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Personal data

Italian nationality

Place of birth: Rome
Date of birth: June 21, 1974
Place of residence: Lugano

Academic career

2017 - Maître d'enseignement et de recherche (MER, confirmed Professor-Researcher) in History and theory of art and architecture- Institute of history and theory of art and architecture, University of Italian Switzerland
2009-2016: Senior Assistant (Post-doc researcher) in History and theory of art and architecture - Institute of history and theory of art and architecture, University of Italian Switzerland
2007-2009: Postdoctoral research fellow in Museology and art criticism and restoration (L. Art 04) - University of Calabria, Department of Archeology and History of the Arts-Faculty of Letters and Philosophy-University of Calabria (Arcavacata di Rende , Cosenza)

Qualification

2018: Italian National Qualification as Associate Professor (2nd level) in Museology and history of art criticism (5/5 positive evaluations)
2005: PhD in History and Conservation of Art and Architecture - Roma Tre University. Supervisor. Professor Orietta Rossi Pinelli (evaluation: excellent)
2002: Master of Advanced Training in "Management Systems, Communication and Enhancement of Cultural Heritage" of the Scuola Normale Superiore of Pisa
2000-2002: I and II year ended of the School of Specialization in Art History of the University of Florence (address History of Medieval and Modern Art)
1998: Degree in Literature and Philosophy, historical-artistic address, University of "Roma Tre", Thesis in Museology and history of collecting. Tutor: Professor Liliana Barroero (evaluation: 110/110 with honors)

Research grants and awards

2014: Research Fellow Grant of the Paul Mellon Center (London-Yale University) for a research on "The correspondence of Joseph Thorpe and the copy market between Rome and England in the second half of the 18th century"
2005-2008: Scholarship of Croma (Center of Studies on Rome) - University of Roma Tre in the context of research aimed at creating an "Environmental historical Atlas of Rome"
2004: Scholarship of the Accademia Nazionale dei Lincei - British Academy for a study stay at the Courtauld Institute, University of London on "Dispersion of Roman collections in the eighteenth century in England"
2001: Scholarship from the Institute of High Renaissance Studies of Ferrara
2000/2001: Scholarship of the "Roberto Longhi" Foundation for Art History Studies for a research on "Artists-merchants in Rome (XVIII-XIX century)"
1999: Scholarship from the National Academy of San Luca

Affiliations and other assignments

2017 -: Member of the Equal Opportunities Commission of the University of Italian Switzerland
2012-: Member of the Confederal Doctoral School in Italian Civilization (Civita) (<http://www.civita.usi.ch/scuola-dottorale-confederale-in-civilta-italiana>)
2012 -: Scientific Secretary of the Doctorate at the Mendrisio Academy of Architecture
2010 -: Professor at the Institute of Italian Studies in Lugano, three-year and master's degree course in Italian literature and civilization (University of Italian-speaking Switzerland)

Research projects and scientific activity (last five years)

From 2018-: Scientific Committee of the International Conference: *Raffaello nelle accademie d'arte: modello, funzione, ricezione* (in preparation for the National Academy of San Luca for October 2020 on the occasion of the fifth centenary of Raphael's death)

Since 2017 -: Member of the five-year research project *Lettresart: Lettres d'artistes. Pour une nouvelle histoire transnationale de dell'arte (XVIIIe-XIXe siècles)*, financed by the École française de Rome (Coordinator: Maria Pia Donato, Giovanna Capitelli)

November 2019: Scientific coordination of the International Conference *Leonardo da Vinci tra arti e lettere nel Novecento*. The conference received support from the Swiss National Fund for Scientific Research.

2018-2019: Scientific Committee of the Exhibition *Roma en México, México in Rome. Las academias de arte entre Europa y el Nuevo Mundo 1843-1867* (curated by Giovanna Capitelli and Stefano Cracolici, Mexico City, Museo Nacional de San Carlos, 6 December 2018 - 19 May 2019)

2019: Scientific coordination of the Exhibition: *Which Gothic for Milan? The jury materials for the competition of the facade of the Duomo (1886–1888)* (27 February-19 July 2019, Library of the Academy of Architecture of Mendrisio), with Mirko Moizi and Angela Windholz

2018-2015: Component of the COPIMONARCH research project. *La copia pictórica en la Monarquía Hispánica, siglos XVI-XVIII*. (I+D Proyecto I+D HAR2014-52061-P, Ministerio de Economía y Competitividad, Gobierno de España. Coordinator: David García Cueto)

2017: Scientific coordination of the International Conference: "*Leggendo le copie critica e letteratura artistica in Europa nella prima età moderna. (XV–XVIII secolo)*". November 24, 2017 (Mendrisio, Academy of architecture) with David García Cueto

2016: Member of the scientific committee of the international study conference: *A Cópia Pictórica em Portugal, Espanha e no Novo Mundo (1552-1752)* (Lisbon, Gulbenkian Foundation 11-12 October 2016)

2015: Member of the scientific committee and coordination of the International Conference *Corrispondenze d'artista: Roma e l'Europa (XVIII-XIX secolo). Artistic Correspondences: Rome and Europe in the 18th and 19th centuries*. (Rome 15-16 June 2015 KNIR, Koninklijk Nederlands Instituut, Svenska Institutet)

2015: Scientific coordination of the Exhibition: *Amos Nattini e la Divina Commedia figurata tra le due guerre* (27 October-30 December 2015, Ascona, Museo di Ascona) with Mara Folini and with the collaboration of Irina Emelianova and the Institute of Studies Italian

International conferences and public conferences (selection)

2019 (22 November): Opening speech at the International Conference *Leonardo da Vinci tra arti e lettere nel Novecento*, curated by Carla Mazzarelli (Mendrisio, Academy of architecture, Lugano, Institute of Italian studies). Title: *Appunti per una storia del mito di Leonardo nel Novecento*.

