

Curriculum Vitae

Michael Grillo 111 Carnegie Hall, University of Maine, Orono, ME 04469-5712
79 Maple Street, Bangor, ME 04401
(207) 581-3252 (207) 941-8932
grillo@maine.edu

Education:

Cornell University	History of Art	PhD	1991
Cornell University	History of Art	MA	1982
Pratt Institute	Fine Arts	MFA	1977
University of Massachusetts	Fine Arts	BFA	1975
Phillips Academy			1971

PhD Dissertation Title:

Modular Iconography in Multiple Syntaxes: A Tool for Exegesis in Italian Medieval Art

Fellowships and Grants:

Stephen and Tabitha King Foundation		2003
University of Maine Women in the Curriculum		2003
Colorado School of the Mines: New Directions		
<i>Visualizing the Digital Gulf of Maine</i> group grant		2002
University of Maine Diversity Curriculum Development Grant		2001
University of Maine DEAC Grant		2001
National Endowment for the Humanities / American Academy in Rome		1999
University of Maine Faculty Research Grant		1999
University of Maine Cultural Affairs Grant		1996
University of Maine Patrons of the Arts Grant		1996
University of Maine Summer Research Grant		1995
University of Maine Bird and Bird Instructional Grant		1993
University of Maine Bird and Bird Equipment Grant		1993
Hollins College Faculty Enrichment Grant		1991-1992
Utah State University Faculty Research Grant		1986-1987
Kress Foundation		1981-1982
Goldring Fellowship		1981-1982
Jacob Gould Sherman Fellowship		1979-1981

Employment:

Associate Professor	University of Maine	1998 onwards
Assistant Professor	University of Maine	1992-1998
Visiting Assistant Professor	Hollins College	1991-1992
Lecturer	Trinity College	1989-1991
Assistant Professor	Utah State University	1985-1987
Freshman Seminar Instructor	Cornell University	1979-1984

Publications:

- "Memory and the Living Place of the Dead", *Mediaevalia* (2005)
- "The David of Michelangelo and Renaissance Neo-Platonism", *Neo-Platonic Aesthetics*,
Liana De Girolami-Cheney and John Hendrix, eds., New York, Peter Lang 2003
- "The Object's Migration: Academic Appropriation of Vernacular Expression"
*Proceedings from Cultural Identity in French America: Legacy, Evolution, and the
Challenges of Renewal* 2002
- "Religious Themes in Renaissance Art", entry in *The Encyclopaedia of the Renaissance*
New York, Charles Scribner's Sons 2000
- Symbolic Structures: The Role of Composition in Signalling Meaning in Italian Medieval Art*,
New York, Peter Lang 1997
- "From the Vanishing Point", *Wide Angle* 1995

Published Abstracts:

- "Denied Genealogy: Gothic Voice in the Italian Renaissance"
19th International Conference on Medievalism 2004
- "Memory and the Living Place of the Dead"
<http://www.history.unimelb.edu.au/anzamems/Grillo.html> 2003
- "Visual Rhetoric in the Trecento"
The College Art Association 85th Annual Conference Abstracts 1997
- "The Object's Migration: Academic Appropriation of Vernacular Expression,"
*Cultural Identity in French America: Legacy, Evolution, and the Challenges of
Renewal Abstracts* 1996
- "The Voice of the Object"
The College Art Association 84th Annual Conference Abstracts 1996
- "A Foil No More: Underscoring European Integration in the International Gothic
in Italy," *Southeastern College Art Conference Abstracts* 1995

Selected Shows:

- "Art Now: Faculty Exhibition" University of Maine Carnegie Galleries 2004
- "New Works" Clark House Gallery 2003
- "Current Faculty Works" University of Maine Carnegie Galleries 2003
- "Heading North: Bangor to Baxter" Maine Arts Commission Governor's State
House Gallery 2003
- "Dialogues: Faculty Works" University of Maine Carnegie Galleries 2002
- "Rotations" Clark House Gallery 2002
- "New Faculty Works" University of Maine Carnegie Galleries 2001
- "University of Maine Department of Art Faculty"
Maine Coast Artists 2001

