

**UNIVERSITÀ DEGLI STUDI DI MILANO**

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**DR. BARBARA TRAMELLI**

**ART HISTORIAN / DIGITAL CULTURAL HERITAGE SPECIALIST**

**Curriculum Vitae**

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**RESEARCH POSITIONS HELD**

**Research Grant Holder**

Digital Art History/Venice Centre for Digital and Public Humanities  
University of Ca' Foscari, Venice  
November 2019 – PRESENT

**Visiting Research Fellow**

St. Benet's Hall, Oxford, UK  
January 2019 – PRESENT

**Chargée de Mission (Postdoctoral Fellow)**

CNRS/CESR, Equipex Biblissima, France  
March 2016 - October 2019

**Visiting Postdoctoral Fellow**

Department II, The Max Planck Institute for the History of Science, Berlin  
Fall Term 2017

**Frances Yates Fellow**

The Warburg Institute, School of Advanced Studies, London  
Summer Term 2017

**Visiting Predoctoral Fellow**

Department II, The Max Planck Institute for the History of Science, Berlin  
September 2015 - March 2016

**Predoctoral Fellow**

Research Group Art and Knowledge in Pre-Modern Europe (1350-1600)  
The Max Planck Institute for the History of Science, Berlin  
September 2011 - March 2015

## EDUCATION

### **PhD, Summa cum Laude**

Art History Faculty, Freie Universität, Berlin  
February 2012 - October 2015

### **Master of Arts, Graduated with Distinction**

Cultural and Intellectual History, the Warburg Institute, School of Advanced Studies, London  
September 2009 - November 2010

### **Bachelor Degree, 110 with Honors/110**

Art Markets and Heritage Management, IULM University, Milan  
September 2005 - November 2008

### **A Levels**

Liceo Classico Melchiorre Gioia, Piacenza

## FELLOWSHIPS AND GRANTS

**Research Grant (*Assegno di Ricerca*)** | Ca' Foscari University | Venice | November 2019 – October 2022

**Visiting Research Fellowship** | St. Benet's Hall | Oxford | February 2019 – February 2022

**Visiting Postdoctoral Fellowship** | Max Planck Institute for the History of Science | Berlin | Fall 2017

**Frances Yates Fellowship** | Warburg Institute - School of Advanced Studies | London | Spring 2017

**Travel Grant** | Scientiae: Disciplines of Knowing in Early Modern Europe | Oxford | July 2016

**Predoctoral Fellowship** | Max Planck Institute for the History of Science | Berlin | October 2011 – March 2015

**Warburg Institute Fees Scholarship** | Warburg Institute | London | October 2009 - June 2010

**Erasmus Exchange Program Scholarship** | Université François Rabelais | Tours | September 2008 - August 2009

## PUBLICATIONS

### **BOOK**

*Giovanni Paolo Lomazzo's Trattato dell'Arte della Pittura: Color, Perspective and Anatomy, Nuncius: Studies and Sources in the Material and Visual History of Science*, M. Beretta and S. Dupré (eds.), Brill 2017 (ISBN: 9789004330252)

### **ARTICLES**

“*La Falsa Alchimia de la Quale Tanta Stima già ne Feci*: Giovanni Lomazzo's Thought on Alchemy”, *Renaissance Studies*, Vol. 34, No. 5, 2020, pp. 727-748

“Lomazzo, Giovanni Paolo”, *Encyclopedia of Renaissance Philosophy* (ed. by Marco Sgarbi), living reference work entry, 22<sup>nd</sup> July 2020 ([https://doi.org/10.1007/978-3-319-02848-4\\_864-1](https://doi.org/10.1007/978-3-319-02848-4_864-1))

“Art and Grotesque, Art with Grotesques: The Case of Pirro Visconti Borromeo's Villa in Lainate”, *Matica Srpska Journal of Fine Arts*, 44, 2016, pp. 73-83

“Sofonisba Anguissola *Pittora de Natura*: A Page from Van Dyck's Italian Sketchbook”, *Women Artists in Early Modern Italy: Careers, Fame, and Collectors*, S. Barker (ed.), Brepols 2016, pp. 37-43

“The Illustrated Book in Lyon (1480-1600)”, *Consortium of European Research Libraries Newsletter*, Issue 34, December 2016, pp. 10-12

“Artists and Knowledge in Sixteenth-Century Milan: The Case of Lomazzo’s *Accademia de la Val di Blenio*”, *Special Issue of Fragmenta 5 - Journal of the Royal Netherlands Institute in Rome*, Brepols 2011, pp. 121-137

