

CHIARA FRANCESCHINI

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Education

- 2008/5/29 PhD, Scuola Normale Superiore, Pisa (IT). Thesis: *Il limbo e le sue immagini: tardo medioevo – prima età moderna*. Full marks *cum laude*. Discipline Storiche, Classe di Lettere e Filosofia, Scuola Normale Superiore.
- 1999-2000 Doctoral researcher, European University Institute, Florence (IT), Dep. History and Civilization.
- 1997 MA equivalent in Art History (Diploma di Licenza Discipline Storico-Artistiche), Scuola Normale Superiore, Pisa. Thesis: *La committenza artistica alla corte di Ferrara negli anni di Ercole II*. Full marks *cum laude*. Classe di Lettere e Filosofia.
- 1997 MA equivalent in Humanities (Diploma di Laurea in Lettere), Università di Pisa. Dissertation: *Renata di Francia a Ferrara: corte francese e contesto italiano (1527-1560)*. Full marks (110/110) *cum laude*. Facoltà di Lettere e Filosofia
- 1992-1997 Undergraduate study of Archaeology, Renaissance and Early Modern Art History, Early Modern History, Scuola Normale Superiore and Università di Pisa.

Current Positions

- 2023 – present: **Professoressa ordinaria di Storia dell'arte moderna**, Scuola IMT Alti Studi Lucca (SSD: L-ART/ 02, Storia dell'Arte Moderna; ERC SH5)
- 2016 – present: **University Professor for Early Modern Art History**, Faculty of the History and the Arts, Institute for Art History, LMU, Munich, Germany

Previous Positions/Calls

- 2017 **Call as Associate Professor for Early Modern Art History** (L-ART/02) at the Università degli Studi Ca' Foscari, Venezia (*declined*).
- 2011–2015 **Teaching Fellow in Medieval and Renaissance Studies**, Department of Italian, School of European Languages, Culture and Society, University College London, UK (Grade 7). On leave for 2014-2015.
- 2011–2013 **Academic Assistant** (Photographic Collection), The Warburg Institute, School of Advanced Study, University of London, UK (50% FTE)
- 2010–2011 **Academic Assistant** (Photographic Collection), The Warburg Institute, School of Advanced Study, University of London (100% FTE)
- 2009-2010 **Newton International Postdoctoral Fellow** of the British Academy at The Warburg Institute, School of Advanced Study, University of London.

Current and recently funded third-parties projects:

- 2023: **DFG-Villa Vigoni, Trilaterale Forschungskonferenzen 2023**, Frauenhände⁴: Künstlerinnen und Kunstbegriffe an der Schwelle der Moderne (15.-19. Jahr.), 2025-2027.
- 2023: **ERC-Advanced Grant Project: ARCHIATER, “Heritage of Disease: The Art and Architectures of Early Modern Hospitals in European Cities”** (starting date 1 January 2024). Info at: <https://www.kunstgeschichte.uni-muenchen.de/veranstaltungen/erc-chiara1/index.html>. **€ 2.499.450, 00**. Panel SH5 (awarded), 2024-2029.
- 2019-21: **DAAD, Projekt 57449711**, Partnerschaftsprogramm mit der Waseda University 2019: “Early Modern Sacred Images in Japan and in Europe: Contact, Comparison, Conflict” (2019-2020). Principal Investigator (together with Prof. Yoshie Kojima, Waseda University, Tokyo), **€ 13.834**.
- 2019-20: **DAAD Forschungsaufenthalte für Hochschullehrer und Wissenschaftler 2020, host for: Prof. Patrizia Tosini (Roma Tre): “Artistic ‘migrations’ and ‘transitions’ between Italy and Northern Europe during the Counter-Reformation age: artists, patrons, models”**, Postponed due to the pandemic.
- 2016-2022: **ERC-Starting Grant Project (GA n. 680192): SACRIMA: “The Normativity of Sacred Images in Early Modern Europe”** (Principal Investigator). Info at www.sacrima.eu, **€1.493.000**. Panel SH5.
- 2016-2023: **Adele Hartmann-Programm** funding from the LMU, **€ 160.000**.

