

## Una Roman D'Elia

Art History  
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### Current Position

Queen's University, Kingston, Ontario

|                          |                     |
|--------------------------|---------------------|
| Professor                | July 2017-present   |
| Associate professor      | July 2008-June 2017 |
| Queen's National Scholar | July 2006-June 2011 |
| Assistant professor      | June 2002-June 2008 |

### Education

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| Harvard University                     | Fall 1995-Spring 2001 |
| Ph.D., History of Art and Architecture | June 2001             |
| A.M., History of Art and Architecture  | May 1997              |

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| Yale University  | Fall 1991-Spring 1995 |
| B.A., History of Art, Phi Beta Kappa, <i>Summa cum laude</i> |                       |

### Publications

#### Books

*Raphael's Ostrich*. Penn State University Press, 2015.

#### Selected Reviews

Sylvia Ferino-Pagden, *Burlington Magazine* 159 (2017): 45-6.  
Simona Cohen, *Journal of Modern History* 89, no. 3 (2017): 708-9.  
Shannon Pritchard, *The Sixteenth Century Journal* 48, no. 1 (2017): 254-6.  
Damiano Accariarino, *Renaissance and Reformation* 41, no. 1 (2018): 178-181.  
A. V. Coonin, *Choice* 54, no. 1 (2016): 45.

Editor, *Rethinking Renaissance Drawings: Essays in Honour of David McTavish*.  
McGill-Queen's University Press, 2015.

#### Selected Reviews

Frances Ames-Lewis, *Renaissance Quarterly* 70, no. 1 (March 2017): 262-3.  
Bernard Barryte, *The Sixteenth Century Journal* 48, no. 1 (2017): 239-40.  
Evonne Levy, *Renaissance and Reformation* 41, no. 1 (Winter 2018): 181-4.  
Fannie Caron-Roy, *RACAR* 42 (2017): 84-7.  
J. B. Gregory, *Choice* 53, no. 11 (July 2016): 1604.

*The Poetics of Titian's Religious Paintings*. Cambridge University Press, 2005.

**Selected Reviews**

Gabriele Neher, *Art History* 31 (2008): 274-9.

Alejandra Gimenez-Berger, *Renaissance Quarterly* 61 (2008): 891-2.

Charles Hope, *Burlington Magazine* 149 (August 2007): 557-8.

Thomas F. Heck, *Annali d'italianistica* 25 (2007): 456-9.

David Packwood, *Renaissance and Reformation* 30 (2006): 139-41.

Laura Parker, *The Art Newspaper* 170 (June 2006): 46.

**Articles in Refereed Journals**

"How the Quattrocento Saw Ancient Sculpture in Color." *Source: Notes in the History of Art* 35, n. 3 (Spring 2016), 216-226.

"Grotesque Painting and Painting as Grotesque in the Renaissance." *Source: Notes in the History of Art* 33, n. 2 (Winter 2014): 5-12.

"Giambologna's Giant and the Cinquecento Villa Garden as a Landscape of Suffering." *Journal of the History of Gardens and Designed Landscapes* 31 (2011): 1-25.

"Drawing Christ's Blood: Michelangelo, Vittoria Colonna, and the Aesthetics of Reform." *Renaissance Quarterly* 59 (2006): 90-129.

"Niccolò Liburnio on the Boundaries of Portraiture in the Early Cinquecento." *The Sixteenth Century Journal* 37 (2006): 323-50.

"The Decorum of a Defecating Dog." *Print Quarterly* 22 (2005): 119-32.

"Tintoretto, Aretino, and the Speed of Creation." *Word & Image* 20 (2004): 206-18.

**Articles in Edited Collections**

"The Color White in Fifteenth Century Tuscan Sculpture." In *Making and Unmaking Sculpture in Fifteenth Century Italy*, ed. Amy Bloch and Daniel Zolli, 41-63. Cambridge University Press, 2020.

"Introduction: New Directions in Scholarship on Renaissance Drawings." In *Rethinking Renaissance Drawings: Essays in Honour of David McTavish*, ed. Una D'Elia, 3-15. McGill-Queen's University Press, 2015.

"Acanthus Leaves and Ostrich Feathers: Claude Perrault, Tradition, and Innovation in Architectural Language." In *Tributes to Pierre du Prey: Architecture and the Classical Tradition, from Pliny to Posterity*, ed. Matthew Reeve, 127-42. Harvey Miller, 2014.

