

ADRIANO AYMONINO  
CURRICULUM VITAE

**Current Position** Director of Undergraduate Programmes and Senior Lecturer, Department of History and History of Art, University of Buckingham  
Director MA in the Art Market and the History of Collecting

EDUCATION

**Secondary Liceo Classico Virgilio, Rome**

Diploma in Classical Studies

Final Mark: 56/60

Subjects of the final exam: Latin and Italian (written); Ancient Greek and History (oral)

**Graduate Degree in History of Art (BA Hons): Università di Roma I, 'La Sapienza', awarded 2003**

Final Mark: 110/110 *cum laude*

BA Degree thesis: *L'ultima produzione di Paolo Veronese. Due esempi nel contesto: la Pala di San Pantalon e l'Assunzione della Vergine di Santa Maria Maggiore.*

Supervisor: Prof. Claudia Cieri Via

**Post-Graduate MA in Cultural and Intellectual History 1300-1650: Warburg Institute, School of Advanced Studies, University of London, awarded 2004**

MA Degree Thesis: *Cornelio Agrippa's De vanitate and De occulta philosophia (1531-1533): Sources, assumptions and aims* (passed with distinction).

Supervisors: Prof. Jill Kraye and Prof. Charles Burnett

**PhD in Theories and Histories of Art (Dottorato di Eccellenza in Teorie e Storie dell'Arte): IUAV, Università di Venezia Ca' Foscari, Venice International University, awarded 2009**

PhD thesis: *Aristocratic splendour: Hugh Smithson Percy (1712-1786) and Elizabeth Seymour Percy (1716-1776), 1<sup>st</sup> Duke and Duchess of Northumberland. A case study in patronage, collecting and society in eighteenth-century Britain* (passed with distinction).

Supervisors: Prof. Bernard Aikema and Prof. Edward Chaney

## SCHOLARSHIPS AND GRANTS AWARDED

1998-2000	Università 'La Sapienza' grant for undergraduate students
2003-2004	Università 'La Sapienza' scholarship for postgraduate courses abroad
2003-2004	The Warburg Institute Charitable Trust Bursary
2005-2008	PhD in 'Theories and History of Art' (Università di Venezia Ca' Foscari, IUAV, Venice International University) bursary
2007	The Paul Mellon Centre for Studies in British Art (Yale University), Research Support Grant
2010	The Paul Mellon Centre for Studies in British Art (Yale University), Postdoctoral Fellowship
2010-2011	The Getty Research Institute, Postdoctoral Fellowship
2011	The Huntington Library, Short Term Fellowship (July-August)
2014-15	The Tavolozza Foundation, Exhibition and Publication Grant
2015-16	VISTAS, Research Grant
2016	The Getty Research Institute, Library Grant (April-June)
2016	Santander Research Grant
2016	Santander Mobility Award
2019	Santander Research Grant
2019	The Paul Mellon Centre for Studies in British Art (Yale University), Digital Grant
2021	Tavolozza Foundation grant for publication
2021	KYThERA Kultur-Stiftung grant for publication

## PUBLICATIONS: PUBLISHED

### **Books**

*Enlightened Eclecticism. The grand design of the 1<sup>st</sup> Duke and Duchess of Northumberland*, New Haven and London, PMC for Yale University Press, 2021.

### **Edited Books**

A. Aymonino and I. Tolic (eds), *La vita delle mostre*, Milan, Bruno Mondadori, 2007.

A. Aymonino, C. Hornsby (eds), *West Wycombe House: a laboratory for British classicism*, Paul Mellon Centre for Studies in British Art (Yale University), 2020: <https://artandthecountryhouse.com/houses/houses-index/west-wycombe>

### **Exhibition Catalogues**

A. Aymonino, with L. Gwynn and M. Modolo, *Paper palaces: the Topham Collection as a source for British Neo-Classicism*, Eton, Eton College Press, 2013.

A. Aymonino and A. Varick Lauder (eds), *Drawn from the Antique: artists and the classical ideal*, Haarlem, Teylers Museums, London, Sir John Soane's Museum, 2015.

A. Aymonino, C. Brook, G.P. Consoli (eds), *Roma-Londra. Scambi, modelli e temi tra l'Accademia di San Luca e la cultura artistica britannica nel XVIII secolo* (text also in English), Rome, Accademia Nazionale di San Luca, 2020.

### **Articles and Book Chapters**

'La pala di San Pantalon di Paolo Veronese: immagine devozionale e manifesto politico', *Venezia 500*, XV, 2005, n. 30, pp. 159-200.

