

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 Gudiol from an unpublished report on the IEC's expedition to the Vall d'Aran and Ribagorça in 1907 and published it in 2013 in a book co-authored by Milagros Guàrdia entitled *El Pirineu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

has published studies in four major areas of research, in which she still works actively: 1. Mediaeval painting and sculpture from central-southern Italy, with a broad use of mediaeval antiquarian texts, documentation, archives and historiography from the early modern period. 2. Royal ceremonial rituals and the political function of artistic patronage between the 13th and 14th centuries through an examination of paintings, miniatures, sculptures and architectures, especially those related to the coronations, funerals and tombs of King Louis IX of France, Robert of Naples and Charles of Hungary, via the analysis of contemporary or later texts which refer to works of art, their integration into civic or religious spaces, and their communicative, symbolic and political functions. 3. The use of text sources to feed art history: Church and city chronicles (as in the cathedral of Naples from the beginning to the late Middle Ages); monastic chronicles and acts of consecration (as in Montecassino); descriptions of places and images of worship (the basilicas of Saint Peter, Saint John Lateran and the *Sancta Sanctorum* in Rome); the *Liber Pontificalis* of Rome (to reconstruct papal patronage in the 9th century); and canonisation processes and their effects on mediaeval artistic production (such as Dunstan of Canterbury, Saint Louis of France and Saint Louis of Anjou). 4. Her special attention to the historiography of mediaeval art history has led her to branch out from these three main avenues with a fourth one focused particularly on several European art historians in the 19th century, such as the German Wilhelm Schulz. She is currently studying a mid-14th century Hungarian royal illuminated manuscript from a textual and artistic vantage point.

She has published internationally on these topics in several books (*Leone Marsicano, Cronaca di Montecassino (III 26-33)*, Milan, Jaca Book, 2001; *La Cattedrale di Napoli. Storia, architettura, storiografia di un monumento medievale*, Rome, École Française de Rome, 2009; *L'abbazia di Bominaco in Abruzzo. Organizzazione architettonica e progetto decorativo, XI-XIII secolo*, Rome, Campisano Editore, 2016), along with numerous articles in indexed journals and book chapters. She has also been

the editor of collectively-authored volumes such as *Le plaisir de l'art du Moyen Age. Commande, production et réception de l'oeuvre d'art*, Paris, Éditions Picard, 2012; *Performing Power through Visual Narrative in Late Medieval Europe: An Interdisciplinary Approach*, Zagreb 2015; *The Art of Medieval Hungary*, Rome, Viella, 2018; *Immagini medievali di culto dopo il Medioevo*, Rome, Viella, 2018; and *Reliquie in processione nell'Europa medievale*, Rome, Viella, 2018.

She coordinates the Erasmus programme in her discipline at the University of Naples, within which she promotes constant exchanges with the universities of Barcelona, Girona, Tarragona and Palma de Mallorca. She speaks fluent Catalan, and her relationship with Catalonia comes from both publications and joint activities with Catalan researchers in her field of expertise, in both Catalonia and Italy via annual colloquia which she organises, along with the publication of the series “Quaderni napoletani di storia dell'arte medievale”, which she created, and in which numerous Catalan university professors have participated and continue to participate. She works with different Catalan universities, primarily those in Barcelona, Girona and Tarragona; she participates in Catalan research programmes such as the programme at the Universitat de Girona supervised by Gerardo Boto with financing from CaixaBank, Obra Social Caixa entitled “Landscape and Identitarian Heritage of Europe: Cathedral Cities as Living Memories” (EURITAGE, RecerCaixa, 2016-2018), and with working research groups such as Templa/Taller d'Estudis Medievals, Programes, Litúrgia, Arquitectura, of the Institut de Recerca Històrica at the Universitat de Girona. More recently, as part of Puig i Cadafalch Year, she participated in the international section on the architect with a lecture in Mataró on Puig i Cadafalch and Italy. Within this same historiographic context, she has recently published *Quelques lettres inédites sur l'accueil de Josep Puig i Cadafalch en France en 1936*, in *De la passion à la création. Hommage à Alain Erlande-Brandenburg*, Zagreb, IRCLAMA, 2018, pp. 173-183.

Xavier BARRAL



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university (2002-2017) as well as at the universities of Siena (2002-2005), Venice Ca' Foscari (2000-2002) and Bologna (1999-2002).

She is currently also a member of the Center for Catalan Studies – Department of Spanish and Portuguese at the University of California Santa Barbara. She has taught courses as a visiting professor at the Universitat de Barcelona and the Universidad de Alicante. She has also been a member of doctoral thesis committees at the Universitat de Girona, the Universitat de Barcelona, the Universitat Autònoma de Barcelona and the Universitat de València.