"Anatomizing Love, Vivisecting Cupid." In *Essays in Honor of Joseph Connors*, ed.

Louis Waldman and Machtaelt Israels, 481-6. Harvard University Press, 2013.

“What Allegories Wear in Cinquecento Italy.” In *Unfolding the Textile Medium in Early Modern Art and Literature*, ed. Tristan Weddigen, 65-80. Imorde, 2011.

"Titian's Mute Poetry." In *Titian: Materiality, Likeness, Istoria*, ed. Joanna Woods-Marsden, 113-24. Brepols, 2008.

"Doni's Painting of Reform." In *Officine del nuovo. Sodalizi fra letterati, artisti ed editori nella cultura italiana fra Riforma e Controriforma*, ed. Harald Hendrix and Paolo Procaccioli, 41-9. Vecchiarelli, 2008.

“Popular Elitism: Renaissance Art as a Secret Code.” In *Renaissance Theory*, ed. Robert Williams and James Elkins, 286-90. Routledge, 2008.

"Classicism and the Problem of National Style: The Illustrations of Claude Perrault's Vitruvius." In *Coming About . . . A Festschrift for John Shearman*, ed. Lars Jones and Louisa Matthew, 333-9. Harvard University Press, 2001.

### **Digital Publications**

*Renaissance Polychrome Sculpture in Tuscany*, co-authored with Rachel Boyd (PhD Columbia University, 2020) and Heather Merla (research assistant, PhD Queen's University, 2018), first published in 2018 and continuously updated <http://qspace.library.queensu.ca/handle/1974/14832>  
An open access repository of information about and high resolution images of over 350 objects.

### **Related Student Publications**

*Locating the Materials of Italian Renaissance Sculptures*, an online exhibition created by undergraduate and graduate students, under the direction of U. D'Elia, which includes interactive digital maps of the geographic sources of materials that were used to make Renaissance sculptures, 2020  
<http://materialsrenaissancesculpture.wordpress.com>

*The Colours of Italian Renaissance Sculpture*, an online exhibition co-authored with graduate students, under the direction of U. D'Elia, 2019  
<http://coloursofsculpture.art.blog>

*Reconstructing the Social Lives of Italian Renaissance Sculptures*, an online exhibition created by undergraduate students, under the direction of U. D'Elia, which includes photoshop reconstructions of sculptures in their original contexts, 2018  
<http://reconstructingrenaissance.home.blog>

Tadevosyan, Nuard. "Della Robbia Green: Sublime and Sinister," *Garden History*, forthcoming. This essay, first written for ARTH 842 (a course focused on using the Renaissance Polychrome Sculpture in Tuscany database to create an online exhibition) under the direction of U. D'Elia, won the Mavis Batey Essay Contest and will therefore be published in *Garden History*.

### **Selected Fellowships, Awards, and Honors**

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| Social Sciences and Humanities Research Council of Canada Insight Development Grant  | 2019-2022 |
| W. J. Barnes Teaching Award (Arts and Science Undergraduate Society)   | 2019      |
| Elected to the College of New Scholars, Artists and Scientists of the Royal Society of Canada  | 2014      |
| Social Sciences and Humanities Research Council of Canada Insight Grant  | 2013-2018 |
| Publication Grants for <i>Raphael's Ostrich</i><br>Millard Meiss Grant, College Art Association<br>Samuel H. Kress Foundation Fellowship in Renaissance Art History<br>Lila Acheson Wallace Publication Subsidy, Villa I Tatti | 2013-2015 |
| Publication Grants for <i>Rethinking Renaissance Drawings</i><br>Award to Scholarly Publications, Federation for the Humanities and Social Sciences<br>Ratjen Foundation, Liechtenstein  | 2013-2015 |
| Harvard University Center for Italian Renaissance Studies<br>Villa I Tatti, Fellowship   | 2009-2010 |
| Social Sciences and Humanities Research Council of Canada<br>Standard Research Grant   | 2007-2011 |
| The Grimm Prize for the best article in Reformation Studies<br>for "Drawing Christ's Blood," awarded by the Sixteenth Century Studies Society  | 2007      |
| Queen's National Scholar, Queen's University   | 2006-2011 |
| Advisory Research Council Award, Queen's University  | 2005-2006 |
| Social Sciences and Humanities Research Council of Canada<br>Post-doctoral Fellowship  | 2002-2004 |