2019 (6 October): Public conference: *Figurare la peste e il contagio da Nicolas Poussin al verismo ottocentesco* within the cycle *Quel ramo del lago di Como...": Lettura dei Promessi Sposi* by the Institute of Italian studies (USI).

2019 (6 May): Speech at the international study conference *Cartas de artistas entre Espana, América y Europa en el siglo XIX* (Madrid, Museo Lazaro Galdiano, 6-7 May 2019), curated by Amaya Alzaga Ruiz, Giovanna Capitelli, Maria Pia Donato. Title: *Dentro il Museo: lo sguardo degli artisti ispanici e latino americani in Italia attraverso corrispondenze e licenze di accesso*.

2019 (April 3): Speech at the international study day *Las Relaciones artísticas entre Roma y Ciudad de Mexico en el siglo XIX. Nuevos Estudios*, Jornada Internacional de estudios (Ciudad de Mexico, Italian Cultural Institute, April 3, 2019), curated by Giovanna Capitelli and Stefano Cracolici. Title: *Mercato artistico ed esportazione di modelli: fonti e strumenti intorno alla rete delle Accademie a Roma*

2018 (February 27): Presentation of the book by Giulio Busi, *Michelangelo. Mito e solitudine del Rinascimento* (Lugano, University of Italian Switzerland)

2017 (29 November): Public conference: *I Promessi Sposi tra pittura barocca ed interpretazione figurata* within the cycle "*Quel ramo del lago di Como...": Lettura dei Promessi Sposi* curated by the Institute of Italian Studies (USI)

2017 (6 November): Speech at the research seminar *Censimento e schedatura dei carteggi artistici. Cantieri aperti e problemi interpretativi* (Rome, Bibliotheca Hertziana). Title: *Le richieste per accedere a copiare degli artisti a Roma (1820-1870): intorno a una particolare tipologia di lettera e alla sua schedatura*

2017 (10 October): Speech at the international conference on literary migration in the Italian eighteenth century (XXXV. Romanistentag, Deutscher Romanistenverband-Universität Zürich, 9-10 October): Title:

The meeting with the Eternal City: letters from the artists traveling to Rome between the eighteenth and nineteenth centuries

2017 (June 26): Speech at the International Conference *Las copias de obras maestras de la pintura en las colecciones de los Austrias y el Museo del Prado* (June 26-27, Madrid-Museo del Prado), Title: *The copy, the copies, the author, the authors: the state of the matter in modern historiography*

2017 (23 January): Opening conference and session coordination of the international study day *La copia pittorica a Napoli tra Cinquecento e Seicento: produzione, collezionismo, esportazione* (Naples, Gallerie d'Italia (Palazzo Zevallos))

2016 (11 October): Speech at the international study conference: *A Cópia Pictórica em Portugal, Espanha e no Novo Mundo (1552-1752)* (Lisbon, Gulbenkian Foundation 11-12 October 2016). Title: *The copy: state of the studies, research methods and perspectives*

2016 (April 1): Speech at the Renaissance Society Annual Meeting (Boston, Park Plaza Hotel & Hynes Convention Center March 31-April 2 2016). Title: *Copysts at work in the Galleria Farnese: Artistic Practices of an ideal comparison (Panel: Making Copies)*

2016 (24 and 25 October): Public conference: Carta in the context of the III cycle *Qui e ora-Materia del vivere III*

by the Institute of Italian Studies (USI)

2015 (26 November): Speech at the International Conference *Fragilità di Adone: parole, immagini e corpi di un mito* (Pisa, Scuola Normale Superiore, 26-27 November). Title: *Adone tradotto, Adone reinventato: il mito alla prova della modernità tra Settecento e Ottocento*

2015 (7 October): Public conference *Caron dimonio con occhi di bragia- Caronte (Inferno III)* as part of the cycle *Lectura Dantis V- I personaggi della Commedia* by the Institute of Italian Studies (USI, Auditorium)

2014 (12 November): Public conference *"Una voce modesta / forse qual fu da l'angelo a Maria" (Paradiso XIV)* (Paradiso XIV) in the context of the cycle *Lectura Dantis III - Il Paradiso* by the Institute of Italian Studies (USI, Auditorium)

2014 (23 September): Speech at the International Conference *Séroux d'Agincourt e la storia dell'arte intorno al 1800* (Villa Medici, Academy of France- 23-24 September 2014). Title: *Dalla formazione al mercato: circolazione e gusto delle copie dalla pittura medievale tra Roma, Francia ed Inghilterra nell'Ottocento*

