

CURRICULUM VITAE – EVA FALASCHI

Habilitandin, Eberhard Karls Universität Tübingen

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Research interests : Greek and Latin literature of the Imperial age (esp. Plutarch, Pliny the Elder and the Younger, Dio Chrysostomus, Lucian, Pausanias) – art treatises and theories – artists' biographies – ancient aesthetics – reception & perception of art – wine and food culture/history – natural studies – reception of antiquity – Pliny the Elder's fortune – Flavio Biondo – conception of nature in the ancient world – reception of non-European culture in Europe with reference to the influence of ancient texts/cultures – aesthetics of nature – relationship between art and nature – relationship between texts and images – Digital Humanities

Education

- 2020: FISAR wine sommelier diploma
- 2015: **PhD in Art History and Archaeology** (Discipline Storico-artistiche), Scuola Normale Superiore, Pisa (Titolo: ΒΙΟΙ ΠΟΙΚΙΛΟΙ. *The biographies of painters in Plutarch*, supervisor G. Adornato, mark: 70/70 *cum laude*).
- October 2012 – July 2013: **visiting student at the University of Oxford**, St John's college.
- 2010: **Diploma in Art History and Archaeology** at the Scuola Normale Superiore, Pisa (Titolo: *Phidias and Dio Chrysostomus' Olympic Oration*, supervisor P. Zanker, mark: 70/70 *cum laude*).
- 2009: **MA in Classics**, Università di Pisa (Titolo: *New fragments of lost lexica in the scholia to Lucian*, supervisor M.T. Luzzatto, mark: 110/110 *cum laude*).
- October 2008 – February 2009: visiting student at the Ludwig-Maximilians Universität, München.
- 2006: BA in Classics, Università di Pisa (Titolo: *Lucian, Rhetorum praeceptor: text, transmission and analysis of the sources*, supervisor M.T. Luzzatto, mark: 110/110 *cum laude*).

Applications for Tenure-track positions

- April 2026: application for a tenure track position (RTT) in Latin Literature and Language at the Alma Mater Studiorum - Università di Bologna (Topic: Lucretius and his reception), **shortlisted**.
- September 2024: application for a tenure track position (RTT) in Classical Philology at the Università di Padova, **shortlisted**.
- December 2023: application for a tenure track position (RTT) in Classical Philology at the Università La Sapienza, Roma, **shortlisted**.
- November 2023: application for a tenure track position (RTT) in Classical Archaeology at the Università La Sapienza, Roma, **3° place**.

- August 2023: application for a tenure track position (RTDb) in Classical Philology at the Università di Pavia, **2° place**.

Postdoctoral research

- From June 2026: **Habilitandin (postdoctoral researcher)** at Eberhard Karls Universität Tübingen, Department of Philology (host: Prof. A. Wolkenhauer), project “Pliny and the Americas”.
- October 2024 – May 2026: **Alexander von Humboldt Fellow**, Eberhard Karls Universität Tübingen (host: Prof. A. Wolkenhauer), project «The Foundations of European Viticulture: Pliny the Elder’s Natural History».
- April – September 2024: **Frances Yates Fellow, Warburg Institute**, School of Advanced Study, University of London, project «Natural Histories in a Global Perspective. Pliny, Oviedo and the Americas: An Ancient Encyclopaedia as a Model to Transfer and Transmit Knowledge».
- April 2023 – March 2024: **Global Encounters Fellow, Eberhard Karls Universität Tübingen** (host: Prof. A. Wolkenhauer), project «Natural Histories in a Global Perspective. Pliny, Oviedo and the Americas: An Ancient Encyclopaedia as a Model to Transfer and Transmit Knowledge».
- One-year Fellowship (2023-2024), Centre for Research on Ancient Civilizations, Warsaw University, project «Greek artists in action, between workshops and society. Reconstructing the fragments of Greek art history and their Roman reception». Refused due to incompatibility.
- July 2021 – June 2022: **Fellow at the Center for Hellenic Studies, Harvard University**, Washington DC, project «Fragmented (art)words. The fragments of Greek art history: reconstruction and Roman reception».
- September–December 2021: **Getty Research Institute Scholar**, Los Angeles, project «Fragmented (art)words. The fragments of Greek art history: reconstruction and Roman reception».
- June – August 2021: **James Loeb Fellowship**, Zentralinstitut für Kunstgeschichte, München, project «Fragmented (art)words. The fragments of Greek art history: reconstruction and Roman reception».
- November 2020: **Fondation Hardt Scholarship**, Fondation Hardt pour l’étude de l’antiquité classique, Vandœuvres-Genève, project «Fragmented (art)words. The fragments of Greek art history: reconstruction and Roman reception».
- February 2016 – January 2017: **Research Grant for Young Researchers 2015**, Scuola Normale Superiore, project «Digging with books in hand. New approaches to the use of literary sources in the study of an archaeological site», 6.000 €.
- April 2014 – April 2020: **Research Fellow** (assegnista di ricerca), Scuola Normale Superiore, Pisa, project *Oltre Plinio* (directed by Prof. G. Adornato; theme: the art books of Pliny’s *Natural History*).

Organisation of and participation in international research groups

- With Dr. I. Goh (Swansea): organisation of the conference «Grape Impressions: The Representation of Vines and their Products in Antiquity, Tübingen, 21st–22nd May 2026».
- From 2025: Member of the research group PAN – Antikes Naturdenken, Eberhard Karls Universität Tübingen (on ancient conceptions of nature).

- With S. Cecere (eds.), with the collaboration of V. Naas, G. Adornato and A. Wolkenhauer: publication «Plinius oggi | heute | aujourd'hui. Un'antologia commentata della Naturalis historia di Plinio il Vecchio, Lovenjo di Menaggio: Villa Vigoni Verlag, 2025».
- 2022-2025: Member and organizer of the research group *Pliny the Elder, nature and us: transmitting, preserving, admiring* (Como, Villa Vigoni), organized by Sorbonne Université Paris (Prof. V. Naas), Eberhard Karls Universität Tübingen (Prof. A. Wolkenhauer), Scuola Normale Superiore di Pisa (Prof. G. Adornato).
- 2020-2025: Collaboration with Prof. V. Naas (Sorbonne Université) and Prof. A. Raffarin (Université Paris-Est Créteil) on the critical edition and commentary of *Roma Triumphans*, Book IX by Flavio Biondo (Paris: Les Belles Lettres, 2025).
- With Prof. A. Wolkenhauer and S. Cecere (Eberhard Karls Universität Tübingen): Organization of the conference «Plinius' Erbe: Zwei Jahrtausende Lektüre der Naturalis Historia, Eberhard Karls Universität Tübingen, 3rd November 2023».
- From November 2021: associated member of the collaborative research centre (SFB) 1391 *Andere Ästhetik/Different Aesthetics*, Eberhard Karls Universität Tübingen.
- With Prof. C. Nenci (Accademia di Belle Arti di Brera) and Prof. A. Pérez Jiménez (Universidad de Málaga): Organization of the conference «Arte senza opera. Scomparsa e sopravvivenza dell'arte tra mondo antico e moderno, Pisa, Scuola Normale Superiore, 15th-16th February 2023».
- With Prof. G. Adornato (Scuola Normale Superiore) and Prof. S. Schorn (KU Leuven): Organization of the conference «Le biografie degli artisti e la letteratura antiquaria tra mondo antico e moderno. *Oltre Plinio e Jacoby Continuatus*: un confronto. Pisa, Scuola Normale Superiore, 5th July 2019».
- With Prof. G. Adornato and Dr. A. Poggio (eds.): Publication «Περὶ γραφικῆς. Pittori, tecniche, trattati, contesti tra testimonianze e ricezione. Milano: LED, 2019».
- With Dr. A. Poggio (Scuola Normale Superiore): Organization of the roundtable «Philological Archaeology or Archaeological Philology? New Approaches to the Interaction of Material and Literary Records. San Francisco, Joint AIA/SCS Roundtable Discussion Groups – AIA/SCS 117th Annual Meeting, 6th-9th January 2016».
- With Prof. G. Adornato (Scuola Normale Superiore): Organization of the conference «Περὶ γραφικῆς. Pittori, tecniche, trattati, contesti tra testimonianze e ricezione. Pisa, Scuola Normale Superiore, 29th-30th October 2015».

