

Diane G. Scillia
Professor of Art History
School of Art, Kent State University

Selected CV since Spring 2006 to Spring 2016

I joined the Kent State University School of Art Faculty as an Assistant Professor in August 1985, was tenured in 1990 and promoted to Associate Professor in 1992. My last promotion to Full Professor took place in 2002.

Education:

Ph. D. Case Western Reserve University, Cleveland, OH, June 1975
“Gerard David and Manuscript Illumination in the Low Countries, 1480 to 1510” (Walter S. Gibson, adviser).

Courses Taught at Kent State University School of Art (with usual enrollments):

*ARTH 22006 (Ancient to Gothic Art), the first half of the introductory survey (100 to 200 students)

ARTH 22006H (Ancient to Gothic Art), the honors sections of the same course (20 students)

*ARTH 22007 (Renaissance to Modern Art), the second half of the introductory survey (100 – 200 students)

ARTH 22007H (Renaissance to Modern Art), the honors sections of the same course (20 students)

ARTH 52 / 42036 (Early Medieval Art), covers from the late Antique to Romanesque Art (20 – 25 undergrads and 2-5 graduates)

ARTH 52 / 42039 (Gothic Art), covers art made in Western Europe, ca. 1100 to 1350 (20-25 undergrads and 2 – 5 graduates)

ARTH 52 / 42042 (Northern Renaissance Art), art made North of the Alps, ca. 1350 - 1570 (20 – 25 undergrads and 2 – 5 graduates)

ARTH 52 / 42071 (History of Prints), this covers the stylistic developments as well as the new processes used in printmaking from ca. 1400 to the present day. (20 to 25 undergrads and 2-5 graduates)

ARTH 62 / 42095 (Special Topics: Iconoclasm), this course looks at historical and cultural outbreaks of destruction of art works (including architectural monuments) worldwide. (20 – 25 undergrads and 2 – 5 graduates)

ARTH 52 / 42095 (Special Topics: Northern Renaissance: Art and the Birth of Fashion), co-taught with Dr. Catherine Leslie of the School of Fashion and Merchandising, it covers not just the art historical development but includes those in trade, technology as related to fashion, the expansion of markets, and the new ideas reflected in the dress of the time period, ca. 1350 to 1580. (We had 120 undergrads and 5 graduate students in five separate sections).

*Since 2010 these have been hybrid courses, with an online component.

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I also direct Individual Investigations by undergraduate students and Independent Research by graduate students; I direct honors theses by School of Art students (three between AY 2010 and 2014); and M.A. theses in Art History (at least six between AY 2010 - 2017). My areas of specialty cover late Antique Art to Contemporary Art (depending upon the student's topic).

Moreover, I am asked to sit on doctoral committees in the College of Arts and Sciences. I served on Miriam Kahn's dissertation committee in F. 2011(History) and on Ross K. Tangedahl's dissertation committee in Sp. 2015 (English). I have also been an outside member of doctoral committees in Art History at Case Western Reserve University and in Art History at the University of Tel Aviv. For these, my area of specialty is Northern Renaissance Art.

Publications (in refereed journals and Chapters in books):

2006 "The Master of the Tiburtine Sibyl's *Raising of Lazarus* (Mexico City, San Carols Museum) and the Early Haarlem School of Painting Reconsidered" in *Tributes in Honor of James H. Marrow. Studies in Paintings and Manuscript Illumination of the Late Middle Ages and Northern Renaissance*, edited by Jeffery F. Hamburger and Anne S. Korteweg (London: Harvey Miller Publishers, 2006), pp. 453 – 463. **Invited** [Dr. Marrow was the leading scholar in my area and someone I worked with after I completed my Ph. D.; Dr. Hamburger, one of Jim's students, teaches at Harvard University and Dr. Korteweg oversaw the collection of medieval manuscripts at the Royal Library (KB) at The Hague until she also retired.]

2008 "Minimalist Art. 'Less is More' or the Paradox of Boredom" in *Analecta Husserliana* XCVII (2008), pp. 195 - 206.
[I have no idea what the rejection rate is for this philosophy journal – they rejected at least three of my submissions (one on Robert Wilson's *Fourteen Stations* (2000/2003) because the subject was too controversial for the editor-in-chief, and the others because I asked for an extension to finish writing the articles).]

