

mversari@andrew.cmu.edu
meversari@gmail.com

CMU, College of Fine Arts 300,
5000 Forbes Ave, Pittsburgh, PA 15213

cmu.academia.edu/MariaElenaVersari

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

ACADEMIC APPOINTMENTS	2013-	Visiting Professor of Art History, Carnegie Mellon University Courses taught: ART60109 Cultural History of the Visual Arts ART60106 Cultural History of the Visual Arts-The Modern Period 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)
	2011-2013	Assistant Professor of Modern European Art and Architecture, The University of North Florida 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>
	2010-2011	Visiting Assistant Professor of Art History, Duquesne University 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.
	Fall 2009	Lynette S. Autrey Visiting Assistant Professor of Art History The Humanities Research Center, Rice University Course taught:

		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).

EDUCATION	2006	Ph.D. in Art History, Scuola Normale Superiore (Pisa, Italy) (Jury Vote: 70/70) (cum laude) 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> Director: Paola Barocchi (1927-2016) A reconsideration of the identity and confrontational strategies employed by Italian Futurism in relation to the European avant-garde of the 1910s and 1920s.
	2002	Diplôme d'études approfondies (D.E.A., Post-Graduate Degree) , Littérature et Esthétique, University of Geneva (Geneva, Switzerland) Thesis: <i>Osmoses et divergences dans les théorisations picturale et poétique des années 1910s: la formation du modèle "constructif"</i> . Director: Laurent Jenny An analysis of French and Italian theories of painting and poetry that promoted the concept of the work of art as a "constructed object".
	1998	Diploma del Corso Ordinario (M.A.) , Art History, Scuola Normale

	Superiore (Pisa, Italy) (highest honors)
	Thesis: <i>L'evoluzione del sistema artigianale a Faenza e la nascita del Museo Internazionale delle Ceramiche</i> Director: Paola Barocchi
	The birth of an International Decorative Arts Museum in early 20th century Italy: a case-study.
1997-1998	Master, International Relations and Diplomacy
	Institute for Diplomatic Studies of the Italian Ministry of Foreign Affairs and University of Bologna (Bologna, Italy)
1997	Diploma di Laurea (M.A.) , Art History, University of Pisa (Pisa, Italy)
	Thesis: <i>Quadrante 1933-1936</i>
	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
1993	Admission to the Scuola Normale Superiore di Pisa (Corso Ordinario)
	One of fourteen students admitted, after a nationwide exam, for all disciplines in the humanities.
1993	Diploma , Classical Studies (with highest honors) Liceo Classico Statale "G.B. Morgagni" (Forlì, Italy)

PROFESSIONAL and EDITORIAL POSITIONS	2026-	Advisory Board book collection "Arts, Cultures, Pouvoirs" (Univesité de Nice- Université Savoie Mont Blanc)
	2026-	External confidential reviewer for Palgrave Macmillan
	2020-	External confidential reviewer for Bloomsbury Publishing House, London
	2026-	Peer-reviewer, <i>Senzacornice Journal. Studies on the Contemporary Art System</i> (Florence)
	2008-	External confidential referee for the Czech Science Foundation (review of over 25 projects in the period 2008-2025)
	2021	Peer-reviewer, <i>Cahiers de la Méditerranée</i>
	2016-21	Advisory Board/Scientific committee member, OttocentoDuemila book series Clionet/Bradypus, Bologna.
	2015-16	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)
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	2025	Università di Bologna, Politecnico di Torino, and Università Politecnica delle Marche, Cinema Teatro Comunale, Predappio Roundtable <i>Che futuro ha il passato? Laboratorio universitario: Esiti e Riflessioni degli studenti sulla Ex Casa del Fascio e dell'Ospitalità.</i>
	2022	Università degli Studi di Venezia, Italy "La Casa Internazionale degli Artisti: Futuristi a Berlino e avanguardie internazionali"
	2022	The Estorick Collection of Modern Italian Art "Archipenko and the Italian Avant-Garde"
	2021	Temporary Museum Umberto Boccioni, Morciano di Romagna, Italy. "Boccioni in America"
	2019	Youngstown State University "Mechanical Victories"
	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

