

ALLISON LEVY

Director, Brown University Digital Publications

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PROFESSIONAL EXPERIENCE

Publishing:

Brown University

Director, [Brown University Digital Publications](#), September 2022–present

Digital Scholarship Editor, Digital Publications Initiative, June 2017–August 2022

Amsterdam University Press

Founding series editor, *Visual and Material Culture, 1300–1700*, 2016–present

Ashgate Publishing (acquired by Taylor & Francis/Routledge)

Founding series editor, *Visual Culture in Early Modernity*, 2007–2016

Teaching:

Brown University

Adjunct Assistant Professor in Italian Studies, Jan 2019–present

Research profile: <https://vivo.brown.edu/display/alevy10#>

University College London

Lecturer, Early Modern Italian Art, 2007–2008

Wheaton College

Assistant Professor of Italian Renaissance Art, 2001–2007

EDUCATION

Ph.D., History of Art, Bryn Mawr College, 2000

M.A., History of Art, American University, 1992

B.A., History of Art, Tulane University, 1990

PUBLICATIONS

Opinion Pieces:

“The Future of Monograph Publishing,” *Inside Higher Ed*, October 28, 2022

<https://doi.org/10.26300/mhek-3h64>

“Open Access Monographs: Digital Scholarship as Catalyst,” *Digital Science*, October 27, 2022

<https://doi.org/10.26300/x3gs-h444>

White Paper:

Multimodal Digital Monographs: Content, Collaboration, Community, co-authored with Sarah McKee. <https://doi.org/10.21428/36a3e2c8.e1215c8e>

Books:

House of Secrets: The Many Lives of a Florentine Palazzo [London: I.B. Tauris/Bloomsbury, 2019; Tauris Parke/Bloomsbury, 2020 (paperback). Simplified Chinese edition, Beijing United Publishing, 2022].

Playthings in Early Modernity: Party Games, Word Games, Mind Games (Kalamazoo: Medieval Institute Publications/Western Michigan University, March 2017). Editor and contributing author.

Sex Acts in Early Modern Italy: Practice, Performance, Perversion and Punishment [Ashgate, 2010; Routledge, 2016 (paperback). Italian edition published as *Sesso nel Rinascimento: Pratica, Perversione, Punizione* (Florence: Casa Editrice Le Lettere, 2009)]. Editor and contributing author.

Re-Membering Masculinity in Early Modern Florence: Widowed Bodies, Mourning and Portraiture [Ashgate, 2006; Routledge, 2016 (paperback)].

Widowhood and Visual Culture in Early Modern Europe [Ashgate, 2003; Routledge, 2016 (paperback)]. Editor and contributing author.

Articles and Essays:

“The Plastered Female Face in Fifteenth-Century Florence: A Translation of Luigi Pulci’s ‘*Le galee per Quaracchi*,’” *Kritische Berichte. Zeitschrift für Kunst- und Kulturwissenschaften* 45/1 (2017): 19–26.

“Effaced: Failing Widows,” in *Women and Portraits in Early Modern Europe: Gender, Agency and Identity*, ed. Andrea Pearson (Aldershot: Ashgate, 2008), 71–84.

“Widows and Remarriage in the Renaissance,” *The Greenwood Encyclopedia of Love, Courtship and Sexuality through History*, ed. Victoria Mondelli (Westport, CT: Greenwood Press, 2008), vol. 3.

“Cosimo’s Black Widow,” in *Growing Old in Early Modern Europe: Cultural Representations*, ed. Erin J. Campbell (Aldershot: Ashgate, 2006), 169–84.

“Augustine’s *Concessions* and Other Failures: Mourning and Masculinity in Fifteenth-Century Tuscany,” in *Grief and Gender: 700–1700*, ed. Jennifer C. Vaught with Lynne Dickson Bruckner (New York: Palgrave Macmillan, 2003), 81–94.

“Good Grief: Widow Portraiture and Masculine Anxiety in Early Modern England,” in *The Single Woman in Medieval and Early Modern England: Her Life and Representation*, ed. Laurel Amtower and Dorothea Kehler (Tempe, AZ: Arizona Center for Medieval and Renaissance Studies, 2003), 147–64.

