

CURRICULUM VITÆ

EDUCATION

Ph.D., History of Art, magna cum laude, 1998

Dissertation: “Culture académique et théorie artistique sous Louis XIV: *La Vie de Charles Le Brun par Claude Nivelon.*”

Chair: Prof. Bertrand Jestaz
École Pratique des Hautes Études, Paris

MA: History of Art, 1993

École pratique des Hautes Études

Specializzazione, History of Art, 1991–93.

Supervisor: Prof. Salvatore Settis.

Scuola Normale Superiore (Pisa)

BA, History of Art, magna cum laude, 1990

Dissertation: “La battaglia e la favola: Nicolas Poussin tra il 1622 e il 1625”.

Chair: Prof. Salvatore Settis

Scuola Normale Superiore (Pisa) - University of Pisa

TEACHING APPOINTMENTS

Florida State University

Department of Art History

Vincent V. and Agatha Thursby Professor and Chair, 2022–

University of Warwick

Department of Art History

Member of the Academic Senate 2019–2021

Chair, 2018–2021

Professor, Renaissance and Baroque Art, 2017–2022

Associate Professor, Renaissance and Baroque Art, 2011–2017

University of Montreal

Department of Art History

Visiting Professor, Renaissance and Baroque Art, 2006–2010.

University of Rennes 2

Department of Art History

Associate Professor, Early Modern European Art 2000–2006

Assistant Professor, Early Modern European Art, 1999–2000

University of Toulouse-Le Mirail
 Department of Art History
 Visiting Assistant Professor, Early Modern Art, 1998–99

University of Limoges
 Department of History
 Visiting Assistant Professor, Early Modern Art, 1997–98

University of Paris 8 – Saint-Denis
 Department of Art and Aesthetics
 Visiting Assistant Professor, Early Modern Art, 1995–97

University of Besançon
 Department of Italian Studies
 Lecturer, Italian-Early Modern Art History, 1993–95

RESEARCH APPOINTMENTS

Leverhulme Research Grant (January–September 2015)

Center for Advanced Study in the Visual Art, National Gallery of Art, Washington DC
 Smith Senior Research Associate 2010-2011

University of Toronto, University College
 Guest Scholar, 2008-2010

Getty Research Center
 Scholar in Residence, 2007-2008

Center for Advanced Study in the Visual Art, National Gallery of Art, Washington DC
 Ailsa Mellon Bruce Senior Fellow, 2005-2006

Humboldt-Universität, Berlin
 Alexander von Humboldt Stiftung Fellow, 2004-2005

École Normale Supérieure, Paris
 Fellow, 1989-1990; 1992-1993.

PUBLICATIONS

Books

Carlo Cesare Malvasia's Felsina Pittrice: Lives of the Bolognese Painters. Volume Nine: Life of Guido Reni (London: Harvey Miller, 2019).

Caravaggio and Pictorial Narrative: Dislocating the Istoria in Early Modern Painting (London: Harvey Miller, 2011).

Claude Nivelon, *Vie de Charles Le Brun et description détaillée de ses ouvrages: Introduction et édition critique par Lorenzo Pericolo* (Geneva: Droz, 2004).

“Philippe, homme sage et vertueux”; *Essai sur l’art et l’œuvre de Philippe de Champaigne (1602-1674)* (Tournai: La Renaissance du Livre, 2002).

Books (as Co-editor)

Elizabeth Cropper and Lorenzo Pericolo, eds., *Carlo Cesare Malvasia’s Felsina Pittrice: Lives of the Bolognese Painters. Volume Two–1: Lives of Francesco Francia and Lorenzo Costa* (London: Harvey Miller, 2021).

Lorenzo Pericolo and Elisabeth Oy-Marra, eds., *Perfection: The Essence of Art and Architecture in Early Modern Europe* (Turnhout: Brepols, 2019).

Elizabeth Cropper and Lorenzo Pericolo, eds., *Carlo Cesare Malvasia’s Felsina Pittrice: Lives of the Bolognese Painters. Volume Two–2: Life of Marcantonio Raimondi and Critical Catalogue of Prints by and after Bolognese Masters* (London: Harvey Miller, 2017).