2014 (June 28): Speech at the International Conference *Nicht Neues Schaffen Perspektiven auf die treue Kopie 1300–1900* (Hannover, Schloss Herrenhausen June 26-28) Title: *Faithful substitutes. Rome in the 19th century and Copies as "monuments-documents" of the national heritage*

Selected Publications

Authored book

2018 *Dipingere in copia. Da Roma all'Europa (1750-1870). I. Teorie e pratiche*, Rome, Campisano editore (ISBN: 978-88-85795-08-2)

Edited book

2020 (co-edited with Cueto, David García) *Leggere le copie. Critica e letteratura artistica tra XVI e XVIII secolo* Rome, Artemide editore

2019 (co-edited with Capitelli, Giovanna, Rolfi Ožvald, Serenella) *Dizionario portatile delle arti a Roma in età moderna*, Rome, Campisano (ISBN: 978-88-85795-26-6)

2019 (co-edited Rolfi Ožvald Serenella) *Il carteggio d'artista. Fonti, questioni ricerche tra XVII e XIX secolo* Cinisello Balsamo, Silvana editoriale 2019 (ISBN: 9 788836 641468)

La copia. Connoisseurship, storia del gusto e del collezionismo, a cura di Carla Mazzarelli, Lucca, Libro Co. 2010

Journal Article and Chapter in book (selected, last five years)

- 2019 *Dante interpretato da Johann Heinrich Füssli: l'invenzione artistica tra natura e immaginazione*, in *Dante in Svizzera. Dante in der Schweiz*, Johannes Bartuschat and Stefano Prandi (eds), Longo Editore, Ravenna, pp. 67-84
- 2019 *Dalla lettera all'autobiografia d'artista*, in *Il carteggio d'artista. Fonti, questioni ricerche tra XVII e XIX secolo*, Serenella Rolfi Ožvald and Carla Mazzarelli (eds), Cinisello Balsamo, Silvana editoriale, pp. 36-50
- 2018 *Murillo e il dibattito sulle arti tra Italia e Francia nell'Ottocento: monstreaux amour, copie e ricopie*, in *Bartolomé Esteban Murillo y la copia pictórica*, Rafael Jápon (ed. by), Granada, pp. 217-234
- 2018 *L'esemplarità di Roma: prassi e funzioni delle copie pittoriche*, in *Roma en México, México en Roma. Las academias de arte entre Europa y el Nuevo Mundo 1843-1867*, Giovanna Capitelli and Stefano Cracolici (ed. by), Campisano, pp. 57-72
- 2018 *John Thorpe e gli artisti a Roma. Il ruolo delle corrispondenze tra coscienza patrimoniale e strategie autopromozionali*, in "Ricerche di storia dell'arte", 125 (2018), pp. 27-36
- 2018 *Faithful substitutes. Rome in the 19th century and Copies as „monumenti-documenti“ of the national heritage*, in *Nicht Neues schaffen: Perspektiven auf die treue Kopie 1300–1900*, Ed. by Putzger, Antonia, Heisterberg, Marion, Müller-Bechtel, Susanne, Berlin, De Greyter (ISBN: 978-3-11-043114-8), pp. 251-266; 15-16
- 2018 *Adone tradotto, Adone reinventato: il mito alla prova della modernità tra Settecento e Ottocento in Fragilità di Adone. Parole, immagini e corpi di un mito*, Alessandro Grilli, Stefano Tomassini, Andrea Torre (ed. by), Pisa, pp. 56-70.
- 2017 *Sulla fortuna di Pier Francesco Mola in Inghilterra tra collezionismo, riproduzione artistica e ricezione critica*, in *I Mola da Coldrerio tra dissenso e accademia nella Roma barocca. Ricerche tra architettura, pittura e disegno*, Adriano Amendola, Jörg Zutter (eds.), Cinisello Balsamo, Silvana editoriale-Mendrisio Academy Press, pp. 287-302 (ISBN: 978-88-36-6385-67)
- 2016 *L'occhio del conoscitore e la questione della "ripetizione" tra copie e repliche: alcune note intorno al caso de "La Fortuna" di Guido Reni nella storia critica*, in *Il metodo del conoscitore: approcci, limiti, prospettive*, Stefan Albl with Alina Agguiaro (eds.), Artemide, pp. 273-289 (ISBN: 978-88-7575-257-6)
- 2015 *La casa d'artista*, in *Storie d'interni: l'architettura dello spazio domestico moderno*, Fulvio Irace (ed. by), Carocci, pp. 229-252; 317-318 (ISBN: 978-88-430-7825-7)
- 2014 *Raphael, Annibale Carracci and Guido Reni in copy: the cultural impact of Roman artworks in the galleries of copies of England and North America in the eighteenth and nineteenth centuries*, in *Between East and West: reproductions in art* (proceedings of the 2013 CIHA colloquium in Naruto, Japan, 15th - 18th January 2013), ed. by Shigetoshi Osano, Cracow, IRSA, pp. 121-133 (ISBN: 978-838-9831-24-8)