

School of Art
 Carnegie Mellon University
 5000 Forbes Ave.
 Pittsburgh, PA 15213
mversari@cmu.edu

<http://unf.academia.edu/MariaElenaVersari>

Maria Elena Versari, Ph.D.
Visiting Professor of Art History and Theory
Carnegie Mellon University

EDUCATION	2006	<p>Ph.D. in Art History, Scuola Normale Superiore (Pisa, Italy) (Jury Vote: 70/70) (cum laude)</p> <p>Dissertation: <i>Futurismo 1916-1922: Identità, incomprensioni, strategie. I rapporti internazionali e l'evoluzione dell'identità del Futurismo negli anni Venti (Futurism 1916-1922. Identity, misconceptions, strategies. The international relations and the evolution of Futurism's identity)</i></p> <p>Director: Paola Barocchi (1927-2016)</p> <p>A reconsideration of the identity and confrontational strategies employed by Italian Futurism in relation to the European avant-garde of the 1910s and 1920s.</p>
	2002	<p>Diplôme d'études approfondies (D.E.A., Post-Graduate Degree), Littérature et Esthétique, University of Geneva (Geneva, Switzerland)</p> <p>Thesis: <i>Osmoses et divergences dans les théorisations picturale et poétique des années 1910s: la formation du modèle "constructif"</i>.</p> <p>Director: Laurent Jenny</p> <p>An analysis of French and Italian theories of painting and poetry that promoted the concept of the work of art as a "constructed object".</p>
	1998	<p>Diploma del Corso Ordinario (M.A.), Art History, Scuola Normale Superiore (Pisa, Italy) (highest honors)</p> <p>Thesis: <i>L'evoluzione del sistema artigianale a Faenza e la nascita del Museo Internazionale delle Ceramiche</i></p> <p>Director: Paola Barocchi</p> <p>The birth of an International Decorative Arts Museum in early 20th century Italy: a case-study.</p>
	1997-1998	<p>Master, International Relations and Diplomacy</p> <p>Institute for Diplomatic Studies of the Italian Ministry of Foreign Affairs and University of Bologna (Bologna, Italy)</p>
	1997	<p>Diploma di Laurea (M.A.), Art History, University of Pisa (Pisa, Italy)</p>

		<p>Thesis: <i>Quadrante 1933-1936</i></p> <p>A study of the arts and architecture periodical which served as the voice of the Rationalist Group of Architects in 1930s Italy. Director: Antonio Pinelli</p>
	1993	<p>Admission to the Scuola Normale Superiore di Pisa (Corso Ordinario)</p> <p>One of fourteen students admitted, after a nationwide exam, for all disciplines in the humanities.</p>
	1993	<p>Diploma, Classical Studies (with highest honors) Liceo Classico Statale “G.B. Morgagni” (Forli, Italy)</p>

ACADEMIC APPOINTMENTS	2013-	<p>Visiting Professor of Art History, Carnegie Mellon University</p> <p>Courses taught: ART60105 Critical Theory in Art I ART60106 Critical Theory in Art II ART 60205 Modern Visual Culture: 1789-1960 ART 60109 Adventures in Arts Time (global art history survey) HSP 65202 The Visual Culture of Totalitarianism: Fascism, Art and Ideology (as Arthur Vining Davis Foundations Teaching Fellow in the Humanities Scholars Program)</p>
	2011-2013	<p>Assistant Professor of Modern European Art and Architecture, The University of North Florida</p> <p>Courses taught: ARH3930 The Historical Avant-garde (Futurism and Dada) ARH2051 Art History Survey II ARH3040 Modern European Art I (1750-1890) ARH3434 Modern European Art II (1890-1945) ARH3930 Impressionism and Post-Impressionism ARH4905 (directed individual study) Natalia Gallimore, <i>Art, Nation and Identity: the National Heroes Park in Kingston, Jamaica</i>.</p>
	2010-2011	<p>Visiting Assistant Professor of Art History, Duquesne University</p> <p>Courses taught: ARHY 112 Renaissance to Modern World ARHY 100 Understanding Art ARHY 217-01 Miraculous Art, Iconoclastic Practices (Core: Religion, Reason, and Visual Culture) ARHY 390W-01 Women and Art: Feminist Art 1970-now in a global context.</p>
	Fall 2009	<p>Lynette S. Autrey Visiting Assistant Professor of Art History The Humanities Research Center, Rice University</p> <p>Course taught:</p>