“Imposing Pictures: Widow Portraiture as Memorial Strategy in Early Modern Florence,” in *Witwenschaft in der frühen Neuzeit: fürstliche und adlige Witwen zwischen Fremd- und Selbstbestimmung*, ed. Martina Schattkowsky and Maike Guenther (Leipzig: Leipziger Universitätsverlag, 2003), 321–41.

“Traces: Performing Race and Gender in the Streets of New Orleans, Mardi Gras 1998, or A S(Other)n Self-Portrait,” *Xavier Review* 20/2 (Fall 2000): 57–61.

Reviews:

“Laid Bare,” a double review of Jill Burke, *The Italian Renaissance Nude*, Yale University Press, 2018 and James Grantham Turner, *Eros Visible: Art, Sexuality, and Antiquity in Renaissance Italy*, Yale University Press, 2017 in *Art History* 42/3 (June 2019), 412–15.

Nicholas Terpstra, *Lost Girls: Sex and Death in Renaissance Florence*, The Johns Hopkins University Press, 2010 in *Early Modern Women: An Interdisciplinary Journal* 7 (2012), 344–45.

Gabrielle Langdon, *Medici Women: Portraits of Power, Love, and Betrayal*, University of Toronto Press, 2006 in *Renaissance Quarterly* 60/2 (Summer 2007): 533–34.

Carl B. Strehlke, ed., *Pontormo, Bronzino, and the Medici: The Transformation of the Renaissance Portrait in Florence*, Philadelphia Museum of Art, 2004 in *Renaissance Quarterly* 58/4 (Winter 2005): 1321–22.

Carla Mazzio and Douglas Trevor, ed., *Historicism, Psychoanalysis, and Early Modern Culture*, Routledge, 2000 in *Sixteenth Century Journal* 32/4 (Winter 2002): 1218–19.

Christine Meek, ed., *Women in Renaissance and Early Modern Europe*, Four Courts Press, 2000 in *Sixteenth Century Journal* 32/3 (Fall 2001): 841–43.

FELLOWSHIPS, GRANTS, AND AWARDS

Institute for Museum and Library Services, Laura Bush 21st Century Librarian Program, Project Director for *Advancing HBCU Scholarship, Diversifying Digital Publishing: A Cross-Organizational Training and Support Program for Library Professionals*, August 2023–July 2026

National Endowment for the Humanities, Institutes for Advanced Topics in the Digital Humanities, Project Director for *Born-Digital Scholarly Publishing: Resources and Roadmaps*, August 2021–April 2023

Renaissance Society of America, Samuel H. Kress Foundation Fellowship in Art History, Fall 2016

Italian Art Society, Research and Publication Grant, Fall 2015

Getty Research Institute, Library Research Grant, Spring 2015

Dumbarton Oaks Research Library and Collection, Research Award in the Department of Garden and Landscape Studies, Spring 2015

American Association of University Women Educational Foundation, Postdoctoral Research Leave Fellowship, 2006–2007

Bogliasco Foundation, Residential Fellowship, Fall 2006

Marion and Jasper Whiting Foundation, Research Fellowship, Summer 2006

National Endowment for the Humanities, Summer Stipend, Summer 2004

Society for the Study of Early Modern Women Book Award for *Widowhood and Visual Culture in Early Modern Europe*, Fall 2003

The Folger Institute, Washington, DC, “Artifice and Authenticity,” Spring 2003

The Gladys Kriebel Delmas Foundation, Research Grant, Summer 2003

The Folger Institute, Washington, DC, “The Force of Memory,” Fall 2000
Newcomb College Center for Research on Women, Tulane University, Visiting Scholar,
1999–2001
Mrs. Giles Whiting Foundation, Fellowship in the Humanities, 1999–2000
The Folger Institute, Washington, DC, “Renaissance Fetishisms,” Fall 1998
NEH Summer Institute, Columbia University, New York, “The History of Death in America,”
Summer 1998

PRESENTATIONS & EVENTS

Panelist, “Publishing Digital History: A State of the Field,” *American Historical Association*,
San Francisco, CA (Jan. 2024)

