

EDUCATION

PHD, ART HISTORY, THE COURTAULD INSTITUTE OF ART, LONDON, 2011/2014

Thesis: *Niccolò Tornioli: the life and times of a Sienese painter in 17th-century Rome*. Supervisor: Dr. Sheila McTighe

MA (HONS), ART HISTORY, SAPIENZA UNIVERSITY OF ROME, 2008/2010

Dissertation: *Collecting Salvator Rosa*. Supervisors: Dr. Caterina Volpi, Dr. Maria Celeste Cola (Sapienza University of Rome), and Dr. Alessandro Scafi (The Warburg Institute, London)

BA (HONS), ART HISTORY, SAPIENZA UNIVERSITY OF ROME, 2005/2008

Dissertation: *La fortuna critica di Salvator Rosa nel Regno Unito*. Supervisor: Dr. Caterina Volpi

HIGH SCHOOL DANTE ALIGHIERI, ROME, 2000/2005

Focused on Classical Studies and Humanities (Final mark: 100/100)

TEACHING EXPERIENCE

CONSULTANT LECTURER, SOTHEBY'S INSTITUTE, LONDON

2020/21 MA in Fine and Decorative Art and Design (Old Masters and British Painting)

LECTURER, THE COURTAULD SUMMER SCHOOL

2020/21 Course: The Baroque and its Rebels: Propaganda and Dissent in 17th-century Rome

INVITED LECTURER, THE COURTAULD 'SHOWCASING ART HISTORY' SERIES

2020/21 Course: From Caravaggio to Giovanna Garzoni. New subjects and newly discovered careers in the arts of 17th-c. southern Europe.

INVITED KEYNOTE SPEAKER AND LECTURER, FONDAZIONE COMEL (PISA)

July 2021 Summer School: Latitudes of the Body. Human-Based Measurement and its Contexts, from Leonardo to Newton (1400-1700).

LECTURER, UNIVERSITIES OF THE SOUTH (USA) AND UNIVERSITY OF OXFORD

Autumn 2020 *The Artistic Centers of Western Europe, their Art and Architecture, Museums and Monuments*, European Studies (BA2)

LECTURER, OXFORD, LINCOLN COLLEGE

Summer-Autumn 2020 *The Art of Western Europe in the Renaissance* (BA2)

LECTURER, THE COURTAULD INSTITUTE OF ART

Summer 2020 '*Rebels of the Baroque*': *Painting Dissent in Seventeenth-century Rome*' (The Courtauld Summer School)

CONSULTANT LECTURER, SOTHEBY'S INSTITUTE, LONDON

2019/20 MA in Fine and Decorative Art and Design (Old Masters and British Painting)

LECTURER, LONDON ART HISTORY SOCIETY, BIRKBECK DEPARTMENT OF HISTORY OF ART

Winter 2020 *European Art from 1600: the Early Modern Period*

ASSOCIATE LECTURER, THE COURTAULD INSTITUTE OF ART

2019/20 (autumn term) MA *Baroque Classicism: Style and Society in 17th-c. Italy and France*

CONSULTANT LECTURER, SOTHEBY'S INSTITUTE, LONDON

2018/19 MA in Fine and Decorative Art and Design (Old Masters and British Painting)

LECTURER, THE COURTAULD INSTITUTE OF ART

Summer 2019 *'Rebels of the Baroque': Painting Dissent in Seventeenth-century Rome* (The Courtauld Summer School)

LECTURER, UNIVERSITIES OF THE SOUTH (USA) AND UNIVERSITY OF OXFORD

Autumn 2018 *The Artistic Centers of Western Europe, their Art and Architecture, Museums and Monuments*, European Studies (BA2)

ASSOCIATE LECTURER, THE COURTAULD INSTITUTE OF ART

2018/19 *The Court Artist in the Renaissance and Early Modern period* (BA2 and Graduate Diploma)

2018/19 *Lessons in Critical Interpretations, Seminars* (BA3)

2017/18 *Lessons in Critical Interpretations, Seminars* (BA3)

2017/18 *Foundations Block IV, Seventeenth-century Art, Seminars* (BA1 and Graduate Diploma)

2016/17 *The Court Artist in the Renaissance and Early Modern period* (BA2)

TEACHING ASSISTANT, THE COURTAULD INSTITUTE OF ART

2014/15 *Core Methodology Discussion Class* (MA)

TEACHER, HIGH SCHOOL DANTE ALIGHIERI, ROME

2010/11 Teacher of History of Art (short courses)

2010/2011 Teacher of Latin (short courses)

2009/10 Teacher of Latin (short courses)

PUBLICATIONS

BOOKS

Salvator Rosa nel Regno Unito. Arte, collezionismo e fortuna critica (Rome: Artemide, forthcoming).

Niccolò Tornoli (1606-1651). Art and patronage in Baroque Rome (Rome: Artemide, 2016).

EDITED BOOKS

G. M. Weston and S. Sperindei (eds), *'A Tale of Two Cities': Siena and Rome in the Early Modern period* (Pontedera: Bandecchi & Vivaldi, 2019).