		HART 490: Cultural Boundaries, Ethnic Myths, and the Search for a National Style
	2007-2008	Assistant Professor of 19 th - and 20 th - century Art (<i>ricercatrice</i>), Università di Messina, Italy, tenure-track Courses taught: Art and National Identity: 1800-1950, Fall semester Neoclassicism to Contemporary Art, (survey) Spring semester

RESEARCH APPOINTMENTS	Spring 2010	Visiting Scholar, The Getty Research Institute.
	2009	Jackson Brothers Fellowship, Beinecke Library (Yale University).
	Spring 2009	Scholar-in-Residence, Center for the Arts in Society (Carnegie Mellon University).
	2004	Research Fellow, The Wolfsonian Museum and Library.
	2003	Fellow, Institut National d'Histoire de l'Art, Paris.
	2000	Pre-Doctoral Fellow, Smithsonian American Art Museum.
	1999	Scholar-in-Residence, The Robert Gore Rifkind Center for German Expressionist Studies (Los Angeles County Museum of Art).

PROFESSIONAL and EDITORIAL POSITIONS	2016-	Advisory Board/Scientific committee member, OttocentoDuemila book series Clionet/Bradypus, Bologna.
	2008-	External confidential referee for the Czech Science Foundation (review of 19 projects in the period 2008-2017)
	2015-	Team member and scientific coordinator, <i>Spazi Indecisi</i> and <i>Totally Lost</i> (www.spaziindecisi.it)
	2015-	Peer-reviewer, <i>California Italian Studies</i>
	2015-	Peer-reviewer, <i>Sculpture Journal</i>
	2010--	Advisory Board, <i>Art In Translation</i> (Oxford)
	2016	Scientific supervisor and co-curator of the exhibition <i>Totally Lost. What remains of the abandoned totalitarian architecture of the 20th century in Europe?</i> http://www.spaziindecisi.it/totally-lost-2016/
	2013	Peer-reviewer, <i>Predella</i> (Pisa)
	2010-2011	Member, <i>The Material Life of Things</i> Research Group The Courtauld Institute of Art

	2010	Collaborator on the <i>Nuovi Archivi del Futurismo</i> . Vol. 1: <i>Cataloghi di esposizioni</i> , ed. by Enrico Crispolti (Quadriennale di Roma/CNR/De Luca editori d'Arte, Rome 2010)

INVITED LECTURES	2018	MASP Sao Paulo, Brazil “On the <i>Unicity</i> of Forms”.
	2018	Conference of the Italian Association of Public History “Iconoclastia, oblio, normalizzazione e privatizzazione: problemi ideologici della conservazione monumentale in Italia”
	2015	Istituto Storico della Resistenza e dell’Età Contemporanea, Forlì “I doni a Mussolini. Un aspetto del sistema ideologico e propagandistico del fascismo”
	2015	Pennsylvania State University, Palmer Museum of Art “Archipenko's constructed modernity”
	2014	University of Kansas, Department of French and Italian “ <i>Materia</i> : Marinetti and Boccioni in 1912”
	2013	The Courtauld Institute “Mechanical Victories. Of machines, proletarians and the politics of the avant-garde”
	2010	The Getty Research Institute “ <i>Look, and look again</i> . Expectations, Misunderstandings and the Visibility of Avant-Garde Art”
	2009	University of Pittsburgh, Department of French and Italian “Letteratura e sperimentazione futurista”
	2008	First bi-annual Conference of the European Network for Avant-Garde and Modernism Studies (EAM), Ghent University Invited speaker to the round table <i>Osmosis and Cross-Fertilization Between Historical Avant-garde Movements</i> organized by Günter Berghaus.
	2006	University of Udine, Department of the History of Art “The history of public and private art museums in the United States” and

	2004	“Governmental and NGO financing of art museums in the United States” University of Cambridge, UK, Department of the History of Art
	2004	“Futurism in Europe 1920-1922: Identity, Dialogue and Misconceptions” Florida International University, Department of History
	2003	“Competing Visions of Fascism: Arts and Public Display in 1930s Italy” <i>Futurism. From avant-garde to memory. International symposium on the study of futurist archives, MART, Rovereto (Italy)</i> Invited speaker to the final round table of the symposium

EXHIBITIONS	Scientific supervisor and co-curator of <i>Totally Lost. What remains of the abandoned totalitarian architecture of the 20th century in Europe?</i> (Forlì, Sept. 9th-29th, 2016) http://www.spaziindecisi.it/totally-lost-2016/
--------------------	--