'Gli spazi del collezionismo nella prima epoca Stuart: un difficile inizio', in A. Aymonino and I. Tolic (eds), *La vita delle mostre*, Milan, Bruno Mondadori, 2007, pp. 55-72.

'Decorum and celebration of the family line: Robert Adam's monuments to the first Duchess of Northumberland', *Burlington Magazine*, CLII, May 2010, pp. 288-96.

'Syon House e l'uso delle fonti antiquarie nella decorazione inglese del Settecento', in C. Brook and V. Curzi (eds), *Roma e l'antico. Visione e realtà nel Settecento*, exh. cat., Turin, Skira, 2010, pp. 207-12.

A. Aymonino and A. Cosma, 'Mattia Preti a Malta', in C. Conforti and N. Marconi (eds), *La Valletta: città, architettura e costruzione sotto il segno della fede e della guerra*, Rome, Istituto poligrafico e Zecca dello stato, 2011, pp. 3-20.

'The *Musaeum* of the 1st Duchess of Northumberland (1716-1776) at Northumberland House in London', in S. Bracken, A. M. Gáldy and A. Turpin (eds), *Women collectors*, Newcastle upon Tyne, Cambridge Scholars Publishing, 2012, pp. 101-120.

'Tommaso Maria Conca's drawing with the Chariot of the Sun: a cosmological scheme for the Borghese family', *Getty Research Journal*, V, 2013, pp. 29-40.

'The fortune of the *Borghese Dancers* in eighteenth- and early nineteenth-century European art and decoration', in G. Capitelli, S. Grandesso and C. Mazzarelli (eds), *Roma fuori di Roma: l'esportazione dell'arte moderna da Pio VI all'unità (1775-1870)*, Rome, Campisano, 2013, pp. 477-92.

'Eighteenth-century British painting and its audience: the "Rule of Taste" and mercantile society', in C. Brook and V. Curzi (eds), *Hogarth, Reynolds, Turner: British Painting and the Rise of Modernity*, exh. cat., Turin, Skira, 2014, pp. 3-9.

'Nature Perfected': The Theory & Practice of Drawing after the Antique', in A. Aymonino and A. Varick Lauder (eds), *Drawn from the Antique: artists and the classical ideal*, exh. cat., Haarlem, Teylers Museums, London, Sir John Soane's Museum, 2015, pp. 15-77.

A. Aymonino and M. Guerci, 'The architectural transformation of Northumberland House under the 7th Duke of Somerset and the 1st Duke and Duchess of Northumberland, 1748-86', *The Antiquaries Journal*, vol. 96, 2016, pp. 315-61.

'Syon House', 'Somerset House', in C. Van Eyck and S. De Jong (eds), *The Blackwell's Companion to 18<sup>th</sup>-Century Architecture*, Chichester, Wiley, 2017.

A. Aymonino and M. Guerci, 'The refurbishment of Northumberland House: Craftsmen and interior decoration in mid-eighteenth-century London Town Houses', in S. Avery-Quash and K. Retford (eds), *The London Town House*, Bloomsbury, 2019, pp. 71-98.

'The true style of antique decoration': Agostino Brunias and the birth of Adam's style at Kedleston Hall and Syon House', in C. Thom (ed.), R.C. Thom (ed.), *Robert Adams and his brothers. New light on Britain's leading architectural family*, Historic England, London, pp. 104-22.

'Ludovico Dolce's Aretino: Its Foundational Role in the Theory of Classicism and its Eighteenth-Century Revival', *Artibus et Historiae*, vol. 78, 2019, pp. 201-18.

A. Aymonino and M. Modolo, "'An advantage for the Learned & Virtuoso Republick": dessins d'après l'antique dans l'Angleterre des débuts du XVIII<sup>e</sup> siècle', in M.-L. Fabrèga-Dubert (ed.), *La collection Borghèse dans le Recueil Topham*, Paris, Musée du Louvre, 2019, pp. 25-33.

A. Aymonino and E. Dodero, "'The smell of stone': Rubens and the statues of Rome' in D. Gasparotto (ed.) *Rubens and the Antique*, exh. cat., Los Angeles, J. Paul Getty Museum, forthcoming, 2021.

'Giovanni Pietro Bellori and Pietro Santi Bartoli's publications: their reception during the eighteenth century', *Zeitschrift für Kunstgeschichte*, forthcoming, 2021.

'The theory of the Antique in the humanistic conception of art', *Art Bulletin*, forthcoming, 2021.

