

*Methodologies of Exchange: MoMA's Twentieth-century Italian Art (1949)*  
CIMA – Winter Study Day – February 12, 2019

BIOS

**Raffaele Bedarida** is an art historian and curator specializing in twentieth-century Italian art and politics. In particular, his research has focused on cultural diplomacy, migration, and cultural exchange between Italy and the United States. He is an Assistant Professor of Art History at Cooper Union, and regularly lectures on modern and contemporary art topics at the Solomon R. Guggenheim Museum and MoMA. Bedarida is the author of two monographs in Italian, *Bepi Romagnoni: Il Nuovo Racconto* (Milan: Silvana Editoriale, 2005) and *Corrado Cagli: La pittura, l'esilio, L'America* (Rome: Donzelli, 2018; English edition upcoming), and numerous articles for academic journals (*International Yearbook of Futurism Studies*, *Oxford Art Journal*, Tate Modern's *In Focus*) and exhibition catalogues (MART, Rovereto; CIMA, New York; Fundacion Juan March, Madrid; Frederick Kiesler Foundation, Vienna). For his CIMA fellowship, Bedarida worked on Fortunato Depero's time in the United States and the activity of his Futurist House in New York's Chelsea neighborhood. He holds a PhD from the Art History Department of the CUNY Graduate Center, as well as MA and BA degrees in Art History from the Università degli Studi di Siena. Bedarida is currently working on the manuscript for his book: *'Like a Giant Screen:' The Promotion of Contemporary Italian Art in the United States, 1935–1969*.

**Silvia Bignami** (*Alfred H. Barr, Jr. and James Thrall Soby's Grand Tour in Italy: from collectors to Venice Biennale and Rome Quadriennale*) is an Associate Professor of the History of Contemporary Art at the University of Milan. She is a member of the advisory committee of the journal "L'Uomo Nero." Her research focuses on the art market in Milan between the wars; the artistic debate in the art reviews of the Thirties, with specific attention to photomontage; post-War Italian art: work and writings of Lucio Fontana in the '50s and '60s. She curated the following exhibitions: *Fuori. Arte e spazio urbano. 1968–1976* (Milan, Museo del Novecento, 2011); *Anni '30. Arti in Italia oltre il fascismo* (Florence, Palazzo Strozzi, 2012); *Yves Klein Lucio Fontana, Milano Parigi 1957–1962* (Milan, Museo del Novecento, 2014). Among her publications: *Estratégias monumentais nos anos 1930*, in *Modernidad latina. Os Italianos e os Centros do Modernismo Latino-Americano* (Sao Paulo: Mac Usp, 2014); *Gli anni Trenta a Milano: tra architetture, immagini e opere d'arte* (Milan: Mimesis, 2014); *Lucio Fontana e l'artventure parigina* (Milan: Scalpendi, 2014); *Yves Klein Lucio Fontana, Milano Parigi 1957–1962* (Milan: Electa, 2014); *Linee per la scultura pubblica a Milano*, in *Durk. Mikayel Ohnanyan* (Milan: Skira, 2016); *Lo Stile: la verve de Gio Ponti*, in *TuttoPonti: Gio Ponti archi-designer*, edited by Sophie Bouilhet-Dumas, Dominique Forest, Salvatore Licitra (Paris: MAD, 2018); *"The Camaleon Acconci" e una copertina camouflage*, "L'Uomo Nero" (Milan: Mimesis, 2018).

**Emily Braun** (Distinguished Professor, Hunter College and the Graduate Center, CUNY) is the author of *Mario Sironi and Italian Modernism: Art and Politics under Fascism* (Cambridge University Press, 2000; Italian edition Bollati Boringhieri) and has published extensively on twentieth century Italian art. In 2016 she organized *Alberto Burri: The Trauma of Painting* for the Solomon R. Guggenheim Museum, which was honored with the 2016 Dedalus Foundation Exhibition Catalogue Award. Most recently she has contributed essays to the catalogues of the Grant Wood retrospective at the Whitney Museum of American Art and the Lucio Fontana exhibition currently at the MET Breuer. She has been the recipient of Fellowships from the Getty Foundation and the New York Public Library Center for Scholars and

Writers. Since 1987, Braun has curated the Leonard A. Lauder Cubist Collection and, in 2014, coauthored its catalogue for the Metropolitan Museum Art, which received the AAMC Award for Excellence.