PUBLICATIONS	<i>Fascist iconoclasm (1919-1950)</i> (in preparation)
Books:	<i>The Foreign Policy of the Avant-Garde: International Networks, National Politics</i> (manuscript in progress). <i>Wassily Kandinsky e l'astrattismo</i> . Florence: Scala Group, 2007. French translation: <i>Kandinsky et l'art abstrait</i> . Le Figaro-Scala Group, Paris 2008. Portuguese translation: <i>Kandinsky</i> . Coleção Grandes Mestres, Editora Abril Coleções, São Paulo 2011. <i>Constantin Brancusi</i> . Florence: Scala Group, 2005.
Edited books:	Umberto Boccioni, <i>Futurist Painting Sculpture</i> , the first English language translation of Boccioni's seminal book <i>Pittura Scultura Futuriste</i> : Introduction (55 pages), critical apparatus and co-translation, The Getty Research Institute Publications, 2016. Critical introduction, biographical essay and critical bibliography of Ruggero Vasari, <i>L'Angoscia delle Macchine e altre sintesi futuriste (The Anguish of the Machines)</i> , Due Puntì Edizioni, Palermo, 2009. http://www.sf-encyclopedia.com/entry/vasari_ruggero
Articles and essays on the avant-garde and modernism:	“The Myth of the Temporal Fracture: Futurism, Dada and the History of Scandal” (working title; in preparation). “On the <i>Unicity</i> of Forms,” in <i>Boccioni's Dilemma</i> , MASP Sao Paulo (expected 2019-20).

“L’avventura di una piuma, una biglia e un cavalluccio marino: riflessioni metodologiche sulla storia materiale delle opere futuriste attraverso i documenti d’archivio,” in *Materiali e tecniche tra Futurismo e Ritorno al Classico. Ricerche, analisi, prospettive*, proceedings from the international conference, Scuola Normale Superiore, Pisa (publishing, expected 2019).

“Vite globali e sindacalismo artistico internazionale. Futuristi in Europa negli anni Venti,” in *Biografie, percorsi e networks nell’età contemporanea. Un approccio transnazionale tra ricerca, didattica e Public History*, ed. by Eloisa Betti, Carlo De Maria, Rome: BraDyPus, 2018, pp. 29-44.

“Umberto Boccioni and Science: A Reassessment”, in *International Yearbook of Futurism Studies*, vol. 8, 2018, pp. 245-269.

“Guerrapittura: politica, propaganda e arte-vita futurista”, in *L’Italia nella Grande Duerra. Nuove ricerche e bilanci storiografici*, ed. by Carlo De Maria, BraDyPus, Rome 2017, pp. 101-112.

“*This is the way in which we look at many things but learn nothing: Windows, simultaneous visions and the development of abstraction*,” in *The Voice of Light. Delaunay, Apollinaire and Orphism*, exhibition catalogue, Wilhelm-Hack-Museum, Ludwigshafen, 2017.

“Picasso/Boccioni in perspective”, proceedings from the congress *Picasso. Sculptures*, Musée national Picasso, Paris, 24-26 March 2016 (<https://picasso-sculptures.fr/2017/03/14/maria-elena-versari-picassoboccioni-in-perspective/>).

“*To my friends of Zwrotnica: Marinetti, Prampolini, and the debate on machine aesthetics in Eastern Europe*.” in *Enrico Prampolini. Futurism, Stage Design and the Polish Avant-Garde Theatre*, exhibition catalogue edited by Przemyslaw Stozek, (Lodz: Museum Sztuki, June 2017).

“The first futurist letterhead” in *Futurism: a Microhistory*, ed. by Luca Somigli, Sascha Bru and Bart Van Den Bossche, Oxford: Legenda, 2017.

“Abstractions, Aesthetic Theory, and the Boundaries of Futurism,” in *Jules Schmalzigaug. Futurist, 1882-1917*, exhibition catalogue edited by Phillip Van den Bossche and Adriaan Gonnissen (Ostend: Mu.ZEE, 2016): 212-229.

