

LIVIA LUPI
CURRICULUM VITAE
April 2025

History of Art
Faculty of Arts Building
University of Warwick
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livia.lupi@warwick.ac.uk

EDUCATION

2016 PhD in History of Art, University of York, AHRC-funded.

2012 MA (Merit) in History of Art, Courtauld Institute of Art, London

2011 BA Hons (First Class) in History of Art, University of York

PROFESSIONAL APPOINTMENTS

2025 Guest Professor, TU Wien

2018 – 2024 Leverhulme Trust Early Career Fellowship, History of Art Department,
University of Warwick

2017 Grete Sondheimer and Brian Hewson Crawford Fellowships, The Warburg
Institute, London.

IMPACT & PUBLIC ENGAGEMENT

2024 **Digital Exhibition**
[*Beyond the Painter-Architect: Artists Reinventing Architecture in Renaissance Italy*](#)
Sir John Soane's Museum, London

2023 **Essay - Art UK**
[*"Pesellino, Masaccio and Botticelli: Competition and Innovation in Renaissance Florence."*](#)

PUBLICATIONS

Book

- 2024 [*Painting Architecture in Early Renaissance Italy: Innovation and Persuasion at the Intersection of Art and Architectural Practice*](#)
(London and Turnhout: Harvey Miller, Brepols)

Peer-Reviewed Articles

- 2023 [*Architectural Histories* Special Collection](#) (co-edited with Krista De Jonge)
Intersecting Practices: Architecture and the Visual Arts in Early Modern Europe – Italy and the Netherlands, 11 n. 1.

Including article "[Brick and Mortar, Paint and Metal. Architecture and Craft in Renaissance Florence and Beyond](#)"

- 2017 "The Rhetoric of Fictive Architecture: *Copia* and *Amplificatio* in Altichiero da Zevio's Oratory of St George, Padua." [*Architectural History*](#), 60: 1-35.

Book Chapters

- 2026 "Architectural Theory and Representation in the Soane's North Italian Album." In *L'influence de la gravure et du traité d'architecture sur l'architecture peinte pendant l'époque moderne*, edited by Sabine Frommel and Piet Lombaerde (in progress).
- 2022 "La rhétorique du lieu. Art de la mémoire et architecture dans l'Oratoire St-Georges de Padoue." In [*Mnémonique et poétique. La figure et son lieu dans la peinture des Tre-Quattrocento*](#), edited by Anne-Laure Imbert, 167-180. Paris: Éditions de la Sorbonne.
- 2018 "Fictive Architecture and Pictorial Place: Altichiero da Zevio's Oratory of St George in Padua (c.1379-1384)." In [*Place and Space in the Medieval World*](#), edited by Jane Hawkes, Meg Boulton and Heidi Stoner, 137-148. New York and London: Routledge.

Specialist Translations

- 2025 Six letters by Michelangelo. In [*Michelangelo Imperfect*](#), exh. cat. Copenhagen: Statens Museum for Kunst.
- Paola Lorenzi, "Tecnica scultorea: osservazioni e suggestioni da Michelangelo." In [*Michelangelo Imperfect*](#), exh. cat. Copenhagen: Statens Museum for Kunst.
- 2024 Contract of Parmigianino's commission and excerpt of Maria Bufalini's will. In [*Parmigianino: The Vision of St Jerome*](#), exh. cat., 84. London: National Gallery.

- 2020 Letters by Titian and Orazio Vecellio. In [Titian: Love, Desire, Death](#), exh. cat., 194-195 and 197-203. London: National Gallery Company and Yale University Press.
- 2018 Angela Sanna, "Lucio Fontana and Futurism after the Second World War," in [International Yearbook of Futurism Studies](#), ed. by Günter Berghaus, Domenico Pietropaolo and Beatrice Sica, 150-186. De Gruyter.
- 2017 (with Amanda Lillie) Sebastiano del Piombo's Letters to Michelangelo, 1518-1531. In [Michelangelo & Sebastiano](#), exh. cat., 225-237. London: National Gallery Company and Yale University Press.
- 2016 Alessandro Nogarola, *La vita della Serenissima Reina Maria d'Austria, Reina d'Ungheria, non meno brevemente che veracemente da un Cavaliere di sua Corte scritta* (n.p., 1553), pp. 22-24. Appendix 3 in Cordula van Wyhe, "The Fabric of Female Rule in Leone Leoni's Statue of Mary of Hungary, c. 1549-1556." In [Cambridge and the Study of Netherlandish Art](#), edited by Meredith Hale, pp. 135-168. Turnhout: Brepols.