Lorenzo Pericolo and Jessica N. Richardson, eds., *Remembering the Middle Ages in Early Modern Italy* (Turnhout: Brepols, 2015).

Lorenzo Pericolo and David M. Stone, eds., *Caravaggio: Reflections and Refractions* (Aldershot: Ashgate, 2014).

Elizabeth Cropper and Lorenzo Pericolo, eds., *Carlo Cesare Malvasia’s Felsina Pittrice: Lives of the Bolognese Painters. Volume Thirteen: Lives of Domenichino and Francesco Gessi* (London: Harvey Miller, 2013).

Elizabeth Cropper and Lorenzo Pericolo, eds., *Carlo Cesare Malvasia’s Felsina Pittrice: Lives of the Bolognese Painters. Volume One: Early Bolognese Painting* (London: Harvey Miller, 2012).

Alexander Nagel and Lorenzo Pericolo, eds., *Subject as Aporia in Early Modern Art*, (Aldershot: Ashgate), 2010.

Books in Progress

Deleuze’s Modern Baroque: Leibniz, the Fold, Informal Art, and the Objectile (Turnhout: Brepols, 2022)

Articles (Peer Reviewed) and Essays in Books

“‘Knowing through the Eye’: Leonardo da Vinci’s *Imprensiva* and Alhazen’s *Intuitio*,” *Römisches Jahrbuch der Bibliotheca Hertziana* 44 (2019–2020): 205–61.

“1582: The Beginnings of the Carracci Academy between Bologna and Rome,” in Vita Segreto, ed., *The Dawning of the Drawing Academy: Rome, Florence, Bologna* (Turnhout: Brepols, 2022).

“The Liver, the Heart, and the Brain: Francesco Scannelli and the Body of Painting,” in *RES: Anthropology and Aesthetics* 71/72 (2019):178–91. [German translation: “Die Leber, das Herz und das Gehirn: Francesco Scannelli und der Körper der Malerei,” in Elisabeth Oy-Marra and Irina Schmiedel, eds., *Zeigen–Überzeugen–Beweisen: Methoden der Wissensproduktion in Kunstliteratur, Kennerschaft und Sammlungspraxis der Frühen Neuzeit* (Merzhausen: Ad picturam, 2020):177–214].

“Introduction: Ubiquitous Perfection,” in Lorenzo Pericolo and Elisabeth Oy-Marra, eds., *Perfection: The Essence of Art and Architecture in Early Modern Europe* (Turnhout: Brepols, 2019):4–32.

“The Renaissance Masterpiece: Giorgio Vasari on Perfection,” in Lorenzo Pericolo and Elisabeth Oy-Marra, eds., *Perfection: The Essence of Art and Architecture in Early Modern Europe* (Turnhout: Brepols, 2019):155–209.

“Whiteout: Self-Identity and Self-Awareness in Guido Reni’s *Non-Finito*,” in Shao Dazhen, Fan Di’an, and LaoZhu, eds., *Proceedings of the 34th International Congress of Art History* (Beijing: Commercial Press, 2019):1:625–36.

“‘Donna bella e crudele’: Michelangelo’s *Divine Heads* in Light of the *Rime*,” *Mitteilungen des Kunsthistorischen Institutes Florenz* 59 (2017):203–33.

“The Shifting Boundaries of the Middle Ages: From *Die Kultur der Renaissance in Italien* (1860) to *Anachronic Renaissance* (2010),” in Lorenzo Pericolo and Jessica N. Richardson, eds., *Remembering the Middle Ages in Early Modern Italy* (Turnhout: Brepols, 2015): 271–321.

“Incorporating the Middle Ages: The Bellini and the ‘Greek’ and ‘German’ Architecture of Medieval Venice,” in Lorenzo Pericolo and Jessica N. Richardson, eds., *Remembering the Middle Ages in Early Modern Italy* (Turnhout: Brepols, 2015): 139–67.

“Giorgio Vasari and the Invisible Prince: The Palazzo Vecchio as a Figure of Introjection,” in L. Bertolini, A. Calzona, G.M. Cantarella and S. Caroti, eds., *Il Principe Invisibile: La rappresentazione e la riflessione sul potere tra Medioevo e Rinascimento* (Turnhout: Brepols, 2015): 401–24.