“Avant-Garde Iconographies of Combat: from the *Futurist Synthesis of War to Beat the Whites with the Red Wedge*”, in *Annali di Italianistica*, vol. 33, 2015, pp. 187-204

“Re-casting the past: on the posthumous fortune of Futurist sculpture”, *Sculpture Journal*, vol. 23, n. 3, 2015, pp. 349–368

“Futurist Canons and the Development of Avant-Garde Historiography (Futurism - Expressionism - Dada)”, in *Back to the Futurists*, ed. by Elza Adamowicz and Simona Storchi, Manchester: Manchester University Press, 2013): 72-94.

“Enlisting and Updating: Ruggero Vasari and the Shifting Coordinates of Futurism in Eastern and Central Europe,” in *International Yearbook of Futurism*

Studies, ed. by Günter Berghaus, vol. 1, 2011, pp. 277-298.

“I rapporti internazionali del Futurismo dopo il 1919,” in *Il Futurismo nelle Avanguardie. Atti del Convegno Internazionale di Milano del 4-6 febbraio 2010, Palazzo Reale, Sala delle Otto Colonne*, ed. by Walter Pedullà, Rome: Edizioni Ponte Sisto, 2010, pp. 577-606.

“La Correspondance entre Jules Schmalzigaug et Umberto Boccioni”, *Bulletin de la Fondation Ça Ira*, Bruxelles, voll. 40-41, October 2010, pp. 7-37.

“‘Impressionism solidified’. Umberto Boccioni’s Works in Plaster and the Definition of Modernity in Sculpture,” *Plaster Casts. Making, Collecting and Displaying from Classical Antiquity to the Present*, Ed. by Rune Frederiksen and Eckart Marchand, Berlin: De Gruyter, 2010, pp. 331-350.

“Futurist Machine Art, Constructivism and the Modernity of Mechanization” in *Futurism and the Technological Imagination*, ed. by Günter Berghaus, Amsterdam: Rodopi, 2009, pp. 149-176.

“The Style and Status of the Modern Artist: Archipenko in the Eyes of the Italian Futurists.” *Alexander Archipenko Revisited: an international perspective, Proceedings from the Archipenko Symposium, Cooper Union, New York City, September 17, 2005*, New York: The Archipenko Foundation, 2008, pp. 13-33.

“The Central European Avant-Garde of the 1920s: The Battleground for Futurist Identity?” *Local Strategies-International Ambitions. Modern Art and Central Europe, 1918-1968*, Papers from the International Conference, Prague, 11-14 June, 2003, The Institute of Art History, Academy of Sciences of the Czech Republic, Prague / New York University in Prague, ed. by Vojtech Lahoda, Prague: Artefactum, 2006, pp. 103-110.

“International Futurism Goes National: The Ambivalent Identity of a National/International Avant-Garde.” *Nation Style Modernism, CIHA Conference Papers I*. Eds. J. Purchla and W. Tegethoff, Krakow-München: International Cultural Centre-Zentralinstitut für Kunstgeschichte, 2006, pp. 171-184.

“Le Futurisme et la France: dialogue, appropriation, et critique autour de la naissance du canon du modernisme français.” *Bulletin de l'Association des Historiens de l'Art Italien* (Paris), vol. 10, 2004, pp. 147-153.

“Kub, cube, cubisme: Picasso et Braque en 1912.” *Histoire de l'Art* (Paris), n. 53, 2003, pp. 33-44.

“Gozzano e l'oggetto artistico.” *I segni incrociati. Letteratura Italiana del '900 e Arti Figurative*. Eds. Marcello Ciccuto and Alexandra Zingone, Livorno: Mauro Baroni, 1998, pp. 75-85.

“The statue of the Lion of Judah and Ethiopian symbolic stratigraphy” (working title; in preparation)

“Living Among the Duce’s Words: The Visual Materialization of Political Rhetoric in the Italian Public Space, from Risorgimento to Fascism”, in *Word &*

on totalitarian aesthetics
and architecture:

Image, vo. 34, n. 3, 2018, pp. 251-267.

“Per una storia materiale del fascismo. In margine alla legge Fiano,” in *Clionet. Per un senso del tempo e dei luoghi*, 1 (2017) [16-10-2017]. http://rivista.clionet.it/vol1/societa-e-cultura/arti_figurative/versari-per-una-storia-materiale-del-fascismo

“Sospensione metafisica, retorica di regime e immagine dell'antico nel dibattito sul razionalismo italiano: dalle terre di fondazione al CIAM di Atene in *Quadrante*,” in *Clionet. Per un senso del tempo e dei luoghi*, 1 (2017)[16-10-2017]. http://rivista.clionet.it/vol1/dossier/architetture_tra_le_due_guerre/versari-sospensione-metafisica-retorica-di-regime-e-immagine-dell-antico-nel-dibattito-sul-razionalismo-italiano

“Doni (a Mussolini)” and “Parole (Iscrizioni),” in *Fascismo e società Italiana. Temi e parole chiave*, ed. by Carlo de Maria, Bologna: BraDypus/Clionet 2017, pp. 127-144 e pp. 241-256.