In total 15+ Fellowships, Grants and Awards, including:

- 2023: **ERC-AdG Project: ARCHIATER: “Heritage of Disease”** (2024-2029)
- 2022: **Résidence Médicis 2023, Villa Médicis, Académie de France à Rome**
- 2019: **DAAD Partnership LMU/Waseda University, Tokyo** (Projekt 57449711), **€ 13.834**.
- 2016: **Adele Hartmann-Programm der LMU Grant** (2016-2020), **€ 160.000**.
- 2015: **ERC-StG Project**, GA n. 680192, SACRIMA: “The Normativity of Sacred Images in Early Modern Europe” (2016-2021)
- 2014: **Italian Academy for Advanced Studies in America**, Columbia University, New York, **\$ 52,000**.
- 2014 : **Fernand Braudel/IFER Fellow, Fondation Maison des sciences de l’homme/EHESS**, **€ 18.000**.
- 2012: **‘I Tatti Prize for Best Essay by a Junior Scholar’** (2011) for ‘The Nudes in Limbo: Michelangelo’s Doni Tondo Reconsidered’, *JWCI*, 73, 2010 [2011], pp. 137-180, **\$ 1.000**.
- 2009: **Newton International Postdoctoral Fellowship** (HI: Warburg Institute), **British Academy**, **£ 66,000**.
- 2005-1996: **Short-term scholarships at the Warburg Institute**, London and **ENS**, Paris.
- 1999 : **First place ex-aquo**, competition for a **3-year PhD scholarship**, SNS, *Postponed 1 y.*
- 1999: **Award 3-year PhD scholarship** from **European University Institute**, San Domenico di Fiesole (Florence), Dep. of History and Civilization. *Declined after 1 y.*
- 1992: **Four-year funded student position**, SNS, Pisa (7th place, national competition).

Supervision of graduate students and postdoctoral fellows

2016–2022 (at the LMU, when not indicated differently):

- Supervisor of 1 Humboldt-Fellow at the LMU (Dr Lea Debernardi, 2024-2025)
- Supervisor of 3 Postdoctoral researchers: 1 short-term (Dr Lea Debernardi, 2022, Seal of Excellence Marie-Curie) and 2 long-term (2017-2021: Dr Cloe Cavero, proceeding in 2021 to an independent Juan de la Cierva fellowship at the UAM; Dr Erin Giffin, proceeding in 2021 to I Tatti Fellowship, now Visiting Professor at Skidmore College);
- First supervisor of 6 PhD dissertations: 2 completed (Nelleke De Vries, currently curator of Old Masters at the Rijksmuseum Twenthe, Enschede, NL; Eva Bracchi); 4 ongoing.
- Second supervisor/ External examiner/Rapporteur for 4 PhD Dissertations: Luan Tran (LMU),

Marta Battisti (Université de Grenoble), Christine Carey (Trinity College, Dublin), Carolina Pini (Scuola Normale Superiore, Pisa).

- 8+ Master thesis (6 completed, 2 in course); 10+ BA thesis.

- Supervision of PhD/MA students applying to DAAD, Erasmus, etc., for a period of study at the LMU (including 1 PhD student from UAM, Madrid; 1 MA from the Scuola Normale Superiore, Pisa; 1 from UNAM, Mexico).

- Marraine for a postdoc fellow (Dr Valentina Hristova), Académie de France, Rome, 2020. Cancelled due to the pandemic.

2011 – 2014: Supervision of MA students, ‘MA in Cultural & Intellectual History 1300-1650’, The Warburg Institute, School of Advanced Study, University of London; ‘MA in Medieval and Renaissance Studies, MARS’, University College London.

Teaching Activities (since 2010)

Univ.-Prof., LMU (since 2016): Lecture series (*Vorlesungen*) and Seminars in Renaissance and Early Modern Art History at different levels for BA, MA, PhD students at the Institut für Kunstgeschichte. Munich. **2010-2015:** as Academic Assistant at the Warburg Institute (University of London) and as Teaching Fellow at UCL, London (Renaissance Studies, Iconology, Palaeography, MA Covenor).

Institutional responsibilities (since 2016)

Since 2022: Member elected of the Faculty Council (*Fakultätsrat*) of the Faculty of History and the Arts, LMU.

2021: Directorship of the Institut für Kunstgeschichte, Faculty of History and the Arts, LMU

Since 2020: Member of Doctoral Board (Collegio Dottorale) of the PhD program *Cognitive and Cultural Systems*, IMT School for Advanced Studies, Lucca.

