

Prof. Dr. Maria Giulia Aurigemma, Full Professor and Chair in History of Modern Art (Renaissance and Baroque, Italian and European Art), Department of Letters, Arts and Social Sciences, University of Chieti (Italy).

Graduated in the faculty of Modern Letters, with a vote of 110/110 cum laude, at the Sapienza, University of Rome, in History of Art (tutor Maurizio Calvesi). Specialization in History of Art at Perfezionamento of the Sapienza, 70/70 cum laude (tutor Mario d'Onofrio). PhD in History of Art cum laude, University of Basel (tutor Beat Brenk).

Since the academic year 1989-1990 Lecturer in History of Art, University of Cassino; since the academic year 1999-2000 Associated Professor, University of Parma; since the academic year 2007-2008 Full Professor at the University of Chieti.

Member of the PhD permanent board in History of Art, Sapienza University, since 2000.

National Supervisor and Responsible of the MIUR FIRB Project 2013 *Arte e mecenatismo di antichi casati dal feudo alle corti barocche europee. Gli Orsini e i Savelli nella Roma dei papi*

Since 2016 President of Second Level Master LM02-LM89 "Cultural Heritage, Archaeology and History of Art"

President of final PhD commissions in Chieti, Perugia, Palermo, Viterbo

Member of the MIUR national commission L Art-02 for confirmed lecturers since 2014

Member and president of national commissions for research grants, researcher, associate professor, full professor for the universities of Chieti, Genoa, Palermo, Arcavacata, Novedrate, Rome Sapienza, Venice, Messina, Salerno, Varese, Modena-Reggio E.

Since 2012 eligible for election to the commissions ASN whose responsibility it is to endow candidates with the qualification to teach at first and second university levels.

In 2009, the Dante Alighieri Society (Rome) awarded her the merit for art and culture.

Member of the scientific committee of many scientific journals and Member of the scientific committee of the series of studies in the history of the arts of many Universities Press (Genova, Sapienza, Palermo) and publishing houses (Edifir, de Luca)

Member of the scientific committees of many international exhibitions, conference, and University research centers. Chair in many conference sessions.

Her research focuses in part on the architecture, decoration and collections of Italian palaces.

Among her award-winning books are "Il Palazzo di Domenico della Rovere in Borgo" (Libreria dello Stato, 1999) and "Palazzo Firenze in Campo Marzio" (Libreria dello Stato, 2007) two books on architecture, patronage, decorations and collections in two Renaissance palaces of Rome.

Among studies concerning artists and their milieu: Carlo Saraceni. Un veneziano a Roma, curator and exhibition catalogue editor, Rome 2013-Venice 2014.

Her papers are devoted to art and life of Beato Angelico, Macrino, Scorel, Heemskerck, Vasari, Zucchi, Zuccari, Roncalli, Furini, Saraceni, Le Clerc, Baglione, and others. After a book on Norman paintings on wood in Sicily (Milano 2004, from her PhD thesis, A. Pizzi Award), a paper in the *Mirabilia Italiae*'s volume on *Cappella Palatina a Palermo* (Modena 2010, pp. 203-272) is a new point of view and for the very first time the history of building and decorations from Emperor Frederick II to Italian Republic (1946). Most recently, in *Sacred Possessions. Collecting Italian Religious Art 1500-1900*, proceedings of American Academy in Rome Conference, June 2007, Getty Research Institute- Bibliotheca Hertziana, 2011 '*Sacra*' in a Tower brings light on a lost painted holy tower in mid-XVI century Bavaria. Interactions between architecture and decoration in XVI- XVIIth centuries in Vatican Palace in the three chapels decorated by Vasari (1570-1571) in *Roemisches Jahrbuch Bibliotheca Hertziana* 2009/2010, and also in 2018 focus on an almost unknown Vasarian painted cycle behind the Vatican Loggias (*Storia dell'arte* 149-150).