

Curriculum Vitae

Education and Qualifications:

2006 · Dottorato di Ricerca in Storia dell'Architettura e dell'Urbanistica (PhD in Architectural History), Università IUAV di Venezia. Final grade: with *dignità di pubblicazione* (highest possible result). Thesis title: 'Dagli Incurabili alla Pietà. Le chiese degli Ospedali Grandi e la musica tra XVI e XVIII secolo', supervisors R. Schofield, D. Howard, I. Fenlon.

2003 · Master Europeo in Storia dell'Architettura (MPhil in Architectural History), Università degli Studi Roma Tre. Thesis title: 'La teorizzazione vitruviana della diffusione del suono nel teatro romano', supervisor P. Gros. Final session at the Université de Provence, Aix en Provence, Maison Méditerranéenne des Sciences de l'Homme, 15/09-04/10/2003.

2000 · Laurea in Architettura (Degree in Architecture), Università IUAV di Venezia. Final mark 110/110. Thesis title: 'Architettura, liturgia e musica a San Marco nell'età del doge Andrea Gritti (1523-38)', supervisor F. Amendolagine, co-supervisors D. Bryant, C. Caffagni.

1994 · Performance Diploma in Cello, Conservatorio Statale di Musica 'A. Steffani', Castelfranco Veneto (TV).

Professional History:

2021-present · Professor of Art and Architectural History, School of Art History, University of St Andrews.

2013-21 · Senior Lecturer in Art History, School of Art History, University of St Andrews.

2014-15 · Lila Wallace-Reader's Digest Fellow, Villa I Tatti, The Harvard University Center for Italian Renaissance Studies, Florence.

2010-13 · Lecturer in Art History, School of Art History, University of St Andrews.

2010 · Craig Hugh Smyth Visiting Fellow, Villa I Tatti, The Harvard University Center for Italian Renaissance Studies, Florence, 10/04-30/06/2010.

2007-10 · Scott Opler Senior Research Fellow in Architectural History, Worcester College, University of Oxford.

2005-07 · Research Associate, University of Cambridge, Department of History of Art.

Other Appointments and Affiliations:

2009-present · Permanent member of the International Scientific Committee, project 'Chiese di Venezia. Nuove prospettive di ricerca', Università Ca' Foscari, Venice.

2011-15 · Member of the editorial board of *Humanistica. An international Journal of Early Renaissance Studies*.

2010 · Member of the scientific committee, Exhibition 'Tesori della musica veneta del Cinquecento. La policoralità, Giovanni Matteo Asola e Giovanni Croce', Biblioteca Nazionale Marciana, Venice, 17/04-02/06/2010.

2002-10 · Ordine degli Architetti, Pianificatori, Paesaggisti, Conservatori della Provincia di Treviso (equivalent to RIBA).

2005-08 · Member of the Faculty of Music, University of Cambridge.

Organisational and administrative posts:

2022-present · Head of School, School of Art History, University of St Andrews.

2019-21 · Deputy Head of School, School of Art History, University of St Andrews.

2019-21 · Director of Teaching, School of Art History, University of St Andrews.

2016-20 · Director of the Research and Impact Project 'Thinking 3D', with Daryl Green, www.thinking3d.ac.uk.

2019 · Organiser of the International Conference 'Thinking 3D: Architecture & Audience', with Christy Anderson and Katie Jacobiec, The Sultan Nazrin Shah Centre, Worcester College, Oxford, 27-28/09/2019.

2014-16 · Coordinator of the International Network 'Daniele Barbaro (1514-70): In and Beyond the Text', funded by The Leverhulme Trust, 01/02/2014-31/01/2016 <https://arts.st-andrews.ac.uk/danielebarbaro/>.

2015 · Organiser of the International Workshop 'Reception and influence of Daniele Barbaro's writings in the European context in the 16th and following centuries', with Frédérique Lemerle, Susy Marcon and Vasco Zara, CESR, Tours, 20-21/04/2015.

2014 · Organiser of the International Workshop 'Daniele Barbaro's manuscripts and printed works, his relation with printers and the context of book printing in 16th-century Venice', School of Art History, University of St Andrews, 04-05/09/2014.

2013 · Organiser of the International Conference 'La chiesa e l'ospedale di San Lazzaro dei Mendicanti', with Alex Bamji and Linda Borean, Studium Generale Marcianum, Venice, 06-07/12/2013.