2009 "Looking for Fun in All the Wrong Places" in *Profane Arts in Marginal Arts of the Middle Ages, I* (Turnhout, Belgium: Brepols, 2009), pp. 199 – 220. **Invited** [This material was presented at several different conferences while I was researching imagery by Master E. S. and Israhel van Meckenem in the late 1980s until 2007 (see below). The printed version here does not follow any one of these earlier versions, but incorporates elements from all of them.]

2010 "Reconfiguring Oldenburg and van Bruggen's *Free Stamp* (1982 – 1991)" in *Analecta Husserliana* CVI (2010), pp. 97 – 107.
[This article has been included in the official bibliography of publications on Claus Oldenburg and his art works being assembled by Edward Olsewski, Professor

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emeritus, Case Western Reserve University. It was the first serious art historical study of how *Free Stamp*, originally commissioned by SOHIO, ended up as a public art work in Cleveland, Ohio.]

2012 “Hunter Rabbits / Hares in Fifteenth and Sixteenth Century Northern European Art” in *Parody and Festivity in Early Modern Art. Essays on Comedy as Social Vision*, edited by David H. Smith (Surrey, UK: Ashgate, 2012), pp. 39 – 49.

Invited

[I first presented this material at Kalamazoo in the late 1980s, but waited to send it for publication until I worked out other problems – patronage, cultural contexts, as well as “hidden meanings”. Dr. Smith asked me to fill out the historical span from the fourteenth to the late 20th century covered by the other contributors, who had been part of his session on this issue of parody at a meeting of the College Art Association in New York, 2009. I was not part of that session. This version is the paper I presented at the *Misericordia International Conference* held at Radboud University in Nijmegen, The Netherlands, in 2010.]

2016 “Dressing the Part: Costume in Israhel van Meckenem’s Secular Imagery” in *Sacred and Secular: Israhel van Meckenem and Early German Engraving* (The National Museum of Western Art, Tokyo, 2016), pp. 188 – 204 (Japanese text) and 250 – 261 (English text). **Invited**

[Asuka Nakada, curator of this exhibition, asked me to write this essay. The title and the focus on clothing and dress was my idea. Much of my research built on earlier published articles dating from 1989, 1998, and 2000 (see below). What was new is the focus on dress and costumes rather than on proverbs or contemporary literary themes. Fortunately, I was able to use the images that were on loan to The National Museum of Western Art, Tokyo, from The British Library, the Kunstsammlungen der Veste Coburg, the Bayerisches Nationalmuseum, Muenchen, the Germanisches Nationalmuseum, Nuernberg, the Kupferstich-Kabinett, Staatliche Kunstsammlungen Dresden, and The National Gallery of Art, Washington DC.]

My earlier published articles on Israhel van Meckenem:

1989 “Israhel van Meckenem’s Marriage a la mode: The Alltagsleben” in *New Images of Medieval Women. Essays Towards a Cultural Anthropology*, edited by Edelgard E. DuBruck (Lewiston / Queenston / Lapeter: The Edwin Mellen Press, 1989), pp. 207 – 249.

[This is volume contains a set of conference papers (from several sessions) delivered at the Kalamazoo conference several years earlier. There were two big disruptions in getting this published. One was the result of my editor losing the photographs of the engravings upon which my arguments were based. It took a year to replace them. This taught me to stick with art historical journals or to forego including photographs in my articles, etc.]

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1998 “The Audience for Israhel van Meckenem’s Proverb Imagery, circa 1500+” in *In Detail. New Studies of Northern Renaissance Art in Honor of Walter S. Gibson. Edited by Laurinda S. Dixon* (Turnhout, Belgium: Brepols, 1998), pp. 83 - 95. **Invited** [Dr. Dixon teaches at Syracuse University and is a highly respected scholar on Hieronymus Bosch. All but one of these studies (mine), were presented at a conference honoring Dr. Gibson’s retirement from Case Western Reserve University. I was asked to contribute to this volume, joining many of the really big names in Northern Renaissance Art, here and from abroad. My article is cited in the bibliography for “Israhel van Meckenem” in *The Grove Encyclopedia of Northern Renaissance Art*, 2 pp. 562 – 563.]