Exhibitions and collaboration with museums and other institutions

- 2024: Villa Carlotta, Tremezzo (Como). Contribution to the catalogue of the exhibition «Canova, the new Pheidias» (Villa Carlotta, 24th September – 11th December 2022).
- August 2022 – February 2023: Collaboration to the exhibition «The Art of Nature. Pliny the Elder 2000 years later» (Pisa, Museo della Grafica/Scuola Normale Superiore, 18th October 2024 – 6th March 2025).
- July – December 2022: Fondazione Volta, Como. Collaboration to the exhibition «The catalogue of the world: Pliny the Elder and the History of Nature» (Como, 3rd May – 31st August 2024).
- Collaboration for research and dissemination with Museo Archeologico Nazionale di Firenze, Opificio delle Pietre Dure di Firenze, Accademia di Belle Arti di Brera, Museo delle Navi di Pisa.

Archaeological fieldwork

- September – October 2019: Archaeological survey at Locri Epizefiri (Scuola Normale Superiore, Directors: A. Giardina – G. Adornato).
- September – October 2018: Archaeological survey at Locri Epizefiri (Scuola Normale Superiore, Directors: A. Giardina – G. Adornato).
- September – October 2017: Archaeological survey at Locri Epizefiri (Scuola Normale Superiore, Directors: A. Giardina – G. Adornato).
- May 2009: Excavations at the agora of Segesta (Scuola Normale Superiore, Directors: C. Ampolo – C. Parra).
- May 2008: Excavations at the agora of Segesta (Scuola Normale Superiore, Directors: C. Ampolo – C. Parra).

Teaching experience

- BA/MA Latin course (28 hours), Eberhard Karls Universität Tübingen, April-July 2026: “Latein, die Verkehrssprache Europas. Erasmus von Rotterdams *Ciceronianus*: Wie man in der Frühen Neuzeit kommunizieren sollte”.
- BA/MA Latin course (28 hours), Eberhard Karls Universität Tübingen, April-July 2026: “Frauen der Vergangenheit, Frauen der Gegenwart: Giovanni Boccaccios *De mulieribus claris*”.
- Lecture (2 hours): *Writing about art in the Greek and Roman World: Plutarch and mimesis*, within the course in Latin Literature (prof. V. Naas; theme: ancient artistic theories), Paris, Sorbonne Université, 28th November 2025.
- BA/MA Latin course (28 hours), Eberhard Karls Universität Tübingen, October 2025 – February 2026: *Introduction to ancient mythology: Ovid's Metamorphoses*.
- BA/MA Latin course (28 hours), Eberhard Karls Universität Tübingen, April – July 2025: *Wine culture in Latin Literature (focus: Horace, Catullus, Ovid)*.
- BA/MA Latin course (28 hours), Eberhard Karls Universität Tübingen, October 2023 – February 2024: Latin texts in context: art through the eyes of Roman authors.
- Collaboration on the MA/PhD Latin course (*Oberseminar*, Prof. A. Wolkenhauer, 28 hours), Eberhard Karls Universität Tübingen, October 2023 – February 2024.
- Collaboration on the MA/PhD Latin course (*Hauptseminar*, prof. A. Wolkenhauer, 28 hours), Eberhard Karls Universität Tübingen, October 2023 – February 2024: *Conception of nature and critique of culture in Rome: Pliny's Naturalis Historia*.
- Lecture (2 hours): *Digging into the texts: Plutarch and Pausanias on the monuments of Delphi*, within the course in Greek and Roman Archaeology and Art History (Prof. G. Adornato), Pisa, Scuola Normale Superiore, 6th June 2023.
- MA/PhD Latin course (10 ore), Eberhard Karls Universität Tübingen, May – June 2021: *Art and nature in Pliny the Elder's Naturalis Historia, books 33-36*.
- 2014-2020: Teaching assistant in *Greek and Roman Archaeology and Art History* (Prof. G. Adornato; 90 hours) at the Scuola Normale Superiore. Courses: Western Greek cities, between Magna Graecia and Sicily (2019-2020); Greek art in Rome: from *spolia opima* to *nobilis opera* (2019-2020); The Acropolis of Athens (2018-2019); In the Archaic Mediterranean – art, itinerant artists, art schools (2017-2018); Art in the Greek cities of the West: Magna Graecia and Sicily

- (2017-2018); Attribution and ancient art. Sources, Theory, Limits (2016-2017); Art and Artists in the Age of Alexander the Great (2016-2017); Pliny the Elder and the History of Art (Ancient and Modern) (2015-2016); *Meisterforschung: Issues and Perspectives* (2015-2016); Ancient Art and Patronage (2014-2015); Dedications, Artists, Chronology (2014-2015).
- Lecture (2 hours): *Alcibiades' dedications for his Olympic victories*, within the course on Classical Archaeology (Prof. G. Adornato), Pisa, Scuola Normale Superiore, 10th June 2014.
 - Lecture (2 hours): *Paradeigma: meanings and uses of the lemma in epigraphic, literary and papyrological sources*, within the course on Classical Archaeology (Prof. G. Adornato), Pisa, Scuola Normale Superiore, 25th March 2013.
 - Organization of visits to museums and archaeological sites with students:
 - 2024, 2026: MUT, Museum der Universität Tübingen: Museum and plaster cast gallery.
 - 2017: Turkey
 - 2016-2017: Athens, Central and Northern Greece.
 - 2015-2016: Rome and Greece (Athens – Delphi – Northern Peloponnese).
 - 2014-2015: Rome and Greece (Athens – Attica).
 - 2014-2020: Gipsoteca di Arte Antica dell'Università di Pisa, numerous visits.
 - 2014-2020: Camposanto Monumentale and Duomo di Pisa (Roman sarcophagi and reused marbles), numerous visits.