“*Statuino*: An Undercurrent of Anticlassicism in Italian Baroque Art Theory,” *Art History* (2015): 862–89.

“What is Metapainting? The *Self-Aware Image* Twenty Years Later,” in Victor Stoichita, *The Self-Aware Image: New, Revised, and Updated Edition with an Introduction by Lorenzo Pericolo* (London, Harvey Miller, 2015):11–31.

“Interpreting Caravaggio in the Second Half of the Twentieth Century: Between Galileo and Heidegger, Giordano Bruno and Laplanche,” in Lorenzo Pericolo and David M. Stone, eds., *Caravaggio: Reflections and Refractions* (Aldershot: Ashgate, 2014): 301–20.

“The Golden Chain: Rembrandt's Cologne *Self-Portrait* or the Tragicomic Excellence of Painting,” in Antonio Bechelloni and Enzo Neppi, eds., *De Turin à Paris: Laura Malvano historienne de l'art et critique militante. Hommage à sa vie et son oeuvre, Cahiers d'Études Italiennes* 18 (2014): 131–47.

“Nude in Motion: Rembrandt's *Danae* and the Indeterminacy of the Subject,” in Alexander Nagel and Lorenzo Pericolo eds., *Subject in Aporia in Early Modern Art* (Aldershot: Ashgate, 2010): 195–216.

“The Invisible Presence: Close-Up, Cut-In and Off-Scene in Antonello da Messina's Palermo *Annunciate*,” *Representations* 107 (2009): 1–29.

“Heterotopia in the Renaissance: Modern Hybrids as Antiques in Bramante, Cima da Conegliano and the *Hypnerotomachia Poliphili*,” in *Getty Research Journal* 1 (2009): 1–16; a shorter version of this essay is published as “Heterotopia in the Renaissance: Modern Hybrids as Antiques in Bramante and Cima da Conegliano,” in Jaynie Anderson, ed., *Crossing Cultures: Conflict, Migrations and Convergence* (Carlton: The Miegunyah Press, 2009): 186–91.

“Love in the Mirror. A Comparative Reading of Titian's *Woman at Her Toilet* and Caravaggio's *Conversion of Mary Magdalene*,” *Villa I Tatti Studies* 12 (2009): 149–79.

“Caravaggio's *The Cardsharps* and Marino's *Gioco di Primera*: A Case of Intertextuality?,” *Memoirs of the American Academy in Rome* 53 (2008): 129–52.

“Visualizing Appearance and Disappearance. On Caravaggio's London *Supper at Emmaus*,” *Art Bulletin* 89 (2007): 519–39.

“Philippe de Champaigne and the Image of the Artist,” *Apollo* 164(2006): 44–49.

“Smoderato piacer termina in doglia. Sul *Trionfo d'Ovidio* della Galleria Corsini a Roma attribuito a Nicolas Poussin. Seconda Parte,” *Annali dell'Università di Ferrara. Sezione Storia* 2 (2005): 209–49.

“Le Brun moraliste: Le paradigme physiognomonique et ses distorsions,” in Bernard Roukhomovsky, ed., *L'optique des moralistes de Montaigne à Chamfort: Actes du Colloque international de Grenoble organisé par l'Équipe Rare (Rhétorique et Ancien Régime) avec la participation de l'UMR LIRE et la collaboration scientifique du Centre de Recherche sur l'Imaginaire. Université Stendhal, 27-29 mars 2003* (Paris: Honoré Champion), 2005, 211–33.