“Tra iconoclastia e oblio. Guerra e requisizioni alla Rocca delle Caminate,” in *Visualizzare la guerra, L'iconografia del conflitto e l'Italia*, ed. by Maria Giuseppina Di Monte, Giuliana Pieri, Simona Storchi, Milan-Udine: Mimesis 2016, pp. 109-123

“Fascist Spoils: Gifts to Mussolini” (On the discovery of Mussolini's seized gifts collection) *The Burlington Magazine*, CLVII, June 2015, pp. 407-413.

“È fascista la *Madonna del Fascio*? Arte e architettura a Predappio tra conservazione e polemica politica.” *Fascismo senza Fascismo? Indovini e revenants nella cultura popolare italiana (1899-1919 e 1989-2009)*, ed. by Luciano Curreri and Fabrizio Foni, Cuneo: Nerosubianco, 2011, pp. 134-144.

“Inhabiting Ideology: Quadrante and the paradigm of the *machine à habiter* in Fascist Italy”, *Housekeeping. The Artistic Legacy of Le Corbusier's machine à habiter*, ed. by Anna Novakov and Elisabeth Schmidle, New York: The Edwin Mellen Press, 2008, pp. 73-88.

“Incubators for the New Youth: The Spectacularization of Architecture and the Alteration of Social Canons in the Fascist Seaside Camps for Children.” *Critical Matrix* (Princeton) n. 14, 2003, pp. 76-104.

“*Quadrante* tra Roma e la Grecia: modelli di dibattito francesi ed italiani sulle radici del modernismo negli anni Trenta.” *Bulletin de l'Association des Historiens de l'Art Italien* (Paris), n.9, 2003, pp. 41-54.

“Razionalismo Mediterraneo: mito, colore e progetto in Alberto Sartoris.” *Annali della Scuola Normale Superiore* (Pisa) (4:2) (1997): 193-213.

Entries and Reviews:

“The Centenary of Umberto Boccioni's Death in 1916. A Commemorative Exhibition and Some New Publications” in *International Yearbook of Futurist Studies*, vol. 8, 2018, pp. 395-405.

Review of Laurie Rush and Luisa Benedettini Millington, *The Carabinieri*

	<p><i>Command for the Protection of Cultural Property: Saving the World's Heritage</i> (Boydell Press, 2015) in <i>The Burlington Magazine</i>, January 2017, p. 53.</p> <p>Review of Adrian Duran, <i>The New Front of the Arts</i> (Ashgate, 2014) in <i>The Burlington Magazine</i>, November 2016, p. 911.</p> <p>“Futurism,” “Umberto Boccioni,” “Filippo Tommaso Marinetti” in the <i>Routledge Encyclopedia of Modernism</i> (https://www.rem.routledge.com/).</p> <p>“Umberto Boccioni.” <i>Encyclopedia of Sculpture</i>. Ed. Antonia Boström, (Chicago: Fitzroy Dearborn Publishers, 2003).</p> <p>“Testimonianze europee”: section of entries for the lithographic works by Giorgio De Chirico, <i>Gli Archeologi II</i> (1927); Pablo Picasso, <i>Scultori, modello e scultura</i> (1933); Georges Braque, <i>L'uccello delle sabbie</i> (1962); Marc Chagall, <i>La Bastiglia</i> (1954); Paul Delvaux, <i>Le rivali</i> (1966), <i>Anna sognante</i> (1966), <i>Il segreto</i> (1966); Jean Dubuffet, <i>Il guerriero</i> (1958), in <i>La collezione Ruini per la Galleria d'Arte Moderna. Il Novecento al Museo d'Arte di Pordenone</i>, (Pordenone-Trieste: Museo Civico d'Arte – Comunicarte 2003).</p>
	<p>“Tattilismo.” <i>Dizionario del Futurismo</i>, vol. II, ed. by Ezio Godoli, (Florence: Vallecchi-MART 2002).</p>