'The 'Dreams of Painting': The debate on ancient painting from Raphael to Winckelmann', in T. D'Angelo and N. Spivey (eds), *Ancient painting between 'classical' and 'non classical'*, Cambridge University Press, forthcoming, 2022.

## PUBLICATIONS: IN PROGRESS

### **Books**

*The Enlightenment on paper: the album of miniatures by Jean Louis Fesch in the collection of the Duke of Northumberland*, London, Roxburghe Club, 2022.

A. Aymonino and S. Davoli, *Paper marbles: Pier Leone Ghezzi's 'Studio di Molte Pietre' (1726)*, MIT Press, 2023.

### **Edited Books**

A. Aymonino and E. Doderò (eds), Francis Haskell and Nicholas Penny, *Taste and the Antique. The Lure of Classical Sculpture 1500-1900: a new revised, updated and extended edition*, Turnhout, Brepols, 2022.

### **Articles and Book Chapters**

'Carlo Maratta e Nicolas Dorigny's *Accademia del Disegno* and the theoretical debate between Rome and Paris in the late 17th century', *Studiolo*, forthcoming.

'Agostino Brunias' album in the Getty Research Institute Library: a pattern book for Neoclassical decoration', *Getty Research Journal*, forthcoming.

'Joseph Claus and a series of reliefs with Alexander the Great and Olympias in late eighteenth century Europe', *Burlington Magazine*, forthcoming.

'Robert Adam's Glass Drawing Room at Northumberland House 1770-1775: a cosmological love cycle for London's greatest interior', *Burlington Magazine*, forthcoming.

'Robert Adam and the invention of the total interior', forthcoming

'Artists and the Antique: the birth of canonical classical statuary in the 16<sup>th</sup> century', *Art History*, forthcoming.

'*I sogni della pittura*: Vitruvian exegesis and grotesque decoration in mid sixteenth century art theory', forthcoming.

'The compass and the flesh: the classicist body as architectural body', forthcoming.

'The theory of proportion and the canonization of classical statuary in the sixteenth and seventeenth centuries', forthcoming.

'The stone and the flesh: the Antique and the study of anatomy in the Early Modern Period', three articles (with Monique Kornell, Getty Research Institute), forthcoming.

'The *Bacchus of Versailles* and its northern reception', forthcoming.

'Charles Cameron's *Baths of the Romans* (1772): the unorthodox nature of a canonical book', forthcoming.

'The Hardwick volumes in the collection of the Royal Institute of British Architects: a pattern book for neoclassical decoration' (with Colin Thom, UCL), forthcoming.

"Empiricism versus Canon": Giles Hussey's proportional drawings at the British Museum', forthcoming.

## DIGITAL HUMANITIES: IN PROGRESS

*Robert and James Adam's Grand Tour Letters (1754-1763): a critical edition*: Database on digital platform shared by the University of Buckingham, University College London, the Victoria and Albert Museum, and the Sir John Soane's Museum, with Colin Thom (UCL), forthcoming, 2022.

## DOCUMENTARIES

*The Stones of Rome*: a series of four documentaries for the Oxford University Museum of Natural History on the life, death and resurrection of ancient Roman coloured marble (2021-2023) (directed with Silvia Davoli – Oxford)

## EXHIBITIONS ORGANISED

*Paper Palaces: the Topham Collection as a source for British Neo-Classicism* (with L. Gwynn), Eton, Verey Gallery, 6 May – 30 November 2013.

*Drawn from the Antique: Artists and the Classical Ideal* (with A.V. Lauder), The Teylers Museum, Haarlem, 11 March – 1 June 2015; Sir John Soane's Museum, London, 25 June – 26 September 2015.

*Roma-Londra. Scambi, modelli e temi tra l'Accademia di San Luca e la cultura artistica britannica nel XVIII secolo* (with C. Brook and G. Consoli), Accademia Nazionale di San Luca, Rome, 10 December 2018 - 03 March 2019.

## CONFERENCES ORGANISED

*La vita delle mostre*, held at the IUAV and at University Ca' Foscari, Venice, September 2006 (with Ines Tolic).

*A Window on Antiquity: the Topham Collection at Eton College Library*, held at The Paul Mellon Centre for Studies in British Art (Yale), London, 17 May 2013 (with Lucy Gwynn).

*Artists & the Classical Ideal: from Workshop to Academy*, held at the Courtauld Institute Research Forum, London, 15 September 2015 (with Anne Varick Lauder).

