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His most recent books are *Comunicare nel museo* (Laterza, 2010⁷), *Musei virtuali* (Laterza, 2007); *L’Algoritmo al potere* (Laterza, 2011²), *Parola e immagine. Storia di due tecnologie* (Laterza, 2011).

CLAUDIA CIERI VIA is Professor of History of Art Criticism and Iconography and Iconology at the “Sapienza” University of Rome, Department of Art History. She was a visiting scholar at the Institute for Advanced Study, Princeton (1995), École des Hautes Études en Sciences Sociales in Paris, 2000), at the Casva, Center for Advanced Studies of Visual Arts, National Gallery of Art, Washington, (2010). In 2009, for six months, she was Fulbright Professor at Northwestern University in Chicago. She is vice president of C.I.H.A. Italy (International Committee of the History of Art). Her studies on the art of the Renaissance (*City Court and in the Italy of Piero della Francesca*, Marsilio 1995, *Mantegna and Rome*, Bulzoni 2010), in particular on the mythological painting (*Mythology and collecting between 500 and 600*, Electa, 1996, *The Art of Metamorphosis*, Lithos 2004, *The Mirror of the Prince. Artistic production and patronage in the Roman territory in the sixteenth century*, De Luca Editore, Rome 2007) and collecting (*The study of Isabella d’Este*, Panini 2003), occur alongside theoretical and historiographical studies (*In the details hidden. For a history of iconological thought*, 1994, new expanded edition, Carocci, Rome 2009) on Aby Warburg (*The Sight of Janus*, Aragno 2004; *Aby Warburg and the Italian culture*, Mondadori 2009, *Aby Warburg and the baroque drama*, “Aisthesis” 2011, *Introduction to Aby Warburg*, Yale University Press, 2011), on Erwin Panofsky and Fritz Saxl (Aragno 2009) and on critical debate on contemporary (*The threshold silence*

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and the epistemology of the image, Mimesis, 2009, Meyer Schapiro and methods of art history, Mimesis 2010).

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tra Ottocento e Novecento (Roma-Bari, 1999); *Introduzione a Paul Klee* (Roma-Bari, 2003); *Alle origini dell'opera d'arte contemporanea* (Roma-Bari, 2008); *Beckett ultimo atto* (Milano, 2009), *Ripensare le immagini* (Milano, 2009); *Astrazione e astrazioni* (Milano, 2010); *L'oggetto nella pratica artistica* (Paradigmi, 2, 2010), *Narrazione e testimonianza. Quattro scrittori italiani del Novecento* (Milano, 2012), *Volti della memoria* (Milano, 2012), *Kazimir Malevič. Una pittura radicale e una filosofia radicale*, Carocci, Roma, 2012 (forthcoming publication).
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GIUSEPPE DI LIBERTI (born in 1975 in Palermo, Italy) is a graduate of the University of Palermo where he studied philosophy and where he earned a Ph.D. in Aesthetics in 2003. He pursued postdoctoral research at the EHESS, Paris. He is currently a professor of Aesthetics at the Accademia di Belle Arti of Palermo and he is an associate member of CEPA (Centre d'Esthétique et de Philosophie de l'Art), at the University of Paris 1. He has extensively worked on the history of Aesthetics, mainly on the System of Fine Arts (he recently published "Il sistema delle arti. Storia e ipotesi", Milan, Mimesis, 2009 and the Italian edition of Charles Perrault's "Le cabinet des beaux arts", Palermo, Aesthetica Preprint, 2010). His actual work focuses on French Enlightenment and on Ontology of the work of Art.

DARIO EVOLA (Palermo, 1958) teaches Aesthetics at "Accademia delle Belle Arti di Roma". Among his publications: *L'utopia propositiva di Vito Pandolfi. Teatro, cinema, televisione dagli anni trenta agli anni Cinquanta*, Roma, Bulzoni, 1991. *Per un teatro elettronico della crudeltà*, in A. Balzola - F. Prono, *La nuova scena elettronica*, Torino, Rosenberg e Sellier, 1994. *Principi estetici ne L'Uomo Con La Macchina da Presa di Dziga Vertov*, "La nuova Città", 1995. *La Scrittura scenica, uno sguardo critico nell'estetica delle mutazioni*, "Biblioteca Teatrale", ottobre 1998. *Gli eroi del corpo*, "Controtempo", maggio, 1998. *Le diverse forme nella struttura del testo-teatro del Novecento*, "Asaig de Theatre", Barcelona, marzo 2001. *L'immagine e la crisi della forma: verso la dematerializzazione dell'arte, l'esperienza del Novecento*, in G. Di Giacomo (a cura di), *Ripensare le immagini*. Milano, Mimesis, 2010. *Gualtierio Savelli, il gioco concreto delle immagini*, in G. Di Giacomo (a cura di), *Astrazione astrazioni*, Milano, Alboversorio, 2010. *Il teatro come cinema espanso*, in A. Balzola (a cura di)

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La scena tecnologica, Roma, Dino Audino, 2010. *Introduzione*, in Y. Michaud, *Insegnare l'arte?*, Roma, Idea, 2010.

ANTONELLA GRECO is professor of History of Architecture at “La Sapienza”, University of Rome. Her research concerns the relationship between art and architecture, Italian art and architecture between the wars, the history of the city. Alone or in collaboration (with prof. S. Lux) she's been the curator of many exhibitions in Italy (*Gio Ponti*, Milan 2009; *Vacanze intelligenti*, Milano 2007; *Emilio Greco*, Rome 2005; *Formal e i suoi artisti*, Rome 2000-2001) and abroad (*Gio Ponti*, Caracas 2010 *Emilio Greco*, Hermitage, St. Petersburg 2006; *Formal*, Riga 2004). Most recently published: *Le vedute e i punti di vista* (Roma, 2011); *La conformazione tridimensionale*, *Enciclopedia Treccani XXI secolo* (2010); *Via Slataper n.2 il palcoscenico della Milizia* (Roma 2009); *La villa Planchart di Gio Ponti a Caracas* (Roma 2008); *Luigi Moretti guida alle opere romane* (Roma 2007). She's also the author of many documentaries about art and architecture, as, most recent: *Leonardo Ricci. Monterinaldi, Balmain, Borge-se* (2011) e *Gio Ponti. la villa Planchart a Caracas* (2008). For three years she's been the curator of the documentary festival of architecture at the Guggenheim Museum of Bilbao.

SIMONETTA LUX (Roma, June 30th 1943), History of Contemporary Art full professor at the Sapienza Università di Roma (1992-2011), has been director of History of Art Doctorate and founder/director of the Master “Contemporary Art Curator”. The *Format Museo Laboratorio di arte Contemporanea* which she created in 1986, has been realized in various Universities and in the Sapienza Università di Roma. Founder and director of the art magazine “Luxflux-Prototype of contemporary art” (www.luxflux.net), Simonetta Lux published books and essays of XXth and XXIst century contemporary art, architecture, industrial archaeology and design history and criticism. One of her central topics is the relation of art and power. See: Simonetta Lux, *Arte Ipercontemporanea. Un certo loro sguardo... Ulteriori protocolli dell'arte contemporanea*, Roma, Gangemi editore, 2006, 504 pages, ISBN 978-88-492-1114-6.

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