S. Albl, A. V. Sganzerla, G. M. Weston (eds), *I Pittori del Dissenso. Giovanni Benedetto Castiglione, Andrea de Leone, Pier Francesco Mola, Pietro Testa, Salvator Rosa* (Rome: Artemide, 2014).

ESSAYS AND BOOK CHAPTERS

"*Rosa's Fall: From Picturesque to Ruskin's Anti-Turner, Salvator Rosa in Victorian Britain*", in *Ruskin's Ecologies: Figures of Relation from Modern Painters to The Storm-Cloud*, eds. T. Hughes and K. Freeman (Courtauld Books Online), pp. 94-102.

"Angelo Caroselli"; "Giovanni Antonio Galli"; "Niccolò Tornoli", in *Gli Artisti della Fabbrica di San Pietro. Dal pontificato di Clemente VII a quello di Alessandro VII*, ed. A. Di Sante (Vatican City: Edizioni Musei Vaticani, forthcoming).

"Dipingere il sapere nella collezione Spada. Nuove proposte interpretative per Niccolò Tornoli e Guercino", in *Mostrare il Sapere*, ed. M. C. Cola (Vatican City: Edizioni Musei Vaticani, forthcoming).

"Tornoli, Niccolò", in *Dizionario Biografico degli Italiani*, Istituto Treccani (online from May 2020).

"Siena and Rome in the Early Modern period: research themes, approaches, and *fortuna critica*", in *'A Tale of Two Cities': Siena and Rome in the Early Modern period*, eds G. M. Weston and S. Sperindei (Pontedera: Bandecchi & Vivaldi, 2019), pp. 9-20.

"Francesco Rosa, *Cristo Deposto*"; "Bartolomeo Torreggiani, *Mosè salvato dalle acque in un paesaggio della campagna romana*", in *La collezione d'arte della Fondazione Roma. Dipinti, disegni e sculture dal XV al XXI secolo*, eds M. C. Cola and S. Colonna (Rome: Gangemi 2019), pp. 114-116; 125-128.

"Universal knowledge and self-fashioning: Cardinal Bernardino Spada's collection of books", in *Libraries, Books, and Collectors of Texts, 1600-1900*, eds A. Bautz and J. R. Gregory (London and New York: Routledge, Taylor & Francis, 2018), pp. 28-47.

"Introduction" and "Francisco de Zurbarán, *Magnificat Anima Mea*", in *Colnaghi Collections. Vol I*, ed. I. Brooke (London: Colnaghi, 2018), pp. 14-31 and pp. 94-97.

"Invention, ambition and failure: Niccolò Tornoli (1606-1651) and *Il Segreto di Colorire il Marmo*", in *Almost Eternal. Painting on Stone and Material Innovation in Early Modern Europe*, eds P. Baker-Bates and E. Calvillo (Leiden and Boston: Brill, 2018), pp. 299-327.

"Giovan Battista Salvi, Il Sassoferrato: The 'serial' production of a virtuous copyist: methodological issues and an unpublished painting", in *Originali Repliche Copie/ Originals Replicas Copies*, ed. P. Di Loreto, trans. G. M. Weston (Rome: Ugo Bozzi, 2018), pp. 237-342.

"Il dissenso nella pittura: temi e questioni dell'eredità critica di Luigi Salerno", in *I Pittori del Dissenso. Giovanni Benedetto Castiglione, Andrea de Leone, Pier Francesco Mola, Pietro Testa, Salvator Rosa*, eds S. Albi, A. V. Sganzerla, G. M. Weston (Rome: Artemide, 2014), pp. 15-29.

"Tra il quotidiano e il simbolico. L'utilizzo e il fasto dei tessuti nell'arredo settecentesco di Palazzo Lancellotti a Piazza Navona", in *Vestire i palazzi. Stoffe, tessuti e parati negli arredi e nell'arte del Barocco*, ed. C. Volpi (Vatican City: Edizioni Musei Vaticani, 2014), pp. 393-400.

SELECTED ARTICLES

'Niccolò Tornoli's mosaic decoration in the Chapel of the Holy Sacrament in St Peter's', *Kermes*, 119/120, *Il mosaico a San Pietro: tra revival e sperimentazioni* (2020): 67-72.

[Book review] 'Angelo Caroselli (1585-1652), pittore romano. Copista, pasticheur, restauratore, conoscitore, by Marta Rossetti (Rome: Campisano, 2016)', *The Burlington Magazine*, 160 (2018): 256-257.

'Salvator Rosa's Landscapes in 18th-century Britain. From physical presence to literary interpretation', *Valori Tattili*, 7 (2016): 140-153.

'After Galileo: The Image of Science in Niccolò Tornoli's *Astronomers*', *Art History*, 39, 2 (2016): 302-317.

'True miracles: Niccolò Tornoli's *Episodes of St. Philip Neri's Life* in the Sala Rossa of Santa Maria in Vallicella (1643-1651)', *Annales Oratorii*, 13 (2015): 81-123.

