



**CIMA Expands Fellowship Program Including New Fellowships
In Partnership with the Italian Ministry of Culture and the Civitella Ranieri Foundation**

**Program Supports New Scholarship and Research on Giorgio de Chirico and Giulio Paolini,
Subjects of Nonprofit Organization's 2016 – 2017 Annual Installation**

New York, NY (April 28, 2016) – This fall, in tandem with its fourth annual installation, *Giorgio de Chirico – Giulio Paolini / Giulio Paolini – Giorgio de Chirico*, the Center for Italian Modern Art (CIMA) will launch an expansion of its international fellowship program that supports emerging scholars in the field of modern and contemporary art. In addition to its support of four New York-based fellows and a travel fellow for research in Italy, CIMA has broadened its fellowship program to include a second travel fellow and, most significantly, two entirely new fellowship positions—the first, for a scholar to research Italian postwar and contemporary art at CIMA organized with support from the Italian Ministry for Cultural Heritage, Activities and Tourism (MiBACT) – General Directorate for Architecture and Contemporary Arts and for Suburbs (DG APP), as well as the Scuola Normale Superiore of Pisa, Italy; and the second, an affiliated fellowship in the Civitella Ranieri Foundation's inaugural Science and Humanities Fellowship program.

Integral to the nonprofit organization's mission to advance scholarship and public appreciation of modern and contemporary Italian art, CIMA's fellowship program awards bursaries to pre- and post-doctoral scholars and supports art historians in overcoming the cultural, academic, and political impediments that have hindered a broader understanding of Italian 20th-century art and its impact on contemporary practices.

“We are thrilled to be working with the Italian government and the Civitella Ranieri Foundation to create even more opportunities to support the work of international art historians,” said Heather Ewing, executive director of CIMA. “CIMA's fellowship program unites scholars of distinct national and pedagogical backgrounds, and for 2016 – 2017, we're very excited to welcome fellows from Germany, Italy, and the U.S. Together with our fellows and institutional partners, we look forward to fostering new research on Giorgio de Chirico and Giulio Paolini, as well as advancing transnational dialogues about art historical perspectives and practices.”

CIMA's two new fellowship positions include:

- A fellowship at the Center for Italian Modern Art for an Italian scholar specializing in Italian postwar and contemporary art, supported by MiBACT – General Directorate for Architecture and Contemporary Arts and for Suburbs (DG APP). Developed in partnership with the Scuola Normale Superiore of Pisa, Italy, which is home to one of the finest art history programs in the world, this fellowship's recipient will work on a project focused on Italian art from the 1960s to present day, to be researched and realized in New York over a six-month period.

- An affiliated fellowship with the Civitella Ranieri Foundation, an international residency program for writers, composers, and visual artists located in a 15th-century castle in the Umbria region of Italy. As part of Civitella Ranieri's inaugural Science and Humanities Fellowship, which provides scholars with the opportunity to pursue their work and exchange ideas in a unique and inspiring setting, CIMA will nominate two candidates for six-week-long residencies, with the first occurring 2017 and the second in 2018.

The 2016-2017 CIMA Fellows

For 2016 – 2017, the program will include a total of seven fellows: five New York-based fellowships, two in the fall and three in the spring; and two travel fellowships for research in Italy. CIMA's upcoming annual installation, dedicated to unveiling the unexplored ties between Italian masters Giorgio de Chirico and Giulio Paolini, will serve as the thematic focus for the CIMA Fellows. This unrivaled direct access to the exhibition—which features major metaphysical works by de Chirico, many of which have not been on view in the U.S. in 50 years, and works by Paolini spanning more than 40 years and include new work created especially for CIMA—provides the fellows with the foundation and starting point for their research.

The fellows appointed include:

- **Maria Bremer** (Fall Fellow): Maria is a Ph.D. candidate in art history at the Freie Universität, Berlin, currently completing her dissertation on artistic technologies of the self in the 1970s. Her research at CIMA will place Giulio Paolini's artistic relationship with Giorgio de Chirico within the broader perspective of artistic epigonism as a technology of the self, asking what functions Paolini's references to de Chirico perform, and how far might these functions have evolved from the 1960s and 1970s until today.
- **Giovanni Casini** (Fall Fellow): Giovanni is a Ph.D. candidate at the Courtauld Institute of Art, University of London. His research, supervised by Christopher Green, focuses on the French art dealer Léonce Rosenberg and his *Galerie de l'Effort Moderne* in interwar Paris. During his fellowship at CIMA, Giovanni will examine the relationship between Rosenberg and Giorgio de Chirico from 1925 to the end of the decade.
- **Ilaria Bernardi** (Spring Fellow): Ilaria completed her Ph.D. in 2015 at the Scuola Dottorale Interateneo Ca' Foscari – IUAV – Verona Universities, Venice, with a thesis on the works on paper by Giulio Paolini from 1960 to 1980. For her CIMA fellowship, Ilaria will research the works on paper attributed to Giorgio de Chirico in his early years, and examine those by Giulio Paolini to investigate the reception of his drawings and collages in the United States.
- **Sophia Maxine Farmer** (Spring Fellow): Sophia is a doctoral candidate in art history at the University of Wisconsin – Madison, where her research focuses on Italian modern art and the socio-political structures that affected the production of artworks during the 20th century. For her CIMA fellowship she will examine the role of citation, repetition, and appropriation in the works of Giorgio de Chirico and Giulio Paolini as a methodology to better understand the ironic perspective presented by Italian artworks that celebrate kitsch, pastiche, and parody in the 20th century.
- **Fabio Cafagna** (MiBACT/SNS Fellow): Fabio completed a Ph.D. in history of art criticism at La Sapienza – University of Rome (2015). His research project entailed the reconstruction of the history of the chair of artistic anatomy at the Academy of Fine Arts in Turin in the 19th century.

