

## Cecilia FROSININI

Received a *Laurea in Lettere* [humanities graduate degree] majoring in Art History with a thesis on “*Bicci di Lorenzo e la sua bottega*” [Bicci di Lorenzo and his workshop], earning a grade of 110/110 with honors.

Received a *Specializzazione* [Ph.d equivalent degree] in Art History, conferred 4 April 1986 by the University of Florence with the thesis “*Mariotto di Cristofano*” earning a grade of 70/70 with honors.

Winner of the Mario Salmi Prize for the best thesis in Art History at the University of Florence from the academic year 1980-1981.

Winner of a national competition for a teaching position for humanities in the lower secondary schools and for art history in the upper secondary schools (years 1983 and 1984).

Art Historian of the Ministry of Culture since 1990 at the Opificio delle Pietre Dure and Laboratori di Restauro, Florence (OPD).

A member of the OPD Scientific Research Committee from 2009 to the present.

A member of the OPD Managing Committee since June 2012.

Vice-director of the Panel and Canvas Paintings Department from 1994 to the present, Director of the Wall Paintings Department from 2008 to the present, Director of the Paper and Parchment Department from 1999 to the present, Deputy Director of the Polychrome Wood Sculpture Department since June 2012.

Directed important conservation projects including:

-Paintings Department: the *Sarzana Crucifix*, 12<sup>th</sup> century; the *Crucifix of the Monastery of Rosano*, 12<sup>th</sup> century; the *Coronation of the Virgin*, Lorenzo Monaco, Uffizi, Florence; the *Polyptych of the Intercession*, Gentile da Fabriano, church of San Niccolò Oltrarno, Florence; the *Portrait of Trivulzio*, Antonello da Messina, Pinacoteca Sabauda, Turin; *Portrait of Lionello d’Este*, Galleria dell’Accademia Carrara, Bergamo; and *Madonna and Child*, Andrea Mantegna, Galleria dell’Accademia Carrara, Bergamo.

-Paper and Parchment Department: the *Resta Codex*, Biblioteca Ambrosiana, Milan; *the Caleffo dell’Assunta*, Archivio di Stato di Siena.

-Wall Paintings Department: *The Story of the True Cross*, Agnolo Gaddi, Cappella Maggiore, Basilica of Santa Croce, Florence; the technical study of the wall paintings of Giotto, Bardi and Peruzzi Chapels, Basilica of Santa Croce, Florence.

A member of the advisory committee of the journal *OPD Restauro* from 1990 to the present.

A member of the advisory committee of the journal *Kermes – La rivista del restauro* from 1997 to the present.

Authored more than 100 scholarly art historical publications (among which monographic research on Giotto; the workshop of Bicci; Gentile da Fabriano, the partnership of Donatello and Michelozzo; Masaccio and Masolino; the *Agostinian Polyptych* and the *Polyptych of the Misericordia* by Piero della Francesca; Sassetta; Leonardo da Vinci; Raphael; Sebastiano del Piombo; and Caravaggio). In particular, co-edited with Carl B. Strehlke, *Masolino and Masaccio Panel Paintings. The Role of Technique*, funded by the Samuel H. Kress Foundation (2002).

Carried out research for the OPD on the artistic technique of Piero della Francesca (in collaboration with the Museo Poldi Pezzoli, Milan and the National Gallery, London); on the technique of Masaccio and Masolino (funded by the Samuel H. Kress Foundation, New York); on the technique of Fra Carnevale (with the Pinacoteca di Brera and the Metropolitan Museum, New York); on the technique of Gentile da Fabriano (for the exhibition *Gentile da Fabriano e l’altro Rinascimento*, Fabriano, 2006); on the technique of Giovanni da Milano (for the exhibition *Giovanni da Milano – capolavori del gotico tra Lombardia e Toscana*, at the Galleria dell’Accademia, Florence, 2008); and on the technique of Sassetta (contributor to the international studies in *The Borgo Sansepolcro Altarpiece*, Harvard University Center for the Italian Renaissance, 2009).

Has been a member of many exhibition advisory committees among them for the exhibition of Masaccio in San Giovanni Valdarno (2001); the exhibition of Gentile da Fabriano in Fabriano (2005); and the exhibition of Sebastiano del Piombo in Rome (2008).

Served as a member of the advisory committee for the conservation of Leonardo da Vinci, the *Virgin and Child with Saint Anne*; and is currently a member of the advisory committee for the conservation of Leonardo da Vinci's *Sala delle Asse*, at the Castello Sforzesco, Milan.

Ailsa Mellon Bruce Visiting Senior Fellow at CASVA, Washington, DC in the spring of 2012.

Will be the Edmond J. Safra Visiting Professor at CASVA, Washington, DC in the spring of 2013

Curated numerous art historical exhibitions among them: *Il Gentile Risorto – il restauro del Polittico dell'Intercessione di Gentile da Fabriano* (Museo di Palazzo Medici Riccardi, 2006); *Leonardo e Raffaello, per esempio- disegni e studi d'artista* (Museo di Palazzo Medici Riccardi, 2008).

Curated the international research conference on the study of *Masaccio e Masolino, pittori e frescanti: dalla tecnica allo stile* (Florence and San Giovanni Valdarno, May 2002); the international research conference *Ugo Procacci a cento anni dalla nascita* (Florence, Università degli Studi, 2005); the international research conference *La pittura su tavola del XII secolo* (Kunsthistorische Institut in Florence, 2010).

Has presented at international conferences on technical art history, artists' techniques, and conservation at numerous specialized cultural institutions, including:

Metropolitan Museum of New York;

National Gallery of London;

Courtauld Institute of London;

CASVA, Washington D.C.;

Villa I Tatti - Center for Italian Renaissance Studies of the Harvard University, Florence;

Louvre, Paris;

Magdalen College in Oxford;

Nàrodnì Galerie /Galleria Nazionale of Prague;

University of Virginia;

Yale University;

Kunsthistorisches Institut, Florence;

Istituto Universitario Olandese di Storia dell'Arte, Florence;

University of Kanazawa, Japan;

Istituto Italiano di Cultura, New York;

Istituto Italiano di Cultura, Tokyo;

Accademia Nazionale dei Lincei;

and at many other international institutions.

In partnership with INO-CNR, has integrated art historical and technical research with data derived from scientific analysis allowing for the understanding of historic techniques.

Acted as the OPD liaison for the *Progetto ST@rt (Scienze e Tecnologie per il patrimonio Artistico architettonico ed archeologico)*, funded by the region of Tuscany, 2008-2010.

Acted as the OPD liaison for the *Progetto TEMART ( Tecniche avanzate per la conoscenza materica e la conservazione del patrimonio storico-artistico)*, funded by the region of Tuscany, 2009-2012.

Presently acting as OPD liaison for the EU Project *Iperion-CH*(Integrated Project for the European Research Infrastructure on Culture Heritage), 2015-2019.