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EDUCATION:

- 1988            Ph.D., History of Art, Yale University. Dissertation: "In Defiance of Painting: The Invention and Early Practice of Collage, 1912-1919," awarded the Frances Blanshard Fellowship Fund Prize
- 1979            M.A., History of Art, University of Chicago. Thesis: "Kandinsky and the Path to Abstraction"
- 1975            A.B., History of Art, University of California at Santa Cruz, Honors on Senior Comprehensive Exam

PROFESSIONAL EXPERIENCE:

- 2008-            Professor. Department of the History of Art, University of Pennsylvania. Associate Professor, 1993-2007; Assistant Professor, 1987-1993.
- Fall 1995 /      Director, Art History Program. Reid Hall, Columbia University/  
Fall 2001        University of Pennsylvania, Paris, France.
- Spr. 1987        Instructor. Department of the History of Art, Yale University.  
Taught two undergraduate courses: Cubism to Abstract Expressionism and Collage, Montage and Assemblage in 20th Century Art.
- Fall 1984        Instructor. Department of the History of Art, Yale University.  
Taught seminar on Pop Art in collaboration with Professor Ann Gibson.
- 1982-83        Print Room Assistant. Department of Prints and Drawings, Yale University Art Gallery.
- 1981-83        Teaching Fellow. Department of the History of Art, Yale University.
- 1979-80        Curatorial Fellow. (NEA funded) The Solomon R. Guggenheim Museum.

FELLOWSHIPS AND GRANTS:

- 2007            Millard Meiss Publication Grant, College Art Association (for Inventing Futurism: The Art and Politics of Artificial Optimism)
- 2007            Salvatori Research Award, University of Pennsylvania (summer research)
- 2004-05        Jane and Morgan Whitney Fellowship, The Metropolitan Museum of Art

- 2003-04 National Endowment for the Humanities Fellowship
- 2003 Dedalus Foundation Senior Fellowship
- 2000 Salvatori Research Award, University of Pennsylvania (summer research)
- 1998-99 American Association of University Women American Fellowship
- 1998 Research Foundation Grant, University of Pennsylvania (book subvention)
- 1998 Salvatori Research Award, University of Pennsylvania (book subvention)
- 1992 Research Foundation Grant, University of Pennsylvania (book subvention)
- 1988 Research Foundation Grant, University of Pennsylvania (summer research)
- 1985-86 Georges Lurcy Fellowship, Whitney Humanities Center, Yale University
- Fall 1984 Kress Foundation Travel Grant for dissertation research
- 1983-84 Fulbright-Hays Full Grant for dissertation research in France
- 1983 Walter Read Hovey Memorial Fund Grant, Pittsburgh Foundation
- 1980-84 Full tuition fellowship and stipend, Yale University
- 1979-80 Solomon R. Guggenheim Museum Curatorial Fellowship
- 1977-78 Partial tuition fellowship, University of Chicago

#### PUBLICATIONS:

Books: Inventing Futurism: The Art and Politics of Artificial Optimism, Princeton University Press, forthcoming January 2009.

Futurism: A Reader and Visual Repertory, edited by Lawrence Rainey, Christine Poggi, and Laura Wittman, Yale University Press, forthcoming 2009.

In Defiance of Painting: Cubism, Futurism, and the Invention of Collage, Yale University Press, 1992. (Shortlisted for the Mitchell Prize)

Exhibition: Co-curated with Meredith Malone, Power Fields: Explorations in the Work of Vito Acconci. Slought Foundation, Philadelphia, February 15-March 31, 2008.

Essays:

"Luca Buvoli: 'A Very Beautiful Day After Tomorrow (*Un Bellissimo Dopodomani*)', " exhibition brochure, Institute of Contemporary Art, Philadelphia, 2007.

"Mass, Pack, and Mob: Art in the Age of the Crowd," in Crowds, edited by Jeffrey T. Schnapp and Matthew Tiews (Stanford: Stanford University Press, 2006), 159-202, notes 402-407. Crowds was awarded the Modernist Studies Association's prize as the best book in the field of studies of modernism and modernity published in 2006.

"Braque/Laurens: Les collages et constructions," in Braque/Laurens: Un dialogue, edited by Isabelle Monod-Fontaine and Sylvie Ramond, with Marielle Tabart, ex. cat. (Musée des Beaux-Arts de Lyon, 21 October 2005--30 January 2006; Paris: Éditions du Centre Pompidou, Collection "Hors les murs," 2005), 24-31.

