

## The Authors of this Volume

### Camilla Annefeldt

Camilla Annerfeldt received her Ph.D. in History and Civilization from the European University Institute in 2021, with a thesis on clothing as social identity markers in early modern Rome. Her research interests include the material culture of early modern Italy, with a particular focus on the dress worn in Rome. Other interests are the concept of national identity in the early modern period and the social history of Rome in the sixteenth and seventeenth centuries.

### Fabio Barry

Fabio Barry is Associate Fellow of the Warburg Institute at the University of London. He graduated in Architecture at Cambridge University and earned his Ph.D. from Columbia University. He formerly taught at the University of St Andrews and Stanford University. His published work has focused on the symbolism of marble across the Mediterranean and millennia; aspects of ancient, medieval, and early modern architecture and urbanism; as well as sculpture and painting. His current research interests are in the semantics of the tholos, the global history of the dome, and the intermedial relationship between early modern architecture and poetry.

### Marcel Baumgartner

Marcel Baumgartner studied Art History, Architectural History and Classical Archaeology at the University of Berne. Between 1984–1991 he was head of the editorial department at the Swiss Institute for Art Research in Zurich. From 1993–2016 he was professor of Art History at the Justus Liebig University (JLU) in Giessen.

### Paul Binski

Paul Binski is Emeritus Professor of the History of Medieval Art at Cambridge University and a Fellow of Caius College, Cambridge. He is a Fellow of the British Academy and a Corresponding Fellow of the Medieval Academy of America, and was Slade Professor, Oxford University, 2006–2007. His publications include *Westminster Abbey and the Plantagenets* (1995), *Becket's Crown. Art and Imagination in Gothic England 1170–1300* (2004), *Gothic Wonder: Art, Artifice and the Decorated Style 1290–1350* (2014) and most recently *Gothic Sculpture* (2019). He now writes widely on general issues of aesthetics, rhetoric and the visual arts in the Middle Ages.

### Claudia Bolgia

Claudia Bolgia is Professoressa Ordinaria of Medieval Art History at the University of Udine. She is author of *Reclaiming the Roman Capitol. Santa Maria in Aracoeli from the Altar of Augustus to the Franciscans, c. 500–1450* (Routledge, 2017), and co-editor, with Rosamond McKitterick and John Osborne, of *Rome across Time and Space: Cultural Translation and the Exchange of Ideas, c. 500–1400* (Cambridge University Press, 2011). She has previously held fellowships at Pembroke College, University of Cambridge (2003–2007), Villa I Tatti (2009–2010), CASVA (2016–2017), the Newberry Library (2016–2017), and the Leverhulme Trust (2017–2018). She has written extensively on the role that the movement of artists and patrons played in the transmission of artistic and architectural ideas.

### Marco Brunetti

Marco Brunetti is a postdoctoral Fellow at the Bibliotheca Hertziana (2020–2022), Max Planck Institute for Art History in Rome, where he works on Renaissance drawings of Roman antiquities and the Renaissance topography of Rome. He received his Ph.D. from IMT-Lucca in 2020 with a dissertation on Renaissance drawings of the Domus Aurea. Whilst studying he carried out research at the British Museum, the Uffizi, the Rijksmuseum, and the Kupferstichkabinett in Berlin. He was awarded a German Academic Exchange (DAAD) Fellowship in 2019; in 2020 he won the Bibliotheca Hertziana Publication Prize. From 2022–2024 he will be an Alexander von Humboldt fellow. In 2022 his book, *Nero's Domus Aurea. Reconstruction and Reception of the Volta Dorata* was published by Silvana Editoriale (Studi della Bibliotheca Hertziana 15).

### Alberto Lo Pinto

Alberto Lo Pinto (B.A. La Sapienza; M.A., Ph.D. University of Notre Dame) is an independent researcher. From 2020 to 2022 he has held a postdoctoral fellowship at the Bibliotheca Hertziana in Rome. His current project examines how Italian cinema depicted the effects of modernity on social reality, particularly in Milan. He is also interested in the various interactions between cinema and architecture, such as the architecture of film sets, the architecture of movie theaters, and films directed by architects.

**Maria Felicia Nicoletti**

Maria Felicia Nicoletti is a postdoctoral researcher at the Academy of Architecture, Università della Svizzera italiana, where she is part of the project *The Fontana builders between XVI and XVII century. Operating processes, techniques and workers' tasks*. She received her Ph.D. in History of Architecture and Urban Planning from Università IUAV di Venezia. Her research interests include Theatine architecture, the migration of artists from Ticino and the organization of the building site in Rome (XVI–XVII centuries).

**Lothar Sickel**

Lothar Sickel is a research associate at the Bibliotheca Hertziana, Max Planck Institute for Art History in Rome. He received his Ph.D. from the University of Hamburg. His research focuses on the history of art collections in Rome and on the social context of art and artists – especially painters – in early modern Rome.

**José-Luis Vega**

José-Luis Vega is a Ph.D. candidate at the Scuola Normale Superiore in Pisa. He received his M.A. in Art History from the University of Florence. In 2018 he was a collaborator in the *Corpus of Florentine Painting* and an artistic consultant for the Vatican Museums. His research focuses on Italian and Spanish artworks in the Middle Ages and the Renaissance.

**Arnold Witte**

Arnold Witte is Associate Professor of Cultural Policy at the University of Amsterdam, where he received his Ph.D. in Art History. He specializes in institutional patronage of the arts and adopts a transhistorical approach, studying both early modern Italy and the contemporary period. From 2015–2020 he was Head of Art History at the Royal Netherlands Institute in Rome. His research has been supported by several grants from institutions such as the Dutch Research Council NWO and the Center for Advances Studies in the Visual Arts, Washington. He is the co-editor of the *Companion to the Early Modern Cardinal* (Brill, 2020).