2020: Member of the commission for the appointment procedure of a W3-professorship for “Romance Studies (Spanish/French), Medieval/Early Modern”, LMU (Faculty of Languages and Literatures).

2019-2020: Member of ‘Jury des bourses Chastel’ (Institute National d’Histoire de l’Art, Paris)

2019: Commission for the appointment procedure of a W2-professorship for Islamic Art History at the LMU (Institute of Art History); Commission for the appointment procedure of the W2-Professorship for Theatre Studies in conjunction with an ERC Starting Grant; Participation in the LMU Excellence Strategy evaluation.

Since 2018: Member of the LMU Research Fellowship Commission (University Research Board);

Since 2018: Member of the appointment commission for the post of University Professor for “General Art History, Medieval/Early Modern”, Faculty of Philosophy and History, University of Innsbruck.

2016 – present Member of the Center for Advanced Studies of the LMU (Young Center).

2016 – present Faculty member, LMU, Munich, DE.

Reviewing activities and editorial boards:

Editorial boards:

Since 2022: Editorial Board of the *Journal of the Warburg and Courtauld Institutes*

Since 2020: Comitato Editoriale *Rivista di Scienze e Storia Prometeo*

2015-2021: Scientific Advisory Board/Editorial board *Boletín del Museo del Prado*

Reviewing activities:

2021-22: FWF-Austrian Science Fund, Wittgenstein Award

2021: Österreichische Akademie der Wissenschaften (ÖAW), PhD programs

2020: ERC Starting Grants project proposals (SH5)

2018: Swiss National Science Foundation (SNF), PD programs

2016-17: Doctoral projects for the Evangelisches Studienwerk

Reviewer for specialized journals and publishing houses (incl. *The Journal of the Warburg and Courtauld Institutes*, *Mitteilungen des KHI*, *I Tatti Studies*, *Zeitschrift für Kunstgeschichte* Officina Libraria, Milan).

Invited lectures series and research stay at leading advanced schools (listed invitation only for the last 5 years):

2022: IMT, Lucca, Guest Professor, Course of History of Early Modern and Modern Art for Doctoral Students

2020-21: EHESS, Paris, “Professeur Invité”: series of lectures on “Archipelagoes of Images: Art, Inquisition, and the Geography of Visual Norms in the Early Modern Mediterranean” (hosts: Prof. Pierre-Antoine Fabre, Sylvain Piron). Cancelled per sanitary reasons, invitation renewed for 2023.

2020-2021, Yolanda & David Katz Faculty of the Arts, Tel Aviv University: Winter Semester: Invitation for a joint research seminar on ‘The Legend of Raphael and the Invention of Style(s) in the Italian Renaissance (distance series) (host: Prof. Sefy Hendler).

2019: Waseda University, Tokyo: Invited lecture and workshop “On the Normativity of Sacred Images in Europe and the Geography of Art”, Workshop seminar on „Local and Global Madonnas: ‘la Madonna della Lettera’ and the question of the painted relic in Sicily, Malta and Rome” (organized with Yoshie Kojima, Waseda University).

TEN YEARS TRACK-RECORD (Publications, Prizes, Conferences)

PUBLICATIONS (ten years track-record)

58+ PUBLICATIONS IN THE LAST 10 YEARS, on a total of 66+ since 2000 including:

3 Research Monographs (two forthcoming 2024).

1 Edited Book Series: SACRIMA SERIES, Brepols

7 Edited Books/Special Issues (of which 2 forthcoming)

27 Articles in specialized and multi-disciplinary leading international peer-reviewed scientific journals and chapters in peer-reviewed collective books and conference proceedings.

29 Shorter contributions and catalogue entries

Monographs:

- [2025] *Archipelagoes of Images: Art, Inquisition, and the Geography of Visual Norms in the Early Modern Mediterranean*, Turnhout: Brepols (ISBN: 978-2-503-58700-4).
- [2024] *I crocifissi del diavolo: Faust, Freud e l'Inquisizione*, Roma: Mauvais Livres.
- [2017] *Storia del limbo*. Milano: Feltrinelli.