<p>SYMPOSIA and CONFERENCE ORGANIZATION</p>	<p>Organizer and Co-Chair of the EPCAF-sponsored Panel: “’68 and After: Art and Political Engagement in Europe” at the 106th Annual College Art Association (CAA) Conference, Los Angeles, 21-24 February 2018.</p> <p>Organizer of Dr. Laurie Rush’s public lecture and lesson on <i>Protecting Cultural Property in Crisis Areas. Heritage and Humanitarian Law</i> as part of UNF’s Pre-Law Lecture Series, The University of North Florida, Jacksonville, FL, October 30, 2012.</p> <p>Organizer and Chair of the IAWIS-sponsored Panel: “<i>Damnatio Memoriae</i>. Ideological Ruins and Political memories” at the 97th Annual College Art Association (CAA) Conference, Los Angeles, 25-28 February 2009.</p>
	<p>Organizer and Chair of the Panel: “Ideological Enclosures: Space and the Visual Depiction of Political Slogans in the 20th Century” at the International Word & Image Conference (IAWIS), Paris, INHA, 3-11 July 2008.</p>

<p>SYMPOSIA and CONFERENCE PRESENTATIONS</p>	<p>“Dai polimaterici ai multipli futuristi: ridefinizione (e ricostruzione) delle opere futuriste nella cultura delle neo-avanguardie degli anni sessanta,” paper presented at the congress <i>Avant-gardes et réversions</i>, Université de Nice-Musée Matisse, 11-13 October 2018.</p> <p>“Vite globali, network transnazionali e politiche di Stato. Intorno al sindacalismo artistico”, V Festa di Clionet, Istituto storico della resistenza e dell'età contemporanea, Forlì, 26 May 2018.</p> <p>“L’avventura di una piuma, una biglia e un cavalluccio marino: riflessioni metodologiche sulla storia materiale delle opere futuriste attraverso i documenti</p>
---	---

d'archivio," paper presented at the congress *Materiali e tecniche tra Futurismo e Ritorno al Classico. Ricerche, analisi, prospettive*, Scuola Normale Superiore, Pisa 20-21 June 2016.

"Boccioni and science: a reassessment," paper presented at the Fifth Biannual Conference of the European Network for Avant-Garde and Modernism Studies (EAM), Université de Rennes, 1-3 June 2016.

"Picasso/Boccioni: regards croisés", paper presented at the congress *Picasso. Sculptures*, Musée Picasso, Paris 24-26 March 2016.

"The *Modern Way*: Rosso, Soffici, Boccioni," paper presented at the 103rd Annual College Art Association (CAA) Conference, New York, 11-14 February 2015.

"Selling the Avant-Garde: Italian Futurism in the Art Market," paper presented at the conference *The Art Market Past and Present: Lessons for the Future?*, organized by Sotheby's and The Burlington Magazine, London, 31 October-1 November, 2014.

"Tra iconoclastia e oblio. Guerra e requisizioni alla Rocca delle Caminate," paper presented at the conference *Visualising War: The Iconography of Conflict and the Italian Nation*, organized by The British School in Rome and the Galleria Nazionale d'Arte Moderna, Rome, 18-19 September, 2014

"No Longer French, Not Yet German: The Expressionist Fortune of Italian Futurism," paper presented at the LACMA/HGCEA symposium *Locating Expressionism*, LACMA, Los Angeles, September 6-7, 2014.

"*Materia*: from Futurist materiality to Dadaist contamination," paper presented at *Material Meanings*. Third Biannual conference of the European Network for Avant-Garde and Modernism Studies (EAM), University of Kent, Canterbury, September 7-9, 2012.

"A tangible achievement: on the posthumous fortune of Futurist sculpture", paper presented at *Moving in Three Dimensions. A Conference on Sculpture and Change*, Courtauld Institute of Art, London, May 11-12, 2012.

"Iconoclasm by (legal) proxy: restoration, legislation and the ideological decay of Fascist ruins," paper presented at the Association for Research into Crimes against Art (ARCA)'s Third Annual Conference, Amelia, Umbria, 9- 10 July, 2011.

"Manipulated Artworks, Competing Evidence and the Challenge of Modernist Historiography," paper presented at *The Material Life of Things Symposium: Hands On. Seven Perspectives on the Material Transformation of Art*, The Courtauld Institute of Art, London, 5 November 2010.

"Sorvegliare e punire: rovine fasciste e architettura moderna in Italia," paper presented at the congress *Fascismo senza Fascismo? Indovini e revenants nella cultura popolare italiana: 1899 e 1989-2009*, Université de Liège, 15-17 March 2010.

