

Publikationen

Bücher/Herausgeberschaften:

- E. Struhal, “*La semplice imitazione del naturale: Lorenzo Lippi’s Poetics of Naturalism in seventeenth-century Florence*,” UMI Dissertations, Ann Arbor, 2007.
- E. Struhal (ed.), “Who can read the Book of Nature?: Early modern artists and scientists in dialogue,” *Nuncius*, 3/2017.
- E. Struhal (in Vorbereitung): *Brittle Consensus: Artists, Scientists, and Poets in Literary Academies of Seventeenth Century Florence* (manuscript of ca. 300 pages).

Artikel:

- “Filippo Baldinucci’s Autopsies: First-hand experience and art theory in Baroque Florence,” Elisabeth Oy-Marra und Irina Schmiedel (eds.), *Zeigen – Überzeugen – Beweisen. Methoden der Wissensproduktion in Kunstliteratur, Kennerschaft und Sammlungspraxis der Frühen Neuzeit*, ad picturam, 2020, pp. 59-79.
- “Resisting the Baroque in Seventeenth-Century Florence,” *After Trent. Art and Reform of the Late Renaissance*, ed. Jesse Locker, Routledge: Abingdon, 2019, pp. 293-315.
- “Heroes and Anti-Heroes: Reformulating the Heroic at the Accademia degli Apatisti in seventeenth-century Florence”, *Tracing the Heroic through Gender*, Carolin Hauck, et al. (eds.), Ergon Verlag: Baden-Baden, 2018, pp. 39-58.
- “Who can read the Book of Nature?: Early modern artists and scientists in dialogue. Introduction,” *Nuncius*, 3, 2017, pp. 501- 513.
- “Natural Painting and the New Science in Seventeenth-Century Florence: Lorenzo Lippi’s “*pura imitazione del vero*,” *Nuncius*, 3, 2017, pp. 563-582.
- “Documenting the language of artistic practice: Filippo Baldinucci’s *Vocabolario Toscano dell’ Arte del Disegno*”, *Lexicographie artistique : formes, usages et enjeux dans l’Europe moderne*, ed. Michèle- Caroline Heck, Presses Universitaire de la Méditerranée, 2017, pp. 213-228.
- “Filippo Baldinucci’s novità: The ‘Notizie de’ Professori del Disegno’ and Giorgio Vasari’s ‘Vite’,” *The Paradigm of Vasari. Reception, Criticism, Perspectives*, eds. Alessandro Nova, Fabian Jonietz, Venice: Marsilio, 2016, pp. 193-203.
- “A painting of St. John the Evangelist by Lorenzo Lippi in the former Collection du Séminaire in Quebec City”, *The Burlington Magazine*, 157,1349, 2015, pp. 535-538.
- “Reading with Acutezza: Lorenzo Lippi’s Literary Culture”, in: *The Artist as Reader: Libraries, Books and Archives. On Education and Non-Education of Early Modern Artists* (Intersections. Yearbook for Early Modern Studies), ed. Michael Thimann, Leiden: Brill, 2012, pp. 105-127.

“A visual riddle: contextualizing Lorenzo Lippi’s Allegory in Angers”, in: *Cesare Ripa und die Begriffsbilder der Frühen Neuzeit*, ed. Cornelia Logemann, Zurich: diaphanes, 2011, pp. 335-360.

“Friendly Disagreements: Lorenzo Lippi and Salvator Rosa”, in: *Salvator Rosa (1615-1673) e il suo tempo*, eds. Sybille Ebert-Schifferer, Helen Langdon, Caterina Volpi, Rome: Campisano, 2010, pp. 43 - 55.

“Posen und Gesten in van Dycks Porträts – Das Ehebildnis Karls I. und Henrietta Marias in Kremsier und das Porträt Olivia Porters”, in: *Van Dyck 1599 - 1999. Conjectures and Refutations*, ed. Hans Vlieghe, Turnhout (Brepols), 2001, pp. 199 - 210.

“Pittura e Poesia a Lucca nel Seicento: il Caso di Pietro Paolini”, in: *Lucca Città d’Arte e i suoi Archivi*, ed. Max Seidel (Collana del Kunsthistorisches Institut in Florenz, 5), Venezia (Marsilia) 2001, pp. 389 - 404.

Artikel in Vorbereitung:

“Filippo Baldinucci and the Jesuits: the Diario spirituale as an art historical source,” Elena Fumagalli, Massimiliano Rossi, Eva Struhal, *Filippo Baldinucci: storiografia e collezionismo a Firenze nel secondo Seicento*.

“Precetti: Thoughts on the relationship between artistic practice and theory from Giorgio Vasari to Filippo Baldinucci,” *Annali dell’Accademia Nazionale di San Luca*.