Member of committee

- Member of the Committee for the PhD thesis defence in *Archaeology and Art History* at the Scuola Normale Superiore, Pisa (2015-2019) :
 - Alessia Di Santi, *Le immagini di Antinoo. Formazione, diffusione e fortuna*.
 - Yuma Kubo, *Tiziano, Paris Bordone e Lambert Sustris ad Augusta: i viaggi di tre artisti dal Veneto nei territori imperiali dopo la guerra di Smalcalda (1546-1547)*.
 - Costanza Paolillo, *Ferrania, un'impresa, una rivista: Industria fotografica e lavoro culturale dagli albori della società dello spettacolo italiana*.
 - Daniele Giorgi, *La Cappella di Santa Maria della Carità a Padova: storia, forma e funzione (1300-1765)*.
 - Giorgia Cafici, *Funzionari egizi come Cives Romani: prospettive sulla ritrattistica privata in Età Tolemaica*.
 - Paolo Persano, *Scultura greca del tardo arcaismo: un nuovo esame delle sculture frontonali del tempio di Apollo Daphnephoros a Eretria*.
 - Dario Barbera, *Caput primae provinciae. Arte e cultura nella Siracusa ellenistico-romana*;
 - Leonardo Boichicchio, *Il linguaggio del mito nei sarcofagi romani da Gallieno a Costantino*.
- Member of the Committee for a Postdoc position in *Archaeology and History of Ancient Art* at the Scuola Normale Superiore, Pisa, 2017: *Studio storico-artistico, epigrafico e prosopografico dei reperti archeologici dalle collezioni Savoia e Donati*.
- Member of the Committee for the PhD thesis defence in *Ancient History* at the Scuola Normale Superiore, Pisa:
 - Simone Rendina, *L'Oriente greco nell'età del prefetto Antemio. Centri e periferie*, 2016.
- Member of the Committee for the annual exams in *Archaeology and History of Ancient Art, Ancient History and Latin Literature* at the Scuola Normale Superiore, 2016-2017.

Tutoring and Supervision

- Universität Tübingen, 2025-, MA thesis in Latin Literature, Anna Maier : «Die Verwendung nichtlateinischer Wörter bei Plinius dem Älteren: die Sprache der „Anderen“» (with Prof. A. Wolkenhauer).
- Universität Tübingen, 2025-, MA thesis in Latin Literature, Jana Düsterhöft : «Autopsie bei Plinius dem Älteren» (with Prof. A. Wolkenhauer).
- Universität Tübingen, 2023-2025, PhD thesis, Stefania Cecere: «*Ars et natura*: Pliny's micronarratives reflecting on art in the context of the *Naturalis Historia*» (with Prof. A. Wolkenhauer).
- Scuola Normale Superiore, Pisa, 2014-2020: Tutoring university students and doctoral candidates in Archaeology.

Academic service

- 2019-2020: Member of the Conferenza di Ateneo presso at the Scuola Normale Superiore.
- 2019-2020: Member of the Comitato Unico di Garanzia (**Equality, Diversity and Inclusivity Committee; Environmental Committee**) at the Scuola Normale Superiore.
- 2019-2020: Member of the Comitato Garante del Codice Etico (**Ethic Committee**) at the Scuola Normale Superiore.

Membership

- Scuola Normale Superiore, alumna.
- St. John's College, Oxford, alumna.
- Humboldt Stiftung, fellow; alumna after June 2026.
- Center for Hellenic Studies, Harvard University, alumna.
- Getty Research Institute, Los Angeles, alumna.
- James Loeb Gesellschaft (Germany); Archaeological Institute of America; European Association of Archaeology; Society of Classical Studies (USA).
- FISAR (Federazione Italiana Sommelier Albergatori e Ristoratori), member (Italy).
- Gesellschaft für Geschichte des Weins (Germany).
- FAI (Fondo Ambiente Italiano), member and volunteer.

Other relevant skills for the position

Digital Humanities:

- 2014-2020, within the project *Oltre Plinio* : Web Manager and Content Editor of the website www.oltreplinio.it (wordpress); Design and management of the digital research tools *Translations*, *Manuscripts* and *Pliniography* (Searchable Pliny's bibliography).

Linguistic skills: Italian (native speaker), English (C2), German (C1), French (B2), Spanish (A2), ancient Greek, Latin.

Leadership skills:

- Course, 8 hours: “Giving and taking feedback professionally”, Universität Tübingen, 27.02.2026.
- Course, 8 hours: “Leadership essentials”, Universität Tübingen, 13.01.2026.
- Course, 12 hours: “Leadership skills within and beyond Academia”, Universität Tübingen, 10-11.11.2025.
- Course, 8 hours: “Good scientific practice for supervisors”, Universität Tübingen, 8.09.2025 e 26.09.2025.
- Organisation of conferences, coordination of research groups (Villa Vigoni, trilateral conferences) and editing of volumes (see relevant sections).
- Tutoring and supervision of students and doctoral candidates (see teaching activities).

Communication skills:

- Course, 2 hours: “Inclusive English in Science Communication”, Universität Tübingen, 16.12.2025.
- Course, 8 hours: “Science Communication in Social Media”, Universität Tübingen, 10-11.12.2025.
- Course, 7 hours: “Trigger points: De-polarising science communication”, Universität Tübingen, 10.07.2025.
- Course, 8 hours: “Do you speak body language? Non-verbal communication for a better and more efficient interaction with others”, Universität Tübingen, 09.05.2025.
- Participation in numerous international conferences throughout Europe, North America, Brazil and South Africa, with presentations in Italian, English, German and French (see relevant section).
- Scientific dissemination activities at national and international museums and institutions, for both adults and children (see next section).

Outreach activity

- Wine tasting on the history of wine in Germany: *From the Romans to the future of viticulture. Wine history in Germany*, Universität Tübingen, 22nd May 2026.
- Participation in *Classics Fest “Food and Feasting in Antiquity”*, Newcastle, 14th-16th May 2026: Roundtable and wine tasting “Wine from Antiquity to now”.
- Presentation of the book *Plinio Oggi: “Attualità di Plinio. Recenti ricerche sulla Naturalis Historia”*, Como, Palazzo Lambertenghi, 9th April 2026.
- Public conference “I pomeriggi dell’Archeologico”: *Wines and grape varieties of the Roman world: Pliny the Elder's classification*, Museo archeologico nazionale di Firenze, 2nd October 2025.
- Wine tasting on the history of Roman wines: *Roman wines from the winery “Mas de Tourelles” (Boucaire, France)*, Universität Tübingen, 3rd November 2023.
- Conference on ancient wines + wine tasting: *Storie di vini e di navi a Pisa e nel Mediterraneo*, Pisa, Museo delle Navi Antiche, with the collaboration of FISAR Pisa, 23rd October 2022.
- Participation in *Bright – European Night of Researchers in Tuscany 2022*: “In the tower of Ugolino, between Pliny and Dante”, Scuola Normale Superiore.
- June 2022: Wine tasting – Presentation of Tuscan sweet wines (Terre di Pisa).
- 2014-2020: Outreach activities for the project *Oltre Plinio*: News & Newsletter; collaboration with *Satura Lanx* (videos in Latin on Pliny the Elder, nature and ancient art).
- November 2020: Presentation of Casino dei Nobili, 18th-century palace in Pisa.
- June 2020: Contribution to the website *Oltre Plinio*: “Protogenes’ Ialysus. Reconstructing the biography of a lost masterpiece”.