"Figure della follia nell'arte futurista," Sapere & narrare: Figure della follia, Conference papers, September - December 2003, edited by Mimma Bresciani Califano (Florence: Centro Fiorentino di Storia e Filosofia della Scienza; Leo S. Olscki, 2005), 97-114.

"Picturing Madness in 1905: Giacomo Balla's *The Madwoman* and the Cycle *The Living*," RES: Journal of Anthropology and Aesthetics, no. 47 (Spring 2005), 38-68.

"The Return of the Repressed: Tradition as Myth in Futurist Fascism," in Donatello Among the Blackshirts: History and Modernity in the Visual Culture of Fascist Italy, edited by Claudia Lazzaro and Roger Crum (Ithaca: Cornell University Press, 2005), 203-221, notes 276-279.

"Folla/Follia: Futurism and the Crowd," Critical Inquiry 28, no. 3 (Spring 2002), 709-748.

"Following Acconci/Targetting Vision," in Performing the Body/Performing the Text, edited by Amelia Jones and Andrew Stephenson (London: Routledge, 1999), 255-272. Reprinted as: "Seguindo Acconci / Visão direcionada," in Ana Cavalcanti, ed., Arte & Ensaios, no. 16 (Rio de Janeiro, Programa de Pós-Graduação em Artes Visuais/Escola de Belas Artes, UFRJ, 2008).

" 'The Pasted-Paper Revolution' Revisited," Encyclopedia of Aesthetics, edited by Michael Kelly, vol. 1, entry under "Collage" (New York and London: Oxford University Press, 1998), 387-392.

"The Paradox of the Futurist Woman," in La Futurista: Benedetta Cappa Marinetti, ex. cat. (Philadelphia: Levy Gallery, Moore College of Art and Design, 1998), 14-21.

"*Lacerba*: Interventionist Art and Politics in Pre-World War I Italy," in Art and Journals on the Political Front, 1910-40, edited by Virginia Hagelstein Marquardt (University Press of Florida, 1997), 17-62.

"Dreams of Metallized Flesh: Futurism and the Masculine Body," Modernism/Modernity 4, no. 3 (September 1997), 19-43.

"Vito Acconci's Bad Dream of Domesticity," in Not at Home: The Suppression of Domesticity in Modern Art and Architecture, edited by Christopher Reed (London: Thames and Hudson, 1996), 237-252, 290.

"Braque's Early *Papiers Collés*: The Certainties of *Faux-Bois*," in Picasso and Braque: A Symposium, edited by Lynn Zelevansky (Museum of Modern Art, New York, 1992), 129-149.

"La structure allégorique du collage de Picasso," in Actes du Colloque, Langage et modernité, edited by Benjamin H. D. Buchloh (Nouveau Musée, Villeurbanne, 1991), 21-48.

"Frames of Reference: Table and Tableau in Picasso's Collages and Constructions," Art Journal 47, no. 4 (Winter 1988), 311-322.

"Mallarmé, Picasso and the Newspaper as Commodity," The Yale Journal of Criticism 1, no. 1 (Fall 1987), 133-151; reprinted in Katherine Hoffman, ed., Collage: Critical Views (Ann Arbor, Michigan: U.M.I. Press, 1989), 171-192.

"Marinetti's *Parole in Libertà* and the Futurist Collage Aesthetic," in The Futurist Imagination, edited by Anne Coffin Hanson, ex. cat. (Yale University Art Gallery, April 1983), 3-15.

"Eduardo Chillida," six page exhibition brochure with short essay and checklist, Solomon R. Guggenheim Museum, 1980.

Reviews: Book review: Karl Blossfeldt, Working Collages, edited by Ann and Jürgen Wilde, introduction by Ulrike Meyer Stump (Cambridge, MA: MIT Press, 2001), in Modernism/Modernity 10, no. 2 (April 2003), 398-400.

Book review: Jeffrey Weiss, The Popular Culture of Modern Art: Picasso, Duchamp, and Avant-Gardism (Yale University Press, 1994), in The American Historical Review (October 1996), 1222-1223.

#### Catalogue Entries:

"Adolphe Appian: *La Source à Montalieu (Isère)*," and "Paul Cézanne: *Flowers*" in French Drawings--Acquisitions 1970-1984, ex. cat. (Yale University Art Gallery, April 1984), 8-12 and 33-37.

