

CURRICULUM VITAE

FERNANDO LOFFREDO

Assistant Professor of Early Modern Mediterranean and Colonial Visual Culture
Department of Hispanic Languages and Literature
State University of New York at Stony Brook
Humanities Building 1055
New York 11794-5355

Principal Investigator, Max-Planck Partner Group 2022-2027
Empires, Environments, Objects
KHI - Max-Planck Institute, Florence & Pontificia Universidad Católica del Perú, Lima

E-mail: fernando.loffredo@stonybrook.edu
Cell-phone: (+1) 347 654-4408

Education

2010 – Ph.D., History of Art, University of Naples Federico II
Dissertation Title: “Sculture per fontane nel Cinquecento Meridionale: ricerche su casi esemplari tra l’Italia e la Spagna”
Advisor: Professor Francesco Caglioti
Evaluation: Eccellente [Approved with distinction]

2006 – Laurea in Lettere [BA in Literature], University of Naples Federico II (two semesters at Paris III – Sorbonne Nouvelle and Paris IV – Sorbonne)

Languages

Italian (Native)
English, Spanish, French (Near-Native)
Portuguese (Fluent)
German (Proficient – B1 level)
Latin, Ancient Greek (Reading Knowledge)

Professional Employment

2019–2020 – Assistant Professor of Early Modern Art History, Department of Art and Art History
University of Colorado Boulder

2018 – Visiting Professor, Pontificia Universidad Católica del Perú, Maestría de Historia del Arte y Curaduría

2016 – Visiting Assistant Professor, Department of the History of Art, Johns Hopkins University

2014–2015 – Visiting Assistant Professor, Department of Hispanic Languages & Literature and Department of Art, State University of New York at Stony Brook

2011–2013 – *Assegno di ricerca*, European Research Council Project “Historical Memory, Antiquarian Culture, Artistic Patronage: Social Identities in the Centres of Southern Italy between the Medieval and Early Modern Period”

Grants and Fellowships

2021 – Research Fellowship, Deutsche Forum für Kunstgeschichte - Max Weber Stiftung, Paris

2020–2021 – Villa I Tatti/Museo Nacional del Prado Inaugural Fellowship

2019 – Cátedra Tomás y Valiente, Universidad Autónoma de Madrid (declined)

2017–2018 – Postdoctoral Fellowship, Bibliotheca Hertziana - Max-Planck-Institut für Kunstgeschichte, Rome

2015–2017 – Andrew W. Mellon Postdoctoral Fellowship, CASVA, National Gallery of Art, Washington DC

2010 – Postdoctoral Fellowship, Kunsthistorisches Institut in Florenz – Max-Planck-Institut.

Publications

A) Books

– *Pirro Ligorio's Worlds. Antiquarianism, Classical Erudition and the Visual Arts in the Late Renaissance*, coedited with Ginette Vagenheim, Brill's Studies in Intellectual History 293 (Leiden/Boston: 2019)

B) Articles in academic journals

2022 – “New light on the colossal statues on the façade of Saint Peter's, Rome,” *The Burlington Magazine*, CLXIV, 2022, January, pp. 22–33

2021 – “Memorias de Algardi en un Busto de Apolo del Museo del Prado,” *Boletín del Museo del Prado*, 2021, 87–91.

2021 – “Viento y Fortuna en la representación de la «France Antarctique»,” *Nuevas de Indias: Anuario del Centro de Estudios de la América Colonial*, VI, 2021, pp. 54-91.

2020 – “Martino Regio da Viganello e le materie della scultura,” *Bollettino d'arte*, 45, 2020, pp. 133–144.

2016 – “Sulle origini e la sistemazione del monumento di Pedro de Toledo in San Giacomo degli Spagnoli a Napoli,” *Bollettino d'arte*, 26, 2016, pp. 33–52.