2013 · Organiser of the International Conference 'Barbaro 500', with Pierre Caye, Frédérique Lemerle and Vasco Zara, Centre d'Études Supérieures de la Renaissance, Tours, 13-15/11/2013.

2012-13 · Director of Research, School of Art History, University of St Andrews.

2012 · Organiser of the International Conference 'Art in 16th-Century Venice: Context, Practices, Developments', University of St Andrews, 03-05/05/2012.

2009 · Organiser of the International Conference 'Sound, Space and Object: The Aural, the Visual and the Tactile in Early Modern French and Italian Music Rooms', with Deborah Howard and Sophie Pickford, CRASSH, University of Cambridge, 09-11/07/2009.

2007 · Organiser of the venue of St John's College Choir in Venice, with Deborah Howard, 08-15/04/2007.

2006 · Organiser of the International Conference 'Architecture and Music in Renaissance Venice', with Deborah Howard, University of Cambridge, 28-29/09/2006.

2005 · Organiser of the International Conference 'Architettura e Musica nella Venezia del Rinascimento', with Deborah Howard, Fondazione Scuola di San Giorgio, Venice, 08-09/09/2005.

Curatorial Experience

2019-20 · Curator of the Exhibition 'Thinking 3D from Leonardo to the Present', with Daryl Green, Bodleian Libraries, Oxford, 21/03/2019-09/02/2020.

2018 · Curator of the Exhibition 'Travelling Images: Venetian Illustrated Books at the University of Edinburgh', with Linda Borean and Elizabeth Quarmby Lawrence, Centre for Research Collections, University of Edinburgh, 01/04-30/06/2018.

2015-16 · Curator of the Exhibition 'Daniele Barbaro (1514-70). Letteratura, scienza e arti nella Venezia del Rinascimento', with Susy Marcon, Biblioteca Nazionale Marciana, Venice, 10/12/2015-31/01/2016.

2014 · Curator of the Exhibition 'Daniele Barbaro (1514-70): In and Beyond the Text', with Daryl Green, King James Library, University of St Andrews, 01-21/09/2014.

2009 · Curator of the musical pathway of permanent exhibition, with Francesco Erle, Villa Poiana, Vicenza, Centro Internazionale di Architettura Andrea Palladio.

Fellowships and Grants:

2022 · Staatliche Museen zu Berlin, International Scholarship Program, Research grant. Research project title: 'Object History and Museum Display. The Adventurous Life of the Berlin "Adorante"' (€1,700).

2021 · Gladys Kriable Delmas Foundation, British and Commonwealth Programme, Research grant. Research project title: 'The Houses of Collectors and Patrons of the Arts in 16th-century Venice: The Case of Leonardo Mocenigo (1523-75)' (£2,355).

2021 · The Leverhulme Trust, International Academic Fellowship. Project title: 'Object History and Museum Display. The Adventurous Life of the Berlin "Adorante"' (£ 47,139).

2020 · Visiting Scientist, University of Padua (ca.€7,000).

2018 · Byrne Bussey Marconi Visiting Fellowship, Centre for the Study of the Book, Bodleian Library, Oxford (ca.£3,600).

2018 · University of St Andrews, Knowledge Exchange & Impact Grant. Project title: 'Thinking 3D' (ca.£10,000).

2016 · Royal Society of Edinburgh, Research Workshops Grant. Project title: 'Venetian Renaissance Prints, Drawings, and Illustrated Books in Scottish Collections' (£10,000).

2014 · Villa I Tatti, The Harvard University Center for Italian Renaissance Studies, Florence, Lila Wallace-Reader's Digest Fellowship. Project title: 'In the House of the Muses. Collection, Display and Performance in Sixteenth-Century Italy' (\$60,000).

2014 · Carnegie Trust for the Universities of Scotland, Publication Grant. Book title: 'In the House of the Muses. Collection, Display and Performance in Sixteenth-Century Italy' (£2,500).

2013 · The Leverhulme Trust, International Networks. Research project title: 'Daniele Barbaro (1514-70): In and Beyond the Text' (£75,459).

2013 · The British Academy/The Leverhulme Trust, Small Research Grant. Research project title: 'Daniele Barbaro: In and Beyond the Text' (£1,800).

2012 · Royal Society of Edinburgh/Caledonian Research Fund, European Visiting Research Fellowship. Research project title: 'The manuscripts and printed works by Daniele Barbaro (1514-70)' (£2,000).