In Progress: Co-editor, with Meredith Malone, Vito Acconci: Public Nuisance, Slought Foundation, expected 2009 (anthology)

"Not-a-Super-Hero: Luca Buvoli's Flying Machines" (essay)

"Picasso's First Constructed Sculpture: A Tale of Two Guitars" (essay)

"Flash Forward: Warhol's Time Capsules" (essay)

LECTURES/SESSIONS CHAIRED (Selected):

- 3-1-08 Symposium co-organizer (with Meredith Malone) and lecture, "Vito Acconci's Power Fields": Symposium: "Vito Acconci: Public Nuisance," Slought Foundation, Philadelphia
- 11-13-07 "*Noise-Forms: Giacomo Balla and the Politics of Abstraction*," Art, Criticism, and Theory Colloquium Series, SUNY Purchase
- 10-4-07 "Boccioni's Anxious Laugh," University of Delaware
- 9-28-07 "Joseph Beuys: Fat, Felt and Film," conversation with Lisa Saltzman, Slought Foundation, in conjunction with exhibition "German Video From the Collections of the Kunstmuseum Bonn: Joseph Beuys to Today"
- 3-23-07 Respondent, "Usable Pasts: American Art from the Armory Show to *Art of this Century*," co-sponsored by the University of Pennsylvania and the Philadelphia Museum of Art
- 1-19-07 Exhibition walkthrough and conversation with artist Luca Buvoli, in conjunction with his ramp project "A Very Beautiful Day After Tomorrow," Institute of Contemporary Art, Philadelphia
- 10-11-06 "Collage as Tradition and Innovation," in conjunction with an exhibition organized by the National Collage Society, Ursinus College
- 2-24-06 "Picasso's First Constructed Sculpture: A Tale of Two Guitars," Cubism Approaching 100: Material Questions, College Art Association Annual Meeting, Boston
- 9-24-05 Panel organizer and moderator, "Word and Image in the Modern Public Monument," Elective Affinities, 7th International Conference on Word & Image Studies, University of Pennsylvania
- 4-5-05 "Boccioni's *The City Rises*: Imagining the Futurist Metropolis," Metropolitan Museum of Art, New York; Italian Studies Colloquium, University of Pennsylvania, 4-7-05

- 3-18-05 Panel co-organizer and moderator: "The Trouble with Resistance," Spiegel Symposium 2005, "Resistance," in conjunction with the exhibition "Barry Le Va: Accumulated Vision," Institute of Contemporary Art, Philadelphia
- 12-01-04 "Picturing Madness in 1905: Giacomo Balla's *The Madwoman* and the Cycle *The Living*," Department of the History of Art, Boston University
- 10-17-03 "Figure della follia nell'arte futurista," Lecture series: "Sapere & narrare: Figure della follia," Centro Fiorentino di Storia e Filosofia della Scienza, Società Italiana per lo Studio dei Rapporti tra Scienza e Letteratura, Florence, Italy
- 1-24-03 "Picasso's Many Classicisms," Symposium: "The Modern Setting of the Classical Text," University of Pennsylvania
- 11-16-02 Moderator: "Giorgio de Chirico: An International Symposium," in conjunction with the exhibition "Giorgio de Chirico and the Myth of Ariadne," Philadelphia Museum of Art
- 5-1-02 "Old Age Styles in Art," Conference: "Time's Potential: The Past, Present, and Future of Aging," University of Pennsylvania Humanities Forum
- 4-11-02 "The Synthetic Century--Collage from Cubism to Postmodernism," in conjunction with an exhibition of this title, Yale University Art Gallery
- 3-1-02 "Curator's Perspective/Exhibition Walkthrough," Conversation with Ingrid Schaffner, ICA Senior Curator, on the exhibition: "The Photogenic: Photography through Its Metaphors in Contemporary Art," Institute of Contemporary Art, Philadelphia
- 5-23-01 "The Dialectic of Place: Studio and Gallery in Contemporary Art," Symposium: "Creative Spaces: Artists and their Studios," Wadsworth Atheneum Museum of Art, Hartford
- 4-20-01 Panel chair: "Artistic Avant-Gardes in Twentieth Century Italy," American Association for Italian Studies Annual Conference, University of Pennsylvania
- 4-17-01 "Picasso and the Question of Style," University of Pennsylvania Humanities Forum
- 3-24-01 Panel chair: "High and Low," Symposium: "The Practice of Style: Literature and the Visual Arts from Weimar Classicism to the Present," University of Pennsylvania Humanities Forum
- 10-15-00 Chair, and co-organizer, panel on "Duchamp," Modernisms II, Modernism Association Annual Conference, University of Pennsylvania
- 9-4-00 " 'Ineluctable Modality of the Visible': The Experience of Light in