“*Look, and look again*. 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 *Osmosis and Cross-Fertilization Between Historical Avant-garde Movements* 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 “Governmental and NGO financing of art museums in the United States”

2004 University of Cambridge, UK, Department of the History of Art

“Futurism in Europe 1920-1922: Identity, Dialogue and Misconceptions”

2004 Florida International University, Department of History

“Competing Visions of Fascism: Arts and Public Display in 1930s Italy”

2003 *Futurism. From avant-garde to memory*. International symposium on the study of futurist archives, MART, Rovereto (Italy)

Invited speaker to the final round table of the symposium

EXHIBITIONS

Curator of *Pittura Scultura Futuriste: Storia di un libro e delle sue edizioni*, an interactive documentary exhibition of Boccioni's 1914 theoretical book (Temporary Museum Umberto Boccioni, Morciano di Romagna, Italy, October 19th, 2022-January 30th, 2023).

Curator of *Archipenko and the Italian Avant-garde* (Estorick Collection of Modern Italian Art, London, May 4th - September 4th, 2022).

Curator of *Archipenko in Italy* (ML Fine Art, Milan, Italy, September 14th-December 12th, 2021).

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

PUBLICATIONS

Books:

Archipenko and the Italian Avant-Garde (catalogue of the exhibition I curated, contains the essay "Archipenko and the Italian Avant-Garde, or the Meandering Paths of Influence", pp. 6-17), Estorick Foundation, London 2022.

Archipenko in Italy (catalogue of the exhibition I curated, contains the

introductory essay "Archipenko in Italia, tra Futurismo e Pittura Metafisica", pp. 8-30 and 11 entries of Archipenko's works, with an English translation), ML Fine Art, Milan 2021.

Wassily Kandinsky e l'astrattismo. Florence: Scala Group, 2007.

French translation: *Kandinsky et l'art abstrait*. Le Figaro-Scala Group, Paris 2008.

Portuguese translation: *Kandinsky*. Coleção Grandes Mestres, Editora Abril Coleções, São Paulo 2011.

Constantin Brancusi. Florence: Scala Group, 2005.

Edited books:

Critical introduction essay of Ruggero Vasari, *Raun*, Translated by Brendan and Anna Connel and with an introduction by Maria Elena Versari, Snuggly Books, UK 2023.

Umberto Boccioni, *Futurist Painting Sculpture*, the first English language translation of Boccioni's seminal book *Pittura Scultura Futuriste*: Introduction (55 pages), critical apparatus and co-translation, The Getty Research Institute Publications, 2016.

Critical introduction, biographical essay and critical bibliography of Ruggero Vasari, *L'Angoscia delle Macchine e altre sintesi futuriste (The Anguish of the Machines)*, Due Puntì Edizioni, Palermo, 2009.

Articles and essays on the avant-garde and modernism:

"L'avventura di una Piuma, di una Pallina di Vetro e di un Cavalluccio Marino: Riflessioni Metodologiche sulla Storia Materiale delle Opere Futuriste," in *Materia. Journal of Technical Art History*, Issue 5, 2025 (online)

"The Adventure of a Feather, a Glass Ball, and a Seahorse: Methodological Reflections on the Material History of Futurist Artworks," in *Materia. Journal of Technical Art History*, Issue 5, 2025 (online)

Maria Elena Versari, "Futurismo, fascismo, futurfascismo: riflessioni intorno all'idea di un'avanguardia di Stato," in *Arte e Fascismo*, exhibition catalogue, MART, Rovereto, 14 April 2024 – 1 September 2024, conceived by Vittorio Sgarbi, edited by Beatrice Avanzi and Daniela Ferrari, L'Erma di Bretschneider, Rome–Bristol, 2024, pp. 63–75.

