



ROBERTA LAPUCCI

SACI instructor since 1992

Conservation I

Conservation II

Conservation Law, Business, and Management

Graduate Seminar in Art Conservation I, II

EDUCATION

- 1989 *Dottorato di Ricerca* in Art History, Summa cum laude, thesis on “Caravaggio’s Techniques: Materials and Methods” under the supervision of Prof. Mina Gregori, Corrado Maltese, and Maurizio Calvesi.
- 1986 Specialization course in Medieval and Modern Art History, University of Florence. Thesis: “The Technique used by Beato Angelico on his Frescoes in the Church of San Marco,” under the supervision of Prof. Mina Gregori.
- 1985 *Laurea* Summa cum laude in Humanities and Philosophy (with emphasis on Art History), University of Florence. Thesis: “The Effects of Napoleonic Suppression on Florentine Convents,” under the supervision of Ugo Procacci, Mina Gregori, Cristina de Benedictis, and Silvia Meloni.

ADDITIONAL PROFESSIONAL PREPARATION

- Oct. 2014 Expert Witness Familiarization Course, Bond Solon, London (with Prof. Mark Allen).
- Dec. 2003 CNR Course “When Art Embraces Technology: New Microscopes for Cultural Heritage,” at the CNR’s Centro di Microscopie Elettroniche, Sesto Fiorentino, coordinated by Prof. Giannini.
- Sept. –June 2000 Specialization course taught by Renzo Giachetti in “*Archaeological Restoration*” (ceramics), Studio Arts College International.
- June 1990–June 1992 Post-doctorate scholarship, Scuola Normale Superiore di Pisa, to study “Computer Science applied to Cultural Heritage.” (TOMUS project with the Region of Tuscany).
- Dec. 1990 2nd-level computer course at the Scuola Normale Superiore di Pisa: “*Standards and Controlled Vocabulary for Computer Systems*,” coordinated by Prof. P. Barocchi.
- 1989 Course on “Science, Technology and the European Cultural Heritage,” Bologna, organized by the European Community.
- May 1988 Course on “Non-destructive tests for the Study of the Conservation of Artworks,” coordinated by ICR, Rome.
- Jan.–June 1987 Course on “Method and Science,” organized by the Università Internazionale dell’Arte, Firenze, coordinated by Prof. Umberto Baldini.

- 1986 Passed qualification exam to teach Art History in high schools and art institutes (Classes XCII).
- March–June 1986 Course on “Italian Armour from the Second Half of the 16th-Century,” organized by the Stibbert Museum, coordinated by Prof. Lionello Boccia.
- Nov. 1985–Nov. 1986 Post-Baccalaureate scholarship at the Horne Museum in Florence to study the “Statutes of the Florentine Republic,” under the supervision of Prof. Ugo Procacci.
- Passed competitive examination for a position as university researcher for the Facoltà di Magistero of the University of Arezzo.

TEACHING EXPERIENCE

- May 2017 Instructor on retouching techniques to Ph.D and Masters students in Art Conservation, Università Cattolica di Oporto, Portugal.
- 1993–2011 Instructor of Baroque Art, Methodologies in Art History, and History and Theory of Art Restoration, Università di Lettere, Scuola di specializzazione di storia dell’arte, Dipartimento di storia delle arti e dello spettacolo, Firenze.
- 1993–2012 Restoration instructor and thesis coordinator for third-year diploma students, Università Internazionale dell’Arte, Firenze.
- 1992–present Instructor of Art and Archaeology Conservation at Studio Arts College International, Firenze. Department Head of Art Conservation since 1995. Area Head since 2015.