2012 · Gladys Kriable Delmas Foundation, British and Commonwealth Programme, Research grant. Research project title: 'Daniele Barbaro: In and Beyond the Text' (£2,000).

2011 · University of St Andrews, Strategic Enhancement of Learning Fund. Project title: 'Moving Venice: 10 Mini-documentaries for Teaching Early Modern Art and Culture' (£5,000).

2011 · Society for Renaissance Studies, Conference Grant. Conference title: 'Art in 16th-Century Venice: Context, Practices, Developments' (£750).

2011 · University of St Andrews, Russell Trust Development Award. Funding for the conference 'Art in 16th-Century Venice: Context, Practices, Developments' (£5,000).

2011 · Carnegie Trust for the Universities of Scotland, Research Grant. Research project title: 'Private Spaces for Music Dedications in 16th Century printed music books of the Accademia Filarmonica, Verona' (£1,700).

2010 · Villa I Tatti, The Harvard University Center for Italian Renaissance Studies, Florence, Craig Hugh Smyth Visiting Fellowship. Research project title: 'Palladio's Patrons and Music: Connections between Cultural Interests and Architecture' (\$20,000).

2008 · The British Academy, Small Research Grant. Research project title: 'Rooms for musical performance in the Este and Gonzaga courts (1400-1540)' (£2,600).

2007 · Worcester College, Oxford, Scott Opler Senior Research Fellowship in Architectural History. Research project title: 'Spaces for musical performance in Italian Renaissance villas and palaces' (3 years salary, tot. ca. £70,000).

List of Publications

Books and Chapters:

- **Books**

In the House of the Muses: Collection, Display and Performance in the Veronese Palace of Mario Bevilacqua (1536-93), Turnhout: Brepols, 2020.

Reviewed in: *21: inquiries into art, history, and the visual*; *JSAH*.

With D. Howard, *Sound and Space in Renaissance Venice. Architecture, Music Acoustics*, New Haven & London: Yale University Press, 2009.

Reviewed in: *The Art Bulletin*, *Renaissance Quarterly*, *Early Music*, *Times Higher Education*, *Church History*, *Church Times*, *Journal of Ecclesiastical History*, *Annali di architettura*.

Awarded honourable mention in the 'Music & the Performing Arts' category of the 2009 American Publishers Awards for Professional and Scholarly Excellence (The PROSE Awards).

Shortlisted for Society of Authors Banister Fletcher prize.

Dagli Incurabili alla Pietà. Le chiese degli Ospedali Grandi di Venezia tra architettura e musica, Florence: Leo S. Olschki, 2008.

Reviewed in: *Rivista Italiana di Musicologia*, *Amadeus*, *Early Music Review*, *Drammaturgia musicale*.

- **Edited books**

With A. McCarthy and P. Sachet (eds), *Venice in Blue. The Use of Carta Azzurra in the Artist's Studio and in the Printer's Workshop, c. 1500-50*. Florence: Olschki, in press.

With D. Green (eds), *Thinking 3D. Books, Images and Ideas from Leonardo to the Present*, Oxford: Bodleian Libraries, 2019.

With P. Caye, F. Lemerle and V. Zara (eds), *Daniele Barbaro 1514-1570. Vénitien, patricien, humaniste*, Turnhout: Brepols, 2017.

With S. Marcon (eds), *Daniele Barbaro (1514-70). Letteratura, scienza e arti nella Venezia del Rinascimento*, exhibition catalogue, Cornuda (Treviso): Antiga, 2015.

Reviewed in: *Studi veneziani*.

With A. Bamji and L. Borean (eds), *La chiesa e l'ospedale di San Lazzaro dei Mendicanti. Arte, beneficenza, cura, devozione, educazione*, Venice: Marcianum Press, 2015.

With D. Green (eds), *Daniele Barbaro (1514-70): In and Beyond the Text*, exhibition catalogue, St Andrews: University of St Andrews, 2014.

With D. Howard (eds), *The Music Room in Early Modern France and Italy: Sound, Space and Object*, Oxford: Oxford University Press, 2012.

Reviewed in: *Early Music*; *Renaissance Studies*; *Journal für Kunstgeschichte*; *Kunstform*.

With D. Howard (eds), *Architettura e Musica nella Venezia del Rinascimento*, Milan: Bruno Mondadori, 2006.

Reviewed in: *Nexus Network Journal*.

