

The project I am developing at the Italian Academy investigates the interdependence of natural disasters and art-making in the early modern period. Through a series of case studies ranging from Italy to the New World, the research explores the impact of destruction caused by natural hazards (namely earthquakes and floods) on artistic development, the transformation of urban space, and its social perception. On the one hand, it aims to analyze the material response to catastrophes (rebuilding modes, monumentalization of ruins, repurposing of fragments); on the other hand, it considers the social and conceptual implications of disasters, including questions of loss and memory. During my second semester at the Academy, I focused in particular on the questions of cyclicity and mobility. First, I considered how processes of destruction and reconstruction in architecture might be connected and mutually dependent, one fueling the other. Secondly, I started to study the circulation of people, ideas, and models that followed the moments of catastrophes. This latter included, for instance, the movement of skilled builders and architectural models from one country to another or the creation of new knowledge promoted by post-disaster scenarios.

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