



Compila la scheda e inviala a elena.torretta@collegioeinaudi.it, allega 2-3 foto significative in alta risoluzione (di cui una in primo piano o mezzo busto, una in contesto lavorativo).
Attenzione: la grandezza degli allegati non deve superare i 10mb.

NOME: EMANUELA

COGNOME: VAI

PREMIO FONDAZIONE CALIGARA ASSEGNATO PER: BORSA POST-LAUREAM

Breve presentazione personale

My research focuses on the relationships between art, architecture and music in northern Italian Renaissance Sacred Spaces and includes aural architecture and liturgy, iconography of spaces and their ceremonies and, more generally, the 16th-17th century culture.

I graduated with a thesis entitled '*Per Ragon di Musica: organizzazione architettonica e prassi musicale nella Basilica Palatina di Santa Barbara*'. My master's thesis, together with the audio Cd 'Monteverdi Vespers' - recorded during the research by the Cantar Lontano ensemble - was presented at the Festival Cantar Lontano and awarded the 2011 Johnny Cornaglia Prize for the best master dissertation of the year.

I obtained my PhD from the University of St Andrews with a thesis entitled '*Per eccitare il popolo al concorso et alla divotione*'. *Art, Music and Liturgy between Pietas and Magnificentia at the Confraternity of the Misericordia Maggiore on the Venetian Mainland (15th – 17th c.)*

I have been pre-doctoral Fellow and Junior Art History Research Fellow at University Centre in Rome and I received grants and fellowships from the Society for Renaissance Studies, the Society for Italian Studies, the Royal Historical Society and Capod Innovation Grant – University of St Andrews.

Descrizione del progetto di ricerca

My research investigates the relationship between sacred space and its function in a comparative way through case studies of the Venetian Republic, between the 16th and 17th centuries, a key-transitional period. Through interdisciplinary approach, it seeks to understand sacred space in relations to its function, form and spatiality.

To date scholarly research has tended to focus the attention on the most famous centre of artistic production in Renaissance. These studies, undoubtedly valuable, lead to relative neglect of provinces and their local identities, and run the risk misrepresenting the complexity of the 16th century. Furthermore, the exiting literature is far too often limited to an examination of a single piece of art and rarely explored as multifaceted phenomenon.

By studying the ways in which liturgical and musical needs influence church interior, the research addresses these issues by means of a main case study on the westernmost boundaries of the Venetian mainland empire, the Basilica of Santa Maria Maggiore in Bergamo, which is explored through the interconnections of the church with the Confraternity of the Misericordia Maggiore, proprietor of the Basilica, as well as with other larger regional processes.

Analyses of the 16th and 17th centuries manuscripts sources are critical to this approach as they shed light on contemporaneous negotiation of local political and religious imperatives. By interpreting patterns of source-survival and employing hitherto unexamined sources, it is possible to understand the history of the sacred space as a local but significant case in the Renaissance Venetian Republic, in which the *life* of a confraternity influenced and shaped both space and liturgy for a common purpose: *'per eccitare il popolo al concorso et alla divotione'*.

Cosa fai oggi e quali sono i tuoi obiettivi per il futuro?

After obtaining my PhD with the support of the Fondazione Caligara per l'Alta Formazione Interdisciplinare, I am currently Research Associate at the Centre for Renaissance and Early Modern Studies, University of York (UK). I would like to continue my interdisciplinary research career in the fields of art history, musicology and cultural heritage.



FONDAZIONE
FRANCO e MARILISA
CALIGARA
PER L'ALTA FORMAZIONE
INTERDISCIPLINARE

Cosa ha rappresentato per te la borsa di studio della Fondazione Caligara?

The Fondazione Caligara provided help with financial support, without which I would have been unable to undertake my research and obtain my doctoral degree from the University of St Andrews (UK). I am therefore in debt with the Fondazione Caligara, that gave me this invaluable opportunity to achieve my goals, during my doctoral years and beyond.

FIRMA

(scannerizza e inserisci la foto della firma o fotografala)