SEMINARS, LECTURES, AND ADDITIONAL TEACHING EXPERIENCE

- September 2017 Porto Azzurro (Elba), “The Restoration at SACI of Canvases from the Porto Longone Prison,” 2 September 2017.
- August 2017 Portoferraio (Elba), Duomo, “La camera oscura del Caravaggio “ (organized by Italia Nostra), 8 August 2017.
- July 2017 Valletta, Malta, “Castel Sant’Angelo: A New Approach to Art Assessment,” in Symposium: Follow the Entrepreneur, 9 July 2017.
- June 2017 Rome, Bibliotheca Hertziana - Max Planck Institut für Kunstgeschichte, Round table, Archivi digitali per la storia dell’arte e per la diagnostica, Villino Stroganoff, 26 June 2017.
- April 2017 Oporto, Portugal, Catholic University, *Caravaggio and Optics*, 4 April 2017.

- September 2016 Porto Azzurro, Elba, Parrish Church, "The Restoration of Four Canvases from the Porto Longone Garrison," 7 September 2016.
- July 2016 Hobart, Tasmania, Mona Museum: *Caravaggio and Optics*, 5 July 2016.
- April 2016 Studio Arts College International (SACI), *Paintings Out of Jail* Symposium & SACI Gallery Exhibition on the historical, technical, and conservation research related to the restoration by **SACI Conservation students and instructors of Baroque paintings from the Chiesa del San Giacomo al Forte in Porto Azzurro, Elba.**
- April 2015 Lecture "*Studi di lettura tecnica e iconografica sui San Giovanni Battista del Caravaggio*" at the Empoli Symposium. (<https://www.youtube.com/watch?v=nrGCngWKXyU>)
- June 2014 Lecture "Restoration as a Philological Moment: Significance of St. John for Florence and Malta at the Time of Caravaggio" at the Symposium British Institute Florence: Preparando la Via III. Representing St John the Baptist.
- April 2014 Lecture "Caravaggio and the Science of Light" at Bowling Green State University, Ohio (https://www.youtube.com/watch?v=YjXYfnpn_IA)
- April 2014 Lecture "Caravaggio and the Science of Light" at Hong Kong, Asian Society.
- 2013-2014 Several lectures for Rotary and Lyons Clubs (in Florence and numerous cities in Italy) on Caravaggio and Diagnostics: "Forensic and Police-like Methods of Investigation for Artworks."
- 6 June 2013 Lecture "*Alcune osservazioni sulla tecnica di Artemisia Gentileschi*" at the symposium "*Lo sguardo indiscreto della diagnostica*" during the exhibition Clio. La Musa della Storia, Palazzo Blu, Pisa.
- February 2013 Lecture "*Copie e doppi in Caravaggio e Ribera*" at the symposium "*Capire la diagnostica*," Art Test, Firenze.
- January 2013 Lecture "Caravaggio Photographer and the Science of Light" at Lacma (Los Angeles County Museum of Art).
- May 2012 Lecture "On Ribera's Philosophers: Rediscovering Aesopus," Malta, Palazzo Falson Museum.
- Oct. 2012 Lecture "Bodies and Shadows, Caravaggio and European Caravaggism," symposium at Musée Fabre, Montpellier, France.
- 12 Oct. 2012 Lecture at Symposium *Recognizing Originality in Old Master Paintings*, "Scientific Analysis for Philological Restoration" at Studio Art Centers International, Florence.