“Due Poesie del Pittore Giovanni Paolo Lomazzo, Ammiratore di Cardano”, *Bruniana et Campanelliana*, XVI, II, 2010, pp. 573-576

## INTRODUCTIONS

“By Way of Another Editorial on Fusions in the Digital and Public Humanities” (with Prof. Franz Fischer and Dr. Diego Mantoan), *Magazén – International Journal for Digital and Public Humanities*, Edizioni Ca’ Foscari, Vol. 1, Issue 2, December 2020, pp. 137-141

“By Way of an Editorial: New Ventures and a Commitment to Disciplinary Fusion in the Domain of Digital and Public Humanities” (with Prof. Franz Fischer and Dr. Diego Mantoan), *Magazén – International Journal for Digital and Public Humanities*, Edizioni Ca’ Foscari, Vol. 1, Issue 1, December 2020, pp. 1-10

## EDITED VOLUMES

With Prof. Franz Fischer and Dr. Diego Mantoan, *Magazén – International Journal for Digital and Public Humanities*, Edizioni Ca’ Foscari, Vol. 2, *CONSOLIDATIONS*, Issue 2, December 2021

With Prof. Franz Fischer and Dr. Diego Mantoan, *Magazén – International Journal for Digital and Public Humanities*, Edizioni Ca’ Foscari, Vol. 2, *CONSOLIDATIONS*, Issue 1, June 2021

With Prof. Franz Fischer and Dr. Diego Mantoan, *Magazén – International Journal for Digital and Public Humanities*, Edizioni Ca’ Foscari, Vol. 1, *FUSIONS*, Issue 2, December 2020

With Prof. Franz Fischer and Dr. Diego Mantoan, *Magazén – International Journal for Digital and Public Humanities*, Edizioni Ca’ Foscari, Vol. 1, *FUSIONS*, Issue 1, December 2020

## DATABASES

### Founder of the Lyon 16ci Database project

With the technical assistance of the Visual Geometry Group in Oxford, for the iconographic indexation and the automatic retrieval of 16<sup>th</sup> century illustrations printed in Lyon <https://www.robots.ox.ac.uk/~vgg/research/16ci/lyon/>

**Co-Founder of the 1516 Database Project**, in cooperation with Dr. Abhishek Dutta (VGG, Oxford) and Dr. Matilde Malaspina (University of Copenhagen), for the automatic retrieval and iconographic indexation of 15<sup>th</sup> and 16<sup>th</sup> century printed illustrations

<https://www.robots.ox.ac.uk/~vgg/research/1516/>

## REVIEWS

Meredith K. Ray, “Daughters of Alchemy”, *Nuncius*, Volume XXXI, Issue 3, 2016, pp. 647 – 650

Mary Quinlan McGrath, “Influences: Art, Optics and Astrology in the Italian Renaissance”, *Centaurus*, LVI, 1, pp. 67–68, February 2014

Jean Julia Chai, “Idea of the Temple of Painting”, *H-ArtHist.Net*, 19 December 2013

## IN PREPARATION

“If Early Printed Illustrations Could Speak, What Would They Tell Us? The Role of Images in Sixteenth-Century Lyon and the Use of the VISE Search Engine for their Automatic Retrieval” (with Dr. Abhishek Dutta, Oxford University)

“Lomazzo’s Colors, Leonardo’s Colors”

*(Atti del Convegno LEONARDO DA VINCI (1452-1519). Dal 'Libro di Pittura' al 'Trattato'. Circolazione, Trasmissione, Ricezione delle Idee e degli Scritti Vinciani tra Cinquecento e Seicento, Accademia Nazionale di San Luca, Rome)*

## TALKS AND PRESENTATIONS

### 2022

Data sustainability: Sustainability and Dissemination in Early Modern Intertextual and Digital Visual Culture Studies  
*Annual Meeting of the Renaissance Society of America, March 30-April 2, 2022*

Similarities and differences in the imagery for emblem books printed in Lyon in the sixteenth century  
*12<sup>th</sup> International Conference of the Society for Emblem Studies, University of Coimbra, July*

### 2021

From the Image to the Illustrated Page: The Illustrated Book in Lyon (1480-1600)  
*III Simposio Internacional de Cultura Visual, Valencia 27-29 October 2021*