“Internazionalismo futurista. Sui rapporti internazionali del Futurismo dopo il 1919,” paper presented as Invited Speaker at the Congress *Il Futurismo nelle Avanguardie*, which concludes the National Celebration of the Futurist Centenary, organized by the Italian Government through the Comitato Nazionale per il Centenario del Futurismo, Milan, 4-6 February 2010.

“Nazionalità futuriste,” paper presented at the conference *Futurismo 1909-2009*, Instytut Sztuki PAN, Centrum Sztuki Współczesnej – Zamek Ujazdowski, Włoski Instytut Kultury, Warsaw, 2-4 December 2009.

“Futurist Canons and the Development of Avant-Garde Historiography,” paper presented at the conference *Back to the Futurists*, Queen Mary University of London, 2-4 July 2009.

“The Myth of the Temporal Fracture: Futurist Foundations and the Genealogy of the Historical Avant-Garde,” paper given at the conference *Futurism: Rupture and Tradition*, organized by Christine Poggi and Fabio Finotti, Slought Foundation, the Center for Italian Studies and the History of Art Department at the University of Pennsylvania, 21-22 November 2008.

“*Damnatio memoriae*: the ideological decay of Fascist ruins,” paper given at the *Visible Memories* Conference, Syracuse University, 2-4 October 2008.

“La mise en scène de l’avant-garde: Dada et Futuristes à Paris,” paper given at the Journée d’Etudes Actualités des Recherches en Histoire de l’Art. France-Italie, Université de Grenoble, Grenoble, 23 October 2007.

“*Impressionism solidified?* Umberto Boccioni’s plaster works and the definition of modernity in sculpture,” paper given at the Plaster Casts International Conference at Oxford University, 23- 27 September 2007.

“Living Among the Duce’s Words: The Visual Materialization of Fascist Rhetoric in the Italian Public Monument of the 1930s,” paper given at the International Association of Word and Image Studies (IAWIS) Seventh Conference: *Elective Affinities*, University of Pennsylvania, Philadelphia, PA, 2005.

“The Style and Status of the Modern Artist: Archipenko in the Eyes of the Italian Futurists,” paper given at the congress *Alexander Archipenko Revisited: Current Scholarship*, The Ukrainian Museum, New York in collaboration with The Archipenko Foundation, 2005.

“La Casa Futurista a Berlino: consolato ideale di un inesistente paese avanguardista,” paper given at the Springtime Academy of the International Consortium on Art History, Il Palazzone, Cortona (Italy), 9-15 May 2005.

“Le Futurisme et la France: dialogue, appropriation, et critique autour de la naissance du canon du modernisme français,” paper given at the Journée d’études de l’AHAI, École d’Hautes Études en Sciences Sociales, Paris, 2004.

“International Futurism goes National: The Ambivalent Identity of a National/International Avant-garde,” paper given at the international symposium of the Comité international d’histoire de l’art (C.I.H.A.) *Nation, Style and Modernism*, Zentralinstitut für Kunstgeschichte, München and The International Cultural Centre, Krakow, 2003.

	<p>“The Central European Avant-garde of the 1920s: The Battleground for Futurist Identity?” paper given at the international conference <i>Local Strategies, international ambitions. Modern art and Central Europe 1918-1968</i>, The Czech Academy of Sciences and New York University in Prague, Prague, 2003.</p>
	<p>“An <i>Italian Constructivism?</i> Alliances and Polemics Between the Italian Futurists and the International Avant-Garde in 1920s Berlin,” paper given at the 90th Annual College Art Association (CAA) Conference, Philadelphia, PA, 2002.</p>

