

RAE RELIGIOSAE EUROPEAE (s. IV-X)/ CARE, in which Catalonia is participating with a team from the Universitat de Barcelona. More recently, professor Jurković has been a member of several scientific councils in Catalan projects, and as part of Puig i Cadafalch Year he partici-

pated in the international section on the architect with a lecture in Mataró on Puig i Cadafalch, Byzantium and the Balkans.

Xavier BARRAL



Immaculada Lorés i Otzet was born in Barcelona in 1961 and earned her Bachelor's in Art History from the Universitat de Barcelona in 1984. She then earned her PhD from the same university in 1991 with a thesis entitled *L'escultura dels claustres de la catedral de Girona i del monestir de Sant Cugat del Vallès*. In 1988, she started teaching in the Faculty of Humanities at the Estudi General de Lleida, at that time part of the Universitat de Barcelona, until it became the Universitat de Lleida in 1992. Still teaching at the Universitat de Lleida, she became an associate professor in 1997 and a full professor in December 2017. Her true calling as a teacher and her commitment to improving teaching quality has led her to take on a host of responsibilities within the university's academic administration: vice-dean and head of studies in the Faculty of Humanities (1995-1997), assistant to the rector to revamp the curricula in the Faculty of Humanities (1997-1998), chair of the Art History and Social History Department (1998-2001), vice-dean of the Faculty of Humanities (2001-2006) and dean of the Faculty of Humanities (2007-2010).

Since 1996, Imma Lorés has been a founding member of the research team led by Milagros Guàrdia, which is known for the scope and excellence of its scholarly output, namely *Ars Picta*, an acronym of *Anàlisis i Recerques Sobre Pintura i Iconografia Tardocantiga i Altmedieval*. This research group is housed at the Universitat de Barcelona and has continuously secured competitive projects from both the Spanish ministry and the Generalitat, which recognised it as a Consolidated Group in 2005. This same group was renamed *3DPatrimoni. Estudi, Digitalització, Documentació i Divulgació del Patrimoni artístic i arqueològic: recerca i transferència* in 2017, when it merged with another team working on the archaeological heritage.

Within these avenues of research, Imma Lorés has published a vast number of studies – books, articles, book chapters, talks at conferences – in both Catalonia and internationally, which confirm her academic rigour and incredibly broad range of interests. They are essential contributions to the history of mediaeval Catalonia art, especially from the Romanesque period, although there is no dearth of studies focusing on earlier episodes of late ancient and early mediaeval art. One of the topics which

has occupied her the most persistently from her doctoral thesis until now has unquestionably been Romanesque sculpture and its interpretation within its architectural context and in relation to the spaces and their liturgical uses and meanings, an intelligent response to a fertile vein in mediaevalist historiography which, as is common knowledge, has taken a liturgical and functional “shift”, emphasising aspects like the topoliturgical approach and the study of the images' ecosystem within their topography. This is what she has particularly applied in her study of the sculpture in the cloisters of the cathedral of Girona and in Sant Cugat del Vallès, with studies published in the *Butlletí del MNAC* (2003) and international publications like *Cahiers de Saint-Michel de Cuxa* (2015) and *Medioevo, arte e storia* (Parma, 2008). However, this perspective has not led her to lose sight of other approaches which are still fundamental in our discipline, such as stylistic analysis, attribution problems and the criticism of authenticity, the issue of the circulation and transmission of models, the respective roles and relationships between promoters and artists, etc. In short, it is impossible to overstate the rigour with which Imma Lorés has managed to combine, alternate and especially integrate a broad range of topics and methodological strategies.

Numerous monuments from Catalan architecture and art from the early mediaeval and Romanesque eras have captured Imma Lorés' attention, and she has devoted many publications to them, sometimes viewing the monument as a whole, while other times examining more partial aspects of particular interest. At a minimum, we should recall her studies on the monasteries of Sant Pere de Rodes (with a book that is the first complete monograph on the site), Santa Maria de Ripoll, Sant Miquel de Cuixà, Sant Andreu de Sureda and Sant Cugat del Vallès, along with the Romanesque cathedrals of Girona, Barcelona and Roda d'Isàvena (in this case, with recent international publications, such as her contribution to a book published by Picard and articles in *Hortus Artium Medievalium*), the late Romanesque cathedral in Lleida, La Seu Vella, and finally Sant Climent de Taüll. It is worth noting that Lorés has not limited herself to valuable contributions to studies of 12th-century sculpture, the classical focus of Romanesque historiography in Catalonia, but that by paying deserved attention to the textual testimonies that mention works that have vanished, she has also focused on the origins of monumental sculpture in the 11th century, especially in the first half of that century at the dawn of the Romanesque. On the other hand, she has also suggested new

interpretations and often corrected the dates assigned to some of the key sites from the early Catalan Romanesque, such as Sant Pere de Rodes, Ripoll and Cuixà.