Reviews

Books and Exhibition Catalogues

- 2025 Flavia Cantatore, ed. *Architetture per i principi della Chiesa. Committenze in Roma, 1400-1700*. Florence: Leo Olschki, 2023. *Renaissance Quarterly* (forthcoming)
- Silvia De Luca, Andrea De Marchi and Francesco Suppa, ed. *Empoli 1424: Masolino and the Dawn of the Renaissance*, exh. cat. Florence: Mandragora, 2024. *The Burlington Magazine*, 167, n. 1465 (April): 407-409.
- Monica Bietti and Claudia Echinger-Maurach, ed. *La Sagrestia di Michelangelo: nuovi studi e restauro*. Florence: Mandragora, 2023. *The Burlington Magazine*, 167, n. 1463 (February): 191-193.
- Joan Barclay Lloyd, *Dominican and Franciscans in Medieval Rome. History, Architecture and Art*. Turnhout: Brepols, 2022. *The English Historical Review*, 140 (February). <https://doi.org/10.1093/ehr/ceaf033>
- 2019 Gerardo de Simone, *Il Beato Angelico a Roma (1445-1455). Rinascita delle arti e Umanesimo cristiano nell'Urbe di Niccolò V e Leon Battista Alberti*. Florence: Leo Olschki, 2018. *The Burlington Magazine*, 1396, 161, 614-615.
- Béla Zsolt Szakács, *The Visual World of the Hungarian Angevin Legendary*. Budapest and New York: Central European University Press, 2016. *Speculum*, 94, n. 2, 606-608.

Exhibitions

- 2024 *Empoli 1424: Masolino and the Dawn of the Renaissance*, Museo della Collegiata di Sant'Andrea and Chiesa di Santo Stefano degli Agostiniani, Empoli, 6 April – 7 July 2024. *Newsletter*, Italian Art Society, XXXV, 2.
- 2017 *Giovanni da Rimini: a 14th-Century Masterpiece Unveiled*, National Gallery, London, 14 June - 8 October 2017. *Newsletter*, Italian Art Society, XXVIII, 3.

Other Publications

- 2020 "Curatorial Perspective. *Titian: Love, Desire, Death*, National Gallery, London, 16 March – 14 June 2020. An interview with Matthias Wivel, Curator of Sixteenth-Century Italian Painting." *Newsletter*, Italian Art Society, XXXI, 2.
- 2019 "Rhetorical Structures: Architectural Settings in Early Renaissance Italian Painting." *Leverhulme Trust 2018 Annual Review*, 50-51.

RESEARCH COLLABORATIONS

- 2014–18 *Exploring Fourteenth-Century Art Across the Eastern and Western Christian World* (with Maria Alessia Rossi, Princeton University).

Related Events:

2018

Artistic Encounters: Italy and the Byzantine Empire, 1261-1459, Summer School, Courtauld Institute of Art, London (intensive lecture-based course).

2017

Lecture by Donal Cooper (University of Cambridge), "Breaking with Byzantium: Franciscan Artistic Patronage and Piety and Patronage in Central Italy at the Dawn of the Trecento," University of York.

2016

Lecture by Elena Papastavrou (Ephorate of Antiquities, Pieria, Hellenic Ministry of Culture), "The Virgin Singing the Magnificat, the Virgin Carrying the Divine Word: Symbolism and Signs between Byzantine and Western Art," Courtauld Institute of Art, London.

Exploring the Fourteenth Century Across the Eastern and Western Christian World, I, II, III, Panels at International Medieval Congress, Leeds.

2015

A Severed Bond? Exploring Fourteenth-Century Art Across the Eastern and Western Christian World, Workshop at The Courtauld Institute of Art, London.

AWARDS

2022-23 IAS/Kress Foundation Travel Grant (\$1500)

2019 Connecting Cultures GRP, University of Warwick: funding for workshop *Setting the Scene*, Warwick in London (£2800)

2018 Centro Internazionale di Studi di Architettura Andrea Palladio, Vicenza (€ 854)

2017 RSA and Samuel H. Kress Foundation Annual Meeting Travel Grant (\$500)

2016 International Medieval Congress in Leeds Travel Grant (£200)

2015 History of Art Department, York and Courtauld Institute of Art, London: funding for workshop *A Severed Bond?* (with Maria Alessia Rossi) (£821)

2014 AHRC funding for conference *Beguiling Structures*, National Gallery (with James Jago and Alasdair Flint) (£1000)

2013 Kunsthistorisches Institut in Florenz Summer School (accommodation and travel bursary)

2012- 2015 AHRC, funding for doctoral research (£13590 p. a.).