- July 2012 Lecture "*Caravaggio. The Seven Acts of Mercy*," Pio Monte della Misericordia, Napoli.
- 15 October 2010 Lecture "*L'eredità tecnica del Caravaggio in Sicilia*" in collaboration with the *Nucleo TPC dei Carabinieri*, Palermo, Palazzo dei Normanni, with the examination of residuals of the canvas of the *Nativity*, stolen by the Mafia in 1969.
- July 2010 Lecture "Caravaggio fotografo," Frosolone, Eremo Francese.
- 18 July 2010 Lecture "Caravaggio fotografo," Porto Ercole, church of Sant'Erasmus.
- May 2010 Lecture "Caravaggio Photographer" at the symposium linked to the exhibit: *Caravaggio. La bottega del genio*, curated by Rossella Vodret, Palazzo Venezia, Rome.
- 2009 Lecture "La camera oscura di Caravaggio," Milano, Brera.
- Dec. 2008 Lecture "Photosensitive and Luminescent Materials in the Works of Caravaggio" at Collegio Ghislieri, Pavia.
- Sept. 2008 Lecture "Caravaggio e l'ottica," Sciacca, City Hall.
- Sept. 2008 Lecture "The Alchemy of Caravaggio" at the Painted Optics seminar, Studio Arts College International.
- May 2008 Lecture "Sorpreso dalla luce: La Conversione di Saulo Odescalchi Balbi," Milano, Palazzo Marino.
- March 2008 Lecture "Caravaggio 400: Investigations and Discoveries Regarding his Enigmatic Maltese Paintings" for the Amici dei Musei.
- 2007-2008 Taught retraining courses for Florentine museum personnel entitled "Ordinary Museum Maintenance" for Cescot, Region of Tuscany, and Confesercenti.
- Sept. 2007 Lecture "Caravaggio and Optics" for UNESCO, Treviso, during the evening seminar "Art and Science."
- May 2006 Lecture "Caravaggio and Optics" at the Italian Cultural Institute in Malta and "The Techniques of Caravaggio" at the Art History Department of the University of Malta.
- February 2006 Lecture "Caravaggio and Optics" at the symposium "Caravaggio and Europe," Milan, Palazzo Reale.
- 2005-present Numerous lectures on the subject of Italian Restoration Ethics and on Caravaggio's Techniques at the Fondazione di Studi di Storia dell'Arte Roberto Longhi.
- July 2004 Taught archaeology to students from Belgrade at the SACI laboratory in Portoferraio (part of the SACI/Belgrade exchange under the auspices of UNESCO)

- July 2003 Le notti dell'archeologia: "An operative archaeological restoration laboratory," Rio Elba.
- July 2003 Lecture "SACI's Activity in the Field of Archaeology," Marciana Alta, during "Le notti dell'archeologia."
- May 2002 Participation with posters, stands, and practical demonstrations of archaeological restoration during Cultural Heritage Week at the Laboratorio Caserma de Laugier, Portoferraio, Elba.
- October 2002 Lecture "Caravaggio and the Technique of Italian Painting in the 17th Century, State University of Art History, Belgrade. Taught weekly courses about archaeology and paintings on canvas at the Diana Center in Belgrade, under the auspices of UNESCO.
- May 2002 Poster presentation: American Institute for Conservation (AIC) annual meeting: "A new approach to restore combusted artworks: a canvas painting by Francesco Curradi," Arlington, Virginia.
- March 2002 Lecture "What diagnostic exams have revealed about works by Caravaggio" during "Days Dedicated to the Study of Art Diagnostics," symposium at the Fondazione di Studi di Storia dell'Arte Roberto Longhi in collaboration with the Opificio delle Pietre Dure and the National Gallery of Art, Washington.
- Sept.-Dec. 2001 Taught course "Problems with Illuminating Engineering in Museums" for the Region of Tuscany at the Università Internazionale dell'Arte and at the Istituto Tecnico Industriale Leonardo da Vinci.
- May 2000 Havana, Cuba. Taught course about paintings on canvas and art diagnostics as part of an exchange between SACI and the restoration laboratory of l'Oficina de l'Historiador and Cencrem (Centro Nazionale di Aiagnostica Artistica. (see publication in *Kermes* magazine, 2002).
- Jan. –June 1998 Taught course for the Region of Tuscany at the Università Internazionale dell'Arte about Florentine Baroque Churches, entitled "Places of Worship."
- 1998 Participated in round table at the Borghese Gallery, Rome, on the restoration of the *Madonna dei Palafrenieri* by Caravaggio.
- October 1998 Lecture "A Baroque Complex: Methodology and Restoration" at the symposium Technoart in Barcelona.
- July 1998 Lecture "Florence Restoration Site in Recent Years," Toledo, Ohio, Center for Visual Arts.
- June 1998 Lecture "The Nature of Paint Media in Ancient Italian Art and Problems of Decay" at Bowling Green State University, Ohio.

