionism and Post Impressionism (Prof. S. Betzer)

American Art II (Prof. C. Higginbotham)

Art History 101 (Prof. J. Dobbins)

Grader

University of Virginia

Spring 2007

Course: Japanese Art (Prof. D. Wong)

DIGITAL HUMANITIES

Graduate Research Assistant

Summer 2010 – Summer

2013

Digital Leonardo Project, University of Virginia

Director: Dr. Francesca Fiorani

- Project digitizes, catalogues, and provides analytic tools for comparing images and text of the many manuscript copies of Leonardo’s *Treatise on Painting*
- Utilizes HTML editor and XML cataloguing
- Partnered with Institute for Advanced Technology in the Humanities
- Helped organize the International Conference “The Legacy of Leonardo: International Collaboration and Global Access” in April 2012
- <http://www.treatiseonpainting.org/>

Digital Image Collection Assistant

2008 – 2010

Fiske Kimbell Fine Arts Library

- Catalogue, digitize and provide metadata the library's visual resources collection
- Information and Images uploaded to Artstor

FELLOWSHIPS AND HONORS

Travel Grant for Scholars Undertaking Transoceanic Travel, Italian Art Society/Kress Foundation	2015
Nomination, All University Teaching Award	2012
Outstanding Graduate Teaching Assistant, McIntire Dept. of Art	2012
UVa Society of Fellows Dissertation Year Fellowship	2012 - 2013
Huskey Graduate Travel Fellowship	2012
Virginia Museum of Fine Arts Graduate Fellowship	2011 – 2012
Junior Fellow, Society of Fellows, University of Virginia	2010 - 2011
Society of Fellows Summer Research Fellowship	2011
Travel Grant, University of Virginia (Summer Research)	2011
Dupont Fellowship, University of Virginia	2009 – 2010
Davidge Fellowship, University of Virginia	2009 – 2010
Tibor Wlassics Dante Fellowship, University of Virginia	2009

UNIVERSITY SERVICE

Chair, Scholarship and Fellowship Committee Florida Atlantic University	2014-2015
Member, New Faculty Concerns Committee	2014-2015
Faculty Member, Selection Committee for a Student Curator Duquesne University	2014
Voting representative for the Art Department University of Virginia Graduate School of Arts and Sciences Grad Council Member of the Initiatives Committee	2012 - 2013

COPYEDITING

<i>Bartolo di Fredi: The Adoration of the Magi, A Masterpiece Reconstructed</i> Exhibition Catalogue University of Virginia Art Museum Authors: Prof. F. Fiorani and Dr. Bruce Boucher, Director of the UVa Art Museum	January 2012
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LANGUAGES

French (fluent)

Italian (reading proficiency)