2000 “Stimuli to Invention: New Techniques, New Audiences, New Images” in *Analecta Husserliana* LXVII, pp. 207 – 218. [This was presented at the World Phenomenological Conference held at the Technical University in Gdansk, Poland, in 1997. It explores the role of new technologies in opening up new markets for images, which in turn brings about new imagery for these new markets, all centering on the years between ca. 1450 and 1500! These three studies were intended to result in a book, which unfortunately did not happen. However, this material remains an important research focus of mine because it opens up other possibilities for students interested in late medieval and renaissance art.]

Papers presented at scholarly conferences, Fall 2006 to Spring 2016

2006 “The ‘Monsterous Races’ from Herodotus and Pliny to the *Nuremberg Chronicles* and Rabelias” at the *Misericordia International Conference* held at Basel, Switzerland, early September 2006.

I also presented in the Workshop Session on Artists’ Workshops at *The Historians of Netherlandish Art Conference* (HNA)* in Baltimore, MD, November 9, 2006.

2008 “Where did the Brethren Sit in Abbot Suger’s New Choir at the Royal Abbey Church of St.-Denis?” at *Misericordia International Conference* held at The Sorbonne (Paris IV), Paris, France, late June 2008.

2010 “The Liege Bible (London, BL Ms Add. 15,254), ca. 1440: An Early Work by Barthelemy d’Eyck?” at *Midwest Art History Society (MAHS)** meeting at Omaha, NB, April 8, 2010.

“Hunter Rabbits / Hares in Fifteenth and Sixteenth Century Northern European Art” at the *Misericordia International Conference* at Radboud University, Nijmegen, The Netherlands, late June 2010.

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“The *Debate About Creation* in the Liege Bible (London, BL Ms Add. 15,254)” at the *South Eastern College Art Conference (SECAC)** meeting at Richmond, VA (Session in Honor of Carol Purtle), late October 2010.

2011 “St. Gertrude of Nivelles (d. 659): Changing Images of an Early Saint” at the SECAC* meeting at Savannah, GA, November 9, 2011.

2012 “Reflection of an Eyckian Commemorative: *Diego and Frieda* and the Arnolfinis” at MAHS* meeting at Wichita, KS, March 29, 2012.

2015 “Letters in Hell and Letters from Heaven: Depictions of Letters of Indulgences in Bosch and Durer” at MAHS* meeting at Minneapolis, late March 2015.

* Groups affiliated with The College Art Association of America, the professional organization for all of us who teach in KSU’s School of Art. I have served on the board of MAHS.

Current research (because some of this may seem to be too specialized, I include some explanation of the importance of my work):

I have finished the footnotes for my article on the Liege Bible. The two earlier papers had to be rewritten to include the patrons of the manuscript and the transcription and translation of the actual debate among the depicted “ancient” and “modern” philosophers shown. I may be able to send it off for consideration of publication later this year. I still need to buy the photographs of various manuscripts and panels.

The second article in progress (on the letters of indulgence) is being slowed by difficulties finding out whether Willibald Prickheimer or his sister Caritas played the major role inspiring Durer’s *Life of the Virgin* woodcuts. The edition of 1511 is dedicated to her. My professional colleagues insist (without documentation) that her brother financed this set of images. Here, too, research is ongoing.

I have outlined a book on indulgences from the 11th to 16th century as a funding device for architectural and pictorial works, including some linked with pilgrimages to the Holy Land as well as other sites, major ones like Rome, Santiago de Compostela, and Canterbury as well as other local pilgrimage sites. The idea of “virtual or mental” pilgrimages also deserves attention. There are now enough scholars working on specific aspects of indulgences and art works (architectural, pictorial, etc.) to support a book. That every major printer working before 1490 printed letters of indulgence to help finance convents, almshouses, schools,

universities, hospitals, bridges, etc. has also been overlooked by those scholars focusing on the Reformation.

