

Elena M. Calvillo
Department of Art and Art History
University of Richmond
Richmond, Virginia 23173
ecalvill@richmond.edu

Education:

Johns Hopkins University, Baltimore, Maryland.

Ph.D., 2003. Dissertation: "Imitation and Invention in the Service of Rome: Giulio Clovio's Works for Cardinals Marino Grimani and Alessandro Farnese." Advisors: Elizabeth Cropper and Charles Dempsey.

M.A., 1995. Concentration: 16th- and 17th-century Italian Painting and Sculpture.

University of Michigan, Ann Arbor, Michigan.

B.A., with Highest Honors in the History of Art, 1991.

Teaching:

University of Richmond, Richmond, Virginia.

Associate Professor, 2012-

Assistant Professor, 2004-2012

Dickinson College, Carlisle, Pennsylvania.

Visiting Assistant Professor, July 2003 – June 2004.

Yale University, New Haven, Connecticut.

Visiting Lecturer, January - May, 2001.

Johns Hopkins University, Baltimore, Maryland.

Instructor, January 1999 and June-July 1998.

Research & Curatorial Experience:

Yale University Art Gallery, New Haven, Connecticut.

Research Intern, September, 2000-April, 2001.

Johns Hopkins University, Baltimore, Maryland.

Visiting Curator, The Milton S. Eisenhower Library, Special Collections, 1999-2000.

Research Assistant, Department of the History of Art, 1997 and 1995.

Detroit Institute of Arts, Detroit, Michigan.

Research Intern, European Painting, May - September 1994.

Research Assistant, European Painting and European Sculpture & Decorative Arts, October 1991 - August 1993.

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Publications:

Journal Articles and Book Chapters

“Inventive Translation, Portraiture, and Spanish Hapsburg Taste in the Sixteenth Century,” in *The Spanish Presence in Sixteenth-century Italy: Images of Iberia*, pp. 175-97, eds. Piers Baker-Bates and Miles Pattenden. *Transculturalisms, 1400-1700* (Farnham, Surrey: Ashgate, 2015).

“Authoritative Copies and Divine Originals: Lucretian Metaphor, Painting on Stone, and the Problem of Originality in Michelangelo’s Rome” *Renaissance Quarterly* 66 (2013): 453-508.

“Critical Parallels/Strategic Differences: Giulio Clovio and Michelangelo in Cinquecento Theory and Practice,” in the exhibition catalogue, *Juraj Julije Klović-Michelangelo Minijature*, Klovićevi dvori (Palace of Clovio) Gallery, Zagreb, Croatia 8 November, 2012-20 January, 2012.

“Reading Pliny in Francisco de Holanda’s Roman Dialogues,” *Gifts in Return: Essays in Honor of Charles Dempsey*, pp. 263-96, ed. Melinda Schlitt. *Essays and Studies*, 30, ed. Konrad Eisenbichler (Toronto: Centre for Reformation and Renaissance Studies, 2012).

“*Buon Giudizio* e Miniatura della Controriforma per il Cardinal Farnese,” in the commentary volume for the facsimile of *Il Farnese Lezionario*, pp. 63-96, ed. Jonathan J.G. Alexander (Modena: Franco Cosimo Panini Editore, 2008).

“Some New Contexts for the Farnese Hours,” in *Umjetnički dodiri dviju jadranskih obala u 17. i 18. Stoljeću/Artistic encounters of the two Adriatic shores in the 17th and 18th centuries*, pp. 137-52 (Split: Knjizevni Krug, 2007).

“‘*Il Gran Miniatore*’ at the Court of Cardinal Alessandro Farnese,” in *Artists at Court: Image-Making and Identity, 1350-1550*, pp. 163-75, 238-44, ed. Stephen J. Campbell (Chicago/Boston: Isabella Stewart Gardner Museum, distributed by the University of Chicago Press, 2004).

“The Collaboration of Giulio Clovio and Eurialo d’Ascoli: the *Impresa de l’Aquila* and the Roman *Maniera*,” in *Klovićev Zbornik*, ed. Milan Pelc (Zagreb: Hrvatska akademija znanosti i umjetnosti–Institut za povijest umjetnosti, 2001), pp.51-61.

“*Romanità* and *Grazia*: Giulio Clovio’s Pauline Frontispieces for Marino Grimani,” *The Art Bulletin* LXXXII, no. 2 (2000): 280-97.

