

Association for Textual Scholarship (ATSAH)
Members' Publications

Eliana Carra, "Un proposito di identificazione per il Ritratto di giovane con libro di Agnolo Bronzino: Benedetto Bsini," *Annali di Critic d'Arte* N. 1 (2017):89-115.

Deborah Cibelli, Review of *The Early Modern Child in Art and History*, edited by Matthew Knox Averette, *The Sixteenth Century Journal*, XLVII (2016):783-85.

Jennifer Bates Ehlert, "Hylas and the Matinee Girl: John William Waterhouse and the Female Gaze," *Athamor*, Vol. 36 (June 2018): 69-76.

Sara N. James, "Wit and Humor in Ugolinodi Prete Ilario's Life of the Virgin at Orvieto," *Source: Notes in the History of Art* vol 36, no.3-4 (Spring/Summer2017):159-67.

Sara N. James, "Review of Tarnya Cooper, Aviva Bunstock, Maurice Howard, and Edward Town, eds. *Paintingin Britain 1500-1630: Production, Influences, and Patronage*. A British Academy Publication. Oxford, Oxford University Press, 2016, for *the Sixteenth Century Journal*, XLVIII/1 (Spring2017):249-51.

Robin O'Bryan, "Carnal Desire and Conflicted Sexual Identity in a 'Dominican' Chapel" In *Images of Sex and Desire in Renaissance Thought and Modern Historiography* ed. Angeliki Pollali and Berthold Hub (Routledge, 2017), 40-68.

Robin O'Bryan, "Michelangelo's Sistine Dwarf"
Source: Notes in the History of Art 36, no. 2 (Winter 2017): 67-77.

Emilie Passignat, "'Manière', 'maniéré', 'maniériste' : transferts et enjeux théoriques autour d'un terme clé du vocabulaire artistique », in Michèle-Caroline Heck (ed.), *Lexicographie artistique : formes, usages et enjeux dans l'Europe moderne* (Montpellier, PULM, 2018), 363-376, on-line, doi: 10.26530/OAPEN_644313 .

Emilie Passignat, "Manière", in Michèle-Caroline Heck (ed.), *Lexart. Les mots de la peinture (France, Allemagne, Angleterre, Pays-Bas, 1600-1750)* (Montpellier, PULM, 2018), 333-339.

Emilie Passignat, "Maniéré", in Michèle-Caroline Heck (ed.), *Lexart. Les mots de la peinture (France, Allemagne, Angleterre, Pays-Bas, 1600-1750)* (Montpellier, PULM, 2018), 340-343.

Liana De Girolami Cheney, "Camillo Camilli's *Imprese* for the Academies," *Journal of Literature and Art*, Vol. 8 No. 4 (April 2018):598-613

Liana De Girolami Cheney, "Jan Haicksz Steen's *Woman at Her Toilet*: "Provocative Innuendos," *Journal of Literature and Art Studies* Vol. 7, No. 10, (October 2017): 1-11, doi: 10.17265/2159-5836/2017.10.000

Liana De Girolami Cheney, "Giovanni Antonio Bazzi, Allegories of Love: Emblematic Ardor," *Cultural and Religious Studies*, Vol. 5, No. 5, (May 2017): 1-37, doi: 10.17265/2328-2177/2017.05.000

Davide Lacagnina
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Davide Lacagnina (Palermo, 18/07/1978), after graduating with honour in Art History at the Università di Palermo (2001), where he also obtained his PhD in Art History (2006), specialized with honours in Modern Art History at the Università di Siena (2007). He also attended the courses of higher specialization in Cultural Heritage Management at the Scuola Normale Superiore di Pisa (2003 and 2004) and the École du Louvre (2005).

Since 2007 he was Adjunct Professor of Modern Art History and Criticism in the Università di Palermo, the Libera Università "Kore" di Enna, the Università di Catania and the School of Higher Specialization in Art History of the Università di Siena. As Adjunct Researcher, in 2007 he worked for the PRIN Project 2005 "Tracce di presenze europee nell'arte italiana fra secondo Ottocento e primo Novecento (opere e testi)", Principal Investigator Prof. Enrico Crispolti, Università di Siena. In 2008 he obtained the National Qualification as "Professor/Lector" by the Agència per a la Qualitat del Sistema Universitari de Catalunya in the Academic Recruitment Field Humanities/Art History.

In the years 2010-2013 he served as Associate Professor of Modern Art History and Criticism and Museum and Exhibition Studies at the Accademia di Belle Arti in Palermo.