"He Who Broadly Sees, Broadly Thinks": On the Limits of Sculpture and Medardo Rosso's Legacy," in *Medardo Rosso. Pioneer of Modern Sculpture*, catalogue of the exhibition (Fundación MAPFRE, Madrid, 22 September 2023–7 January 2024), Fundación MAPFRE, Madrid, 2023.

"The City of the Avant-Gardes. Futurism, Internationalism & italianità," and
"Futurist Mechanical Theatre & The Bauhaus: Notes from the Unpublished Diary of Herbert Bayer," in *Futurism & Europe. The Aesthetics of a New World*, edited by Fabio Benzi and Renske Cohen Tervaert, Kröller-Müller Museum,

Otterlo–Yale University Press, New Haven and London, 2023, pp. 32–39 and pp. 246–249.

"Futuristizzare la provincia. La galassia futurista e le sue costellazioni," in *Scintille Futuriste. Storia del Futurismo a Cremona*, a cura di Guido Andrea Pautasso, Silvia Locatelli, Franco Moschi, Edizioni Scintille, 2023, pp. 9–15.

"Dall'estetica astratta all'arte astratta: un aggiornamento a ritroso. L'astrattismo italiano e l'idea di un fronte unico dell'estetica tra architettura, pittura e sperimentazione grafico-visiva negli anni Trenta", in *Sintesi astratta*, ed. by Stefano Setti, Electa, Milan 2022, pp. 26-40.

"Futuristi in Francia nei primi anni Trenta e paradiplomazia. Qualche nuova riflessione sul rapporto tra artisti e propaganda," in *Futurismo a Nizza: La mostra ritrovata (1934)*, ed. by Rossella Lorenzi, Barbara Meazzi and Serge Lorenzo Milan, Presses Universitaires Savoie Mont Blanc, Chambéry 2022, pp. 111-141.

"On the Unicity of Forms", in *Boccioni no Brasil/Boccioni in Brazil. Reassessing Unique Forms of Continuity in Space and its material history*, ed. by Ana Gonçalves Magalhães and Rosalind McKeever, Edusp/MAC, São Paulo 2022, pp. 103-146.

"The Modern Way: Rosso, Soffici, Boccioni," in *Italian Modern art Journal*, n. 6, December 2021.
(<https://www.italianmodernart.org/journal/articles/the-modern-way-rosso-soffici-boccioni/>)

"La visione del mondo come modello dell'esperienza estetica e spirituale, da San Bonaventura a Kandinskij", in *La forma dell'infinito*, ed. by A. Geretti, exhibition catalogue, Casa Cavazzini, Udine 16 October 2021- 27 March 2022, Illegio, Tolmezzo (UD) 2022, pp. 38-51.

"Il trasfiguratore. Dante e il Futurismo italiano" and "Immersi tra le sue parole: dalle epigrafi dantesche allo spazio pubblico di Mussolini," in *Dante. Il più italiano dei poeti, il più poeta degli italiani*, a cura di Franco Moschi e Piero Casavecchia, Minerva, Argelato (Bo), 2021, pp. 32–37 and pp. 64–70.

"Chiriko wird Akademikprofessor. Expectations, Misunderstandings and Appropriations of Pittura Metafisica in the 1920s European Avant-Garde" in *Italian Modern Art Journal*, n. 4, July 2020.
(<https://www.italianmodernart.org/journal/issues/metaphysical-masterpieces-1916-1920-morandi-sironi-and-carra/>)

"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. 37-52.

"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/aria-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 Przemysław Strozek, (Lodz: Museum Sztuki, June 2017).

“The Letterhead” in *Futurism: a Microhistory*, ed. by Luca Somigli, Sascha Bru and Bart Van Den Bossche, Oxford: Legenda, 2017, pp. 91-115.
<<https://www.jstor.org/stable/j.ctv16km1q9.13>>

“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 1*. 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.