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Publications (cont.):

Catalogue Entries and Reviews:

Review of Francisco de Hollanda, trans. Alice Sedwick Wohl, *On Antique Painting* (University Park: Penn State Press, 2013) *CAA.reviews* (October 29, 2015).

<http://www.caareviews.org/reviews/2443#.V3LYQRGoVAQ>

Review of David Mayernik, *The Challenge of Emulation in Art and Architecture: Between Imitation and Invention*, *Ashgate Studies in Architecture* (Ashgate 2013) *Renaissance Quarterly*, 67 (Winter 2014): 1332-34.

Exhibition catalogue entries for Giulio Clovio's biography and works, *La Conversion du Proconsul Sergius Paulus*, Musée du Louvre (RF 3977) and *Les vertus théologiques* (RF 3978), in *Enluminures du Moyen Âge et de la Renaissance*, 7 July-3 October, 2011, eds. Nicole Reynaud and François Avril (Paris : Musée du Louvre, 2011).

"The New Visibility of Croatian Renaissance Art," review of the exhibition catalogue *La Renaissance en Croatie* (Écouen and Zagreb, 2004) *Kvartal* (vol. 1, 2005) published by the Croatian Institute for the History of Art. Available online:

<http://www.hart.hr/pdf/Kvart1-2005/02-Calvillo.pdf>

Book Manuscripts in Preparation

"The Cardinal's Artist: Giulio Clovio and Artistic Service in Sixteenth-century Italy," expected completion for submission, 2016.

"Almost Eternal: Paintings on Stone and Material Innovation in Early Modern Europe," under contract with Brill Publishers, manuscript submission for review July 2016.

"Rome in Translation: Precious Works and Cultural Brokerage in the Age of Prints" in progress.

Conference Papers & Guest Lectures:

"Rivalries, Social Networks and Cultural Production in Early Modern Italy," Tel Aviv University, May 30-31, 2016 (co-organizer and speaker); "Behind One Great Miniaturist, Several Imperial Women."

"'La Pittura poco meno che eterna': Paintings on Stone and Material Innovation," British School at Rome, May 17, 2016 (co-organizer and speaker); "Un paragone con oro su': Material Innovation, Invention, and Sebastiano del Piombo's Papal Portraiture."

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Conference Papers & Guest Lectures (cont.):

Renaissance Society of America Annual Conference, Boston, 30 March-2 April, 2016;
“María Enríquez de Toledo y Guzmán, Duchess of Alba, Camarera Mayor, and Pious Connoisseur.”

Invited Speaker, Renaissance Research Symposium, The Courtauld Institute of Art, London, December 9, 2015; “Un paragone con oro su’: Material Innovation, Invention, and Sebastiano del Piombo’s Papal Portraiture.”

Sixteenth Century Society Annual Conference, Vancouver, Canada, 22-26 October, 2015;
“The Duchess of Alba and the Not-so-subtle Art of Negotiation.”

Renaissance Society of America Annual Conference, Berlin, Germany, March 25-28, 2015;
“The Artist Agent and the Cultural Brokerage of Sixteenth-century Italian Art.”

Fourth RefoRC Conference, Bologna, 14-17 May, 2014; "Inventive Translation and Portraiture in the Devotional Miniatures of Giulio Clovio"; in panel "Cross-cultural encounters in the Early Modern Catholic World"

Fellows’ Seminar, Villa I Tatti, Harvard University Center for Italian Renaissance Studies, Florence, January 23, 2014; “Rome in Translation: the Precious Object in the Age of Prints.”

University of Warwick, Venice, 3rd Annual Symposium, December 3, 2013; “Un paragone con oro su’: Material Innovation, Invention, and Sebastiano del Piombo’s Papal Portraiture.”

Book Presentation of a special edition of the *Konsthistorisk Tidskrift* (2013), L’Istituto Svedese di Studi Classici a Roma, November 20, 2013, Rome; “Sebastiano del Piombo and Recent Scholarship.”

Renaissance Society of America Annual Conference, San Diego, CA., 6 April 2013; “The Influence and Legacy of Sebastiano del Piombo’s Invention at the Farnese Court.”

Invited Speaker, Exhibition Study Series for “Giorgio Giulio Clovio the Greatest Renaissance Illuminator, Klovićevi Dvori Galerije, Zagreb, Croatia, January 15, 2013; “A New, Small and Reformed Michelangelo: Giulio Clovio’s Works in Counter-Reformation Spain.”