INVITED TALKS

2025 *Painting Architecture in Early Renaissance Italy*, Medici Archive Project Forum (online, 22 April)

Architecture According to Artists: the Intersection of Art and Architectural Practice in Renaissance Italy, Princeton University (24 March)

L'architecture et les arts figuratifs pendant la Renaissance italienne: innovation et persuasion, Institut National pour l'Histoire de l'Art, Paris (10 February)

2024 Book Presentation: *Painting Architecture in Early Renaissance Italy: Invention and Persuasion at the Intersection of Art and Architectural Practice*, Centre for the Study of Classical Architecture, University of Cambridge (8 November). With Cammy Brothers as respondent.

La pittura come laboratorio di architettura: Masolino a Castiglione Olona e il capitale culturale dell'architettura 'all'antica', Museo della Collegiata, Castiglione Olona (30 Ottobre)

Book Presentation: *Painting Architecture in Early Renaissance Italy: Invention and Persuasion at the Intersection of Art and Architectural Practice*, Society of Architectural Historians of Great Britain, London (10 October).

Including “Architecture as Transmedial Practice”: a visit to the Sir John Soane’s Museum’s library, led with Elizabeth Merrill (Ghent)

Artistic Practice and the Emergence of the Architect in Italy, c. 1300 – c. 1480. Oxford Medieval Visual Culture Seminar, University of Oxford (16 May).

2022 *Performing Magnificence: Artistic Practice, Architectural Invention and Persuasion in the Pellegrinaio of Santa Maria della Scala, Siena*. Society of Architectural Historians of Great Britain & Institute for Historical Research

2019 *The Agency of Architectural Settings: Invention, Time and Place in Fra Angelico’s Nicholas V Chapel*. Bibliotheca Hertziana, Max-Planck-Institut für Kunstgeschichte, Rome.

2017 *Drawing, Painting and Building Architecture in Renaissance Italy. A Historical Perspective*. Andrew Phillips Studio, London.

Rhétorique du lieu: art de la mémoire et architecture dans la peinture italienne au XIVe siècle. Institut National d’Histoire de l’Art, Paris.

CONFERENCE ACTIVITY

Organisation of Conferences and Panels

2025 *Beyond the Painter-Architect: Exploring Art and Architecture as Integrated Practices, I, II, III*, RSA, Boston. Sponsored by the European Architectural History Network.

2021 *Intersecting Practices: Architecture and the Visual Arts c. 1300-c. 1700*, Annual Meeting, RSA, virtual.

2019 *Setting the Scene: the Architectural Imagination of Renaissance Artists*, University of Warwick, ‘Warwick in London’, London.

2018 *Scaenographia. L’architettura nelle arti figurative tra Quattro e Cinquecento: Milano e la Lombardia*, Università Cattolica, Milan. With Jessica Gritti, Alessandro Rovetta and Francesco Benelli.

2016 *Exploring the Fourteenth Century Across the Eastern and Western Christian World, I, II, III*, International Medieval Congress, Leeds. With Maria Alessia Rossi.

2015 *A Severed Bond? Exploring Fourteenth-Century Art Across the Eastern and Western Christian World*, The Courtauld Institute of Art, London. With Maria Alessia Rossi.

- 2014 *Beguiling Structures: Architecture in European Painting 1300-1550*, Graduate Conference, National Gallery, London. Funded. With James Jago and Alasdair Flint.