**on totalitarian aesthetics
and architecture:**

“Living Among the Duce’s Words: The Visual Materialization of Political Rhetoric in the Italian Public Space, from Risorgimento to Fascism”, in *Word & 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 Command for the Protection of Cultural Property: Saving the World’s Heritage* (Boydell Press, 2015) in *The Burlington Magazine*, January 2017, p. 53.

Review of Adrian Duran, *The New Front of the Arts* (Ashgate, 2014) in *The Burlington Magazine*, November 2016, p. 911.

“Futurism,” “Umberto Boccioni,” “Filippo Tommaso Marinetti” in the *Routledge Encyclopedia of Modernism* (<https://www.rem.routledge.com/>).

“Umberto Boccioni.” *Encyclopedia of Sculpture*. Ed. Antonia Boström, (Chicago: Fitzroy Dearborn Publishers, 2003).

“Testimonianze europee”: section of entries for the lithographic works by

Giorgio De Chirico, *Gli Archeologi II* (1927); Pablo Picasso, *Scultori, modello e scultura* (1933); Georges Braque, *L'uccello delle sabbie* (1962); Marc Chagall, *La Bastiglia* (1954); Paul Delvaux, *Le rivali* (1966), *Anna sognante* (1966), *Il segreto* (1966); Jean Dubuffet, *Il guerriero* (1958), in *La collezione Ruini per la Galleria d'Arte Moderna. Il Novecento al Museo d'Arte di Pordenone*, (Pordenone-Trieste: Museo Civico d'Arte – Comunicarte 2003).

"Tattilismo." *Dizionario del Futurismo*, vol. II, ed. by Ezio Godoli, (Florence: Vallecchi-MART 2002).

**SYMPOSIA and
CONFERENCE
ORGANIZATION**

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.

Organizer of Dr. Laurie Rush's public lecture and lesson on *Protecting Cultural Property in Crisis Areas. Heritage and Humanitarian Law* as part of UNF's Pre-Law Lecture Series, The University of North Florida, Jacksonville, FL, October 30, 2012.

Organizer and Chair of the IAWIS-sponsored Panel: "*Damnatio Memoriae. Ideological Ruins and Political memories*" at the 97th Annual College Art Association (CAA) Conference, Los Angeles, 25-28 February 2009.

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.

**SYMPOSIA and
CONFERENCE
PRESENTATIONS**

"Casanova tra fascisti e antifascisti" (with Richard Shane Agin), paper presented at the international congress *Casanova in Time, 1725–2025*, Venice, Fondazione Giorgio Cini – Università Ca' Foscari, 4–7 June 2025.

"Futurist (dys)topia: body, technology, and the mind," paper presented at the workshop *Beyond Mechanization: Dance, Technology and Spiritism in the early 20th century*, organized by Alexander Kamber, Istituto Svizzero, Rome, 22 January 2025.

"Futurfascismo ©," paper presented at the international symposium *Futurisme et Fascisme*, organized by Serge Lorenzo Milan, Barbara Meazzi, and Jérémy Guedj, Nice, France, 28–29 November 2024.

"Riviste di architettura e arte astratta: italianità e internazionalismo nel dibattito artistico degli anni Trenta," paper presented at the congress *Sintesi astratta. Espansioni e risonanze dell'arte astratta italiana, 1930-1960*, Università Cattolica del Sacro Cuore, Milan, 13-14 October 2021.

"Esposizioni futuriste e diplomazia franco-italiana negli anni Trenta" paper presented at *Le Futurisme à l'Hôtel Negresco et l'avant-garde des années trente sur la Côte d'Azur, Colloque International Interdisciplinaire*, Université de Nice (Webinaire-Zoom), 8 October, 2020.

“Chiriko wird Akademikprofessor. Expectations, Misunderstandings and Appropriations of Pittura Metafisica in the 1920s European Avant-Garde,” paper presented at the Metaphysical Masterpieces Study Days, Center for Italian Modern Art, New York, 26-27 April 2019.

“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.