- February 2020: Organization of a historic treasure hunt for children at the Medieval castle of Larciano, Tuscany.
- FAI (Fondo Ambiente Italiano), Autumn days 2020: guided tour to the medieval castle of Larciano (Tuscany) and its archaeological museum.
- Participation in *Bright – European Night of Researchers in Tuscany 2018*: “Archaeological survey at Locri Epizephyrii”.
- Participation in *Bright – European Night of Researchers in Tuscany 2017*: “Archaeological survey at Locri Epizephyrii”.
- 2010-2011: Collaboration with the art magazine *Osservatorio Mostre e Musei* (exhibition and museum reviews).

Peer Review

- 2026: *Annali della Scuola Normale Superiore di Pisa – Classe di Lettere e Filosofia* (ISSN 0392095X) : 1 contribution.
- 2025: *Digital Humanities Quarterly* (Online ISSN: 1938-4122): 1 contribution.
- 2024: *Mnemosyne* (Online ISSN: 1568-525X; Print Only ISSN: 0026-7074): 1 contribution.
- 2023: *Aldrovandiana* (ISSN: 2785-6127; Online ISSN: 2974-976X): 4 contributions.
- 2022: *Digital Humanities Quarterly* (Online ISSN: 1938-4122): 1 contribution.

Publications

Critical editions & commentaries

1. *Flavio Biondo. Rome triomphante / Roma Triumphans*. Tome V : Préface par A. Rouveret ; Introduction par A. Raffarin ; Livre IX : texte établi par E. Falaschi et A. Raffarin, traduit et commenté par E. Falaschi et V. Naas ; Livre X : texte établi, traduit et commenté par A. Raffarin. Les Classiques de l’Humanisme 63. Paris: Les Belles Lettres, 2025, ISBN: 978-2-251-45756-7. Reviews: A. Bisanti, *Bollettino di studi latini* 56.1 (2026), 293-297.

Monographs

1. *Περιηγηταί nel mondo antico. Usi e interpretazioni del termine in una prospettiva cronologica* (Studi e Ricerche). Milano: LED, 2021. ISBN: 978-88-7916-974-5. ISSN: 1721-3096. Open access: <https://www.ledonline.it/ledonline/974-periegetai.html>. Reviews: A. Rossini, *BMCR* 2022.06.16, <https://bmcr.brynmawr.edu/2022/2022.06.16/>; W. Hutton, *Geographia antiqua* 33 (2024), 175-177.

Edited volumes

1. E. Falaschi, S. Cecere (a cura di), con la collaborazione di V. Naas, G. Adornato, W. Wolkenhauer, *Plinius oggi | heute | aujourd’hui. Un’antologia commentata della Naturalis historia di Plinio il Vecchio*. Lovenjo di Menaggio: Villa Vigoni Verlag, 2025. ISBN: 979-12-81641-11-2. E-book available.

2. G. Adornato, E. Falaschi, A. Poggio (a cura di), *Περὶ γραφικῆς. Pittori, tecniche, trattati, contesti tra testimonianze e ricezione*. Milano: LED, 2019. ISBN/ISSN: 978-88-7916-897-7. Review: E. Moormann, *BMCR* 2020.07.21, <https://bmcr.brynmawr.edu/2020/2020.07.21/>.

Book reviews

1. "JAMES L. ZAINALDIN, *The Artes and the Emergence of a Scientific Culture in the Early Roman Empire*. Cambridge and New York: Cambridge University Press, 2025." *Journal of Roman Studies*, 1–2 (2026), <https://doi.org/10.1017/S0075435826101415>.

Articles & Contributions

1. G. Adornato, E. Falaschi, *Painting and Drawing*. In B. Russell (ed.), *A Cultural History of Craft*, vol. 1: *A Cultural History of Craft in Antiquity*, 205-226. London – New York – Oxford – New Delhi Sydney: Bloomsbury Academic, 2026 [E. Falaschi: Sections 1 "Painting and Society: People's Knowledge and Artists' Training", 5 "Colors and Pigments: Manufacturing, Trade, Perception, and Meanings", and 6 "Treatises on Painting and Their Impact on Art and Society"]].
2. *Impressioni su un tempio. Plutarco e il tempio di Giove Capitolino a Roma*. In A. Coen, M.E. Micheli, A. Santucci (a cura di), *La forma delle Muse: un dialogo di parole e immagini. Atti del Convegno Internazionale, Urbino 9-11 dicembre 2024* (Mousai), 63-71. Pisa: ETS, 2025. Open access.
3. *Bere vino con Plinio. Conoscenza, gusti e mercato in epoca romana* (nat. 14, 59-72; 14, 55; 14, 137-142; 23, 33-34). In E. Falaschi, S. Cecere 2025, 135-148.
4. *L'uomo distrugge la natura. La denuncia di Plinio: un ecocriticismo ante litteram?* (nat. 18, 1-5; 33, 1-3; 36, 1-4). In E. Falaschi, S. Cecere 2025, 193-202.
5. *Sfidare la natura. Apelle e l'imitazione della natura* (nat. 35, 94-95; 7, 32; 21, 4; 25, 8). In E. Falaschi, S. Cecere 2025, 223-231.
6. *Le meraviglie del mondo (romano): Plinio*, nat. 36.64-126. In E. Falaschi, S. Cecere 2025, 273-286.
7. E. Falaschi, V. Naas, *Les œuvres monumentales dans l'Antiquité : l'appréhension globale du savoir avant l'encyclopédie*. In Th. Miguët, A. Raffarin, (dir.), *Aux marges de l'encyclopédie : circulation des savoirs de l'Antiquité à l'âge de l'Humanisme* (Colloques, congrès et conférences : le Moyen Âge 33), 19-34. Paris: Honoré Champion, 2025.
8. *Plinio e il "Nuovo Mondo": un modello per la ricezione della natura delle Americhe in Europa*. In G. Adornato (a cura di), *Il catalogo del mondo: Plinio il Vecchio e la storia della natura*, 85-89. Milano: 24 ore cultura, 2024.
9. III.1 *Moneta (Assarion) di Elis raffigurante lo Zeus di Olimpia*. In *Canova, Novello Fidia*, 85-86. Ente Villa Carlotta – Nexo Milano, 2024.
10. III.2 *Amazzone ferita, tipo Sciarra, copia in miniatura*. In *Canova, Novello Fidia*, 86-88. Ente Villa Carlotta – Nexo Milano, 2024.
11. III.3 *Giove in maestà, Zeus tipo Firenze*. In *Canova, Novello Fidia*, 88-89. Ente Villa Carlotta – Nexo Milano, 2024.
12. IV.1 *Testa di Apollo, tipo Kassel*. In *Canova, Novello Fidia*, 96-97. Ente Villa Carlotta – Nexo Milano, 2024.