- “Une *Crucifixion* inédite de Philippe de Champaigne,” *Paragone Arte* 59 (2005): 73–77.
- “Two Paintings for Anne of Austria’s Oratory at the Palais-Royal, Paris: Philippe de Champaigne’s *Annunciation* and Jacques Stella’s *Birth of the Virgin*,” *Burlington Magazine* 147 (2005): 244–48.
- “Bourdon l’éclectique: Deux exemples portant sur la scène de genre et le portrait,” *Critica d’arte* 21 (2004): 35–45.
- “Simon Vouet a Genova,” in Piero Boccardo, Clario Di Fabio and Philippe Sénéchal eds, *Genova e la Francia :Opere, artisti, committenti, collezionisti* (Cinisello Balsamo [Milan]: Silvana, 2003) 90–107.
- “Le roi et le favori. Essai d’interprétation des *Reines de Perse* par Charles Le Brun,” *Annali della Scuola Normale Superiore di Pisa. Classe di Lettere e Filosofia* 6 (2001): 125–48.
- “Smoderato piacer termina in doglia. Sul *Trionfo d’Ovidio* della Galleria Corsini a Roma attribuito a Nicolas Poussin. Prima Parte,” *Annali dell’Università di Ferrara. Sezione Lettere* 4 (2003): 263–92.
- “Le palais riant d’une femme forte: Marie de Médicis et le Luxembourg,” in Françoise Graziani and Francesco Solinas, eds., *Le siècle de Marie de Médicis: Actes du séminaire de la chaire Rhétorique et Société en Europe (XVIe-XVIIe siècles) sous la direction de Marc Fumaroli de l’Académie française* [Paris, Collège de France, 21-23 January 2000], Alessandria, 2003 [special issue of *Franco-Italica* 21-22 (2002)], 107–118.
- “Le fantasietta di Nicolas Poussin per Giovan Battista Marino,” *Critica d’arte* 12 (2001): 35–45.
- “À propos de l’auteur du *Christ à la colonne* du musée du Louvre: Vouet, Le Sueur ou Le Brun ?,” *La Revue du Louvre et des musées de France* (2001-5): 41–49.
- “L’or, le marbre et le jaspé. Jacques Le Mercier et l’église Sainte-Geneviève-du-Mont,” *La Revue de l’Art* (1999/4):73–82.
- “Le clavi delle calighe: Qualche riflessione su Rubens, Peiresc et l’archeologia del quadro,” *Artes* 6 (1998): 82–96.
- “Le portrait de Le Brun par Nivelon ou la perfection en peinture,” in Christian Michel, ed., *La naissance de la théorie de l’art en France: 1640-1720*, special issue of *Revue d’esthétique*, 31/32 (1997): 221–35.
- “Sui sentieri di Warburg: L’interpretazione del Quattrocento nella storiografia critica di lingua tedesca tra il 1880 e il 1890,” *Artes* 5 (1997): 167–91.

“Le Saint Denis l'Aréopagite du Musée des Beaux-Arts de Rouen,” in Alain Mérot, ed., *Nicolas Poussin (1594-1665): Actes du colloque organisé au Musée du Louvre* (Paris: Réunion des musées nationaux, 1996): 1:123–50.

Books Reviews

Review of Daniel M. Unger, *Redefining Eclecticism in Early Modern Bolognese Painting: Ideology, Practice, and Criticism*, Amsterdam: Amsterdam University Press, 2019, CAA.reviews, May 2020 [<http://caareviews.org/reviews/3752>].

Review of Michael Fried, *After Caravaggio*, New Haven: Yale University Press, 2016, *Critical Inquiry* 44 (2018):609–12.

Review of Maurizio Calvesi and Alessandro Zuccari, eds., *Da Caravaggio ai Caravaggeschi*; Luigi Spezzaferro, *Caravaggio*, ed. Paolo Coen; Rossella Vodret, *Caravaggio: L'opera completa*; and Stefano Zuffi, *Discovering Caravaggio: The Art Lover's Guide to Understanding Symbols in His Paintings*, *The Art Newspaper* 226 (July 2011).

Review of Shirley Karen Perlove and Larry Silver, *Rembrandt's Faith: Church and Temple in the Dutch Golden Age*, *Renaissance Quarterly* 63 (2010): 616–18.

Review of Sybille Ebert-Schifferer, *Caravaggio. Sehen-Staunen-Glauben: Der Maler und sein Werk*, and of Sebastian Schütze, *Caravaggio: The Complete Works*, *The Art Newspaper* 210 (February 2010): 39–40.

Review of Kristine Schönert, *Weltskepsis und Bildkrise: Eustache Le Sueurs Vie de Saint Bruno im Licht des französischen Jansenismus*, *Renaissance Quarterly* LXI (2008): 563–65.