Panelist, “Digital Web-Based Monograph Publishing: Case Studies of Successful
Collaborations,” *Association of University Presses*, virtual, June 2023

Co-presenter, “A Model for Diversifying and Expanding Digital Publishing: Brown University
Library’s National Endowment for the Humanities Institute,” *Library Publishing Forum*, virtual,
May 2023

Invited Speaker, “Funding Digital Humanities Projects at HBCUs,” *Toward Radical
Imagination: HBCUs, Digital Libraries, and Authentic Collaboration*, part of The Authenticity
Project, an IMLS-funded DLF–HBCU Library Alliance mentorship program, April 2023

Presenter, “Diversifying Digital Publishing: Lessons from Brown University Library’s NEH
Institute,” *Coalition for Networked Information*, Washington, DC, December 2022

Co-presenter, Innovation Session on “*Multimodal Digital Monographs: Content, Collaboration,
Community*,” *Charleston Conference*, Charleston, November 2022

Co-presenter, “Enhanced and Interactive Digital Publications: A Landscape Analysis,” *Library
Publishing Forum*, Pittsburgh, May 2022

Panelist, “‘Race &’ in America: A Model for the Development and Sustainability of Inclusive
Digital Scholarship,” *Bucknell University Digital Scholarship Conference*, virtual, Oct. 2021

Co-organizer, *Webinar Series on Enhanced and Interactive Publications* for the Association of
University Presses, 2021–present

Co-organizer, *Summit on Enhanced and Interactive Publications*, co-hosted by Brown University
and Emory University, virtual, April 2021

Organizer, “New Demands, New Directions in Digital Publishing,” *College Art Association*,
virtual, Feb. 2021

Co-presenter, “Making Digital Monographs: Rethinking Relationships and Collaborative
Models,” *Library Publishing Forum*, virtual, May 2020

Co-presenter, “Digital Monograph Publication: Rethinking Relationships and Collaborative Models,” *Society for Scholarly Publishing*, virtual, May 2020

Panelist, “Publishing Roundtable: Navigating Peer Review,” *Renaissance Society of America* (April 2020, canceled due to COVID-19; rescheduled for Spring 2022)

Panelist, “Brown University’s Digital Publications Initiative: Supporting the Development and Publication of Digital Scholarly Monographs,” *Library Publishing Forum*, Vancouver, May 2019

Panelist, “Brown University’s Digital Publications Initiative: Institutional Support for Digital Scholarship,” *Boston-Area Digital Scholarship Symposium*, Cambridge, April 2019

Panelist, “The Changing Role of the Editor for Digital Humanities Publication Projects,” *Renaissance Society of America*, Toronto, March 2019

Keynote Speaker and Chair, “Le Digital Humanities nel mondo dell’editoria,” *Digital Humanities for Academic and Curatorial Practice, 6th Study Day of the Rome Art History Network (RAHN)*, American Academy in Rome, May 2018

Respondent, “Gaming and Gambling: Time, Space, Material Culture,” *Renaissance Society of America*, New Orleans, March 2018

Chair, “‘Tear Up the Book’: Digitizing Michael Maier’s *Atalanta fugiens* (1618),” *Renaissance Society of America*, New Orleans, March 2018

Respondent, “*La città vedova*: Widowhood and the Italian City from Birgitta of Sweden to Vittoria Colonna,” *Renaissance Society of America*, Chicago, March 2017

Invited Speaker, “Bodybuilding: The House of Rucellai and the Bleeding of Identity,” *Made People I: The Beauty of the Body in Art and Cosmetics*, Kunsthistorisches Institut in Florenz, Max-Planck-Institut, Nov. 2016

Panelist, “‘Each and every one with two heads’: Teratology and Animal Portraiture at the Villa Ambrogiana,” *Renaissance Society of America*, Boston, March 2016

Invited Speaker, “Façades: The Plastered Face in Fifteenth-Century Florence,” *Made People II: The Beauty of the Body in Art and Cosmetics*, Zentralinstitut für Kunstgeschichte, Munich, Feb. 2016

Panelist, “How to Get Published and How to Get Read,” *College Art Association*, Washington, DC, Feb. 2016