- Giacomo Balla's *Iridescent Interpenetrations*," 30th International Congress of the History of Art, Comité International d'Histoire de l' Art, London; Department of the History of Art, Rutgers University, 11-07-00
- 2-25-00 "The Return of the Repressed: Tradition as Myth in Futurist Fascism," College Art Association Annual Meeting, New York
- 1-22-00 Invited audience respondent, Symposium on Austrian performance and media artist VALIE EXPORT, Moore College of Art and Design, Philadelphia
- 1-12-00 "Folla/Follia: Futurism and the Crowd," Princeton Art History Colloquium, Institute for Advanced Study, Princeton University; and Department of the History of Art, Temple University, 2-29-00
- 11-15-98 "Benedetta Futurista!" lecture held in conjunction with the exhibition "La Futurista: Benedetta Cappa Marinetti," Walker Art Center, Minneapolis
- 9-25-98 Panel co-chair (with Susan Sidlauskas): "Theorizing the Space of Gender: Beyond the Private/Public Divide," Symposium in Honor of 25 Years of Women's Studies at the University of Pennsylvania
- 9-12-98 Symposium co-organizer and moderator: Rhetoric and Reality: Feminism, Futurism, and the Work of Benedetta, held in conjunction with the exhibition "La Futurista: Benedetta Cappa Marinetti," Moore College of Art and Design, Philadelphia
- 3-18-98 "Pop/Abstraction," lecture in conjunction with an exhibition of this title, Museum of American Art of the Pennsylvania Academy of Fine Arts
- 9-13-97 Symposium co-organizer (with Jean-Michel Rabaté and Nancy Shawcross), and lecture: "Shadow Proofs," Symposium: Manipulated Realities: Imagery in the Digital Age, held in conjunction with the exhibition "Photography After Photography," Institute of Contemporary Art, Philadelphia
- 4-5-97 Symposium co-organizer (with Ann Temkin), and lecture: "Picasso's 'Green Period': Collage, Pastiche, and the Ends of Cubism," Symposium: Rothschild Collection: Collage, Philadelphia Museum of Art
- 2-14-97 "Following Acconci or Beholding as Transgressive Performance," College Art Association Annual Meeting, New York
- 2-8-97 "Umberto Boccioni's Domestic and Urban Spaces" Symposium: Conversations on Pictorial Space, in honor of Anne Coffin Hanson, Yale University
- 8-9-96 "Cézanne and Picasso," Philadelphia Museum of Art

- 11-3-95 "Dreams of Metallized Flesh: Futurism and the Masculine Body,"  
Symposium: Futurism, Yale University
- 3-29-95 "Vito Acconci's Bad Dream of Domesticity," Lee Frank Lecture,  
Swarthmore College
- 1-11-95 Panelist, discussion held in conjunction with the Andres Serrano exhibition,  
Institute of Contemporary Art, Philadelphia
- 5-14-94 "Appropriation and Citation in Picasso's Cubism," Print Council of  
America Annual Meeting, Philadelphia
- 3-10-94 "*Lacerba*: Interventionist Art and Politics in Pre-World War I Italy,"  
Barnard College/Columbia University Spring Lecture Series
- 11-6-93 Symposium Co-organizer (with Ann Temkin) and Panel Chair, Symposium  
held in conjunction with the exhibition Thinking is Form: The Drawings of  
Joseph Beuys, Philadelphia Museum of Art
- 9-26-93 "Picasso's Wit," National Gallery of Art, Washington D.C.
- 4-28-93 "Reasons to Move: Vito Acconci's Early Work," Bryn Mawr College,  
Department of the History of Art Colloquium Series
- 2-24-93 "Cubism and Futurism in the Age of Relativity," Lecture series on relativity,  
Smithsonian Museum, Washington D.C.
- 2-5-93 Session Chair: "The Political Uses of Collage and Related Techniques,"  
College Art Association Annual Meeting, Seattle, WA
- 7-26-92 "Picasso's Cubist Still Lifes," Philadelphia Museum of Art
- 11-18-91 "Collage/Construction," Symposium on Collage and Montage in Art and  
Architecture, Graduate Department of Architecture, University of  
Pennsylvania
- 10-17-91 "Futurist Collage and Free-Word Poetry in the Service of the War,"  
Graduate School of Design, Harvard University
- 2-8-91 "Rauschenberg's Allegory of the Fall and Postmodernism," Daniel H.  
Silberberg Lecture Series, New York University
- 6-22-90 "La structure allégorique du collage de Picasso," Symposium: Langage et  
Modernité, Nouveau Musée, Villeurbanne, France
- 11-11-89 "Braque's Early *Papiers Collés*: The Certainties of *Faux-Bois*," Symposium  
on the occasion of the exhibition Picasso and Braque: Pioneering Cubism,  
The Museum of Modern Art, New York