Review of Louis Marin, *Philippe de Champaigne ou la Présence cachée*, *Artes* 3 (1995): 170–72.

ACADEMIC AWARDS AND HONORS:

Visiting Fellow, Kunsthistorisches Institut, Max-Planck Institut, Florence, 15 December–15 January 2019.

Visiting Fellow, Center for Advanced Study Bildevidenz, Freie Universität, Berlin, May 2017.

Robert H. Smith Grant, Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington DC: January-September 2016

Leverhulme Trust Research Grant: January-October 2015

General Editor of *Renovatio Artium: Harvey Miller Studies in the Arts of the Renaissance*: 2013–

General Editor of Harvey Miller Studies in Baroque Art (HMSBA): 2012–

Scholar in Residence, Getty Research Center, Los Angeles, 2007–2008

Three years grant from the Social Sciences and Humanities Research Council of Canada (SSHRC): 2007–2010.

Ailsa Mellon Bruce Senior Fellow, Center for Advanced Studies in Visual Art, National Gallery of Art, Washington D.C., USA, 2005–2006

Alexander von Humboldt Stiftung Senior Fellow, Humboldt Universität, Berlin, 2004–2005.

Scuola Normale Superiore Predoctoral Fellow, 1991–93.

École normale supérieure (Paris), Undergraduate Fellow 1989–90

Scuola Normale Superiore Undergraduate Fellow, 1985–89.

OTHER PROFESSIONAL ACTIVITIES (only selected ones)

2019: Organizer of the International Conference “Baroque to Neobaroque: Curves of an Art Historical Concept,” Florence, Kunsthistorisches Institut, and Rome, Bibliotheca Hertziana, 3–5 June 2019.

2018: Chair at the International Workshop “Maniera e manierismo,” Bibliotheca Hertziana, Rome, 5–6 June 2018.

2017: Speaker at the International Workshop on “Early Modern Vision,” at the Lichtenberg Kolleg, Georg-August Universität Göttingen, 7–8 November 2017.

2017: Speaker at the International Conference “Zeigen, Überzeugen, Beweisen: Formen der Erzeugung und Vermittlung von Wissen in Kunstliteratur, Kennerschaft und Sammlungspraxis der frühen Neuzeit,” Johannes Gutenberg-Universität, Mainz, 5–7 October 2017.

2017: Chair at the International Symposium “Laboratorium Neapel: Plurale Stilbildung, Künstlerkonkurrenz und Wirkungsästhetik in der Neapolitanischen Barockmalerei,” Museum Wiesbaden and Gutenberg-Universität, Mainz, 9–11 February 2017.

2016: Lecture (“Beyond Perfection: Guido Reni and Malvasia’s Fourth Age of Painting”) at the University of Granada, 11 November 2016.

2016: Lecture (“Beyond Perfection: Guido Reni and Malvasia’s Fourth Age of Painting”) at the Focus-Abengoa Foundation and University of Sevilla, 10 November 2016.

2016: Participation in CIHA International Conference, Beijing 15–21 September, with a lecture on “Whiteout: Self-Identity and Self-Awareness in Guido Reni’s Non-Finito.”

2015: Organizer of the panel: Perfection: The Evolving Essence of Art and Architecture in Early Modern Europe, for the 2015 RSA annual conference in Berlin, 26-28 March 2015.

2013: Organizer of the International Conference: *The Metapictorial: East and West*, University of Warwick, Venice Program, 26 October 2013, featuring Craig Clunas, Victor Stoichita, and Michael Fried.

2013: Lecture on Vasari and the Invisible Prince, at the International Conference “Il Principe Invisibile,” Mantua, 27-30 November 2013.

2012: Lecture on *Origins and Originality of the Renaissance Masterpiece* at the 33rd Congress of the International Committee of the History of Art, Nuremberg, 15-20 July. 19 July.

2012: Co-organizer with Dr. Jessica N. Richardson (Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington DC) of the panel: *Remembering the Middle Ages in Early Modern Italy*, for the 2012 RSA meeting in Washington DC (March 22-24). Presenter of the essay: *Incorporating the Middle Ages: The Bellini and the Architecture of Medieval Venice*. 23 March.