- 1996–97 Professor for the school of textile restoration at the University of Florence, coordinated by Prof. Lucia Nucci. Course: “Paintings on canvas, their historical evolution, decay, and restoration.”
- March 1996 Lecture on “The influence of Giovan Battista Secco Suardo and Ulisse Forni on the restoration of paintings in Florence between 1860 and 1890” during the symposium: Giovan Battista Secco Suardo, Bergamo, sponsored by the Italian Ministry of Cultural Heritage.
- Spring 1995 Taught restoration and theoretical methodologies during an internship organized in Florence and inserted in the annual qualification courses for restorers of paintings of the Region of Sardinia.
- 1994/1995–2000/2001 Participated in the seminar “Art Techniques” held during the specialization course “Science and Cultural Heritage,” Facoltà di Mineralogia dell’Università degli Studi di Firenze, coordinated by Prof. C. Cipriani.
- 1993/94–2007/08 Professor for the school of specialization in Art History at the University of Florence for courses in “Art Diagnostics,” “Literature in the Study of Art Techniques,” “Art History Methodologies,” “History and Theory of Restoration,” and “Baroque Art History.” The school has since been transformed into a Specialization Laurea, instead of a school of specialization, but the teaching commitment continues.
- 1992–93 Lectures about Caravaggio’s technique at various associations: Accademia Ligustica di Genova, Lyon’s Clubs, Rotary Clubs, and Amici dei Musei.
- Jan. 1992 Lecture “New X-Ray and Infrared Reflectography exams on works by Caravaggio,” at the symposium entitled “How Caravaggio Painted,” Florence.
- 1990–1991 Participated in the seminar “History of Art Techniques,” held during the Art History specialization course at the Università La Sapienza di Roma, coordinated by Prof. Corrado Maltese.
- Oct. 1990 Participated as instructor for the course “Computer Technology for Cultural Heritage,” Scuola Normale di Pisa.

PROFESSIONAL EXPERIENCE AND ACCOMPLISHMENTS

- 2017 Creation of the SACI Digital Conservation Archive, funded by the M.S. Worthington Foundation, Inc.
- Sept. 2016-present Restoration of several paintings and an organ from the Conservatorio delle Mantellate, Florence (under the Supervision of Dr. Maria Pia Zaccheddu, Superintendance of Florence).

- Restoration of several paintings from the Church of Santa Maria a Decimo, San Casciano under the Supervision of Dr.
- May 2016 Restoration of eight *ex-voto* and one 16th-century figurehead of a galleon for the museum of Sacred Art of the Company of SS. Sacramento, Portoferraio, Elba.
- 2015–2016 Restoration of four 17th century paintings from the Church of San Giacomo, within the prison of Porto Azzurro, Elba, under the supervision of Dr. Andrea Muzzi and Dr. Amedeo Mercurio (Superintendance of Pisa).
- 2015–2016 Restoration of a painting by Vincenzo Meucci and technical card for the exhibit: *Restituzioni*, Banca Intesa, Milan (March–May 2016), under the Supervision of Dr. Maria Pia Zaccheddu, Superintendance of Florence).
- 2015–present Creation of a technical database of paintings by Caravaggio with the support of the M.S. Worthington Foundation, Inc.
- 2015-present Member of the Italian Group of International Institute for Conservation (IGIIC).
- 2014–2015 High Court, London, Expert witness in the court case of Mr. Lancelot William Thwaytes vs. Sotheby’s “On issues of Fine Art History and Connoisseurship: *The Card Players or The Cardsharps* (attributed to Caravaggio).”
- 2014–2016 Co-Director with Rupert Featherstone and Helen Glanville of a Caravaggio painting conservation project at the Hamilton Kerr Institute, University of Cambridge.
- 2011–2015 Restoration of several paintings from the Churches of Santa Maria delle Selve, Sant’Ilario at Lastra a Signa; Santa Maria at Campi Bisenzio and SS. Quirico e Giulitta at Capalle, under the Supervision of Dr. Maria Pia Zaccheddu (Superintendance of Florence).
- Restoration of several paintings and wooden polychrome Crucifixes for the Hospitals of San Giovanni di Dio and Santa Maria Nuova, Florence, under the supervision of Dr. Marina Farini, Dr. Esther Diana, Dr. Brunella Teodori, Dr. Ilaria Ciseri (Azienda Sanitaria Locale and Superintendance of Florence).
- 2011–2016 Restoration of several paintings for the San Gaetano Church, Florence, including a tabernacle by Giovan Battista Naldini under the direction of Dr. Matilde Simari and Dr. Jennifer Celani, Superintendance of Florence.
- May 2011 Gozo, Malta, Heritage Malta/Caravaggio Foundation, led an internship with students from Studio Arts College International (SACI) in the restoration of two canvases (N. Buhajar and Mattia Preti) in the church of Saint John the Baptist.