- **Chapters**

'Francesco Marcolini's 1540 Editions of the Third and Fourth Book on Architecture by Sebastiano Serlio Printed on Blue Paper' in A. McCarthy, L. Moretti and P. Sachet (eds), *Venice in Blue. The Use of Carta Azzurra in the Artist's Studio and in the Printer's Workshop, c. 1500–50*. Florence: Olschki, in press.

'Statue. Praying Boy ("Adorante") also known as Apollo', in V. Borghetti, T. Shephard (eds), *The Museum of Renaissance Music. A History in 100 Exhibits*, Turnhout: Brepols, 2022, 99-101.

'On the Market: Buying and Selling Artworks in Early Modern Venice', in E. Svalduz (ed.), *Market Spaces, Production Sites, and Sound Landscape of European Cities: From History to Regeneration*, Padua: Padova University Press, 2022, 57-67.

'"Con alto & elevato spirito di va facendo un Museo": Mario Bevilacqua (1536-93) e il suo palazzo veronese', in G. Beltramini, D. Gasparotto and M. Vinco (eds), *La fabbrica del Rinascimento. Processi creativi, mercato e produzione a Vicenza*, Venice: Marsilio, 2020, 261-5.

With D. Green, 'The History of Thinking 3D in Forty Books', in D. Green, L. Moretti, *Thinking 3D. Books, Images and Ideas from Leonardo to the Present*, Oxford: Bodleian Libraries, 2019, 8-67.

'Ancora sulla "scenographia": la parte quarta de *La pratica della prospettiva* di Daniele Barbaro (1568-69) e i manoscritti preparatori conservati presso la Biblioteca Nazionale Marciana di Venezia', in P. Caye, F. Lemerle, L. Moretti and V. Zara (eds), *Daniele Barbaro 1514-1570. Vénitien, patricien, humaniste*, Turnhout: Brepols, 2017, 221-51.

'Daniele Barbaro: la vita e i libri', in L. Moretti, S. Marcon (eds), *Daniele Barbaro (1514-70). Letteratura, scienza e arti nella Venezia del Rinascimento*, exhibition catalogue, Cornuda (Treviso): Antiga, 2015, 13-29.

'Usi dello spazio e allestimenti temporanei nella chiesa di San Lazzaro dei Mendicanti durante Sei e Settecento', in A. Bamji, L. Borean, L. Moretti (eds), *La chiesa e l'ospedale di San Lazzaro dei Mendicanti. Arte, beneficenza, cura, devozione, educazione*, Venice: Marcianum Press, 2015, 223-40.

'Sulle tracce di un commentario vitruviano', in M. Basso, J. Gritti, O. Lanzarini (eds), *The Gordian Knot. Studi offerti a Richard Schofield*, Rome: Campisano, 2014, 271-7.

'Palladio's Patrons and Music. Connection between Cultural Interests and Architecture: The Villa Pisani at Bagnolo', in N. Avcioglu, E. Jones (eds), *Architecture, Art and Identity in Venice and its Territories, 1450–1750. Essays in Honour of Deborah Howard*, Aldershot: Ashgate, 2013, 127-38.

'Built Architecture for Music: Spaces for Chamber Music in Sixteenth-Century Italy', in T. Shephard, A. Leonard (eds), *The Routledge Companion to Music and Visual Culture*, London: Routledge, 2013, 281-5.

'The Sound of Venice', in M. Israëls, L. A. Waldman (eds), *Renaissance Studies in Honor of Joseph Connors*, Florence: Leo S. Olschki, 2013, 358-63.

'Il concetto di proporzione nell'Idée dell'Architettura Universale di Vincenzo Scamozzi (1615)', in S. Rommevaux, P. Vendrix and V. Zara (eds), *Proportions. Science, Musique, Peinture & Architecture*, Turnhout: Brepols, 2012, 425-42.

'Le chiese di Giordano Riccati', in D. Bonsi (ed.), *Giordano Riccati. Illuminista veneto ed europeo*, Florence: Leo S. Olschki Editore, 2012, 123-31.

'Sound and Space in Renaissance Venice', in S. Brandt and A. Gott dang (eds), *Rhythmus. Harmonie. Proportion*, Worms: Wernersche Verlagsgesellschaft, 2012, 87-90.

'Spaces for musical performance in the d'Este court in Ferrara (c.1440-1540)', in D. Howard and L. Moretti (eds), *The Music Room in Early Modern France and Italy: Sound, Space and Object*, Oxford: Oxford University Press, 2012, 213-36.