2015 – “Shortly Before Rome: New Works by Pietro Bernini for the Mozzagugno Monument in the Cathedral of Lucera,” *Zeitschrift für Kunstgeschichte*, 78, 2015, pp. 488–497.

- 2015 – “Giovanni Bandini’s *Venus and Adonis* for the Sevillian House of Juan de Arguijo in a Sonnet by Lope de Vega,” *The Burlington Magazine*, CLVII, 2015, November, pp. 758–762.
- 2015 – “Viajes mediterráneos de mármoles italianos: sobre la procedencia de la llamada Fuente de Apolo en Aranjuez,” *Acta/Artis. Estudis d’Art Modern. Universitat de Barcelona*, 3, 2015, pp. 119–129.
- 2015 – “Il monumento Euffreducci in San Francesco a Fermo. Bartolomeo Bergamasco e Pietro Paolo Stella,” *Arte Veneta*, 70, 2015, pp. 68–81.
- 2014 – “Il Pan Barberini, Giacomo da Cassignola e la scultura in marmi colorati nella cerchia di Pirro Ligorio,” *Nuovi studi*, 19, pp. 145–174.
- 2013 – “La vasca del Sansone del Giambologna e il Tritone di Battista Lorenzi in un’inedita storia di duplicati (con una nota sul Miseno di Stoldo per la villa dei Corsi),” *Saggi e memorie di storia dell’arte*, 36, 2013, pp. 57–114.
- 2012 – “Pietro Bernini e Giovanni Caccini per le tombe angioine nel Duomo di Napoli,” *Prospettiva*, 139/140, 2010 (2012), pp. 81–107.
- 2011 – “La villa di Pedro de Toledo a Pozzuoli e una sicura provenienza per il Fiume di Pierino da Vinci al Louvre,” *Rinascimento Meridionale*, II, 2011, pp. 93–113.
- 2010 – “Un pezzo fuori posto: un Putto di Giuliano Finelli sulla tomba di Pedro Enríquez nella Certosa di Siviglia,” *Nuovi Studi*, 16, 2010, pp. 83–104.
- 2007 – “Un contributo alla biografia fiorentina di Santi Gucci / Przyczynek do florenckiej biografii Santi Gucciego,” *Biuletyn Historii Sztuki*, LXIX, 2007, 1/2, pp. 23–36.

C) Articles in edited volumes

- 2022 – “Cosimo I and His Spanish In-Laws: the Duke and the Toledo Family” in A. Assonitis and H. van Veen (eds.), *A Companion to Cosimo I de’ Medici*, Leiden-Boston 2022, RSA, Vol. 17, Brill, pp. 72–114
- 2020 – “Circulation of Sculpture Across the Spanish Empire: The Case of Martino Regio’s Genoese Workshop and the Multiple Variations of His Name,” in *Artistic Circulation between Early Modern Spain and Italy*, edited by K. Helmstutler Di Dio and T. Mozzati, New York/London 2020, Routledge, pp. 109–130.
- 2020 – “Some Questions about the History of Restoration: Bacchus in Context,” *The Bacchus Conservation Project. North Carolina Museum of Art*, edited by C. Rocheleau, Raleigh 2020, pp. 24–29
- 2019 – “Il bozzetto di Algardi per il San Crispino d’argento di Reggio Emilia,” in A. Bacchi, A. Nova, L. Simonato (eds.), *Gli allievi di Algardi: Opere, geografia, temi della scultura in Italia nella seconda metà del Seicento*, Florence/Milan, Kunsthistorisches Institut in Florenz-Officina Libraria 2019, pp. 99–117