Recipient of several fellowships in Italy and abroad (CCCB-Centre de Cultura Contemporània, Barcelona, 2002-2003: 6 months granted by the Leonardo da Vinci II-TEMPO EU Programme; Mart Museum, Rovereto, 2004-2005: 18 months granted by Mart itself [rejected]; Universitat Pompeu Fabra, Barcelona, 2006: 6 months granted by the Università di Palermo; Institut National d'Histoire de l'Art, Paris, 2007 and 2009: two months granted by the Fondation de France; The Warburg Institute, London, 2012: 1 month granted by the Lifelong Learning Erasmus Programme-Staff Training Grant), he was awarded a two-years postdoc research grant by the Fondazione CARIPLO (2012-2014), as coordinator of the project "Vittorio Pica, critico d'eccezione. Arte moderna e istituzioni culturali in Italia (1880-1930)", developed in

collaboration with the Mart Museum (Rovereto) and the Università di Siena. In 2017 he was appointed Affiliated Scholar at the Department of Collections and Research of the Nationalmuseum in Stockholm, Sweden, as recipient of a C.M. Lerici Foundation Grant (October-November), with a project on the artistic relations between Italy and Sweden and the reception of modern Swedish artists in Italy, focusing especially on the official exhibitions of the Venice Biennale (1895-1914) and the International Art Exhibition in Rome in 1911.

As former Junior Lecturer in Modern and Contemporary Art History (2013-2016) at the Dipartimento di Scienze storiche e dei beni culturali of the Università di Siena he coordinated the local unit of the four-years research project Firb 2012 "Spreading Visual Culture. Contemporary Art through Periodicals, Archives and Illustrations", granted by the Italian Ministry of Education (2013-2017) and developed along with the research units of the Università di Udine, the Università di Genova and the Scuola Normale Superiore di Pisa (<http://www.capti.it/index.php?lang=EN>).

Since 1st December 2016 he is Senior Lecturer within the same department of the Università di Siena, where he teaches Modern Art History and Criticism in the MD course in Art History and in the School of Higher Specialization in Art History and he is also member of the governing board of the BD course in History and Cultural Heritage, Quality Supervisor of the MD course in Art History and Director's Delegate for Orientation.

On 29th November 2016 he obtained the National Scientific Qualification as Associate Professor in the Academic Recruitment Field 10/B1 "Art History".

His research interests focus on nineteenth century- twentieth century European art and politics, and especially on landscape painting, symbolism (Moreau), futurism, surrealism and interwar Italian art; on modern art criticism and collecting taste; on cultural institutions and policies, on cultural diplomacy and international cultural relations, on the history of exhibitions in modern culture.

On these topics he organized, chaired and co-chaired international conferences and study-days in Palermo ("Surrealismo e dintorni", Galleria d'arte moderna, 14 May 2009, with E. di Stefano and G. Ingarao; "Arte, critica e istituzioni in Italia tra le due guerre", Accademia di Belle Arti, 17 June 2011), in Siena ("Vittorio Pica e il sistema delle arti in Italia fra Otto e Novecento", Dipartimento di Scienze storiche e dei beni culturali, PhD "Pegaso" in Fine and Performing Arts History, 18 May 2015; "L'officina internazionale di Vittorio Pica. Arte moderna e

critica d'arte in Italia (1880--1930)", School of Higher Specialization in Art History, 17 May 2016) and in Pisa ("Diffondere la cultura visiva. L'arte contemporanea tra riviste, archivi e illustrazioni", Scuola Normale Superiore, 10-12 December 2015, with G. Bacci, V. Pesce and D. Viva). He presented at many international conferences (Institut d'Estudis Catalans, Societat de Llengua i Literatura Catalana, Barcelona, 2007; Akita International University, Akita, 2008; CEHA, Universitat de Barcelona, 2008; University of Illinois, Chicago, 2009; SECAC, Savannah, 2011; CAA, New York, 2011 and 2013; Université Lille 3, Paris, 2012, Universitat Pompeu Fabra, Barcelona, 2012 and 2013; Università di Parma-CSAC, 2017; Università della Calabria, Arcavacata di Rende, 2017; Fondazione Sant'Elia, Palermo, 2017; Scuola Normale Superiore di Pisa, 2017; CAA, Los Angeles, 2018; Université Aix-Marseille, 2018).

In 2013, on behalf of the Italian Ministry of Foreign Affairs, he was appointed member of the international jury of the New York Prize. In 2014, still on behalf of the Italian Ministry of Foreign Affairs, on the occasion of the semester of Italian Presidency of the Council of the European Union, he curated the exhibition "At the Origins of the European Union. Italian Architecture and Art for the Palazzo della Farnesina", on display at the Italian Institute of Culture in Stockholm (October-November 2014), at the Italian Embassy in Berlin (November-December 2014) and the National Gallery of Macedonia "Chifte Hamam" in Skopje (December 2014-January 2015), under the patronage of the Ministries of Culture of the Republics of Italy and Macedonia.