TRANSLATED BOOKS

Originali Repliche Copie/ Originals Replicas Copies, ed. P. Di Loreto, trans. G. M. Weston (Rome: Ugo Bozzi, 2018).

F. Baldassari, *A Masterpiece of the Florentine Seventeenth Century: Francesco Lupicini's David and Goliath* (Perugia: Volumnia, 2016).

SELECTED PAPERS

The British reception of Salvator Rosa, presented at *Britain and Europe: Art and Exchange from the Medieval Period to Brexit*, London, Paul Mellon Centre, 28 October 2019.

'*Pitture di perfetta emulazione*': *copies, replicas and connoisseurship in 17th-century Rome*, presented at *The Art World: Past, Present, Future 1969-2019+*, London, Sotheby's Institute of Art, 14-15 June 2019.

John Ruskin, Salvator Rosa, and 17th-century landscape painting, presented at *New Approaches to Ruskin on Art and Architecture*, London, UCL and The Courtauld Institute of Art, 1-2 December 2017.

'*A tale of two cities*': *on the conference's organisation, topics and aims*, presented at '*A tale of two cities*': *Siena and Rome in the Early Modern period*, Rome, The British School at Rome, 12 October 2017.

Salvator Rosa and Niccolò Tornioli: Portraying alchemical and astronomical knowledge in post-Galilean Rome, presented at *Scientiae Oxford 2016*, Oxford, St. Anne's College, 5-7 July 2016.

Niccolò Tornioli and 'il segreto di colorire il marmo', presented at *'La pittura poco meno che eterna': Painting on Stone and Material Innovation*, Rome, The British School at Rome, 17 May 2016.

Magiche ed epistemiche: le immagini della scienza nella Roma di Salvator Rosa, presented at *Roma e Napoli al tempo di Salvator Rosa*, Rome, Accademia di San Luca, 15-16 December 2015.

Universal knowledge and self-fashioning: Cardinal Bernardino Spada's collection of books, presented at *Collecting Texts & Manuscripts, 1660-1860*, Plymouth University, 16-17 April 2015.

On Tornioli's Art and Galileo's legacy, presented at *The 2014 Courtauld Institute of Art Postgraduate Symposium: Showcasing New Research*, London, The Courtauld Institute of Art, 6-7 March 2014.

Notes on the demiurgic activity of the artist in the Early Modern period, presented at *The Courtauld Fifth Early Modern Symposium, Work in Progress. Bringing Art into Being in the Early Modern Period*, London, The Courtauld Institute of Art, 26 October 2013.

I pittori del dissenso: temi e finalità della Giornata di Studi, presented at *I Pittori del Dissenso*, Rome, Istituto Storico Austriaco, 17 May 2013.

Salvator Rosa's British afterlives, presented at *The Courtauld Fourth Early Modern Symposium, Art and Its Afterlives*, London, The Courtauld Institute of Art, 17 November 2013.

Il Palazzo Lancellotti in Piazza Navona: ipotesi per una ricostruzione fisico-cromatica degli ambienti descritti nell'inventario di Ottavio Maria Lancellotti (1703), presented at *Display of Art in Roman Palaces in the Long 17th Century (1550-1750)*, Rome, Sapienza University, 16-17 June 2010.

CONVENED CONFERENCES

'A tale of two cities': Siena and Rome in the Early Modern period (with S. Sperindei), Rome, The British School at Rome, 12 October 2017.

The Courtauld Fifth Early Modern Symposium, Work in Progress. Bringing Art into Being in the Early Modern Period (with A. Mathews), London, The Courtauld Institute of Art, 26 October 2013.

I pittori del dissenso (with S. Albl and A. V. Sganzerla) Rome, Istituto Storico Austriaco, 17 May 2013.

PROFESSIONAL AFFILIATIONS

MEMBER OF THE SCIENTIFIC COMMITTEE

Centre for the Study of Medicine and the Body in the Renaissance – Fondazione Comel (since 2018)

MEMBER OF THE EDITORIAL BOARD

Pensieri ad Arte series, Rome: Artemide (since 2016)

EDITOR AND REFEREE

News-Art (since 2013)

BTA-Bollettino Telematico dell'Arte (since 2011)

AWARDS

The Edmond J Safra Philanthropic Foundation Scholarship (2013/14)

Art & Humanities Research Council Scholarship (2013/14)

The Garfield Weston Foundation Scholarship (2012/13)

Presidenza della Facoltà di Lettere e Filosofia Scholarship (Sapienza University of Rome) to write MA dissertation at the Warburg and Courtauld Institutes (2010)

SKILLS

LANGUAGES

Italian (native speaker), English (near native), French (good knowledge), Spanish (working knowledge), Latin and Ancient Greek (advanced translation skills)

IT

Microsoft Windows, Mac OSX; Microsoft Office Package (Word, Excel, Power Point, Outlook); Adobe Photoshop; Star Client (database creator)