Invited Speaker, “SweetTarts: On Camp and Other Conditions of the Medici Court,” *A Saslow Renaissance: Seeing Sex and Gender in the Rinascimento*, The Graduate Center, CUNY, Oct. 2015

Invited Speaker, "The Bridal Party: Dames and Games in Early Modern Florence," University of Mary Washington, Fredericksburg, VA, March 2015; American University, Washington, DC, March 2015

Invited Speaker, "The Gushing Bride: Nannina de' Medici, Consumer Culture, and the Evaporation of Identity in Fifteenth-Century Florence," *Society for the Study of Women in the Renaissance*, The Graduate Center, CUNY, Apr. 2014

Panelist, "Grave Cites," *College Art Association*, Chicago, Feb. 2010

Invited Speaker, "Materials of Memory," École Pratique des Hautes Études, Paris, Dec. 2009

Panelist, "Posing Problems in Renaissance Portraiture," *'Proxima Studia: arte e letteratura a Firenze (1300-1600)*, University of Connecticut/The Institute at Palazzo Rucellai, Florence, Oct. 2008

Invited Speaker, "Interdisciplinarity and Renaissance Studies," *London Renaissance Consortium*, The Courtauld Institute of Art, Apr. 2008

Panel Organizer and Chair, "A Sexual Renaissance: Secrets, Surprises, Scandals in Early Modern Italy," *Renaissance Society of America*, Chicago, Apr. 2008

Panelist, "Pontormo's *Youth in a Pink Cloak*, or A Rose is a Rose is a Rose?" *Renaissance Society of America*, Chicago, IL, March 2008

Invited Speaker, "Facing Trauma," *London Seminar for Early Modern Visual Culture*, University College London and The Courtauld Institute of Art, March 2008

Keynote Speaker, "Le dernier cri: Unveiling the Early Modern Widow," *The Merry Widow: Rethinking Widowhood in History, Culture and Society*, University of Wales, Swansea, July 2007

Invited Speaker, "Memorial Culture and Monumental Absence in Early Modern Florence," *Georgia Museum of Art and Lamar Dodd School of Art, University of Georgia*, Athens, GA, Feb. 2007

Organizer and Chair, "Sex Acts: Performance and Perversion in Late Medieval and Early Modern Europe," *College Art Association/Society for the Study of Early Modern Women*, New York, Feb. 2007

Co-organizer, "Fathers and Sons in Netherlandish and Italian Renaissance Art," *Attending to Early Modern Women*, Center for Renaissance and Baroque Studies, College Park, MD, Nov. 2006

Organizer and Chair, "Cleaning House: Re-thinking Gender and Domestic Space in Early Modern Europe," *College Art Association/Society for the Study of Early Modern Women*, Boston, Feb. 2006

Panelist, "Effaced: Failing Widows," *College Art Association*, Atlanta, Feb. 2005

Invited Speaker, "Cosimo's Black Widow," *Bryn Mawr College Colloquium for Visual Culture*, Bryn Mawr, PA, Nov. 2004

Panelist, "Faking It: 'Sex,' 'Death,' and 'Widowhood' in Early Modern Art and Literature," *Sixteenth-Century Studies Conference*, Toronto, Oct. 2004

Panelist, "'How to paint a dead man:' Faking It from Cennini to Bellini," *Truth and Falsehood in Early Modern Italy*, Johns Hopkins University, Villa Spelman, Florence, Oct. 2004

Invited Speaker, "Books and Bodies: Imprinting Memory in Early Modern Florence, with a Coda on the Widow of Arnold Savage Landor in the English Cemetery, Florence," *The City and the Book International Congress III*, Florence, June 2004

Invited Speaker, "Compromising Pictures," *The Widow's Might*, Rutgers University, The Rutgers Center for Historical Analysis, New Brunswick, NJ, April 2004

Organizer and Discussant, "Representing Widowhood: Constructions and Contradictions in the Art and Literature of Early Modern Tuscany," *Third conference of the Società italiana delle storiche (Italian Society of Female Historians)*, Florence, Nov. 2003

Panelist, "Playing Dead: Masculinity as Memorial Performance," *Renaissance Society of America*, Toronto, March 2003