2011: Lecture at the Kunsthistorisches Institut, Florence, on *Statuino: An Undercurrent of Anticlassicism in Baroque Art Theory*. 30 November.

2011: Cunningham Lecture, Columbus Museum of Art: *Caravaggio’s Ecce Homo*. 12 November. Interview available online: www.youtube.com/watch?v=iGzB8kVeZ94.

2011: Lecture at the Institut National d’Histoire de l’Art, Paris, on *Leon Battista Alberti, the Istoria and Its Flaws*. International Seminar: *Temporalité et Narrativité dans les Arts Visuels*. 13 October.

2011: Lecture at the Scuola Normale Superiore, Pisa, on *Statuino: An Undercurrent of Anticlassicism in Baroque Art Theory*. International Colloquium: *Le componenti del classicismo secentesco: Lo statuto della scultura antica*. 15 and 16 September.

2011: Lecture at the National Gallery of Art, Ottawa, on *Between Giordano Bruno, and Heidegger: The Interpretations of Caravaggio by Giulio Carlo Argan and Ferdinando Bologna*. Caravaggio Symposium. 18 June.

2011: Lecture at the National Gallery of Art, Washington DC, on *The Poetics of Dislocation: Narrative in the Painting of Caravaggio*. 24 April.

2009: Co-organizer with Pr. David M. Stone (University of Delaware) of the panel: *Caravaggio: Reflections and Refractions*, for the 2009 RSA meeting in Los Angeles (March 19-21). Presenter of the essay: “Deaf and Blind Actions: On Cecco del Caravaggio’s *Chicago Resurrection*.”

2008: Participation in the inaugural meeting of the “Malvasia Project”, sponsored by the Center for Advanced Studies in the Visual Arts, Washington D.C., April 11-12, 2008.

2008: Participation in the 2008 RSA conference (Chicago). Presenter of the paper: *The Golden Chain: On Rembrandt’s Self Portrait as Democritus*. April 5, 2008

2008: Lecture at the Yale Art Gallery on “Rivalry and the *Annunciation* in Seventeenth-Century Bolognese Painting”, on the occasion of a special exhibition of Guido Reni’s *Ascoli Piceno Annunciation*. March 27, 2008.

2008: Participation in 32nd Congress of the International Committee of the History of Art (CIHA), Melbourne, 13-18 January, 2008. Title of the paper: “Heterotopia in the Renaissance: Modern Hybrids as Antiques in Bramante, Cima da Conegliano and the *Hypnerotomachia Poliphili*”.

2007: Participation in the shoptalk organized by the Getty Research Institute on “La Vita Agrodolce di Federico Zuccaro: Visual Narrative and Artistic Biography,” Getty Research Institute, October 8-9, 2007 Presentation on “Visualizing Biography: Zuccaro’s Drawings on *Taddeo’s Life*.”

2007: Co-organizer with Alexander Nagel (Institute of Fine Arts, New York) of the panel: *Subject as Aporia in Early Modern Art*, for the 2007 RSA annual conference (Miami). Presenter of the paper: *Women in Suspension. The Narrative of Nudity in Rembrandt’s Andromeda (The Hague, Mauritshuis) and Danaë (Hermitage, Saint Petersburg)*.

2005: participation in the RSA annual conference (Cambridge, UK, april 7-9). Paper : *Visualizing Appearance and Disappearance. Caravaggio’s Supper at Emmaus for Cardinal Ciriaco Mattei and the Visibility of Christ in 17th Century Religious Painting*.

2005: participation in the CAA annual conference (Atlanta, february 16-19). Paper : *Towards Raphael. Charles Le Brun’s Practice of Drawing around 1648 and the Foundation of the French « Académie royale de peinture et de sculpture »*

2003: participation in the international symposium on *l’Optique des moralistes* (Grenoble, march 27-29).

2000–2004 : member, National Jury for the Fine-Arts (concours national d’agrégation en Arts plastiques)

2000: participation in the XXX International Congress of Art History (London). Paper: *Temps, couleur, lumière. À propos d'une conférence de Sébastien Bourdon à l'Académie royale de peinture et sculpture (1669).*