Nov. 2010–Apr. 2011	Mdina, Malta-Palazzo Falson- National Historical House, Patrimoniu Malte under the direction of Dr. Francesca Balzan, restoration of <i>Portrait of Aesopus</i> by Josepe de Ribera.
Nov. 2009–Apr. 2010	Rabat, Malta, Wignacourt Museum, restoration of two paintings: <i>Madonna Lactans</i> and <i>Portrait of Wignacourt</i> , under the direction of Father John Azzopardi.
2008–2010	Sponsored by the <i>Comitato Nazionale</i> for the celebration of the 400 th anniversary of the death of Caravaggio, a project of non-invasive diagnostic exams on four of Caravaggio's artworks: <i>Boy Bitten by a Lizard</i> , Longhi Foundation; <i>Bacchus</i> , Uffizi; <i>Seven Acts of Mercy</i> , Naples; <i>Resurrection of Lazarus</i> , Messina.
11 May 2007	Gold Cross of the Hyerosolimitan Order of the Knights of Malta.
2007	Discovery and restoration at Studio Arts College International (SACI) of a painting on canvas depicting <i>Saint Jerome</i> by Caravaggio.
May 2007	Restoration of "The Baptism of Christ" by Mario Minniti at the Convent of Sant'Orsola, Malta. Conservation of glass and metal archaeological artefacts at the Bighi Center, Malta, comparing Italian, Maltese and U.S. conservation methods.
2007–present	Archaeological conservation of three Picenean tombs, two at Villa Corsini and one at the Archaeological Museum of Florence. Project with Studio Arts College International in collaboration with l'Università della Tuscia (Viterbo), directed by Dr. Cianferoni (SAT Toscana).
2005–present	Owner and Director of a private Conservation Studio, Techno-Rest-Art S.a.S.
May 2003	Restoration with Alessandro Gori of a large canvas painting by Alonso Rodriguez, depicting <i>Saint Peter Healing the Paralytic</i> , Museo de Belas Artes dell'Avana, Havana, Cuba.
1999–2000	Computer cataloguing of paintings and religious furnishings for the Soprintendenza ai beni artistici e storici e architettonici di Pisa (from churches on the island of Elba).
1996–2006	Restoration of Baroque paintings and frescoes in the church of the Conservatorio di Santa Maria degli Angiolini, Via della Colonna 34, Firenze. Project with Studio Arts College International (SACI) sponsored by Ente Cassa di Risparmio di Firenze under the direction of Dr. Brunella Teodori (SBAAAS Firenze).
1996–2001	Restoration of many archaeological artifacts from several sites and digs in collaboration with Renzo Giachetti for the Archaeological Superintendance of Tuscany.