Published Photographs:

Lectures:

- Michelangelo's David as Conceptual Sculpture*, Renaissance Conference of Southern California, Huntington Library, San Marino, CA 2005
- Problems of Self-Definition in Franco Material Culture*, 14th Biennial Conference, American Council for Québec Studies, Québec, PQ 2004
- Denied Genealogy: Gothic Voice in the Italian Renaissance*, 19th International Conference on Medievalism, Fredericton, NB 2004
- The Object of David's Imagination*, Neo-Platonic Aesthetics, Palazzo Rucellai, Florence, Italy 2003
- The Ineffable Expectations of Trecento Audiences*, British Association of Art Historians, London, UK 2003
- Memory and the Living Place of the Dead*, Australian and New Zealand Association for Medieval and Early Modern Studies, The University of Melbourne, Victoria, Australia 2003
- Space for the Living Dead*, Recovery, Center for Medieval and Renaissance Studies, Binghamton, NY 2002
- Visualizing the Gulf of Maine*, New Directions in Earth Sciences, Colorado School of the Mines 2002
- The David of Michelangelo and Renaissance Neo-Platonism*, International Society for Neo-platonic Studies, Orono, ME 2002
- Michelangelo's Goliath as a Figment of David's Imagination*, Maine Medievalist Conference, Brunswick, ME 2001
- Rhetorical Strategies in the Mirabilia and Pictorial Construction*, 36th International Congress on Medieval Studies, Kalamazoo, MI 2000
- David's Other: Whither the Gaze*, Sixteenth-Century Studies Conference, Cincinnati, OH 2000
- Modal Revisions of Iconography (Session Moderation and Response)*, Sixteenth-Century Studies Conference, St. Louis, MO 1999
- Court, Law, and Power (Session Moderation and Response)*, Sixteenth-Century Studies Conference, St. Louis, MO 1999
- Dominican Preaching as the Frame for Fifteenth-Century Perspective*, Maine Medievalist Conference, Portland, ME 1999
- Copies and Dialogue in the Sixteenth Century*, Sixteenth-Century Studies Conference, Toronto, ON 1998
- Theory and Practice in the Cinquecento (Session Moderation and Response)*, Sixteenth-Century Studies Conference, Toronto, ON 1998
- The Cultural Process of Appropriation (Conference Steering Committee)*, New England Medieval Conference, Portland, ME 1998
- Fondness Makes the Mind Grow Sharper: Perspective as the Frame to Memory Theatre (Sponsored by the Italian Art Society)*, 33th International Congress on Medieval Studies, Kalamazoo, MI 1998
- Continuity in Catharsis (Session Moderation and Response)*, 33th International Congress on Medieval Studies, Kalamazoo, MI 1998
- Visual Rhetoric in the Trecento*