In the years 2013-2014, on behalf of the Comune di Firenze, he was a appointed member of the research team of art historians working on the provenance history of the modern and contemporary artworks of the Municipality (namely on the works by Carla Accardi, Corrado Cagli, Pietro Consagra, Piero Dorazio, Giorgio Morandi, Fausto Pirandello, Antonio Sanfilippo, Gino Severini), prior to the selection and display of the artworks in the new Museo Novecento in Florence, opened on 24 June 2014.

He is author of more than forty articles published in scholarly peer-reviewed journals, in international books and exhibitions catalogues. He is editor or co-editor of eight books and authored four monographs (see list of publications). Since 2008 he is a regular contributor to the Istituto della Enciclopedia Italiana, for which he authored several entries in the "Dizionario Biografico degli Italiani" and in the forthcoming "Enciclopedia dell'arte contemporanea" directed by Vincenzo Trione (IULM, Milan).

A former member of the editorial board of the quarterly art journal “Kalós - arte in Sicilia” (2007-2012), he also directed the collection “Piccola Biblioteca d’Arte” (2007-2012) for the Publishing House Kalós, Palermo. He is now director of the collection “Artemisia” (2017-) and a member of the scientific committee of the collection “Kumquat” (since 2014), for the Publishing House Torri del Vento, Palermo. He is scientific fellow/consultant of the CAEM (Centre d'Art d'Època Moderna), Universitat de Lleida, Spain (since 2008), a member of CAA (College Art Association), USA (since 2010), a member of CUNSTA (Consulta Universitaria Nazionale per la Storia dell’Arte), Italy (since 2013), a member of ICOM (International Council of Museums) (since 2017). He is registered in REPRISE (the Register of the Scientific Experts set up at the Miur) for the section "Fundamental Research".

Publications

<http://unisi.academia.edu/DavideLacagnina>

[https://usiena-](https://usiena-air.unisi.it/browse?type=author&authority=rp03502&authority_lang=it#.Wq6zeKjwaUk)

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<https://www.dssbc.unisi.it/it/dipartimento/persone/docenti/davide-lacagnina>

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Feste e apparati medicei per le nozze di Francesco I e di Giovanna d'Austria (1565-1566): qualche riflessione e alcuni spunti di ricerca. Appendice documentaria di Veronica Vestri, Tante già feci e tante mascherate: note d'archivio su Vincenzo Buonanni e Alessandro Ceccherelli, "Italianistica", XLVII/1, 2018, pp. 131-151;

I Ricordi di Vincenzio Borghini. Edizione critica a cura di Eliana Carrara. Introduzione e note storiche di Maria Fubini Leuzzi. Con un saggio di Eliana Carrara e una scheda codicologica di Veronica Vestri, Roma Edizioni di Storia e Letteratura, 2018;

Sul lessico dell'arte nella prima Crusca, in La Crusca e i testi Filologia, lessicografi e collezionismo librario intorno al Vocabolario del 1612, a cura di Gino Belloni e Paolo Trovato, Padova, Libreria Universitaria, 2018, pp. 521-532;

Spunti per una rilettura delle biografie leonardiane, in Il restauro dell'Adorazione dei Magi di Leonardo, ed. by Marco Ciatti and Cecilia Frosinini, Florence, EDIFIR, 2017, pp. 51-62;

Una proposta di identificazione per il Ritratto di giovane con libro di Agnolo Bronzino: Benedetto Busini, "Annali di Critica d'Arte", n.s. I, 2017, pp. 89-113;

Vasari e l'autobiografia: dalle "Ricordanze" alla "Descrizione dell'opere di Giorgio Vasari", in

Scritti autobiografici di artisti tra Quattro e Cinquecento. Seminari di Letteratura artistica, a cura di Maria Pia Sacchi e Monica Visioli, Pavia, Edizioni di S. Caterina, 2017, pp. 27-48;

"Note di pitture, sculture e fabbriche notabili della città di Fiorenza".

Un testimone della fortuna manoscritta delle opere di Francesco Albertini, Giorgio Vasari e Francesco Bocchi : il manoscritto n. 4/15 (2880) della Fondazione Horne di Firenze, "Annali di Critica d'Arte", 12, 2016, pp. 81-99;

Lettere vasariane ritrovate (con missive di Giovanni Battista Busini, Ascanio Condivi e altri artisti a Lorenzo Ridolfi), in "Opera Nomina Historiae", 8, 2013 [ma 2016], pp. 277-327.