<p>FELLOWSHIPS AND GRANTS</p>	<p>UNF Summer Research Grant, 2013</p> <p>UNF Pre-Law Lecture Series grant, 2012</p> <p>Visiting Scholar, The Getty Research Institute, Spring 2010</p> <p>Lynette S. Autrey Visiting Professor, Humanities Research Center, Rice University, Fall 2009</p> <p>Scholar-in-Residence, Center for the Arts in Society, Carnegie Mellon University, Spring 2009</p> <p>Jackson Brothers Fellowship, Beinecke Library, Yale University, 2007-2008 (postponed to May 2009)</p> <p>International Springtime Academy, Cortona, 2005</p> <p>The Wolfsonian Museum and Research Library Visiting Fellowship, 2004</p> <p>Institut National d’Histoire de l’Art – Compagnia di S. Paolo Borsa di ricerca in Storia dell’Arte, 2003</p> <p>Scuola Normale Superiore-Université de Genève, Exchange Scholarship, 2000</p> <p>The National Museum of American Art—Smithsonian Institution Pre-Doctoral Fellowship, 2000</p> <p>The Getty Library Research Grant, 2000</p> <p>The Robert Gore Rifkind Center for German Expressionist Studies Scholar-in-Residence, 1999</p> <p>Scuola Normale Superiore Sponsored Research Grant in Berlin, 1999-2000</p>
	<p>Scuola Normale Superiore-École Normale Supérieure (Paris, France) Exchange Scholarships, 1996, 1998-99</p>

<p>SERVICE</p>	<p>Critical Studies Curriculum Redesign Task Force, School of Art, 2017-2018</p> <p>Art+Feminism Wikipedia Edit-a-thon @ CMU, Feb. 26th, 2016</p> <p>Dietrich Humanities Prize Committee, Carnegie Mellon University 2014</p>
-----------------------	--

	<p>Award for Artistic Excellence Committee, Carnegie Mellon University 2014</p> <p>Art and Art History Library liaison, Carpenter Library, UNF 2012-13</p> <p>Jacksonville Museum Of Contemporary Art (MOCA)-UNF Committee, 2012-13</p> <p>Organizer of Dr. Laurie Rush's public lecture and lesson on <i>Protecting Cultural Property in Crisis Areas. Heritage and Humanitarian Law</i> as part of UNF's Pre-Law Lecture Series, 2012 (The event brought together the College of Arts and Sciences, the School of Law, the ROTC program and the larger Jacksonville military and diplomatic community).</p> <p>Lazzara Scholarship Committee, Department of Art and Design, UNF 2011-13</p> <p>Member of the task force for the institution of the Art History major, Department of Art and Design, UNF, 2011-13</p> <p>Faculty Advisor, Asian Students Association, Duquesne University, 2010-11</p>
--	---

LANGUAGES	<p>Italian (native); English (near native); French (near native); German (reading and speaking); Latin and Ancient Greek (reading and translation); Russian (rudiments); Chinese (rudiments)</p>
------------------	--

REFERENCES	<p>Professor Christine Poggi Judy and Michael Steinhardt Director, New York University christine.poggi@nyu.edu</p> <p>Professor Philippe Sénéchal Professor, Université de Picardie Jules Verne, Amiens, Faculté des Arts 33 (0)629173645 / 33 (0)143262687 philippe.senechal@u-picardie.fr / phi.senechal@gmail.com</p> <p>Professor Charlie White Regina and Marlin Miller Head of the School of Art Carnegie Mellon University chwhite@cmu.edu</p> <p>Professor Salvatore Settis Former Director, Scuola Normale Superiore settis@sns.it</p> <p>Dr. Timothy O. Benson Curator of the Robert Gore Rifkind Center for German Expressionist Studies Los Angeles County Museum of Art 323-857-6165 TBenson@lacma.org</p> <p>Professor Luca Somigli University of Toronto luca.somigli@utoronto.ca</p> <p>Günter Berghaus (Dr. phil. habil.)</p>
-------------------	---

	<p>Senior Research Fellow University of Bristol G.Berghaus@bristol.ac.uk</p> <p>Professor Flavio Fergonzi Università di Udine (39) 0432-556170 flavio.fergonzi@gmail.com</p> <p>Professor Barbara Meazzi Professor of Italian and Italian studies Université de Nice barbarameazzi@gmail.com</p> <p>Professor David E. W. Fenner Associate Dean and Professor of Philosophy, College of Arts and Sciences The University of North Florida dfenner@unf.edu</p>
	<p>Professor Diane Wolfthal Chair, Department of Art History Rice University 713-348-6771 wolfthal@rice.edu</p>

<p>PROFESSIONAL AFFILIATIONS</p>	<p>College Art Association, 2001- International Association of Word and Image Studies (IAWIS), 2005- European Network for Avant-Garde and Modernism Studies (EAM), 2008- Historians of German and Central European Art and Architecture, 2009-2016 Italian Art Society, 2012-2016 Modernist Studies Association, 2015-2016 American Association for Italian Studies, 2015-2016 Italian Public History Association, 2018- EPCAF, 2017-</p>
---	---