Edited Books:

- 1) [2023] FRANCESCHINI, Chiara (co-ed. with C. Caverio) (2021): *Holy Children and Liminality in Early Modern Art*, SACRIMA SERIES II, Turnhout: Brepols (ISBN: 978-2-503-58466-9) (in press).
- 2) [2023] FRANCESCHINI, Chiara (co-ed with E. Giffin) (2021), *Madonne. Reframing Images of Mary in Early Modern Spaces*, SACRIMA SERIES III, Turnhout: Brepols (ISBN: 978-2-503-58466-9) (forthcoming end 2024)
- 3) FRANCESCHINI, C. (ed.) (2021), [*Sacred Images and Normativity: Contested Forms in Early Modern Art*](#), SACRIMA series I, Turnhout: Brepols, 2021.
- 4) FRANCESCHINI, Chiara (co-edited with Steven F. Ostrow and Patrizia Tosini) (2020), *Chapels in Roman Churches of the Cinquecento and the Seicento. Form, Function, Meaning*, Milano: Officina Libraria, 2020.
- 5) FRANCESCHINI, C. (co-edited with F. Franceschini) (2018), *La prima cronaca dell'incendio del Camposanto di Pisa del 27 luglio 1944 stesa da Bruno Farnesi*, Pisa: Pacini Editore, 2018.
- 6) FRANCESCHINI, C. (co-edited with Katia Mazzucco) (2014): [*Classifying content. Photographic collections and theories of thematic ordering*](#), co-edited with K. Mazzucco (Visual Resources. An international journal of documentation 30/2, 2014).

7) FRANCESCHINI, C. (2006), *Questioni di storia inglese tra Cinque e Seicento: cultura, politica e religione*, with S. Villani and S. Tutino. Atti del seminario tenutosi presso la Scuola Normale Superiore l'11 e 12 April 2002, Pisa: Scuola Normale Superiore, 2006.

Selection of 15 most important articles and chapters in peer-reviewed publications since 2010:

- [2022], “Antiquities in Company: the Birth of the Collection / Antichità in compagnia: nasce la collezione”, in *Recycling Beauty*, catalogo di mostra, 17 novembre 2022-27 febbraio 2023, ed. by Salvatore Settis con Anna Anguissola e Denise La Monica, Milano: Fondazione Prada, 2022, pp. 134-141, 17-20.
- [2022] “Le ore di Michelangelo: tempi del lavoro, notte e *vigilantia* nella Sagrestia Nuova”, in *Capricci luterani. L’opera di Michelangelo nel contesto del dibattito interconfessionale*, ed. by H. Aurenhammer, C. Ott, M. Föcking, A. Nova, Berlin: De Gruyter, pp. 127-171 (DOI: 10.1515/9783110758061-007).
- [2022] “Working at Night: Remarks on the Vigilant Artist”, in *Zeiten der Wachsamkeit*, ed. by Arndt Brendecke and Susanne Reichlin, Berlin: De Gruyter, pp. 79-103 (DOI: 10.1515/9783110765137-005)
- [2022] “Captive Origins: Giorgio Vasari’s *Tavola della Concezione* as a Manifesto for Artistic Success”, in *La Renaissance des origines. Commencement, genèse et création dans l’art des XVe et XVIe siècles*, ed. by S. Hendler, F. Métral and P. Morel, Brepols, 2022, pp. 361-383.
- [2022] “‘Quod non legitur in Evangelio’. Visual autonomy and extra-theological sources of the Imagines”, in « *Je révisé les images...* »: *Genèse, structure et postérité des Evangelicae historia imagines de Jerónimo Nadal*, ed. by R. Dekoninck, P.-A. Fabre, W. Melion, Rome: Editions de l’Ecole française de Rome, 2022 (in stampa).
- [2021] “[Giudizi negativi e stime d’artista nel mondo di Vasari e Michelangelo](#)”, in *Mitteilungen des Kunsthistorischen Institutes in Florenz*, 63 (Heft), 2021, pp. 47-70.
- [2021] “[Images as Norms in Europe and Beyond: A Research Program](#)”, in FRANCESCHINI, C. (ed.), *Sacred Images and Normativity: Contested Forms in Early Modern Art*, SACRIMA SERIES I, Turnhout: Brepols, 2021.
- [2021] “[‘Too many wounds’: Innocenzo da Petralia’s Excessive Crucifixes and the Normative Image](#)”, in FRANCESCHINI, Chiara (ed.), *Sacred Images and Normativity: Contested Forms in Early Modern Art*, SACRIMA SERIES I, Turnhout: Brepols, 2021.
- [2020] “A Splendid Shrine for an Ugly Image: Visual Interactions in the Salviati Chapel at San Gregorio al Celio”, in FRANCESCHINI, C., Ostrow S. F., Tosini, P. (eds.), *Chapels in Roman Churches of the Cinquecento and the Seicento. Form, Function, Meaning*, Milano: Officina Libraria, 2020, pp. 112-145.
- [2019] “[Mattia Preti’s Madonna della Lettera: Painting, Cult, and Inquisition in Malta, Messina, and Rome](#)”, in *Mitteilungen des Kunsthistorischen Institutes in Florenz*, 61 (Heft III): 2019, pp. 335-365.
- [2019] “Volto santi e Trinità triformi, Ricerche in corso sullo statuto delle immagini nei procedimenti del Sant’Uffizio”, in *L’Inquisizione romana e i suoi archivi. A vent’anni dall’apertura dell’ACDF*, ed. by A. Cifres, Roma: Gangemi, 2019, pp. 279-301
- [2019] “Terribili a udirsi, più terribili a vedersi”, in Istituto della Enciclopedia Italiana (ed.), *Il manoscritto Douce 134: mirabile visione*, Roma: Treccani, 2019, pp. 105-135.
- [2017] “Classifying Image Content in Visual Collections; A Selective History”, Colum Hourihane (ed.), *The Ashgate Companion to Medieval Iconography*. Aldershot, 2017, pp. 184-191.
- [2014] “Erasmus and Faustus of Riez’s *De gratia*”, *Rivista di Storia del Cristianesimo*, XI, 2: 2014.
- [2011] “[The Nudes in Limbo: Michelangelo’s Doni Tondo Reconsidered](#)”, *The Journal of the Warburg and Courtauld Institutes*, 73, 2010 [2011], pp. 137-180. Winner of the Villa I Tatti Prize for Best Essay by a Junior Scholar (2011), awarded in November 2012.