“On the Unicity of Forms,” paper presented at the *Seminário Internacional “O Dilema de Boccioni: em busca de sua obra escultórica”*, Museu de Arte Contemporânea da USP, São Paulo, Brazil, 27–28 September 2018.

“Dai Polimaterici ai Multipli Futuristi: ridefinizione (e ricostruzione) delle opere futuriste nella cultura delle neo-avanguardie degli anni Sessanta,” paper presented at the colloquium *Avant-gardes et réversions*, Nice, Musée Matisse / Campus Carlone, 11–13 October 2018.

“L'avventura di una piuma, una biglia e un cavalluccio marino: riflessioni metodologiche sulla storia materiale delle opere futuriste attraverso i documenti 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.
(online: <https://www.museepicassoparis.fr/fr/colloque-picasso-sculptures-processus-creatifs-de-la-sculpture>)

“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*, Università 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.

“The Central European Avant-garde of the 1920s: The Battleground for Futurist Identity?” paper given at the international conference *Local Strategies, international ambitions. Modern art and Central Europe 1918-1968*, The Czech Academy of Sciences and New York University in Prague, Prague, 2003.

“An Italian Constructivism? 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.

FELLOWSHIPS AND GRANTS

UNF Summer Research Grant, 2013

UNF Pre-Law Lecture Series grant, 2012

Visiting Scholar, The Getty Research Institute, Spring 2010

Lynette S. Autrey Visiting Professor, Humanities Research Center, Rice University, Fall 2009

Scholar-in-Residence, Center for the Arts in Society, Carnegie Mellon University, Spring 2009

Jackson Brothers Fellowship, Beinecke Library, Yale University, 2007-2008 (postponed to May 2009)

International Springtime Academy, Cortona, 2005

The Wolfsonian Museum and Research Library Visiting Fellowship, 2004

Institut National d'Histoire de l'Art – Compagnia di S. Paolo Borsa di ricerca in Storia dell'Arte, 2003

Scuola Normale Superiore-Université de Genève, Exchange Scholarship, 2000

The National Museum of American Art—Smithsonian Institution Pre-Doctoral Fellowship, 2000

The Getty Library Research Grant, 2000

The Robert Gore Rifkind Center for German Expressionist Studies Scholar-in-Residence, 1999

Scuola Normale Superiore Sponsored Research Grant in Berlin, 1999-2000

Scuola Normale Superiore-École Normale Supérieure (Paris, France) Exchange Scholarships, 1996, 1998-99

SERVICE

CMU Fulbright Committee, 2019-2025

Capstone Project Faculty Mentor for Suzy Choi, CMU: CFA-BXA, 2025-2026

Thesis committee of Mary Alice Groat, CMU: School of Drama, 2025-2026

Critical Studies Curriculum Redesign Task Force, School of Art, 2017-2018

Art+Feminism Wikipedia Edit-a-thon @ CMU, Feb. 26th, 2016

Dietrich Humanities Prize Committee, CMU 2014

Award for Artistic Excellence Committee, CMU 2014

Art and Art History Library liaison, Carpenter Library, UNF 2012-13

Jacksonville Museum Of Contemporary Art (MOCA)-UNF Committee, 2012-13

Organizer of Dr. Laurie Rush's public lecture and lesson on *Protecting Cultural Property in Crisis Areas. Heritage and Humanitarian Law* 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).

Lazzara Scholarship Committee, Department of Art and Design, UNF 2011-13

Member of the task force for the institution of the Art History major, Department of Art and Design, UNF, 2011-13

Faculty Advisor, Asian Students Association, Duquesne University, 2010-11

LANGUAGES

Italian (native); English (near native); French (near native); German (reading and speaking); Latin and Ancient Greek (reading and translation); Russian (rudiments); Chinese (rudiments)

**PROFESSIONAL
AFFILIATIONS**

College Art Association, 2001-2015
International Association of Word and Image Studies (IAWIS), 2005-
European Network for Avant-Garde and Modernism Studies (EAM), 2008-2013
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, 2018-19
EPCAF, 2017-18