Panelist, "Dismantled Bodies: A Reconsideration of 'Renaissance Man,'" *The Body in Early Modern Italy*, Johns Hopkins University, Baltimore, Oct. 2002

Panelist, "Sex and the City," *Sixteenth-Century Studies Conference*, Denver, Nov. 2001

Invited Speaker, "The Widow's Cleavage," *Annual Tomasso Lecture on Italian Art and Culture*, Department of Art History, Tufts University, Medford, MA, Oct. 2001

Invited Speaker, "Framing Widows: Mourning and Portraiture in Sixteenth-Century Florence," *Fürstliche und adlige Witwen in der Frühen Neuzeit. Zwischen Fremd- und Selbstbestimmung*, Schloss Rochlitz, Germany, June 2001

Invited Speaker, "Guess Who's Coming to Dinner?: Last Suppers and Dinner Parties from Leonardo to Judy Chicago," in conjunction with the retrospective, *Judy Chicago: Trials and Tributes*, New Orleans Museum of Art, Feb. 2001

Panelist, "Funeral Rites/Rights, Sites/Sights, and Sounds in Early Modern Florence," *Barnard College Medieval and Renaissance Conference on Public Performance/Public Ritual*, New York, Dec. 2000

Panelist, "The Death of the Father: Pontormo's Portrait of Alessandro de' Medici and the Mourning of Masculinity," *Sixteenth-Century Studies Conference*, Cleveland, Nov. 2000

Panelist, "Re-membering Capponi: Early Modern Masculinity at the Frick," *Barnard College Feminist Art and Art History Conference*, New York, Oct. 2000

Panelist, “Et in *Acadia* Ego: Effacement and Ritual Re-inscription in South Louisiana Cemeteries,” *Popular Culture Association*, New Orleans, April 2000

Panelist, “Widow’s Peek: Another Look at Italian Renaissance Portraiture,” *College Art Association*, New York, Feb. 2000

Panelist, “Death Scene/Seen: The Politics of the Gaze in Early Modern Italian Narrative Painting,” *Sixteenth-Century Studies Conference*, St. Louis, Oct. 1999

Department Representative, “Southern Discomfort: Race and Gender Performance within the New Orleans Jazz Funeral,” *Middle Atlantic Symposium in the History of Art, Center for Advanced Study in the Visual Arts*, National Gallery of Art, Washington, DC, May 1999

Panelist, “S(Other)ners: Music, Mourning, and Masculinity,” *The George Washington University School of Social Sciences Conference on Oral Fixations*, Washington, DC, April 1999

Panelist, “From Medici to Kennedy: The Widow as Ma(r)ker of History and Memory,” *South Central Women’s Studies Association Conference*, New Orleans, Mar. 1999

Panelist, “Dead Man Walking: Portraits and Processions from Fourteenth-Century Florence to Twentieth-Century New Orleans,” *CUNY/NYU Conference on The Queer Middle Ages*, New York, Nov. 1998

Panelist, “Man Alive: Memory, Identity, and Performance in Sixteenth-Century Widow Portraiture,” *Renaissance Society of America*, College Park, MD, March 1998

Panelist, “Representations of Widowhood: Portraits of Maria Salviati,” *Sixteenth-Century Studies Conference*, St. Louis, Oct. 1996

PROFESSIONAL SERVICE AND MEMBERSHIP (Selected)

ROTUNDA: Digital Imprint of the University of Virginia Press Advisory Board, 2023–present

Bryn Mawr College Alumnae Association Executive Board, 2018–21

American Association of University Women, American Fellowship reviewer, 2017–20

Member of College Art Association (Co-Chair, Committee on Research and Scholarship, 2020–23); Association of Art Historians (UK); Renaissance Society of America; Italian Art Society; Sixteenth Century Society and Conference; Society for the Study of Early Modern Women (Publication Awards Committee, 2006–08 and College Art Association liaison, 2005–08).

SOCIAL MEDIA

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Instagram: allisonmlevy

Humanities Commons: @alevy

Academia.edu: <https://brown.academia.edu/AllisonLevy>

Author website: www.houseofsecretsbook.com