- 1994 Internship (methods of chromatic selection) with lectures and workshops at the Cleveland Institute of Art and at the restoration laboratory of Dean Yoder, who collaborates with the Cleveland Museum of Art.
- 1993 Organization of a digital archive of technical reports on the artworks of Caravaggio at the Fondazione di studi di Storia dell'Arte Roberto Longhi, Firenze.
- 1988–1992 Collaboration with the Fondazione di studi di Storia dell'Arte Roberto Longhi for the computerization of archival and bibliographical material belonging to the foundation.
- 1985–89 Cataloguing (OA cards) of the artworks in the depository and on display at the Accademia for the Soprintendenza ai beni storici artistici delle province di Firenze e Pistoia.

EXHIBITIONS

- 2017 Hobart, Tasmania, Mona Museum: *Hounds in the Hunt* part 2, April-June 2017.
<http://caravaggio400.blogspot.it>
- Sept.-Dec. 2016 Naples, Capodimonte: Scientific Curator for the App for smartphones (text and images) to be shown in the Exhibit “Vermeer, la donna con il liuto dal Metropolitan Museum,” November 18, 2016 to February 9, 2017.
<http://www.napolike.it/la-suonatrice-di-liuto-di-vermeer-museo-di-capodimonte>
http://napoli.repubblica.it/cronaca/2016/11/22/news/capodimonte_successo_per_la_mostra_di_vermeer-152519584/
- May 2016 Milan, headquarters of Banca Intesa, *Restituzioni*, exhibition of the restored painting *Madonna appare a San Andrea Corsini* by Vincenzo Meucci.
- 2014 Pontassieve, Firenze, exhibit at palazzo Comunale, restored wooden polychrome Crucifixes by Antonio da Sangallo and his school.
- May–June 2009 Valletta, Malta, Embassy of the Knights, St. John’s Bastion, Exhibit “Projects” during the exhibit. The Zejtun painting was shown after restoration and the retouching of the Minniti painting was carried out during the exhibit by students of Studio Arts College International (SACI), coordinated by Roberta Lapucci.
- 1997 Participated in the scientific direction of “Caravaggio and his First Followers,” Salonicco, Cultural Capital of Europe, Royal Palace at Kivernio.
- 1991–92 Scientific co-director of the exhibition “How Caravaggio Painted,” Palazzo Pitti, Firenze and Palazzo Ruspoli, Rome.

1990 Participated in the scientific and organizational management of the exhibition “I Lorena a Firenze e in Toscana”, sponsored by the Azienda Autonoma di Soggiorno e Turismo. Essay: “Art Academies and Instruction during the Lorraine Period.”

MEMBERSHIPS

IGIIC, Italian Group of the International Institute of Conservation.

Turner Society, London

Fondazione Strozzi, Firenze

Italia Nostra

MEDIA

2017 Vermeer/Caravaggio and the Camera Obscura, recorded June 2016, on air 2017, Abu Dhabi TV.

2016 (in production) Scientific consultant for *Il segreto di Caravaggio*, directed by Paolo Benvenuti.

Nov.-Dec. 2016 Rai Gulp Mystery, *I misteri del Caravaggio*, recorded Nov. 2016, on air Dec. 11, 2016.
<http://www.rai.it/dl/RaiTV/programmi/media/ContentItem-065484f1-3068-4515-8613-c0269ba77b0b-raigulp.html>

January 2015 TV interview, *Caravaggio e l'uso della camera oscura*, Tg1 Persone.
(<https://www.youtube.com/watch?v=vz91GLzEDgM>)

2014 Movie *Caravaggio Photographer* for “Giants of Art” series, Nexus TV, Japan.

2009 Radio interview, Moebius Fuorionda, *La camera oscura che usava Caravaggio* (by Federico Pedrocchi).
(www.moebiusonline.eu/fuorionda/Caravaggio.shtml)

March 2010 Radio BBC, interview on *Caravaggio Photographer*, San Luigi de' Francesi, Rome.