*The Roman art world in the 18th century and the birth of the art academy in Britain*, held at Accademia di San Luca, British School at Rome, Rome, 10-11 December 2018 (part of the celebrations for the 250<sup>th</sup> anniversary of the foundation Royal Academy of Arts)

## SELECTED LECTURES AND PAPERS

'L'ultima produzione artistica di Paolo Veronese', paper given at the conference *L'altro Veronese. Politica e religione a Venezia negli anni del disciplinamento*, Università di Venezia Ca' Foscari, Venice, 12-13 May 2005.

'From long galleries to picture galleries: displaying paintings in Stuart and Georgian England', paper given at the conference *La vita delle mostre*, Università di Venezia Ca' Foscari, Venice, 16-17 December 2007.

'Naturalia, Mirabilia, Artificialia: the private collection of Elisabeth Seymour Percy, 1st Duchess of Northumberland (1716-1776)', paper given at the conference *Women collectors*, Institute of Historical Research, University of London, 8 July 2008.

'Cult of the Antique and cult of the ancestors: the architectural patronage of the 1<sup>st</sup> Duke and Duchess of Northumberland in eighteenth-century Britain', paper given at the conference *Homme bâtisseur et femme bâtitseuse: analogie, ambivalence, antithèse?*, École Pratique des Hautes Études, Paris, 2-4 December 2008.

'Political strategies, patronage and collecting in eighteenth-century Britain: the 1<sup>st</sup> Duke and Duchess of Northumberland', paper for the *Seminar in the History of Collecting*, Wallace Collection, London, 27 April 2009.

'Collision, continuity and complicity: academic authority and the international art market', paper given at the conference *Cultural property: an ethical resource for study and enjoyment*, University College London, 18 September 2009.

'A Roman columbarium on the river Thames: the library-gallery at Syon House', paper for the conference *Antiquity at home: collections in the house museums of the 18th century*, The Paul Mellon Centre for Studies in British Art and British Museum, London, 28-29 January 2010.

'A mirror of the Enlightenment: the collecting practices of Elizabeth Seymour Percy, 1<sup>st</sup> Duchess of Northumberland', paper given at the conference *Curious specimens: enlightenment objects, collections, narratives*, Victoria and Albert Museum, London, 15-17 April 2010.

'Patronage, collecting and society in eighteenth-century Britain: the grand design of the 1<sup>st</sup> Duke and Duchess of Northumberland', paper given at the Getty Research Institute, Los Angeles, 7 March 2011, at the Sir John Soane's Museum, London, 18 May 2011 and at the Huntington Library, Pasadena, 20 July 2011.

'The Antique and its images: antiquarian sources and the artists, 1600-1850', paper given at the Special Collection of the Getty Research Institute, Los Angeles, 17 June 2011.

'The integration of the arts in British Neoclassical interiors: aesthetics and meaning', paper given at the conference *Art against the wall*, Courtauld Institute, London, 19 November 2011.

'The fortune of the *Borghese Dancers* in seventeenth- and eighteenth-century art and decoration', paper given at the conference *Roma fuori di Roma*, British School at Rome, 13-15 December 2011.

'Images of the Antique: the Antiquarian Sources of European Artists, 1700-1830', paper given at the academic workshop *New Directions in Grand Tour Studies*, St John's College, Oxford, 29 June 2012.

'The Topham Collection as a source for British eighteenth-century classicism', paper given at the conference *A Window on Antiquity: The Topham Collection at Eton College Library*, The Paul Mellon Centre for Studies in British Art, London, 17 May 2013.

'L'Antico e le sue immagini nel Settecento: il *Muséum* di Clérisseau per Caterina II di Russia', paper given at the conference *Diffusione e declinazioni dell'Antico in Polonia e Russia in eta' neoclassica*, Royal Castle Warsaw, 6-8 November 2013.

'Giovanni Pietro Bellori and Pietro Santi Bartoli's publications: their reception during the eighteenth century', paper given at the conference *L'artiste et l'antiquaire. L'étude savante de l'antique et son imaginaire à l'époque moderne (xvie-xviiiè siècles)*, Institut National d'Histoire de l'Art, Paris, 6-7 March 2014.

'Theory and practice of art in France and Britain in the long 18th Century', paper given at *View: A Festival of Art History*, Institut français, London, 27 February-1 March 2015.

'The Antique in British workshops and academies before the foundation of the Royal Academy: theory and practice', paper given at the conference *Drawing: A Pre-eminent Skill*, Royal Academy of Arts, London, 27 March 2015.

'The Antique and the teaching of art from the workshop to the academy', paper given at the conference *Artists & the Classical Ideal: from Workshop to Academy*, Courtauld Institute of Art, London, 14 September 2015.