The College Art Association 85 th Annual Conference, New York	1997
<i>Architecting Meaning in Raphael's Painting</i>	
Sixteenth-Century Studies Conference, St. Louis, MO	1996
<i>Trecento Semeiotics of Painting</i>	
Center for Medieval and Renaissance Studies, Binghamton, NY	1996
<i>David's Gendered History</i> , Patristic Medieval and Renaissance Studies Symposium	
Villanova University, Villanova, PA	1996
<i>Clearing the Souls for a New Space</i>	
Maine Medievalist's Association, Portland, ME	1996
<i>The Object's Migration: Academic Appropriation of Vernacular Expression</i>	
Cultural Identity in French America: Legacy, Evolution, and the Challenges of Renewal, Bar Harbor, ME	1996
<i>Retaining the Core: The Voice of the Community (Session Moderation and Response)</i>	
Cultural Identity in French America: Legacy, Evolution, and the Challenges of Renewal, Bar Harbor, ME	1996
<i>The Non-Classical in Italy (Session Organization and Moderating, Sponsored by the Italian Art Society)</i> , 31 th International Congress on Medieval Studies, Kalamazoo, MI	1996
<i>Tradition in the Centre, Invention to the Margins</i>	
31 th International Congress on Medieval Studies, Kalamazoo, MI	1996
<i>Reappraising the Post-Plague Decades of the Trecento (Two Sessions' Organization and Response)</i> , Tenth Biennial New College Medieval and Renaissance Conference, Sarasota, FL	1996
<i>Medieval and Renaissance Pictorial Narrative (Respondent to Two Sessions Organized by Drs. Elizabeth Rodini and Mary Weitzel Gibbons)</i>	
Tenth Biennial New College Medieval and Renaissance Conference, Sarasota, FL	1996
<i>The Voice of the Object (Session Organization and Moderating)</i>	
The College Art Association 84 th Annual Conference, Boston, MA	1996
<i>Gothic Form as Narrative Device in the Sculpture of Giovanni Pisano</i>	
Robert Branner Forum for Medieval Art, Columbia University, NY, NY	1995
<i>Hope and Glory in Post-Plague Italy</i>	
Southern Historical Association Annual Meeting, New Orleans, LA	1995
<i>Mannerist Syntheses of Istorica</i>	
Sixteenth-Century Studies Conference, San Francisco, CA	1995
<i>A Foil No More: Underscoring European Integration in the International Gothic in Italy</i>	
Southeastern College Art Conference, Washington, DC	1995
<i>Readdressing Italian Art of the Post-Plague Era (Session Organization and Commentary)</i>	
Second International Medieval Congress, University of Leeds, UK	1995
<i>A Permanent Place in Memory</i>	
Second International Medieval Congress, University of Leeds, UK	1995
<i>Uccello's Consciousness of Perspective's Symbolic Meaning</i>	
Fifteenth Century Studies Symposium, Salzburg, Austria	1995

<i>Memory as the City of the Dead</i>		
30 th International Congress on Medieval Studies, Kalamazoo, MI		1995
<i>Trecento Pictorial Composition as the Voice of Franciscan Ideals</i>		
30 th International Congress on Medieval Studies, Kalamazoo, MI		1995
<i>Bronzino's Exposure of the Doni Tondo</i>		
Sixteenth Century Studies Conference, Toronto, ON		1994
<i>The Ineffability of the Visual (Session Organization and Commentary)</i>		
First International Medieval Congress, University of Leeds, UK		1994
<i>Images over Text: No Need for Explication</i>		
First International Medieval Congress, University of Leeds, UK		1994
<i>The Primacy of the Visual</i>		
29 th International Congress on Medieval Studies, Kalamazoo, MI		1994
<i>Donatello and the Gendering of History</i>		
29 th International Congress on Medieval Studies, Kalamazoo, MI		1994
<i>Methodological Strategies in Medieval Art</i>		
Fifteenth Medieval Forum, Plymouth, NH		1994
<i>Pragmatic and Symbolic Forms in Italian Gothic Architecture</i>		
Fifteenth Medieval Forum, Plymouth, NH		1994
<i>Venetian Ekphrasis and Colore</i>		
Tenth Biennial New College Medieval and Renaissance Con., Sarasota, FL		1994
<i>Giotto - Yes, Giotto</i>		
Symposium sponsored by Fordham University, New York, NY		1993
<i>The Corner of Fallibility and the Migration of St. Joseph to Faith</i>		
28 th International Congress on Medieval Studies, Kalamazoo, MI		1993
<i>Composition as Syntax in Late Trecento Painting</i>		
Maine Medievalist's Association, Orono, ME		1993
<i>The Sieneese Hothouse of Giotto's Plants</i>		
Fourteenth National Medieval Forum, Plymouth, NH		1993
<i>Connotative Composition and Denotative Iconography in Trecento Painting</i>		
Virginia Art History Colloquium, Washington and Lee University		1992
<i>Scale as a Key to Iconographic Meaning in the Sistine Chapel</i>		
Roanoke Museum of Fine Arts, Roanoke, VA		1991
<i>Narrative Substitutions for Iconographic Scenes in the Art of Giotto</i>		
Twelfth National Medieval Forum, Plymouth, NH		1991