Another unquestionable hallmark of Lorés' research has been the emphasis that she has always, and increasingly, placed on considering the secular "biographies" of Catalan Romanesque sites, namely the transformation of the monuments over time, including the time when they were recovered and restored since the late 19th century and especially throughout the 20th century. Historical vicissitudes and interventions have changed the perceptions and interpretations we have today, often radically, and in this sense they must always be borne in mind. However, Lorés has never neglected the inherent interest of the interventions and retrospective interpretations of the monuments of mediaeval architecture and art, and in this vein she has shown a somewhat unusual interest – at least because of its intensity – in the contemporary interpretations of these monuments, from the first urgings of the conservationist spirit and historicism in the 19th century; through the contributions by the pioneers of historiography in the 20th century, such as Puig i Cadafalch and Mons. Josep Gudiol i Cunill; to the major prospecting, discovery and rescue campaigns of Catalan mediaeval painting; and even to the latest policies, projects and debates on the conservation, interpretation and dissemination of our artistic heritage. For example, she found a manuscript by Mons. Gudiol from an unpublished report on the IEC's expedition to the Vall d'Aran and Ribagorça in 1907 and published it in 2013 in a book co-authored by Milagros Guàrdia entitled *El Pirineu romànic vist per Josep Gudiol i Emili Gandia*.

In short, this is a realm where not only has Imma Lorés allowed her authoritative voice to be heard, but she has

also participated in a host of projects, some of which she led, while consulting on others. Without the space to mention all of them, I shall only recall her participation in writing the *Pla Director de la Seu Vella de Lleida* (1992) and developing the *Pla de Museus de Lleida* on commission from the Lleida Town Hall (1993). Imma Lorés worked for a time in the Museu Nacional d'Art de Catalunya as a Romanesque art conservator (1991-1993), where she curated a pioneering exhibition on the discovery and first studies of Romanesque murals. Later she continued to curate, advise and undertake scholarly research with other heritage institutions; for example, she was the curator of the exhibition *Proemium* for the Museu de Lleida Diocesà i Comarcal (1997), she worked on the inventory of the mediaeval lapidary collection at the Museu d'Història de Barcelona (2002), she developed the museological and museographic projects of the Museu de Sant Cugat del Vallès (2012-2013) and she curated the exhibition *Sub tuum presidium: La imatge de la Mare de Déu al bisbat de Solsona* (2016).

In short, this interest and commitment to managing and conserving the historical-artistic heritage has also been shifted to and been harnessed via her teaching, in a process of "transfer", if I may, of back-and-forth, of synergies and dialogue among research, management, dissemination and higher education. Ultimately, this three-fold commitment to research, safekeeping of the heritage and teaching, along with her outstanding results, not to mention her commitment to Catalonia and its language, are what led us to propose professor Imma Lorés' candidacy to become a member of the History-Archaeology Section of the IEC.

Rafael CORNUDELLA



Vinni Lucherini. Educated at the University of Naples Federico II, she earned her PhD at the same university in 1999 with a thesis on the painting series in Bominaco church in Italy's Abruzzo. After her post-doctoral, in 2002 she joined the same university as a researcher, and there she has been an associate professor in Mediaeval Art History with the rank of

chair since 2011. Her institutional activities include being a member of the editorial board of the scholarly journal *Hortus artium medievalium* and the scientific council of the series "Regna. Studi e testi su istituzioni, cultura e memoria del Mezzogiorno medievale". She has been a fellow at the Institut National d'Histoire de l'Art in Paris (2010) and the Institute for Advanced Study at Central European

University in Budapest (2011-2012). She is affiliated with the Institute of Mediaeval Studies in Lisbon. She has been and still is an evaluator for EURIAS (European Institutes for Advanced Study), the Deutsche Forschungsgemeinschaft and the European Research Council. She has delivered classes, seminars and lectures in countless universities and cultural institutions, such as Alba Julia, Barcelona, Brno, Brussels, Budapest, Freiburg (Switzerland), Ghent, Girona, Issoire, Lausanne, Lyon, Nice, Olomouc, Paris, Poitiers, Rijeka, Sant Miquel de Cuixà, Viviers, Zagreb, the Kunsthistorisches Institut in Florence and the Bibliotheca Hertziana – Max Planck Institut für Kunstgeschichte in Rome.

She is an expert in art from the late Middle Ages and the Gothic period, with a dense list of publications. Using an interdisciplinary research method based on interlinking a specifically historical-artistic analysis with a critical interpretation of different kinds of text sources (documents and narratives, both mediaeval and modern), she