'Architectural Spaces for Music: Jacopo Sansovino and Adrian Willaert at St Mark's', in A. Kirkman (ed.), *Sacred and Liturgical Renaissance Music*, Aldershot: Ashgate, 2012, 291-322 (reprint of 'Architectural Spaces for Music: Jacopo Sansovino and Adrian Willaert at St Mark's', *Early Music History*, 23, 2004, 153-84).

'Gritti, Sansovino e Willaert: il nuovo volto del palcoscenico marciano', in F. Amendolagine (ed.), *Le Architetture di Orfeo. Musica e Architettura tra Cinquecento e Settecento*, Lugano & Milan: Giampiero Casagrande, 2011, 21-62.

'Musica poliorale e spazio architettonico', in I. Fenlon and A. Lovato (eds), *Tesori della musica veneta del Cinquecento*, exhibition catalogue, Venice: Fondazione Levi, 2010, 45-74.

'Musica e Architettura alla "corte" di Alvise Cornaro nel primo Cinquecento', in *Proceedings of the International Conference "I luoghi e la musica", Centro Studi Musicali "Nino Carloni"*, L'Aquila: Ismez, 2010, 117-28.

'"Quattro venerandi templi d'Euterpe": les églises des Ospedali Grandi durant la République vénitienne', in L. Gauthier and M. Traversier (eds), *Mémoires urbaines. La musique dans les villes européennes, XVIe-XIXe siècles*, Paris: Presses Universitaire Paris-Sorbonne, 2008, 177-99.

'Andrea Palladio e la chiesa dell'Ospedaletto a Venezia', in *Proceedings of the International Conference 'Andrea Palladio 1508-2008. Simposio del Cinquecentenario'*, Venice: Marsilio, 2008, 300-4.

'Gli spazi per la musica nelle chiese dei quattro grandi ospedali veneziani', in D. Howard and L. Moretti (eds), *Architettura e Musica nella Venezia del Rinascimento*, Milan: Bruno Mondadori, 2006, 323-51.

'Richard Wagner a Palermo', in F. Amendolagine (ed.), *Des Palmes. Storia di un albergo palermitano*, Palermo: Sellerio, 2006, 221-46.

'Indagini preliminari all'analisi acustica di edifici storici: la basilica di San Marco a Venezia', in *Atti del 31° Convegno Nazionale dell'Associazione Italiana di Acustica*, Venice, 2004, 25-8.

Refereed Journal Articles:

'Gli inventari della "casa dell'orto": nuove indagini sulla collezione di disegni e stampe di Niccolò Gaddi', *Mitteilungen des Kunsthistorischen Institutes in Florenz* LXIV/1 (2022): 71-101.

'Tintoretto's Louvre "Paradise" in Palazzo Bevilacqua, Verona', *The Burlington Magazine* CLXII/1408 (2020): 570-8.

'The Te Papa *Endymion*. A study on the subject of two sketches on a sheet attributed to Maarten van Heemskerck', *Tuhinga* XXX (2019): 5-28.

With Sean Roberts, 'From the *Vite* or the *Ritratti*? Previously Unknown Portraits from Vasari's *Libro de' disegni*', *I Tatti Studies* XXI/1 (2018): 105-36.

'The Palazzo, collections, and musical patronage of Niccolò Gaddi (1536-91)', *Journal of the History of Collections* XXIX/2 (2017): 189-207.

'L'immagine della musica nello "studio" del palazzo veronese di Mario Bevilacqua (1536-93)', *Music in Art* XL/1-2 (2015): 285-96.

'The function and use of musical sources at the Paduan "court" of Alvise Cornaro in the first half of the Cinquecento', *Journal of the Alamire Foundation* II (2010): 47-61.

“Quivi si esserciteranno le musiche”: la sala della musica presso la “corte” padovana di Alvise Cornaro, *Music in Art* XXXV/1-2 (2010): 135-44.

‘Lo spazio della musica: Jacopo Sansovino e Adrian Willaert a San Marco’, *Atti dell’Istituto Veneto di Scienze, Lettere ed Arti* 162 (2004): 399-435.

‘Architectural Spaces for Music: Jacopo Sansovino and Adrian Willaert at St Mark’s’, *Early Music History* 23 (2004): 153-84.

- **Reviews**

‘Galleries for the permanent collection’, *The Burlington Magazine* CLXIV/1428 (2022): 190-2.

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