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Conference Papers & Guest Lectures (cont.):

Conference, "Renaissance Italy and the Idea of Spain," Oxford University, Oxford, U.K., January 2012; "Inventive Translation, Portraiture and the Development of Spanish Taste."

Invited Speaker, Tulane University, New Orleans, LA, October 2011; "Exporting Michelangelo to Counter-Reformation Spain."

Symposium, "Sacred and Profane in the Early Modern Hispanic World," held in conjunction with the exhibition "Sacred Spain: Art and Belief in the Spanish World," Indianapolis Museum of Art and Indiana University, Indianapolis and Bloomington, IN, October 2009; "Translating Michelangelo's *Disegno* in Early Modern Iberia."

Annual Conference of the Association of Art Historians, Manchester, U.K., April 2009; "Giulio Clovio and the Diplomatic Exchange of Miniatures."

Convegno Internazionale di Studi su Sebastiano del Piombo, part of the exhibition, "Sebastiano del Piombo" (Palazzo Venezia, Rome, 7 February to 18 May, 2008), Rome, April 2008; "Veiling the Face of Painting: Spain and the Sudarium in the Ubedà Pietà."

Renaissance Society of America Annual Conference, Chicago, April 2008; "Sebastiano del Piombo and the Touchstone of Painting."

Thirty-Fourth Annual Conference on Manuscript Studies, St. Louis University, Vatican Film Library, October 2007; "The Farnese Hours and Roman Breviary Reform."

"Accademia Dempsiana: Papers in Early Modern Italian Studies in Honor of Charles Dempsey," Binghamton, NY, May 2007; "Reading Pliny in Francisco de Holanda's Roman Dialogues."

Renaissance Society of America Annual Conference, Cambridge, U.K., April 2005; "Artifice, Michelangelo and the Authoritative Copy."

Symposium in Memory of Kruno Prijatelj, Split, Croatia, October, 2003; "New Contexts for the Farnese Hours."

Lovis Corinth Research Symposium, "Image and Imagination of the Religious Self in Medieval and Early Modern Europe," Emory University, Atlanta, April 2003; "'La Figura ed il Figurato:' Giulio Clovio's Inventions for Cardinal Farnese."

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Conference Papers & Guest Lectures (cont.):

Renaissance Society of America Annual Conference, Phoenix, April 2002; “From Beautiful Buttocks to Penitential Psalms: the Callipygian Venus as an Emblem of Judgment in Cinquecento Rome.”

The College Art Association 90th Annual Conference, Philadelphia, February 2002, “Giulio Clovio’s Biographical Ex-Voto in Treviso.”

The Middle Atlantic Symposium in the History of Art, Washington, D.C., May 1999; “The Collaboration of Giulio Clovio and Eurialo d’Ascoli: the *Impresa de l’Aquila* and the Roman Maniera.”

The International Symposium dedicated to the 500th anniversary of the birth of the miniaturist Giorgio Giulio Clovio, “Giulio Clovio and Drawing - Miniature - Print 1450-1700,” Zagreb, Croatia, October 1998; “The Collaboration of Giulio Clovio and Eurialo d’Ascoli: the *Impresa de l’Aquila* and the Italian Manner.”

Selected Fellowships, Grants and Honors:

Hanna Kiel Fellow, The Villa I Tatti, Harvard Center for Italian Renaissance Studies, 2013-2014. Franklin Grant, American Philosophical Society, 2008 (used in 2009).

Summer & Research Grants, University of Richmond, 2007, 2009, 2011, 2012, 2015, 2016.

Kress Travel Grant, Samuel H. Kress Foundation, 2000.

Grant for Independent Research in Venice and the Veneto, Gladys Kriebel Delmas Foundation, 1998-99.

Theodore Rousseau Fellowship, Metropolitan Museum of Art, 1996-97.

Mellon Dissertation Writing Fellowship, Johns Hopkins University, 1996.

Charles S. Singleton Fellowship, Villa Spelman, Florence, 1996.

Nomintated Outstanding Mentor, University of Richmond, School of Arts & Sciences, 2015.

Omicron Delta Kappa Recognition of Faculty Contribution, 2013.

Professional Affiliations:

College Art Association

Renaissance Society of America

Italian Art Society

Society of Renaissance Studies (U.K.)

Sixteenth Century Society & Conference