Papers

- 2025 "Before the *Paragone*: How Artists Reinvented Architecture in Renaissance Italy," *The Multimedia Early Modern Workshop*, Association for Art History Conference, York
- 2022 "Papal Patronage and the Reinvention of Architecture," *Media Papalis: New Approaches to Papal Patronage*, Sixteenth Century Society Conference, Minneapolis
- "Brick and Mortar, Paint and Metal. Reassessing Craftsmanship in Renaissance Italy," *The Sculptor as Architect II*, Annual Meeting, RSA, Dublin
- "Performative Structures: Meta-Architecture in Italian Painting," *Metaimages I: Thresholds and Microarchitecture*, ICMA, Leeds.
- 2021 "Architecture According to Painters. Reinventing Structure and Ornament in Northern Italian Painting," *Fragments of Order. Inventing Antiquity between Italy and the Low Countries*, Annual Meeting, RSA, virtual.
- 2019 "Travelling Architecture: Structural and Ornamental Innovation in Masolino's and Vecchietta's Work at Castiglione Olona." *Setting the Scene: the Architectural Imagination of Renaissance Artists*, University of Warwick, 'Warwick in London', London.
- "*Perspectiva* and *Prospectiva*: Space and the Representation of Architecture in Early Renaissance Italy," *Pictorial Space in the Late Middle Ages and Early Renaissance*, University of Amsterdam.
- "Architectural Time and Place in Fra Angelico's Nicholas V Chapel." *Papal Patronage and Interventions*, RSA Annual Meeting, Toronto.
- 2018 "'Superbo monte [...] ceruleis vallato aquis et natura ipsa communito.' Architettura e natura negli affreschi di Masolino nel Battistero di Castiglione Olona." *Scaenographia. L'architettura nelle arti figurative tra Quattro e Cinquecento: Milano e la Lombardia*, Università Cattolica, Milan.
- 2017 "Rhetoric, Fictive Architecture and the Pope in Quattrocento Rome: Fra Angelico's Nicholas V Chapel." *Early Modern Rome 3*, University of California in Rome, Bracciano, Rome.
- "Engaging and Persuading: Fictive Architecture and Narrative in Italian Fresco Cycles of the Late Middle Ages." *Medieval Architectural Representations*, University College, Oxford.

“Venice, Padua and Verona: Architectural Identity in Altichiero da Zevio’s Oratory of St George.” *Venice Reconsidered. Arts and Identities between the War of Chioggia and the Fall of Constantinople*, RSA Annual Meeting, Chicago.

2016 “Fictive Architecture and Rhetoric in Altichiero’s Oratory of St George, Padua.” Renaissance Architecture and Theory Scholars Symposium. Birmingham.

“Architectural Delight: the Rhetoric of Painted Architecture in Catholic and Orthodox Art.” *Exploring the Fourteenth Century Across the Eastern and Western Christian World, II*, International Medieval Congress, Leeds.

2015 “A Wall Between Us: Frescoed Architectural Settings in Eastern Italian Art.” *A Severed Bond? Exploring Fourteenth-Century Art Across the Eastern and Western Christian World*, The Courtauld Institute of Art, London.

“Pictorial Place and Painted Architecture: Altichiero da Zevio’s Oratory of St George, Padua.” *Place and Space in the Medieval World*, University of York.

2014 “Visibility and Invisibility in Fra Angelico’s Painted Architecture: the Cappella Niccolina.” *The Art of Light and Dark, the Visible and the Invisible*, University of York.

“Fra Angelico’s Painted Architecture in the Cappella Niccolina.” RATS (Renaissance Architecture and Theory Scholars) Annual Symposium. Worcester College, University of Oxford.

“Inhabitable and Uninhabitable Places: Altichiero’s Apertures in the Oratory of St George, Padua.” *Beguiling Structures: Architecture in European Painting 1300-1550*, National Gallery, London.

2013 “Pictorial Space and ‘Pictorial Place:’ Painted Architecture in the Legend Cycle in the Upper Church of San Francesco, Assisi.” *Images, Objects and a Sacred Site: Assisi in a Transcultural Perspective*, Summer School, Kunsthistorisches Institut in Florenz, Assisi.

“Simone Martini’s Frescoed Architectural Frames in the St Martin Chapel in the Lower Church of San Francesco, Assisi.” *Images, Objects and a Sacred Site: Assisi in a Transcultural Perspective*, seven-day funded Summer School, Kunsthistorisches Institut in Florenz.