During his time at CIMA, he will trace the history of Italian artistic presence in contemporary art exhibitions in the United States between 1966 and 1970.

- **Rae De Cicco** (Travel Fellow): Rae is a Ph.D. candidate in the history of art and architecture at the University of Pittsburgh. For her CIMA travel fellowship, Rae will travel to archives in Rome and the Alto Adige region to examine collaborations and communication between South Tyrolian-born Austrian-Italian artist Erika Giovanna Klien and her colleagues and the Italian Futurists, primarily Filippo Tommaso Marinetti and Enrico Prampolini.
- **Silvia Bottinelli** (Travel Fellow): Silvia is a full-time faculty member in the Visual and Critical Studies Department at the School of the Museum of Fine Arts – Tufts University. She received her Ph.D. from the University of Pisa in 2008. For her CIMA travel fellowship, Silvia will conduct research at libraries and archives in Bologna, Florence, Rome, Milan, Rovereto, and Turin to support the development of her in progress book, which focuses on the representation of the domestic in Italian art and visual culture between 1942 and 1972.

The new fellows will join the ranks of their predecessors:

- **2013 – 2014 fellows, studying Fortunato Depero:**
Raffaele Bedarida, a Ph.D. candidate at The Graduate Center, CUNY, whose fellowship studies focused on Depero's activity in the United States; and **Fabio Belloni**, a post-doctoral University of Udine graduate who explored Depero's reputation after his death in 1960.
- **2014 – 2015 fellows, studying Medardo Rosso:**
Chiara Fabi, an Italian art historian with a Ph.D. from the University of Udine, who studied visual representations of Rosso's work in the U.S. between the 1940s and the 1960s; **Francesco Guzzetti**, a Ph.D. candidate in the history of modern and contemporary art at the Scuola Normale Superiore in Pisa whose fellowship examined Rosso's legacy and critical reception after World War II; **Iaria Barzaghi**, an Italian art historian with a Ph.D. in contemporary history from the Università degli Studi di Milan, who explored Rosso's photographic practices; and, **Iaria Cicali**, an art historian with a Ph.D. in contemporary art history from a joint program between the Università di Firenze and the Université de Paris Ouest Nanterre La Défense, who investigated the reception of Rosso's work within the milieu of avant-garde sculpture at the beginning of the 20th century; and **Laura Moure Cecchini** (Travel Fellow), a Ph.D. candidate at Duke University whose research focuses on Italian Modernism, who visited archives in Milan and Rome in order to map the debate over the baroque in the Italian press in the first half of the 20th century.
- **2015 – 2016 fellows, studying Giorgio Morandi:**
Matilde Guidelli-Guidi, a Ph.D. Candidate in modern art history at The Graduate Center, CUNY, who focused on the reception of Morandi in New York's artistic circles; **Lucia Piccioni**, an Italian art historian with a Ph.D. in art history from the École des Hautes Études en Sciences Sociales (Paris) and the Scuola Normale Superiore (Pisa), who researched the deeply human and anti-technological dimension of Morandi's still lifes, focusing on artistic debates in the 1930s; **Nicola Lucchi**, a doctoral candidate in Italian Studies at New York University, who is investigating the network of institutions, exhibitions, and personal and professional rapports that favored the diffusion of Morandi's art in the United States during the interwar years; **Nicol Maria Mocchi**, an Italian art historian specializing in 19th- and 20th-century art who received her Ph.D. in 2014 from the University of Udine, and who is working on the reception, visual success, and critical fortunes of Giorgio Morandi's œuvre in the United States; and **Teresa Kittler** (Travel Fellow), who received her Ph.D. in 2014 at University College London and is conducting

research in Italy examining collaborations between architects and artists for industrial trade fairs such as the Milan Triennale and Eurodomus, when debates around the meaning of habitat and the spatial-political turn in the writings of critics brought the disciplines of sculpture and architecture into dialogue.

About CIMA

The Center for Italian Modern Art (CIMA) is a nonprofit exhibition and research center established to promote scholarship and advance public appreciation of modern and contemporary Italian art in the U.S. and internationally. Through research fellowships, annual installations, and cultural programming, CIMA advocates for a deeper awareness of 20th-century Italian art and its enduring legacy, fosters cultural exchange between Italy and the U.S., and serves as an incubator for new discourse and scholarly debate. Founded in 2013 and based in New York City, CIMA is overseen by Executive Director Heather Ewing, with guidance by the CIMA Advisory Committee, including President Laura Mattioli, Emily Braun, Flavio Fergonzi, Vivien Greene, and Valentina Pero. CIMA's current installation showcases the lesser-known 1930s works of master painter and printmaker Giorgio Morandi (1890 – 1964). Featuring some 40 works from major public and private European collections, the exhibition is the third mounted by CIMA, following seasons devoted to Medardo Rosso and Fortunato Depero.

Location, Hours, and Admissions

CIMA is located in an historic cast-iron building in New York City's SoHo neighborhood, on the fourth floor of 421 Broome Street, in a space designed by Irina Verona Architecture.

The exhibition space is open to the public on Fridays and Saturdays for visits at 11:00 a.m., 1:00 p.m., 3:00 p.m., and 5:00 p.m. Tours last approximately one hour and are led by CIMA's fellows. Admission is \$10 (entry is free for CIMA members and for students with valid ID). Group tours can be arranged by appointment on other days. For more information and to book a visit, go to italianmodernart.org.

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