13. V.1 *Erma femminile, tipo Ercolano-Tivoli*. In *Canova, Novello Fidia*, 108-110. Ente Villa Carlotta – Nexo Milano, 2024.
14. V.2 *Torso di Amazzone tipo Mattei*. In *Canova, Novello Fidia*, 110-112. Ente Villa Carlotta – Nexo Milano, 2024.
15. VI.1 *Richard Westmacott, Centauro e Lapita, calco in gesso da una metopa del Partenone*. In *Canova, Novello Fidia*, 126-127. Ente Villa Carlotta – Nexo Milano, 2024.
16. *Plutarch and Pliny the Elder: Rome, Art and Artworks*. In K. Jazdzewska, F. Doroszewski (eds.), *Plutarch and His Contemporaries: Sharing the Roman Empire* (Brill's Plutarch Studies 14), 222-238. Leiden-Boston: Brill, 2024. DOI: 10.1163/9789004687301_017.
17. *The Hermoglyphos Pason and the Enigma of a Stone: Arist. Metaph. 9.8.1050a and its commentaries*, Byzantinische Zeitschrift 116.3 (2023), 797-812. DOI 10.1515/bz-2023-0003.
18. *La Palma dell'Eurimedonte nelle fonti imperiali. Questioni filologiche e storico-artistiche di un monumento delfico*, ASNP 5 ser., 14.2 (2022), 587-630.
19. *Pliniography: A Digital Bibliography of Pliny the Elder*, Classico Contemporaneo 8 (2022), session: Ricerca e sperimentazione didattica, 1-11. Open access: <https://www.classicocontemporaneo.eu/index.php/220-numero-8/ricerca-e-sperimentazione-didattica-8/580-pliniography-a-digital-bibliography-of-pliny-the-elder>
20. *A Column of Hiero I at Delphi? Some Considerations on Plutarch, De Pyth. or. 397e*, Hermes 150.4 (2022), 425-442. DOI: 10.25162/Hermes-2022-0028.
21. *Pliny the Elder and the portraits of ancient authors. The philosophical and literary value of images*. In U. Tischer, U. Gärtner, A. Forst (eds.), *Ut Pictura Poeta. Author Images and the Reading of Ancient Literature / Autorbilder und die Lektüre antiker Literatur* (Giornale Italiano di Filologia – Bibliotheca 29), 51-78. Turnhout: Brepols Publishers, 2022. DOI: 10.1484/M.GIFBIB-EB.5.128840.
22. G. Adornato, E. Falaschi, *Sfinire l'arte, l'arte sfinita. Il progetto OltrePlinio per lo studio del lessico artistico greco e latino*. In M. Collareta, M. Ferretti, S. Maffei, C.M. Sicca (a cura di), *Le voci del marmo. Materiali per un lessico tecnico della scultura in marmo*, 89-108. Pisa: Edizioni della Normale, 2022 [E. Falaschi: ch. 3. *Sfinire l'arte, non solo un difetto di Callimaco. Dionisio di Colofone nel giudizio di Plutarco*].
23. *Biografie, trattati e letteratura artistica: problemi di genere e di frammenti. Per una edizione della Kunstgeschichte (FGrHist IV)*, ASNP 5 ser., 13.1 (2021), 63-89.
24. *Imaging Menander from the Byzantine Age to the 20th century*. Archeologia Classica 72, n.s. II, 11 (2021), 515-545. DOI: 10.48255/J.ArchCl.LXXII.2021.17.
25. *Competing (in) Art. Rivalry Among Greek Artists and Its Reception in the Imperial Age*. In P. d'Hoine, G. Roskam, S. Schorn, J. Verheyden (eds.), *Polemics and Networking in Graeco-Roman Antiquity* (LECTIO. Studies in the Transmission of Texts & Ideas 12), 291-315. Turnhout: Brepols Publishers, 2021. DOI: 10.1484/M.LECTIO-EB.5.126926.
26. *PSI 152: Argomentazioni sull'affidabilità delle technai*. In *Corpus dei papiri filosofici greci e latini (CPF). Testi e lessico nei papiri di cultura greca e latina. Parte II.1**:* *Frammenti adespota*, 194-201. Firenze: Olschki Editore, 2021. Review: M. Alessandrelli, Elenchos 44.2 (2023), 367-383.

27. *Collecting and Owning Sikyonian Paintings. Aratus of Sikyon and His Interest for Art in Plutarch's Perspective*. In G. Adornato, G. Cirucci, W. Cupperi (eds.), *Beyond "Art Collections". Owning and Accumulating Objects from Greek Antiquity to the Early Modern Period*, 77-94. Berlin: De Gruyter, 2020. Reviews: E. Thompson, *BMCR* 2021.03.54, <https://bmcr.brynmawr.edu/2021/2021.03.54/>; M. Bolla, *histara les comptes rendus* 24-06-2021, <http://histara.sorbonne.fr/cr.php?cr=4022>; B.F. van Oppen de Ruiter, *Topoi. Orient – Occident* 23.1 (2020), 143-149.
28. G. Adornato, E. Falaschi, *Storia e aneddoti: Plinio e il bronzo*. In F. Morandini, A. Patera (a cura di), *Il restauro dei grandi bronzi archeologici. Laboratorio aperto per la Vittoria Alata di Brescia*, 81-88. Firenze: edifir, 2020.
29. *Il mito dipinto. Interpretazioni della figura di Ocno in Plutarco*. In J.A. Clúa Serena (ed.), *Mythologica Plutarchea: estudios sobre los mitos en Plutarco. XIII Simposio Internacional de la Sociedad Española de Plutarquistas (Universidad de Lleida 4-5-6 de octubre de 2018)*, 147-158. Madrid: Ediciones Clásicas, 2020.
30. *A estátua de Atenas na Palmeira de Eurymedon em Delfos. Arte, história e recepção de uma famosa oferta votiva*. In C. Beltrão, F. Santangelo (coords.), *Estátuas na religião romana / Statues in Roman religion* (Humanitas Supplementum 64), 117-133. Coimbra: Imprensa da Universidade de Coimbra, 2020. Open access: <http://monographs.uc.pt/iuc/catalog/book/139/>. DOI: http://doi.org/10.14195/978-989-26-1980-4_7.
31. *Di fronte ai dipinti. Plutarco sulla pittura tardo-classica ed ellenistica*. In G. Adornato, E. Falaschi, A. Poggio (a cura di), *Περὶ γραφικῆς. Pittori, tecniche, trattati, contesti tra testimonianze e ricezione*, 197-216. Milano: LED, 2019. DOI: <http://dx.doi.org/10.7359/897-2019-fala>. Review: E. Moormann, *BMCR* 2020.07.21, <https://bmcr.brynmawr.edu/2020/2020.07.21/>.
32. G. Adornato, E. Falaschi, A. Poggio, *La pittura greca di IV secolo a.C. tra contesti e ricezioni: riflessioni e prospettive*. In G. Adornato, E. Falaschi, A. Poggio (a cura di), *Περὶ γραφικῆς. Pittori, tecniche, trattati, contesti tra testimonianze e ricezione*, 7-13. Milano: LED, 2019. DOI: <http://dx.doi.org/10.7359/897-2019-ador>. Review: E. Moormann, *BMCR* 2020.07.21, <https://bmcr.brynmawr.edu/2020/2020.07.21/>.
33. M. Bonazzi, E. Falaschi, M.S. Funghi, *P.Vind. inv. 29800r: testo di filosofia platonica (?)*. In *Corpus dei papiri filosofici greci e latini (CPF). Testi e lessico nei papiri di cultura greca e latina. Parte II.1*: Frammenti adespoti*, 228-255. Firenze: Olschki, 2019 [E. Falaschi: *Col. I* and *Col. II*, 234-249]. Reviews: D. Searby, *BMCR* 2020.12.24, <https://bmcr.brynmawr.edu/2020/2020.12.24/>; A. Ulacco, *Mediterranea* 6 (2021), 337-342; M. Alessandrelli, *Elenchos* 44.2 (2023), 367-383; M. Rashed, *Philosophical Papyri* 2 (2024), 323-330.
34. *More than Words. Restaging Protogenes' Ialysus. The Many Lives of an Artwork between Greece and Rome*. In G. Adornato, I. Bald Romano, G. Cirucci, A. Poggio (eds.), *Restaging Greek Artworks in Roman Times*, 173-190. Milano: LED, 2018. DOI: <http://dx.doi.org/10.7359/832-2018-fal2>. Review: B. Martens, *BMCR* 2019.09.29, <https://bmcr.brynmawr.edu/2019/2019.09.29>.
35. *From Athena Nike to Nike Apteros: Literary and Epigraphical Sources*. In G. Adornato, I. Bald Romano, G. Cirucci, A. Poggio (eds.), *Restaging Greek Artworks in Roman Times*, 75-92. Milano: LED, 2018. DOI: <http://dx.doi.org/10.7359/832-2018-fal1>. Review: B. Martens, *BMCR* 2019.09.29 (<https://bmcr.brynmawr.edu/2019/2019.09.29>).