- 2019 – “Greco face à la sculpture,” in G. Kientz (ed.), *Greco*, catalogue of the exhibition, Paris 2019, pp. 150–155
- 2018 – “Ambrogio Leone and the Visual Arts,” in B. de Divitiis, F. Lenzo, L. Miletto (eds.), *Ambrogio Leone’s ‘De Nola’, Venice 1514. Humanism and Antiquarian Culture in Renaissance Southern Italy*, Leiden/Boston 2018, Brill, pp. 103–121
- 2018 – “*Nomen omen: la Fuente de Génova* di Malaga e i suoi possibili viaggi,” in A. Galli (ed.), *Nelle terre del marmo: scultori e lapidisti da Nicola Pisano a Michelangelo*, Pisa 2018, pp. 215–233
- 2016 – “Sculpting Against the Grain: Camillo Mariani in the Roman Context at the Turn of the Sixteenth Century,” M. S. Bolzoni, F. Rinaldi, P. Tosini (eds.), *Dopo il 1564: l’eredità di Michelangelo a Roma nel tardo cinquecento / After 1564: Michelangelo’s Legacy in Late Cinquecento Rome*, Rome 2016, pp. 186–207.
- 2016 – “Sugli esordi di Giacomo da Cassignola, e sull’oscuro Giacomo Pernio, da Villa Giulia indietro fino al cantiere di San Pietro,” Gr. Extermann, A. Varela Braga (eds.), *Splendor marmoris: i colori del marmo, da Roma e l’Europa, da Paolo III a Napoleone III*, Rome 2016, pp. 51–68.
- 2014 – “La Fontana Pretoria da Firenze a Palermo *gremio urbis accepta*: le vicende della produzione, del trasporto e dell’innesto urbano,” in A. Nova and S. Hanke (eds.), *Skulptur und Platz. Raumbesetzung, Raumüberwindung, Interaktion*, Berlin, Reihe I Mandorli, pp. 63–94.
- 2011 – “Pedro de Toledo, lo stemma di Castelcapuano e Francesco da Sangallo a Napoli. La produzione di emblemi monumentali e un confronto col portale di Castel Sant’Elmo di Tommaso Boscoli,” in F. Mangone (ed.), *Castelcapuano da Reggia a Tribunale. Architettura e Arte nei luoghi della Giustizia*, Naples 2011, pp. 42–68.
- 2011 – “La giovinezza di Bartolomeo Ammannati all’ombra della Tomba Nari,” and three catalogue entries (“Leda e il cigno;” “Tomba Nari;” “Venere”) in B. Paolozzi Strozzi and D. Zikos (eds.), *L’acqua, la pietra, il fuoco. Bartolomeo Ammannati scultore* (Florence, Museo Nazionale del Bargello, May–September 2011), Florence 2011, pp. 94–135, 352–355, 360–363, 398–403.

D) Critical editions

- 2009 – Carlo Celano, *Delle notizie del bello, dell’antico e del curioso della città di Napoli*; online critical edition, Fondazione Memofonte 2009, www.memofonte.it.
- 2009 – Giovanni Carafa duca di Noja’s *Lettera ad un amico...*, Napoli 1750; and *Spiegazione della mappa topografica della città di Napoli*, Napoli 1775; online critical edition, Fondazione Memofonte 2009, www.memofonte.it.
- 2007 – Domenico Antonio Parrino’s *Napoli città nobilissima, antica e fedelissima*, Napoli 1700; online critical edition, Fondazione Memofonte 2007, www.memofonte.it.

E) Forthcoming articles and book chapters

- 2022 – *Catalogue of Italian Bronze Sculpture at the Metropolitan Museum of Art*, thirty-five short essays (expected summer 2022).
- 2022 – “Soldani’s *Lamentation* in Córdoba,” in *The Burlington Magazine* (expected fall 2022).
- 2022 – “A Corsair History of Sculpture: Abducting Italian Fountains in the Early Modern Spanish Mediterranean,” *Journal of the Warburg and the Courtauld Institutes* (expected fall 2022).
- 2022 – “Murillo’s Ruins,” in Guillaume Kientz (ed.), *Murillo: From Heaven to Earth*, Yale University Press – Kimbell Art Museum (expected fall 2022).