TEACHING

2025 “Italian Renaissance Painting as Architecture, Gestaltungslehre und Entwerfen, TU Wien (lecturer)

[*Intersecting Practices: Architecture and the Figurative Arts in Early Modern Italy*](#), Short Course, Courtauld Institute of Art, London (online, lecture-based course)

- Arts and Society in Early Modern Europe*, University of Warwick (course leader; third-year undergraduate module)
- 2024 *The Italian City States in the Age of Dante and Petrarch*, University of Warwick (course leader; second-year undergraduate module)
- Sacred Art*, University of Warwick (course leader; first-year undergraduate module)
- 2019 *Setting the Scene: Architecture and the Visual Arts in Renaissance Italy*, University of Warwick (course designer and leader; third-year undergraduate and MAs)
- 2018 *Artistic Encounters: Italy and the Byzantine Empire, 1261-1459*, Summer School, Courtauld Institute of Art, London (intensive lecture-based course for adult learners; course designer with Maria Alessia Rossi, Princeton University)
- 2016 *The Materials of Art and Architecture*, University of York (first-year BA, seminar leader)
- 2014 *Reinventing Antiquity*, University of York (first-year BA, seminar leader)

Guest Seminar Leader

- 2024 “Architecture and the Arts in Italy c. 1400 - c.1550” as part of *Renaissance Europe: Movement, Revolution and Conflict*, Centre for the Study of the Renaissance, University of Warwick (second and third-year BA)
- 2017 “Botticelli’s Mythologies and Altarpieces” as part of *Art and Patronage in Fifteenth-Century Florence*, University of York (third-year BA)
- 2015 “St Francis, or the Sacral Performance of the Body” as part of *Body, Space and Image in Medieval Europe and Across the Mediterranean*, University of York (second-year BA)

Guest Lecturer

- 2024 “The Soane’s North Italian Album: Questioning Architectural Drawing in Early Modern Italy” for *The Materiality of Early Modern Architectural Drawings*, University of Ghent (Masters)
- 2018, 2021, 2022 “The Renaissance,” “Mannerism,” “Rediscovering Antique Sculpture” for *Classicism and Christian Art*, University of Warwick (first-year BA)

SERVICE TO PROFESSION

Vice President for Program Coordination & Chair of Program Committee, Italian Art Society (2025–2026)

Convenor of the Architectural History Seminar, Society of Architectural Historians of Great Britain and Institute of Historical Research, 2022 – present

Programme Committee Member, Italian Art Society, 2023 – 2025

Newsletter Editor, Italian Art Society, 2020 – 2023

Journal Peer-reviewing:

Papers of the British School at Rome, 2023 –

Mélanges de l'École française, 2022 –

Reinvention, 2021 –

Vision, 2019 –

Archaeological and Anthropological Sciences, 2019 –

Editorial Assistant, Newsletter, Italian Art Society, 2016 – 2020

Staff Writer for IAS Blog, Italian Art Society, 2016 – 2019

EXTRA TRAINING

2018 *Palladio e Mantova*, 60° Corso di architettura palladiana, Centro Internazionale di Studi di Architettura Andrea Palladio, Vicenza.

Winter Seminars in Palaeography and Archival Studies, Medici Archive Project, Florence.

2013 *Images, Objects and a Sacred Site: Assisi in a Transcultural Perspective*, Kunsthistorisches Institut in Florenz Summer School, Assisi.

OTHER RELATED ACTIVITIES

2017 – 2020 PhD Thesis Proofreader (University of York and University of Warwick)

2017 Private Tutor for research and writing skills in Art History

PROFESSIONAL MEMBERSHIP

Association for Art History (since 2010)

Italian Art Society (since 2016)

Renaissance Society of America (since 2016)

Society of Architectural Historians of Great Britain (since 2019)

LANGUAGES

Italian (native speaker)

English (fluent)

French (DALF C1, 83/100)

Classical and Renaissance Latin (reading)

Classical Greek (good familiarity)

REFEREES

Research and Character

Prof. Cammy Brothers, Professor of Architectural History, Department of Art, Design and Architecture, Northeastern University

c.brothers@northeastern.edu

Prof. Amanda Lillie, Professor Emerita of History of Art, University of York

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Prof. Jeanne Nuechterlein, Professor of History of Art, Department of History of Art, University of York

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Prof. Lorenzo Pericolo, Vincent V. and Agatha Thursby Professor and Chair, Department of Art History, Florida State University

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Dr Maria Alessia Rossi, Art History Specialist, Index of Medieval Art, Department of Art and Archaeology, Princeton University

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Dr Giorgio Tagliaferro, Reader and Head of History of Art, University of Warwick

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Teaching

Prof. Jenny Alexander, Professor of Architectural History, History of Art, University of Warwick

Jennifer.alexander@warwick.ac.uk

Dr Anne Puetz, Head of Short Courses, Courtauld Institute, London

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