36. G. Adornato, E. Falaschi, A. Poggio, G. Benotto, R. Zitarosa, *OltrePlinio: progetto interdisciplinare sulla Naturalis Historia tra antico e moderno*. In F. Conte (a cura di), *Le risorse digitali per la storia dell'arte moderna in Italia. Progetti, ricerca scientifica e territorio* (Biblioteca dell'Arcadia. Studi e testi 6), 123-136. Roma: Edizioni di Storia e Letteratura, 2018 [E. Falaschi: chs. 2.3. Sezione Bibliografia and 2.4. Sezione Newsletter].
37. *Looking at the Bronze of Lost Sculptures. The Reception of the Delphic Monument of the Admirals in the Imperial Age*. In J.M. Daehner, K. Lapatin, A. Spinelli (eds.), *Artistry in Bronze. The Greeks and Their Legacy. XIXth International Congress on Ancient Bronzes*, 94-97. Los Angeles: Getty Trust Publications, 2017. Open access: <https://www.getty.edu/publications/virtuallibrary/9781606065402.html>.
38. *L'artista alla sbarra: il processo a Fidia. Distorsioni storiche, invenzioni letterarie*. In M. Castiglione, A. Poggio (a cura di), *Arte – Potere. Forme artistiche, istituzioni, paradigmi interpretativi. Atti del convegno di studio tenuto a Pisa, Scuola Normale Superiore, 25-27 novembre 2010*, 207-225. Milano: LED, 2012. Reviews: M. Barbanera, *Gnomon* 88 (2016), 230-238; M. Szewczyk, *Histara les comptes rendus* 12-11-2014, <http://histara.sorbonne.fr/cr.php?cr=2044>.
39. *PSI 152: una rilettura*. In M.S. Funghi (a cura di), *Studi e testi per il corpus dei papiri filosofici greci e latini XVI: Papiri filosofici. Miscellanea di studi VI*, 163-182. Firenze: Olschki, 2011. Reviews: G. Abbamonte, *La Parola del Passato* 67.5 (2012), 390-400; C. Megino, *Bajo Parabla. Revista de Filosofia* II.8 (2013), 385-391.
40. *L'invito alla danza: dubbi su una ricostruzione*. In F. De Angelis (a cura di), *Lo sguardo archeologico. I normalisti per Paul Zanker*, 35-47. Pisa: Edizioni della Normale, 2007.

Organization of and participation to international conferences and workshops

Organised workshops and roundtables

1. *Grape Impressions: The Representation of Vines and their Products in Antiquity*, Eberhard Karls Universität Tübingen, 21st-22nd May 2026, Organizers: E. Falaschi – I. Goh (Swansea University).
2. *Plinius' Erbe: Zwei Jahrtausende Lektüre der Naturalis Historia*, Eberhard Karls Universität Tübingen, 3rd November 2023 – Organizers: S. Cecere, E. Falaschi, A. Wolkenhauer (Eberhard Karls Universität Tübingen).
3. *Arte senza opera. Scomparsa e sopravvivenza dell'arte tra mondo antico e moderno*, Pisa, Scuola Normale Superiore, 23rd-24th April 2020 (postponed to October 2021) – Organizers: E. Falaschi (Scuola Normale Superiore), C. Nenci (Accademia di Belle Arti di Brera), A. Pérez Jiménez (Universidad de Málaga).
4. *Le biografie degli artisti e la letteratura antiquaria tra mondo antico e moderno. "OltrePlinio" e "Jacoby Continuatus": un confronto*, Pisa, Scuola Normale Superiore, 5th July 2019 – Organizers: G. Adornato, E. Falaschi (Scuola Normale Superiore), Stefan Schorn (KU Leuven).
5. *Philological Archaeology or Archaeological Philology? New Approaches to the Interaction of Material and Literary Records*, San Francisco, 8th January 2015 (Joint AIA/SCS Roundtable Discussion Groups – AIA/SCS Annual Meeting, San Francisco, 6th-9th January 2016) – Organizers: E. Falaschi, A. Poggio (Scuola Normale Superiore).

6. Περὶ γραφικῆς. *Pittori, tecniche, trattati, contesti tra testimonianze e ricezione* – Pisa, Scuola Normale Superiore, 29th-30th October 2015 – Organizers: G. Adornato, E. Falaschi (Scuola Normale Superiore).