11 July 2007 Rai1/Superquark reportage for Giovanni Carrada and Cristina Scardovi for Piero Angela on a painting by Caravaggio discovered at Studio Arts College International (SACI).

12 July 2007 Rai3/Tg3, Fernando Ferrigno reportage on the discovery of a Caravaggio at Studio Arts College International (SACI).

PUBLICATIONS

Website www.robotalapucci.com – Pdfs of the main publications by Roberta Lapucci on Caravaggio's technique (no longer available for purchase).

R. Lapucci, *La Natività di Palermo del Caravaggio: nuove considerazioni a partire dalle indagini scientifiche*, in *Valori Tattili*, in progress, September 2017.

R. Lapucci, L. Borgioli, *Un inedito duplice bozzetto di J.W.M. Turner: un nuovo approccio*, in progress, in *Kermes*, n. 103, December 2017.

Restoration report on *Madonna appare a San Andrea Corsini* by Vincenzo Meucci in the exhibition catalog for the show *Restituzioni*, Banca Intesa, Milano, 2016, pp. 169-171.

Essay *Studi di lettura tecnica e iconografica sui San Giovanni Battista del Caravaggio*, Proceedings of the Empoli Symposium, 2015.

Essay R. Lapucci, *Saint or Sinner. Caravaggio's most ambiguous Painting*, in AAVV, *The Corydon. Caravaggio*, pp.26-53.

Essay *Caravaggio e la scienza della luce. Alcune ipotesi ottico proiettive*, in the Proceedings of the Symposium "Caravaggio. La bottega del genio," Rome, Palazzo Venezia, May 2011.

R. Lapucci, "Alcune osservazioni sulla tecnica di Artemisia Gentileschi," in *Clio, La Musa della Storia di Artemisia Gentileschi*, Il Campano Editore, Pisa, 2013, pp. 1-21.

R. Lapucci, *Metodologie per la corretta interpretazione della diagnostica artistica: il riconoscimento delle opere del Caravaggio*, in *Caravaggio tra arte e scienza*, Napoli, 2012, pp. 165-186.

Three essays in the volume AAVV, *Michelangelo Merisi da Caravaggio. The Corydon.*, R. Lapucci, The Schönborn Corydon. "Tracing of a Masterpiece," pp. 9-26; The Schönborn Corydon, "Scientific tests and Diagnostics on a Painting Attributed to Caravaggio for more than 300 years," pp.37-52; Technical aspects of the Schönborn Corydon: Chronological Sequence of the Diagnostic Campaign, pp. 67-68, Firenze, Edifir, April, 2012.

Essay "Metodologie per la corretta interpretazione della diagnostica artistica: il riconoscimento delle opere del Caravaggio," in *Caravaggio tra arte e scienza*, a cura di V. Pacelli e G. Forgione, Paparo, Napoli, 2012, pp. 41-59.

Article, interview with Marco Pinna, *Caravaggio Fotografo*, in *National Geographic*, April 2012.

(http://www.nationalgeographic.it/dal-giornale/2012/04/26/news/caravaggio_fotografo-970461/)

Article "On Ribera's Philosophers: Rediscovering Aesopus," in *Treasures of Malta*, Dec. 2012.

“Il Restauro.” *Settecento Anni di Storia, San Giovanni di Dio, un ospedale da non dimenticare*, Florence, 2012. pp. 101-111.

“Caravaggio fotografo,” in *Karta*, year 5, number 2, pp. 16-19, 2010.

“Riflessioni sugli specchi nell'arte,” *Tiziano a Milano*. Skira, Milano. 2010. Pagine 81-87.

Article “An Artist’s Secret? Projection and Photoluminescence,” *Photonics Spectra*, 2009, p. 100.

