

ALESSANDRO ANGELINI. CURRICULUM

Alessandro Angelini graduated in Modern Humanities, with a focus on history and art, from the University of Siena in 1982, with a thesis on *Pietro di Francesco Orioli e il problema del Pacchiarotti* (thesis supervisor: G. Previtali). On 16 April 1986 he was awarded a higher degree at the same University, with a thesis on *Maso Finiguerra e la formazione di Antonio Pollaiuolo* (supervisor: L. Bellosi), and went on to be awarded a doctorate at the University of Turin in 1995 with a thesis entitled *Gian Lorenzo Bernini e la committenza dei Chigi tra Roma e Siena*. In 1998 he took up a research post at the University of L'Aquila for the sector L25B Modern Art History, and was made Associate Professor there in 2000, and in 2003 he moved to the University of Siena, to teach Modern Art History, and where, since 2019, he has been a Full Professor, after achieving national qualification at Band 1 level.

Ever since his degree thesis, his research interests have focused on Renaissance painting and sculpture in Siena and in Tuscany, publishing books, articles and essays in catalogues or learned journals, such as 'Prospettiva', an art history periodical where he has been a member of the editorial team since 2000. He has participated, as collaborator or curator, in the following: the organization of exhibitions dedicated to subjects relating to the artistic production of the Renaissance, such as *Sassetta e i pittori toscani dal XIII al XV secolo presso la collezione Chigi Saracini*, with L. Bellosi (1986), and *Da Sodoma a Marco Pino* (1988) curated by F. Sricchia Santoro; major exhibitions on the Renaissance in Siena and in Tuscany, such as *Domenico Beccafumi e il suo tempo* (Siena 1990), *Francesco di Giorgio e il Rinascimento a Siena* (1993), curated by L. Bellosi; and *Pittura di luce* (Firenze 1990), and *Una scuola per Piero* (Firenze 1992), curated by L. Bellosi. He compiled the catalogue for the exhibition entitled *Disegni italiani del tempo di Donatello* (Firenze, Gabinetto Disegni e Stampe degli Uffizi). Also dedicated to Renaissance themes was the volume he edited on *Pio II e la arti. La riscoperta dell'antico da Federighi a Michelangelo*, Cinisello Balsamo (MI) 2005, and the monograph *Piero della Francesca*, Milano 2014. He collaborated in the exhibition *Renaissance Siena. Art for a City*, London 2007, curated by L. Syson. Beccafumi's early career was the subject of the exhibition entitled *Domenico Beccafumi, l'artista da giovane*, held at the Civic Museum of Montepulciano, which he curated (2017). Since the years of his doctoral thesis, his interests have also centered around 17th century sculpture in Rome, and in particular on Gian Lorenzo Bernini, which led to the publication of *Gian Lorenzo Bernini e i Chigi tra Roma e Siena*, Cinisello Balsamo (MI) 1998, a book that won the 1999 Fondazione Basso e Borghese di Ardena prize as the best book of the year on a subject relating to art in Rome. In 2000 he curated, together with M. Butzek and B. Sani, the exhibition *Alessandro VII Chigi, il papa senese di Roma moderna*, held in Siena. Other articles and essays have been dedicated to Bernini and to Giuseppe Mazzuoli, including a contribution on *Bernini, i pittori e la pittura*, as part of the catalogue on *Bernini pittore*, curated by T. Montanari (Rome, Palazzo Barberini 2007). He was also curator, with M. Pellegrini, of the volume entitled *La chiesa di San Vigilio a Siena. Storia e arte*, Firenze 2018.