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| Harvard Packard Dissertation Completion Fellowship              | 2000-2001 |
| Gladys Kriebel Delmas Foundation Award (for research in Venice) | 1999-2000 |

## **Graduate Student Supervisions**

### **PhD Students**

Bronwyn Bond, current  
 Claire Litt, current (co-supervision)  
 Caylen Heckel, completed 2020  
 Heather Merla, completed 2018  
 Susanne McColeman, completed 2016  
 Amanda Morhart, completed 2014

### **MA Students**

Maddison Andrews, current  
 Shannon Welsh, completed 2019  
 Caylen Heckel, completed 2013  
 Chantal Manna, completed 2012  
 Amy Hall, completed 2010  
 Natalie Grynepas, completed 2008  
 Theresa Huntley, completed 2008

## **Student Training**

### **Training and Experiential Learning through Teaching**

ARTH 485/840: A Social and Material History of Renaissance Sculpture: The Stuff of Renaissance Sculpture, Fall 2019

- Training and experience in primary, original research
- Training and experience in using Wordpress
- Training and experience in working with digital images
- Training and experience with creating interactive digital maps
- Supervised students who collectively researched, wrote, curated, and published an online exhibition (listed above)

ARTH 842: Studies in Italian Renaissance Art: Colour, Winter 2019

- Training and experience in primary, original research
- Training and experience in using Wordpress
- Training and experience in working with digital images
- Co-authored and co-curated with students an online exhibition (listed above)

ARTH 485: A Social and Material History of Renaissance Sculpture, Fall 2018

- Training and experience in primary, original research
- Training and experience in using Wordpress

- Training and experience in working with digital images
- Training and experience with using Photoshop to create digital reconstructions
- Supervised students who collectively researched, wrote, curated, and published an online exhibition (listed above)

## **Research Assistant and Research Fellow Supervisions**

### **PhD Students**

Bronwyn Bond (Research Fellow, 2020)

- Currently collaborating on researching and writing additional entries for the Renaissance Polychrome Sculpture in Tuscany database, to which Bronwyn will be added as a co-author.

Claire Litt (Research Assistant and Research Fellow, 2018-2020)

- Given training and experience in digital mapping platforms (including Google Maps and ArcGis)
- Published a digital interactive map of the over 350 objects in the Renaissance Polychrome Sculpture in Tuscany database
- Given training on researching and writing catalog entries and working with digital images.
- Currently collaborating on researching and creating a database of polychrome sculpture in Puglia and Basilicata, which will be a co-authored digital publication.

Kennis Forte (Research Assistant and Research Fellow, 2019-2020)

- Given training on researching and writing catalog entries and working with digital images.
- Currently collaborating on researching and creating a database of polychrome sculpture in Lombardy and Piedmont, which will be a co-authored digital publication.

Chantal Manna (Research Assistant, 2015)

- Experience in carrying out research and editorial work on a book manuscript.

Heather Merla (Research Assistant, 2014-2018)

- Support to attend the Digital Humanities Summer Institute in Victoria, BC
- Collaborated with, along with a working group at Queen's University Libraries, to conceive of, research, write and publish the co-authored database of photographs of and information about over 350 objects, *Renaissance Polychrome Sculpture in Tuscany*.
- Support to attend the Renaissance Society of America Conference in New York (2014)
- Experience in preparing a book manuscript for publication and dealing with digital images.

Caylen Heckel (Research Assistant, 2014-2015)

- Support to attend the Renaissance Society of America Conference in New York (2014)
- Experience in preparing a book manuscript for publication and in dealing with copyright issues with images

Susanne McColeman (Research Assistant, 2011-2014)

- Support for carrying out primary research in Italy

- Support to attend the Renaissance Society of America Conference in New York (2014), where I introduced her to an editor at a major press, as well as colleagues.
- Support to attend the Renaissance Society of America Conference in San Diego (2013), where she and I gave talks on related research on a panel that I organized.
- Support to attend the Renaissance Society of America Conference in Montreal (2011)

### **MA Students**

Jennifer Stewart (Research Fellow, 2020-2021)

- Support for carrying out research into historical art reconstruction methodologies
- Support and training for carrying out physical experiments in reconstructing historical painting techniques on sculptures

Maddison Andrews (Research Assistant and Research Fellow, 2019-2021)

- Support for training in and experience with digital 3-D modelling, using photogrammetry
- Support for training in and experience using ArcGis, a digital mapping platform
- Support for and experience in researching, writing, and publishing an online Virtual art tour for travelers
- Experience selecting and managing digital images