Caravaggio e la scienza della luce, Il Prato. June 2010.

“Il Bacco degli Uffizi: Scheda tecnica identificativa del dipinto”, in *Nuove scoperte sul Caravaggio*, Servizi Editoriali, October 2009.

L’eredità tecnica del Caravaggio a Malta, in Sicilia e a Napoli. Spigolature sul caravaggismo meridionale, Il Prato editore. October 2009.

“Caravaggio e l’ottica: aggiornamenti e riflessioni,” Proceedings from the symposium *Caravaggio e l’Europa, l’artista, la storia, la tecnica e la sua eredità*, L. Spezzaferro, ed. Cinisello Balsamo, Silvana (2006), 2009, pp. 59-68.

“Caravaggio and the Alchemy of Painting,” Proceeding from the “*Painted Optics*” symposium, Firenze, Studio Arts College International (SACI), 7-9 September 2008, Firenze, March 2009, pp. 37-82.

“Technique of execution” and “Avoiding Lining Process: a Technical and Ethical Issue.” *Minniti’s Baptism of Christ: a signed painting*, Edifir, Firenze, 2008.

Interview with Stefania Mattioli, “Caravaggio dipingeva con le lucciole.” *Stile Arte*, section: Scoperte, n. 123, anno XIII, pp. 6-11, November 2008.

“Sorpreso dalla luce: schemi ottico prospettici del Saulo Odescalchi Balbi,” *Caravaggio a Milano*, Skira, Milano, November 2008, pp. 117-121.

“Restoration and conservation: before, during, after” and “A new approach determined by the restoration.” *The Zejtun painting: shades of Caravaggio*, Edifir, Firenze, Series: Florence-Malta Cross references, vol. 1. 2008. pp. 19-22 and 29-31.

“The technique of Caravaggio's late years (1606-10).” *Caravaggio and Paintings of Realism in Malta* Midsea, Valletta. 2007. pp. 133-138.

Interview with Stefania Mattioli, “Caravaggio ottico.” *Stile Arte*, sezione: Scoperte, n. 98, anno X, May 2006.

Caravaggio e l'ottica/Caravaggio and optics, Firenze, Servizi editoriali. 2005

Kermes: n. 45: Progetti internazionali: "Un Caravaggesco all'Avana. Le opere d'arte italiana nei climi tropicali" 2002 pp. 56-59.

"La tecnica dei primi seguaci del Caravaggio." *Caravaggio e i suoi primi seguaci, Salonicco*, April-June 1997.

"Dopo Messina, : Siracusa. Ulteriori chiarificazioni sulla tecnica siciliana del Caravaggio." *Il seppellimento di Santa Lucia del Caravaggio*, Siracusa, 1996, pp. 17-70.

"Documentazione tecnica sulle opere del Caravaggio" *Quaderni dell'attività didattica del Museo Regionale di Messina*, n. 4, 1994. pp. 17-69.

Proceedings from *Come dipingeva il Caravaggio*, held in Florence, 28/1/1992, Milan, two essays: "Radiografie e riflettografie a infrarossi su alcune opere del Caravaggio: novità, conferme e problemi", pp. 31-50 ; "Riflessioni in margine al convegno e alla mostra su nuove indagini radiografiche ad opere del Caravaggio", pp. 102-114. 1992 (1996).

Michelangelo Merisi da Caravaggio. Come nascono i capolavori, Milano, Electa, 1991. pp. 31-51 (Introductory essay).

Bartolomeo Manfredi e la Manfrediana Methodus, Cremona, Mondadori, pp. 89-97 (essay on the artist's technique). 1987.

"Caravaggio e i quadretti nello specchio ritratti." *Paragone-Arte*, XLV, nn. 44-46, 1994. pp. 160-170.

"Caravaggio e i fenomeni ottici." *Arte e scienza*, M. Bona Castellotti, ed. Crema, March-September 1999, pp. 45-60.