Digitising, Cataloguing, Searching and Sharing the Medieval and Early-Modern Image: On-Going Projects & Different Methodologies - *One-day workshop on methodologies of iconographic indexation, organizer*  
*The Venice Centre for Digital and Public Humanities, Ca' Foscari University, Venice, 1<sup>st</sup> October 2021*  
Emblem Books and Iconography: Tracing paths in Renaissance Lyon  
*XIII Congreso Internacional de la Sociedad Espanola de Emblematica, Porto, December 2021*

Bernard Salomon and Pierre Eskrich: Iconographic Similarities and Differences using the Iagematching Software -  
*Research seminar at St. Benet's Hall, University of Oxford*

### 2020

"Imago Docta: Il Cammino delle Immagini nei Libri Illustrati Stampati a Lione (1480-1600)"  
*Discorso sul Metodo. Stampe e Illustrazioni nel Rinascimento. Progetti e Studi della Fondazione Giorgio Cini sulla Storia della Xilografia e dell'Illustrazione Libraria, Venice, Italy*

"Text and Image in Renaissance Lyon Literature"  
*Convegno internazionale "Littératures de la Première Modernité & Création Multimédia (postponed 2021)*

"Le Chemin de l'Image in Renaissance Lyon: Digital Tools for the Study of Early Modern Illustrations"  
*Seminar of the Venice Centre for Digital and Public Humanities, Ca' Foscari, Venice, Italy*

"French Emblem Books: Some Case Studies in Renaissance Lyon"  
*Society for Emblem Studies, University of Coimbra, Portugal (postponed 2021)*

"New Tools for Image Retrieval and Description: The Iagematching Software"  
*Seminar of the Venice Centre for Digital and Public Humanities, Ca' Foscari, Venice, Italy*

"Book Illustrations in Renaissance Lyon: the Biblissima Project"  
*Bibliothèques Virtuelles Humanistes, Centre d'Etudes Supérieures de la Renaissance, Tours, France*

### 2019

"Illustrations and Digital Tools: Book Imagery in Renaissance Lyon"  
*Department of Digital and Public Humanities, Ca' Foscari, Venice*

"Lomazzo's Colors, Leonardo's Colors"  
*LEONARDO DA VINCI (1452-1519). Dal 'Libro di Pittura' al 'Trattato'. Circolazione, Trasmissione, Ricezione delle Idee e degli Scritti Vinciani tra Cinquecento e Seicento, Accademia Nazionale di San Luca, Rome*

"The Illustrated Book in Renaissance Lyon"  
*Biblyon, Journée d'études sur le Livre Lyonnais, ENSSIB, Lyon*

“*Prontezza di Mano e d’Ingegno*: Some Thoughts on the Renaissance Artist’s Hand”  
*St. Benet’s Hall*, University of Oxford

“Emblem Books and Beyond: The Illustrated Printed Production in Renaissance Lyon”  
*Society for Emblem Studies*, University of Glasgow

“Biblissima and Imagematching: A Cooperation with the Automatic Image Retrieval Software”  
*Seminar of the History of the Book*, Bodleian Library, Oxford

## 2018

“Imago Docta: Printed Illustrations in Lyon between 1480 and 1600”  
*Technical Art History Colloquium/Image Making and the History of the Book*, Artechne Project, Amsterdam

“An International Collaborative Project: The Illustrated Book in Lyon 1480-1600”  
*Colloquium Department I*, the Max Planck Institute for the History of Science, Berlin

## 2017

“The Body and the Senses in Sixteenth-Century Italian Writings on Art: The Concept of Artists’ *Prontezza*”  
*The Making of Technique in the Arts*, ARTECHNE PROJECT, Utrecht

“The Illustrated Book in Sixteenth-Century Lyon: Results and Perspectives”  
*The Warburg Institute: A Research Community*, School of Advanced Studies, London

“*La Falsa Alchimia de la Quale Tanta Stima già ne Feci*: Giovanni Paolo Lomazzo’s Thought on Alchemy”  
*Tea Time Talk*, The Warburg Institute, School of Advanced Studies, London

## 2016

“*I Vari Caprizzi che Strani mi Venian*: The Life and Achievements of Giovanni Paolo Lomazzo”  
*Sixteenth Century Society Conference*, speaker and chair of session *The Artist I and II*, Bruges

“*Acutissima è la Prospettiva*: Perspective in Sixteenth-Century Milan”  
*Scientiae, Disciplines of Knowing in Early Modern Europe*, Oxford

“Le Livre Illustré à Lyon 1480-1600 –Le Projet Biblissima”  
*Biblyon, Journée d’études sur le Livre Lyonnais*, ENSSIB, Lyon

