

## Authors in this volume

### Alessandra Acconci

Alessandra Acconci holds the position of historical art official at the Ministero per i Beni e le Attività Culturali e del Turismo, Soprintendenza Speciale Archeologia Belle Arti e Paesaggio di Roma. She graduated and specialized from Sapienza Università di Roma. Her research interests include the history of art in Italy, with particular reference to medieval painting and culture of Rome, and to the medieval and Renaissance artistic culture of the Roman-Lazio area.

### Adrian Bremenkamp

Adrian Bremenkamp is a postdoctoral fellow at the Bibliotheca Hertziana in Rome. His dissertation, written as a PhD candidate with the cluster of excellence TOPOI in Berlin and defended at the Universität der Künste in Berlin, analyses the reception and translation of Early Netherlandish Painting in Naples and Catalonia.

### Alessandro Brodini

Alessandro Brodini is associate professor of History of Architecture at the University of Florence. He graduated in Architecture at the Politecnico di Milano and he earned his PhD from Università Iuav di Venezia. His research interests extend from early modern to modern history of architecture, including the architecture of Michelangelo, the military architecture of Renaissance Venice, the relationship between architecture and literature, and architecture and engineering in the 20th century.

### Patrizia Cavazzini

Patrizia Cavazzini is a research fellow at the British School at Rome. She received her PhD from Columbia University in New York. Her current research interests include the reception of paintings in seventeenth-century Rome, and an examination of the painter's profession in Rome in the Cinquecento. She is the author of *Painting as Business in Seventeenth-century Rome*, which explores the functioning of the art-market and the diffusion of collecting art amongst the middle-classes.

### Camilla S. Fiore

Camilla S. Fiore collaborates with the Vatican Museums' Department of 17th–18th Century Art on a research project about the display of art in the Apostolic Palace in the 17th and 18th centuries. She received her PhD from Sapienza Università di Roma. Her research interests include land-

scape paintings in the early modern age, the connection between Athanasius Kircher's work and figurative art of the 17th century, and early modern national identity in the arts.

### Thomas Frangenberg (1957–2018)

Thomas Frangenberg was a Reader in Art History at the University of Leicester from 1990 to 2017. He studied Art History, Archaeology and Early Christian Archaeology at the Universities of Cologne and Bonn, before receiving his PhD from the University of Cologne. A specialist in Renaissance art history, his research interests focused on 16th- and 17th-century Italian, French and German writings on art, perspective and architecture. He also taught Conceptual Art and was an enthusiastic collector of contemporary art.

### Manuela Gianandrea

Manuela Gianandrea is professor of Medieval Art History at Sapienza Università di Roma, where she received her PhD. She is also the curator of the Dominican Museum of Santa Sabina all'Aventino. Her research interests include Rome and Southern Italy in the Middle Age, in particular the interaction between sacred space, manufactures and liturgy.

### Giulia Iseppi

Giulia Iseppi is a PhD student at Sapienza Università di Roma, Department of Art History. She was awarded a pre-doc scholarship by the Bibliotheca Hertziana – Max Planck Institute for Art History within the research group *Roma communis patria*. Her research interests include Bolognese art history and collecting, their relationship with Rome in the 17th and 18th centuries, and the workshop of Guido Reni between Bologna and the papal state.

### Sven Jakstat

Sven Jakstat is a postdoctoral researcher at the Center for Advanced Studies *BildEvidenz. History and Aesthetics* at Freie Universität Berlin. Before that, he was curatorial assistant at Staatliche Museen zu Berlin for the exhibition *El Siglo de Oro. The Age of Velázquez*. He received his PhD at Freie Universität Berlin with a thesis on the Altarpieces of Pedro Berruguete and his contemporaries.

**Susanne Kubersky-Piredda**

Susanne Kubersky-Piredda holds the position of Senior Scholar at the Bibliotheca Hertziana – Max Planck Institute for Art History in Rome. She received her PhD from the University of Cologne. Her research interests include the history of the art market in Italy, cultural exchange between Spain and Italy in the 16th and 17th centuries, and early modern notions of nationhood and their visualization in the arts. Since 2015 she has been editor-in-chief of the *Römisches Jahrbuch der Bibliotheca Hertziana*.

**Sonia Maffei**

Sonia Maffei is associate professor of History of Art Criticism at the University of Pisa. She received her PhD from Scuola Normale Superiore di Pisa. Her research interests include artistic historiography with particular regard to artistic vocabulary and its relationship with Greek and Latin classical sources, Renaissance iconography and sources of symbolic language.

**Giovanna Perini Folesani**

Giovanna Perini Folesani is professor of History of Art Literature at Università di Urbino Carlo Bo. She received her PhD from Scuola Normale Superiore, Pisa, where she also studied as an undergraduate. Her research interests include the history of early modern and modern European art literature, the history of collecting (especially in Northern Italy), and applied semiotics.

**Simonetta Prosperi Valenti**

Simonetta Prosperi Valenti Rodinò was most recently professor of History of Art at the University of Rome Tor Vergata. Before that, she taught at the universities of Bologna and of Tuscia, Viterbo, and held the position of Curator of prints and drawings at Rome's Istituto Nazionale per la Grafica. Her research interests focus on graphic arts, especially Florentine and Roman drawings of the 16th to 18th centuries, with particular regard to the history of patronage and the practice of collecting drawings in Rome.

**Michael Schmitz**

Michael Schmitz holds the position of scientific librarian and researcher at the Bibliotheca Hertziana – Max Planck Institute for Art History in Rome. He received his PhD from the University of Münster. His research interests include art in medieval and early modern Italy and art and topography of Rome.

**Lothar Sickel**

Lothar Sickel holds the position of research scholar at the Bibliotheca Hertziana – Max Planck Institute for Art History in Rome. He received his PhD from the University of Hamburg. His research focuses on the social backgrounds of the careers and works of artists in early modern Rome, especially those of painters, and on the history of Roman art collections.

**Julia Smyth-Pinney**

Julia Smyth-Pinney is professor emerita at the University of Kentucky, College of Design. She holds degrees in fine arts and architecture from Cornell University and a M. Arch. II from Harvard, as well as being a licensed architect. She has written about the Roman Baroque church designs of Bernini and Borromini, and she is currently investigating the architectural development of Rome's Palazzo della Sapienza and its surroundings up to 1667.