'Robert Adam and the birth of the 'true style of antique decoration': the interiors at Kedleston Hall and their antiquarian sources', paper given at the conference *Robert Adam and his Brothers*, Royal Institute of British Architects, London, 23-24 September 2015.

'The theory of the Antique in the humanistic conception of art', paper given at the Classical Archaeology Seminar, Faculty of Classics, University of Cambridge, 16 February 2016.

'From practice to theory: the role of the Antique in Italian Renaissance workshops', paper at Renaissance Society of America, Boston, 31 March–2 April 2016.

'London's greatest mansion in the Strand: Northumberland House, the urban palace of the 1st Duke and Duchess of Northumberland (1750-1786)', keynote paper at the conference *Animating the Georgian London Town House*, held at the National Gallery, the Paul Mellon Centre for Studies in British Art, and Birkbeck College, 17-18 March 2006 (with M. Guerci).

'Robert Adam and the birth of the 'true style of antique decoration'', keynote paper at the Rienzi's Biennial Symposium, *A Sense of Proportion: Architect-Designed Objects, 1650-1950*, The Museum of Fine Art, Houston, 23-24 September 2016.

'Country House Studies: past, present, future', keynote paper at the conference *Art in the British Country House: Collecting and Display*, The Paul Mellon Centre for Studies in British Art, 7 October 2016.

'L'Accademia del Disegno di Carlo Maratta e Nicolas Dorigny e il dibattito teorico tra Roma e Parigi nel tardo Seicento', paper given at the conference *Accademie artistiche tra eredità e dibattiti contemporanei*, held at the Académie de France in Rome and in the Accademia di San Luca, 11-13 January 2017.

'From the Digital Cicognara Library to an access portal for primary sources: organising and presenting digitised texts online', paper given at the Cicognara Symposium, held in Rome at the Biblioteca Hertziana and at the American University in Rome, 4-5 October 2017.

'The body and the temple': classicism as a cumulative aesthetic', paper given at the Department of Art History and Archaeology of Columbia University, New York, 4 December 2017.

'Fontes: A Meta-Database of primary sources for art and architectural history', paper given at the ETH, Zurich, 8 February 2018.

'The compass and the flesh: the classicist body as architectural body', paper given at the AAH annual conference, held at the Courtauld Institute of Art and at King's College London, 5-7 April 2018.

'The 'dreams of painting': the reception and debate around ancient painting from Raphael to Winckelmann', paper given at the conference *Ancient Mediterranean Painting between "Classical" and "Non-Classical"* held at the Faculty of Classics, University of Cambridge, 17-18 May 2018.

'The Compass and the Flesh: The Classicist Body as Architectural Body', paper given at the History of Art Research Seminar, University of Cambridge, 27 February 2019.

## RELEVANT PROFESSIONAL EXPERIENCE

2003	Tutor, Università di Roma 'La Sapienza', BA course in Art History
2004-2005	Reshelver and assistant librarian, Warburg Institute, London
2004-2007	Researcher, Trinity Fine Art Gallery, London
2008-12	Guest lecturer for the MA in the 'History and Business of Art and Collecting', Wallace Collection and Warwick University

Since 2008 Guest lecturer for the MA in the 'History of Design: Cultural Contexts 1550-1750', Royal College of Art and Victoria and Albert Museum  
2009-2010 Head of Research, Commission for Looted Art in Europe  
Since 2012 Director of Undergraduate Programmes and Senior Lecturer, Department of History and History of Art, University of Buckingham  
Since 2021 Director of the MA in the Art Market and the History of Collecting

## INSTITUTIONAL ROLES AND AFFILIATIONS

Member of the Advisory Board of the Museo del Bargello, Florence (with Davide Gasparotto, Francesco Caglioti and Maddalena Ragni): 2016-

Fellow of the Society of Antiquaries, London: 2017-

External Examiner for the Southampton Solent University-New College of the Humanities History of Art Department: 2017-

Associate Editor, Journal of the History of Collections (with Arthur MacGregor and Kate Heard): 2020-

## PROFESSIONAL TRAINING

Royal Collection Studies, The Attingham Trust for the Study of Country Houses and Collections (4-14 September 2011)

## CURRENT PHD SUPERVISIONS

Vivien Bird: *Richard Payne Knight (1751-1824): collector, antiquarian and patron* (September 2019)

## FOREIGN LANGUAGES

<b>Italian</b>	native speaker
<b>English</b>	fluent
<b>French</b>	proficient in reading and speaking
<b>German</b>	reading knowledge
<b>Spanish</b>	reading knowledge
<b>Latin</b>	reading knowledge