(PREVIOUS PUBLICATIONS AVAILABLE HERE: https://www.kunstgeschichte.uni-muenchen.de/personen/professoren_innen/franceschini/publikationen/index.html)

7 PRIZES AND AWARDS SINCE 2011, incl. Residence Médicis; **ERC Advanced Grant (2023)**; **ERC Starting Grant (2015)**; Italian Academy Fellowship, Columbia University (2014); Fernand Braudel - IFR Fellow, Fondation Maison des sciences de l'homme-EHESS, Paris; **I Tatti Prize for Best Essay** by a Junior Scholar (2011).

10+ ORGANISATION OF SCIENTIFIC MEETINGS SINCE 2011 (selected choice below)

- 2019-2020, DAAD Partnership Program LMU/Waseda University, Tokyo: "Early Modern Sacred Images in Japan and in Europe: Contact, Comparison, Conflict", org. with Prof. Yoshie Kojima, Waseda University, Tokyo: series of conferences and study weeks Munich/Tokyo.
- 2019, June, 28-19, LMU, Institut für Kunstgeschichte/Zentralinstitut für Kunstgeschichte - Workshop SACRIMA IV, "Message, Messenger, or False Friend? Early Modern Print as Intermediary" (co-org. Erin Giffin, Antonia Putzger).
- 2018, Summer Semester, SACRIMA Lecture Series, LMU, Institut für Kunstgeschichte: "Forms and Norms in European Art and Beyond".
- 2018, December, 7-8, LMU IfK/ZI - International Conference (SACRIMA III): "Madonne: Reframing, Coronation and Re-Installation of Marian Images in Early Modern Spaces".
- 2018, June, 5-6, Bibliotheca Hertziana, Workshop co-organized with Bibliotheca Hertziana and Kunsthistorisches Institut in Florenz (KHI): "Maniera and Mannerisms: a Historiographic Paradigm of Cinquecento Art".
- 2017, November, 30 and December, 1, LMU IfK/Zentralinstitut für Kunstgeschichte - International Conference (SACRIMA II): "Holy children, liminal bodies. The status and materiality of infancy in early modern visual culture".
- 2017, November, 2-3, LMU, Institut für Kunstgeschichte/Zentralinstitut für Kunstgeschichte - International Conference (SACRIMA I): "Contested forms. The limits of the sacred image and the normative power of art in early modern Europe".
- 2016, March, 31-April, 2, RSA Boston, Panel organized with the sponsorship of the Italian Academy, Columbia University: "Image Normativity and Religion in Italy and in Spain".
- 2013 'Classifying Content: Photographic Collections and Theories of Thematic Ordering', co-org. with Katia Mazzucco, international workshop, The Warburg Institute, 20 May 2013.