In addition, I have written and revised the textbook I use for my History of Prints course here at Kent State University. The most recent update was for Spring 2017. The book was posted for the class on BbLearn and students could print it out at their own expense. The book combines a chronological discussion of the historical developments stylistically and the invention of specific print-making processes in the order in which they occurred. Basically we begin with relief, and add intaglio (engraving and etching, and the tonal processes), planographic (lithography) and screen printing, etc. And talk about the combining of processes in by contemporary artists. Because I have background in print-making, I can also bring in the artistic choices each process best exemplifies. Moreover, having a significant print-making program in the School of Art at Kent State University, and important collections both in Kent State University Main Library, Special Collections, in the School of Art Gallery, and in the School of Fashion and Merchandising Collections and Museum to research supports my class. In addition I bring in prints from my own collection so students have “hands-on” experiences.

Dr. Leslie and I also wish to write our own textbook for the “Northern Renaissance: Art and the Birth of Fashion, ca. 1350 to the 1580s” course. The two texts we used the first time we taught were too expensive and did not give us what we wanted for our students. My research on Israhel van Meckenem (see above) has proved invaluable for our course and from my experiences with the History of Prints textbook and illustrations, we (Dr. Leslie and I) could put the book and its illustrations on BbLearn – saving our students money until we can finalize the book and send it off to a publisher.

Exhibitions curated:

2006 Three Cities of the *Avant Garde*: Paris, Mexico City, and New York. An exhibition held at the Kent State University School of Art Gallery, September and October, 2006. This exhibition included over 50 prints made between 1900 and 1960 (woodcuts, engravings, etchings, lithographs, etc.), some on loan from private owners to the SoA Gallery, the majority from collections on campus (SoA Gallery, School of Fashion and Merchandising, KSU Main Library). I curated the show, hunting up the various art works and wrote an essay discussing the basic premise of the exhibition: that the post-World War 2 development of the New York School owed as much, if not more, to what had been happening in Mexico City in the 1920s, 1930s, and 1940s as it did to what had been happening in Paris over the same time period. The real purpose of this exhibition was to show our art history students (graduate and undergraduate) that such an exhibition was doable at KSU.

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In 1992 I curated an earlier exhibition “The Art of the Book: One Thousand Years of Book Arts” also in the KSU SoA Gallery. For the same purpose.

Guest lectures for colleague’s classes.

2013 “Van Gogh’s Bedrooms” to Professor Albert Reischuck’s Impressionism and Post-Impressionism course, Summer !. This was a revised and up-dated version of my published article on this subject (“Vincent van Gogh’s Five Bedrooms at Arles: An Analysis of Creative Copies” in *Analecta Husserliana* LXXXIII (2004), pp. 461 – 476) and incorporated the latest findings (2013) from he Rijksmuseum about how van Gogh’s colors faded and their ideas about the original colors he intended.

Service to Kent State University:

School of Art:

FAC AYs 2006 – 2017; Gallery Committee AYs 2006 – 2017; Division of Art History AYs 2006 – 2017; RTP AYs 2006 – 2017; Graduate Faculty AYs 2006 - 2017.

College of the Arts:

CAC AY 2015 – 2016

University:

PAC AY 2015-16; PAB review AY 2016 - 2017

Service to the field:

2005 I was outside reviewer of Dr. Philippe Oszuscik’s promotion file. He was applying for promotion to Full Professor in the Department of Visual Arts at University of South Alabama in Mobile, Alabama.

2005/2006 I was outside reviewer of Dr. Yona Pinson’s promotion file. She applied for promotion to Full Professor in the Department of Art History at the University of Tel Aviv, Israel.

2009 I was outside reviewer of Dr. Janet E. Snyder’s promotion file. She was applying for promotion to Full Professor in the Department of Art and Design in the College of the Arts, West Virginia University, Morgantown, WV.

My service to the academic world has been curtailed by my husband’s slow decline starting 2010 and his death in January 2016. I have been concentrating on teaching and advising my students as well as focusing on Kent State University.

Professional Memberships:

CAA (College Art Association), MAHS (Midwest Art History Society), HNA (Historians of Netherlandish Art), and CSA (Costume Society of America)