Conferences

1. *Beyond (Roman) art: the vine between art, botany and literature in Roman times*, Tübingen 21st May 2026 (“Grape Impressions: The Representation of Vines and their Products in Antiquity”, Universität Tübingen, 21st-22nd May 2026).
2. *Die Klassifizierung von Reben und Weinen: Die Methode Plinius’ des Älteren* (Metageitnia 2026, Universität Innsbruck, 16th-17th January 2026).
3. **[Invited]** *Writing about art in the Greek and Roman World: Plutarch and mimesis* (Paris, Sorbonne Université, 28th November 2025).
4. **[Invited]** E. Falaschi, V. Naas, *Quelle Rome antique chez Flavio Biondo?* (Paris, Sorbonne Université, 28th November 2025).
5. **[Invited]** *Weinbau und Weinherstellung bei Plinius dem Älteren: ein anderes Wunder der römischen Welt?* (Studenttag “PAN / Antikes Naturdenken”, Eberhard Karls Universität Tübingen, Philologisches Seminar, 4th July 2025).
6. **[Invited]** *Immagini della Natura: come trasmettere l’ignoto. Plinio, Oviedo e la Natura delle Americhe*. (“Metafore della natura tra Rinascimento ed età moderna (II). Tra testo e immagine”, Università degli Studi di Trento, 19th-20th June 2025).
7. **[Invited]** *Stupor vini: quale meraviglia nella viticoltura pliniana?* (Conferenze di ricerca trilaterali di Villa Vigoni “Plinio il Vecchio, la Natura e Noi: Trasmettere, Preservare, Ammirare”, third meeting “Ammirare la Natura”, Como, 26th-29th May 2025).
8. **[Invited]** *In the footsteps of Pliny the Elder: Transferring the Knowledge of Nature from America to Europe in Oviedo’s Sumario*. (Kolloquium Frühe Neuzeit. Eberhard Karls Universität Tübingen, Seminar für neuere Geschichte, 12th May 2025).
9. *The Foundations of European Viticulture: Pliny the Elder’s Natural History* (Alexander von Humboldt Network Meeting 2025, Ruhr-Universität Bochum, 9th-11th April 2025).
10. *Imitating Pliny the Elder in Oviedo’s Sumario*. (London, Warburg Institute, 22nd January 2025).
11. *Weinbau in der römischen Zeit: Plinius der Älteres Perspektive* (Metageitnia 2025, Université de Genève, 17th-18th January 2025).
12. **[Invited]** *Impressioni su un tempio. Plutarco e il tempio di Giove Capitolino a Roma*. (“La forma delle Muse: un dialogo di parole e immagini”, Università degli Studi di Urbino Carlo Bo, 9th-11th December 2024).
13. *The Foundations of European Viticulture: Pliny the Elder’s Natural History* (“In vino veritas: Wine and Winemaking in Sicily from Antiquity to Today”, Newcastle University, Siracusa Exedra Mediterranean Center, 22th-24th November 2024).

14. *Reconsidering Pliny the Elder's perspective on wine: how much has his view impacted us?* (30th EAA Annual Meeting, Roma, 28th-31st August 2024. Panel: Integrating data on ancient wine and oil presses: challenges and interpretative potential).
15. **[Invited]** *The analgesic effects of wine in Pliny the Elder and the Greco-Roman culture: between medicine, ethics and social customs* ("Les plantes antalgiques: la phytothérapie de la douleur de l'Antiquité à nos jours", Aix-Marseille Université, Maison méditerranéenne des sciences de l'Homme, 13th-14th June 2024).
16. **[Invited] Respondent** to Marietta Hoster, *Méthodes de préservation inhabituelles : quand le mal devient un bien* (Conferenze di ricerca trilaterali di Villa Vigoni "Plinio il Vecchio, la Natura e Noi: Trasmettere, Preservare, Ammirare", second meeting "Preservare la Natura", Como, 25th-27th March 2024).
17. **[Invited]** *Travel and circulation of cultural information in the Graeco-Roman world: The role of periegetai and exegetai* (Katholische Universität Eichstätt – Ingolstadt, 5th February 2024).
18. *Natural Histories in a Global Perspective. Pliny, Oviedo and America: An Ancient Encyclopaedia as a Model to Transfer and Transmit Knowledge* (Global Encounters Lecture, Eberhard Karls Universität Tübingen, 23rd January 2024).
19. *Naturgeschichte(n) in einer globalen Perspektive: Plinius der Ältere und Gonzalo Fernández de Oviedo. Der Transfer des Wissens über Amerika am Anfang des 16. Jahrhunderts* (Metageitnia 2024, Universität Konstanz, 12th-13th January, 2024).
20. *How can Pliny the Elder's wine books contribute to the study of viticulture in the ancient world? New perspectives on the text between archaeology and cultural studies* (Eberhard Karls Universität Tübingen, Institut für Klassische Archäologie, 15th November 2023).
21. *Wine and viticulture in Pliny's Naturalis Historia (Books 14 and 17): some literary and cultural aspects* ("Plinius' Erbe: Zwei Jahrtausende Lektüre der Naturalis Historia". Eberhard Karls Universität Tübingen, 3rd November 2023).
22. **[Invited]** *Between Europe and the Americas: Pliny the Elder's Legacy*. (**Keynote Speaker** at the Symposium Vesuvianum 2023 "Reading Pliny the Elder in the 21st Century", Villa Vergiliana, Bacoli (NA, Italy), 13th-16th October, 2023).
23. **[Invited] Chair** at the conference "A Natural History of Gems. Contexts and Materials of Pliny the Elder's Book 37", University of Pisa, 8th-9th June, 2023.
24. **[Invited]** *Plinio, la vite e il vino: i punti di vista dell'autore e la sua eredità* (Conferenze di ricerca trilaterali di Villa Vigoni "Plinio il Vecchio, la Natura e Noi: Trasmettere, Preservare, Ammirare", first meeting "Trasmettere la Natura: una Storia Naturale", Como, 13th-15th March 2023).
25. *L'arte perduta: reazioni, sopravvivenze, memorie in Plutarco. Il caso dei pittori di Sicione* ("Arte senza opera. Scomparsa e sopravvivenza dell'arte tra mondo antico e moderno" – Scuola Normale Superiore, 15th-16th February 2023).
26. **[Invited]** *A Greek in Rome: Plutarch, the Urbs, and the Temple of Jupiter Capitoline* ("The Shock of the Old/New?" Itinerant "Greek" Sculptures in Roman Times, Pisa, Scuola Normale Superiore, 16th-17th January 2023).