35+ INVITED LECTURES AND CONFERENCE PAPERS AT INTERNATIONAL VENUES SINCE 2011 of which **13 in the last three years**, including (this is a selection):

- 2024, 16 May: Universität Freiburg (CH): "Ont-elles laissé des traces ? Femmes artistes et leurs "empreintes", *Logiques du négatif: traces et empreintes dans l'art du Moyen Âge et des temps modernes* (3e partie), 15 et 16 Mai 2024, Conférence dans le cadre du projet Logiques du négatif (Département d'histoire de l'art de l'Université de Fribourg, Humboldt-Universität zu Berlin, Université catholique de Louvain).
- 2023, 21 February: Kings College/Courtauld Institute: "Normativity and the Visual: Art Historical and Theological Perspectives", Organised by Dr Caroline Levitt (The Courtauld) and Professor Ben Quash (King's College London), Sacred Traditions and the Arts Seminar
- 2022, 27-30 June 2023: Villa Vigoni, Menaggio: "Dressing and Undressing in Toledo: El Greco's Expolio", *Pretty/Ugly. Bodies, Clothes, Beliefs*, International LMU-UCB Conference on June 27–30, 2022, Organizers: Susanna Elm (UC Berkeley) and Barbara Vinken, (LMU).
- 2021, 1. September, Florence, KHI (Max-Planck-Institut) 2021+ Lecture Series: "From Near or Far?".
- 2021, 5-7. May, Goethe Universität, Frankfurt am Main: "Il tempo bruno – Michelangelo's nocturnal practices and the virtues of vigilance", "Capricci Luterani", org. C. Ott, H. Aurenhammer *et al.*
- 2020, 26-28 November, Villa Medici: "The 'Devil's Crucifixes': Vision, Desire, and the Language of "Trouble", *Corps troublants. Images et imaginaires dans la Première modernité*, org. by F. Alberti, A. Fenech Kroke (via zoom).

- 2020, 8.-12. June, Universidad de los Andes, Bogotá/Sede Caribe, Cartagena de Indias: “Images as Reliquaries: Collage, Assemblage, and Exposition of the Relics of the Holy Cross”, Congreso Internacional: “Reliquias y arte entre Europa y América” (org. L. E. Alcalá and J. L. González García, P. Zalamea, postponed to 2021 due to COVID-19 restrictions).
- 2020, 19. March, Roma, Università di Roma Tre: “Geografia e normatività delle immagini di culto: la Madonna della Lettera di Mattia Preti”, ciclo: *Storie dell'arte dal mondo* (org. G. Capitelli und L. Iamurri, postponed delivered in 2021 due to COVID-19 restrictions).
- 2019, 24.-26. April, Madrid, Casa de México: “Pictorial relics: substitution and the normativity of Marian images in the Mediterranean”, VI Seminario de Arte y Cultura en la Corte (Madrid, Casa de México).
- 2018, 15.-16. November, Florence, KHI (Max-Planck-Institut): ““Ad alcuni è piaciuto, ad altri non punto”: stime e giudizi di artisti nella Roma del Cinquecento”, “Bad Reception: Expressing Disapproval of Art in Early Modern Italy” (org. D. Gamberini, J. K. Nelson, A. Nova);
- 2018, 11.-12. June, Tel Aviv, University of Tel Aviv: “Captive Origins. Biblical Humanity and Artistic Creation in the 16th century”, International Colloquium “La Renaissance des origines. Commencement, genèse et création dans l’art des XVe et XVIe siècles”, als Beitrag der Tel Aviv University zur France-Israel Season 2018, org. Sefy Hendler, Florian Métral, Philippe Morel.
- 2018, 18. April, Paris, Institut National d’Histoire de l’Art (INHA): “La normativité des images sacrées à l’époque moderne”, Séminaire collectif d’histoire de l’art de la Renaissance, Paris, INHA.
- 2018, Paris, Centre Chastel, 12 January: “Crocifissi scontrafatti: configurazioni troublantes du crucifix et géographies du regard dans l’Europe prémoderne”, first workshop of the cycle “Corps troublants. Images et imaginaires dans la première modernité”, organized by F. Alberti and A. Fenech Kroke.