- 4-22-89 "Rauschenberg's Allegories: The Myth of Icarus and Artistic Making," American Society for Aesthetics, Eastern Division, Philadelphia, PA
- 4-13-88 Respondent, Lecture by Arthur Danto, "Artifact and Art," University of Pennsylvania
- 2-14-87 "Mallarmé, Picasso, and the Newspaper as Commodity," College Art Association Annual Meeting, Boston, MA
- 12-6-86 "The Making of Picasso's *Guernica*," Spain 1936: A Symposium to Commemorate the 50th Anniversary of the Spanish Civil War, Yale University
- 11-22-85 "Frames of Reference: Table and Tableau in Picasso's Collages and Constructions," Whitney Humanities Center, Yale University
- 4-1-78 "Savages and Spiritual Gifts: Kandinsky Before the War," The Midwest Art History Association Convention, The University of Illinois at Urbana-Champaign

Interviews/Recordings/Films:

Vito Acconci: In Conversation (conversation between Acconci and students in the Halpern-Rogath seminar, Acconci Studio, December 9, 2007), DVD co-produced with Aaron Levy, Slought Foundation, 2008

Filmed conversation with Lisa Saltzman, "Joseph Beuys: Fat, Felt, and Film," Slought Foundation, September 28, 2007

Filmed interview on Futurism, incorporated into Luca Buvoli's multi-media installation "A Very Beautiful Day After Tomorrow (*Un Bellissimo Dopodomani*)," Institute of Contemporary Art, Philadelphia, January-March 2007, and The Arsenale, Venice Biennale, June-November 2007.

Audio recorded lecture on the video works of Osvaldo Romberg, University of Pennsylvania/Slought Foundation, March 2001.

ACADEMIC AFFILIATIONS (Penn):

- 2000-04 Member, Film Studies Committee
- 1998- Member, Italian Studies Board
- 1993- Member, Graduate Group in Comparative Literature and Literary Theory, Executive Committee Member, 1993-2002
- 1993- Adjunct Faculty Member, Annenberg School of Communications
- 1989- Member, Women's Studies Advisory Board

PROFESSIONAL MEMBERSHIPS:

College Art Association, Modernist Studies Association

OTHER PROFESSIONAL ACTIVITIES (Selected):

- 2006 Member, National Collage Society jury, Exhibition at Ursinus College  
2006 Chair, Modern Italian Studies jury, American Academy in Rome  
2005 Member, Modern Italian Studies jury, American Academy in Rome  
2001 Member, External Review Committee, Duke University program in Venice, Italy  
1999 Referee, Killam Research Fellowship, Canada Council for the Arts  
1998 Member, External Review Committee, Department of Art History, University of Pittsburgh  
1996- Member, Committee on Modern and Contemporary Art (consideration of planning, acquisitions and de-accessions), Philadelphia Museum of Art  
2003-07 Referee, J. Paul Getty Postdoctoral Fellowships in the History of Art and the Humanities  
1996-00  
1996- Referee, American Philosophical Society Grants  
1994-95 Referee, Social Science Research Council, Western Europe Dissertation Fellowships  
1988 Juror, Whitney Museum Annual Symposium on Twentieth Century American Art

CONFIDENTIAL REFEREE REPORTS:

Yale University Press, University of Chicago Press, Princeton University Press, Cambridge University Press, University of Pennsylvania Press, Penn State University Press, Getty Publications, Canadian Centre for Architecture, Art History, The Art Bulletin, Word and Image, Rutgers Art Review