27. **[Invited]** *Art Treatises and Biographical Works on Artists in the Greek and Roman World* (Julius-Maximilians-Universität Würzburg, 28th June 2022).
28. **[Invited]** E. Falaschi - V. Naas, *Les oeuvres monumentales dans l'Antiquité: l'appréhension globale du savoir avant l'encyclopédie* ("Aux marges de l'encyclopédie: formes de circulation des savoirs dans les textes au Moyen Age et à la Renaissance" – Université Paris-Est Créteil, 17th-18th March 2022).
29. *Greek Art History in Fragments and Its Reception in the Roman Period* (Washington DC, Center for Hellenic Studies – Harvard University, 2nd March 2022).
30. *Fragmented (Art)words. The Fragments of Greek Art History: Reconstruction and Roman Reception* (Los Angeles, Getty Research Institute, 6th December 2021).
31. *Wandering in Rome with Plutarch and Pliny*. Online conference ("Plutarch and his Contemporaries. Sharing the Roman Empire", 12th International Congress of the International Plutarch Society, Warsaw, 2nd-5th September 2021).
32. *The Fragments of Greek Art Treatises and Their Afterlives in Ancient and Modern World. Collection, Translation, Commentary* (München, Zentralinstitut für Kunstgeschichte, 15th July 2021).
33. *Biografie, trattati e letteratura artistica: problemi di genere e di frammenti. Per una edizione delle biografie degli artisti* ("Le biografie degli artisti e la letteratura antiquaria tra mondo antico e moderno. Oltre Plinio e Jacoby Continuatus: un confronto", Pisa, Scuola Normale Superiore, 5th July 2019).
34. **[Invited]** G. Adornato – E. Falaschi, *Storia e aneddoti: Plinio e il bronzo* ("Il restauro dei grandi bronzi archeologici. Laboratorio aperto per la Vittoria alata di Brescia", Firenze, Opificio delle pietre dure, 27th-28th May 2019).
35. **[Invited]** *Portraits of authors between literary sources and archaeology* (Internationale Tagung "Ut Pictura poeta. Autorbilder als literarische, historisch-biographische und mediale Denkfiguren und ihr Einfluss auf die Lektüre antiker Literatur", Karl-Franzens-Universität Graz, 9th-11th May 2019).
36. *It is not just a question of being the best. Artistic rivalry and polemics among Greek artists as seen in the Imperial Age* (Lectio International Conference "Polemics, Rivalry and Networking in Greco-Roman Antiquity", KU Leuven, 12th-14th December 2018).
37. **[Invited]** *Le immagini degli dei nella letteratura imperiale, tra archeologia e filologia: lo studio di alcuni casi* ("Sacerrimae Imagines: le immagini di culto nell'antichità", Vibo Valentia, Museo Archeologico Capiabbi, 27th October 2018).
38. *Painting myths: Plutarch's use of mythological representations and his interpretation* (XIII simposio internacional de la Sociedad Española de Plutarquistas, "Iconografía y valor de los mitos en Plutarco" Universitat de Lleida, 4th-6th October 2018).
39. **[Invited]** *Plutarch, Pausanias and a statue of Athena at Delphi: Art, history and reception of a famous votive offering* ("Statues in Roman religion", Rio de Janeiro, UniRio / Museu histórico nacional, 11th-13th July 2018).
40. **[Invited]** *Le fonti antiche sulla scultura in bronzo: problemi filologici e storico-artistici (L'arte del bronzo: aspetti teorici, tecnici e conservativi)*, Firenze, Opificio delle pietre dure, 24th May 2018).

41. *Philological Problems with Greek Bronze Artworks* (XX International Congress on Ancient Bronzes, Eberhard Karls Universität Tübingen, 17th-21st April 2018).
42. **[Invited]** *The hermoglyphos Pauson and the enigma of a stone* ("Colored Stone Statuary in Ancient Mediterranean. Quarries, Workshops, Uses, and Meanings", Pisa, Scuola Normale Superiore, 28th November – 1st December 2017).
43. **[Invited]** *Ritratti imperiali tra arte, fisiognomica e letteratura* ("Tra il visibile e l'invisibile. Testi di fisiognomica nella tradizione greco-latina e arabo-islamica", Università di Macerata, 23rd-24th November 2017).
44. *From modern anthologies on Greek artists to a critical edition of ancient art treatises. The fragments of Apelles' treatise on painting* (10th Celtic Conference in Classics, Panel: "From Sources to Editions and back again. The Continuity of Classical Literature through Fragmentary Traditions", Université de Montréal / McGill University, 19th-22nd July 2017).
45. *As great as Homer. Plutarch of Chaeronea on the painter Nicomachus* (Opera in Fieri 2017, Universidade de Coimbra, 28th-30th June 2017).
46. **[Invited] Respondent** to Laura Bottenberg, *Plutarch on art: re-depicting Plato in the De Gloria Atheniensium* (Opera in Fieri 2017, Universidade de Coimbra, 28th-30th June 2017).
47. **[Invited]** G. Adornato – E. Falaschi – A. Poggio – R. Zitarosa, *OltrePlinio: progetto interdisciplinare sulla Naturalis Historia, tra antico e moderno* ("Le risorse digitali per la storia dell'arte moderna tra Puglia e Italia settentrionale: progetti e proposte a confronto", Lecce, Università del Salento, 24th-25th May 2017).
48. *"Painters say...". Reconsidering Plutarch's terminology in its intertextual context* (XI International Congress of the International Plutarch Society: "The Dynamics of Intertextuality in Plutarch", Université de Fribourg (CH), 10th-13th May 2017).
49. *Plutarch's and Pliny the Elder's Greek Artists: two Intellectuals of the Empire and their Perspectives on Greek Art*. (AIA/SCS 118th Annual Meeting 2017, SCS Session 37 (organized by the International Plutarch Society): "The Intellectual World of the Early Empire", Toronto, 5th-8th January 2017).
50. **[Invited]** *Συνάγων καὶ κτῶμενος. Aratus of Sicyon and his Interest for Art in Plutarch's Perspective* ("Beyond "Art Collections". Owning and Accumulating Objects from Greek and Roman Antiquity to the Early Modern Period", Pisa, Scuola Normale Superiore, 17th-19th November 2016).
51. *An artist also has a life: biographical anecdotes on Greek artists in the Imperial Age* ("Ancient Life-writing", Pretoria, University of South Africa, 25th-28th October 2016).
52. *Art and the Power of Alcibiades. The Use of Art by Alcibiades in his Political Career and its Later Reception* (9th Celtic Conference in Classics, Panel: "Alcibiades: History, Characterization and Reception", University College Dublin, 22nd-25th June 2016).
53. **[Invited]** G. Adornato – E. Falaschi, *Nell'officina di Plinio il Vecchio, tra ricerca linguistica e questioni di metodo* ("Le parole del marmo. lessico diacronico della scultura e saperi tecnici tra passato e presente", Università di Pisa / Scuola Normale Superiore, 10th-11th June 2016).
54. **[Invited]** *Fragments on Greek Artists, Fragments of Greek Artists: A New Approach* (AIA/SCS 117th Annual Meeting 2016, AIA Session 7E: "Pliny's History of Ancient Art: Toward a Contextual Perspective", San Francisco, 6th-9th January 2016).

55. *Di fronte ai dipinti. Plutarco interprete della pittura antica* (“Περὶ γραφικῆς. Pittori, tecniche, trattati, contesti tra testimonianze e ricezione”, Pisa, Scuola Normale Superiore, 29th-30th October 2015).
56. *Looking at the Bronze of Lost Sculptures. The Reception of the Delphic Monument of the Admirals in the Imperial Age* (XIX International Congress on Ancient Bronzes, Los Angeles, J. Paul Getty Museum, 13th-17th October 2015).
57. *More than words. Re-staging Protogenes' Ialysus. The many Lives of an Artwork between Greece and Rome* (25th Theoretical Roman Archaeology Conference (TRAC 2015), Session: “Nobilia Opera? Re-staging Greek artworks in Roman contexts. New approaches and perspectives”, University of Leicester, 27th-28th March 2015).
58. **[Invited]** M. Bonazzi - E. Falaschi, *An anonymous papyrus on Plato's Ideas* (“Platonism and Hellenistic Philosophy. A Milan-Durham joint seminar”, Università degli studi di Milano, 23rd-24th October 2014).
59. **[Invited]** *P. Vindob. Gr. 29800* (“Papiri filosofici adespoti (CPF II.1). Seminario di studio”, Pisa, Scuola Normale Superiore, 18th-19th December 2013).
60. **[Invited]** *L'artista alla sbarra: il processo a Fidia. Distorsioni storiche, invenzioni letterarie* (“Arte e Potere. Forme artistiche, istituzioni, paradigmi interpretativi”, Pisa, Scuola Normale Superiore, 25th-27th November 2010).