“Annibale Fontana’s Anatomical Drawings and Painters’ Learning of Anatomy in Milan”  
*Simposi Ciencia y Art*, Instituto de Historia de la Medicina y de la Ciencia Lopez Pinero, Valencia

“Giovanni Paolo Lomazzo’s Discourse on Perspective: Sources, Examples and Links with Northern Theories”  
*Giovanni Paolo Lomazzo: His Theory and Practice*, RSA annual meeting, Boston

## 2015

“Between Theory and Practice: The Series of Anatomical Drawings Attributed to Annibale Fontana”  
*North Italian Renaissance 1450-1650: New Studies in Drawing and Painting*, RSA annual meeting, Berlin

“Artists as Readers, Artists as Writers”  
*How-To Workshop*, Max Planck Institute for the History of Science, Berlin

“Artists and Anatomy in Sixteenth-Century Italy: Influences and Exchanges”  
*Scientiae, Disciplines of Knowing in Early Modern Europe*, Vienna

## 2014

“Written Transmission of Pictorial Knowledge: The Case of Giovanni Lomazzo’s *Trattato della Pittura*”  
*Research Group Art and Knowledge in Pre-Modern Europe (1300-1650)*, presentation for the examination committee of the Max Planck Society, Berlin

The Academy of the Blenio Valley: An Example of Burlesque in Sixteenth-Century Milan  
*Seminar Lecture Series Kunstlerwissen: Artists and Knowledge in Early Modern Europe*, Freie Universität, Berlin

## 2013

“Nature and Grotesques: Pirro Visconti Borromeo and his Collection of *Naturalia* in the Villa of Lainate”  
*Collecting Nature*, Schwabenakademie Irsee, Irsee

“Theory and Practice of Colors in Sixteenth-Century Milan: Lomazzo’s *Del Colore*”  
*Scientiae, Disciplines of Knowing in Early Modern Europe*, University of Warwick, Warwick

“Giovanni Lomazzo’s Education and Background”  
*The Artist and his Work*, RSA annual meeting, San Diego

## 2013

“*Sapere e Saper Fare*: The Dichotomy between Artistic Theory and Practice in Sixteenth-Century Italy”  
*Cultural Materials/Material Culture - Chiasmi Conference*, Harvard University, Cambridge

“Lomazzo’s Education and Apprenticeship: The Early Years”  
*Research Group Seminar “Art and Knowledge in Pre-Modern Europe”*, MPIWG, Berlin

## 2012

“*Sofonisba Anguissola Pittora de Natura*: A Page from Van Dyck’s Italian Sketchbook”  
*Jane Fortune Conference on Women Artists in Early Modern Italy*, Archivio di Stato, Florence

“Drawings and Alchemy in Sixteenth-Century Italy: Some Thoughts on the *Allegory of Painting* in the Albertina”  
*Art and Alchemy Workshop* for the preparation of the exhibition ‘Kunst und Alchemie’, Museum Kunstpalast, Düsseldorf

## TEACHING

### Introduction to Digital Humanities

Ca’ Foscari University, Collegio Internazionale, Venice, (30h)  
2021-2022

### Early Modern Illustrations in Sixteenth-Century Lyon

Illustrazione Libreria, Università degli Studi di Udine, Scuola Superiore (10h)  
2021-2022

### Laboratories in Digital and Technical Art History

Course on Object-Based Research and the Role of Digital Collections  
Ca’ Foscari University, Venice  
2020-2021/2021-2022

### Venice Summer Camp on Digital and Public Humanities

Ca’ Foscari University, Venice  
Course in Digital Art History and Digital Tools for Iconographic Indexation  
July 2020

### Postgraduate Summer School Biblissima ‘Le Livre Illustré à Lyon 1480-1600’

*Musée de l’Imprimerie et de l’Art Graphique*, Lyon/ ENSSIB, Lyon/ Bibliothèque Municipale de Lyon  
June/July 2019

**Postgraduate Summer School Biblissima ‘Le Livre Illustré à Lyon 1480-1600’**

*Musée de l’Imprimerie et de l’Art Graphique*, Lyon/ ENSSIB, Lyon/ Bibliothèque Municipale de Lyon  
June/July 2018

**LANGUAGES**

- Italian – native speaker
- English – fluent
- French – fluent
- German –good
- Latin – very good
- Ancient Greek – good
- Spanish – basic knowledge

**Member of Editorial Board, Co-curator and Journal Manager (2019-present)**

Magazén –International Journal for Digital and Public Humanities - Digital and Public Art History

Venice, 11/11/2021