Julia Ranney (Research Assistant, 2019-2020)

- Support for training in and experience using ArcGis, a digital mapping platform
- Support for and experience in researching, writing, and publishing an online Virtual art tour for travelers
- Experience selecting and managing digital images

Erin Travers (Research Assistant, 2011)

- Support to attend the Renaissance Society of America Conference in Montreal (2011)

Theresa Huntley (Research Assistant, 2006-2008)

- Experience in carrying out visual research, as well as research in primary and secondary textual sources

### **Selected Professional Talks**

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| “Sculpture as Fiction in Fifteenth-Century Italy,” keynote at the Centre for Reformation and Renaissance Studies Symposium, University of Toronto | March 2020 |
| “Painting Christ’s Blood on Quattrocento Crucifixes,” Renaissance Society of America, Toronto   | March 2019 |
| “The Painted Flesh of Quattrocento Sculpture,” Centre for Reformation and Renaissance Studies, University of Toronto                              | Nov. 2018  |
| “The Meaning of Materials in Quattrocento Sculpture,” Renaissance Society of America, New Orleans   | March 2018 |
| “The Blushing, Bleeding Sculpture of the Italian Renaissance,” Nouveaux   | Dec. 2017  |

## Modernes Group, Montreal

- “San Domenico, Castelvetro, or the Path not Taken,” Eighth Quadrennial Italian Renaissance Sculpture Conference, National Gallery, Washington DC Oct. 2017
- “Donatello and Pygmalion,” Royal Society of Canada, Eastern Ontario Regional Seminar, Kingston April 2017
- "Donatello's Radical Madonna," Renaissance Society of America, Chicago March 2017
- “Why I Wrote a Book on an Absurdly Marginal Subject,” conference keynote address, Context and Meaning: On the Fringe, Kingston February 2017
- "Raphael's Ostrich," Royal Society of Canada, Victoria Nov. 2015
- "How the Quattrocento Saw Ancient Sculpture in Color," Renaissance Society of America, Berlin March 2015
- “Anton Francesco Doni and the Dangers of Playful Art,” Renaissance Society of America, New York March 2014
- “Grotesque Nature,” Renaissance Society of America, San Diego April 2013
- “Ostrich Exceptionalism,” Renaissance Society of America, Washington DC April 2012
- “What Allegories Wear,” Renaissance Society of America, Venice, Italy April 2010
- “Petrified and Crying a River: Mourning for the Pagan Nature Gods in Sixteenth-Century Villa Gardens,” Renaissance Society of America Miami March 2007
- “Anton Francesco Doni’s Painting of Reform,” Officine del nuovo, Utrecht Nov. 2007
- "Anton Francesco Doni on the Interpretation of Art: Courtly Play or Anti-Courtly Satire?" Renaissance Society of America, Cambridge, UK April 2005
- "The Ambiguity of Art in the Italian Renaissance," University of Texas, Austin Feb. 2005
- “Modes of Interpreting Art in the Writings of Anton Francesco Doni,” Sixteenth Century Studies Conference, Toronto Oct. 2004
- "Doni's ‘Castles in the Air’: Multivalence and Ambiguity in Mannerist Allegorical Painting," Renaissance Society of America, New York April 2004
- "Prints and Genre in the High Renaissance," Renaissance Society of America April 2003



Toronto

- "Pastoral Silence and Painterly Self-Consciousness in Sixteenth-Century Italy," Feb. 2003  
College Art Association, New York
- "The Magdalene and Petrarchan Desire," Renaissance Society of America April 2002  
Phoenix
- "Titian and the Poetics of the Pastoral," Universities Art Association of Canada Oct. 2001  
Montreal
- "A Christian Laocoön: Titian and the Poetics of Decorum," Renaissance Society March 2001  
of America, Chicago
- "The Morality of Color: *Disegno*, *Colore*, and Sixteenth-Century Literary Theory," College Art Association, Chicago March 2001

### **Selected Service Responsibilities**

- Member of the Editorial Board, *Renaissance Studies* 2016-2023
- Graduate Committee 2019
- Website Committee 2019-2021
- Queen's National Scholar Selection Committee, member 2016-2020
- Coordinator of Graduate Studies, Art History 2015-2016  
2010-2013
- Acting Head, Art History and Art Conservation various times
- Appointments Committee, member various times
- Venice Summer School, director 2005-2009