**Renato Camurri** is a Professor of Contemporary History at the University of Verona. He has conducted extensive research on nineteenth-century Italian and European political and intellectual history. In the last years, he has been involved in a large project dedicated to the study of intellectual exile and of cultural migrations from Europe to the United States in the twentieth century. He has been awarded the Lauro de Bosis Fellowship (Harvard University), the Fullbright Research Scholar Fellowship, and the Fernand Braudel Senior Fellowship (European University Institute). He has been a visiting fellow at various scientific and academic institutions, including EHESS, Paris and the Center for European Studies (Harvard University), where he is also the co-founder and co-chair (with Charles Maier) of the Annual Gaetano Salvemini Colloquium in Italian History and Culture. His more recent publications on this area of research include: a special issue of "Journal of Modern Italian Studies," 5 (2010), *Mussolini's Gift. Exiles from Fascist Italy, Max Ascoli. Antifascista, intellettuale, giornalista* (Milan, FrancoAngeli, 2012); *Gaetano Salvemini, Lettere americane 1927-1949* (Rome: Donzelli, 2015); *Franco Modigliani, Rischio Italia. L'economia italiana vista dall'America (1970-2003)* (Rome: Donzelli, 2018).

**Davide Colombo** (*Alfred H. Barr, Jr. and James Thrall Soby's Grand Tour in Italy: from collectors to Venice Biennale and Rome Quadriennale*) is an Assistant Professor of the History of Contemporary Art at the University of Milan, and he was a Research Fellow of Contemporary Art History at the University of Parma (2015-2018). His research focuses on the period from World War II to the 1960s-1970s, with a special interest in connections among art, militant criticism and literature; specific attention is paid in his research to the study of international relations, above all between Italy and USA. As a Terra Foundation for American Art Fellow in 2014, he took part in the research project "Art in Translation: The Reception of US Art in European Art Writing in the Cold War Era", curated by I. Boyd Whyte and C. Hopkins (University of Edinburgh). Colombo co-curated with C. Stephens (Tate Gallery) the *Henry Moore* exhibition (Terme di Diocleziano, Rome, 2015-2016), and with Barbara Cinelli the show *Manzù. Dialoghi sulla spiritualità, con Lucio Fontana* (Castel Sant'Angelo, Rome and Museo Manzù, Ardea, 2016-2017), as well, he curated the exhibition *Eugenio Carmi: Appunti sul nostro tempo. 1957-1963* (Museo del Novecento, Milan, 2015-2016). He has published essays in periodicals such as "LUK", "Ricerche di S/Confine", "Ricerche di Storia dell'Arte", "Solchi", "L'Uomo Nero". He recently published the monographic study *Lucio Fontana e Leonardo da Vinci. Un confronto possibile* (Milan: Scalpendi Editore, 2017).

**Sergio Cortesini** (*The Italian Novecento in America before 1949*) is an Associate Professor at the University of Pisa. He is one of the co-organizers of the symposium *The Course of Empires: American-Italian Cultural Relations, 1770-1980* (Washington, DC, 2017) and he has just published a book on the Italian fascist marketing of modern art in the United States: *One day we must meet: le sfide dell'arte e dell'architettura italiana in America 1933-1941* (Monza: Johan & Levi, 2018).

**Melissa Dabakis** is Professor Emerita of Art History at Kenyon College, where she taught American and Modern European art history. She has held fellowships from the Smithsonian American Art Museum, the Huntington Library, the United States Capitol Historical Society, the J. Paul Getty Foundation, and the National Endowment for the Arts. The author of two books, *Visualizing Labor in American Sculpture: Monuments, Manliness, and the Work Ethic, 1880-1935* (Cambridge University

Press, 1999) and *A Sisterhood of Sculptors: American Artists in Nineteenth Century Rome* (The Pennsylvania State University Press, 2014), she has also written many journal articles and essays on American and modern European painting and sculpture. She is the co-organizer with Prof. Paul Kaplan of two international conferences, “Hybrid-Republicanism: Italy and American Art, c. 1840–1918,” held at the American Academy in Rome in 2016, and “The Course of Empires: American-Italian Cultural Relations, 1770–1980,” convened at the Smithsonian American Art Museum in 2017. Both conferences were funded by the Terra Foundation for American Art. She is currently co-editing with Prof. Kaplan, “A Complex Tapestry: The Interconnected Visual Worlds of Italy and the United States since the Eighteenth Century,” an anthology of essays culled from the two conferences. She has just returned from Rome as Resident Director of the Kenyon-Rome program.

**Adrian R. Duran** (*Neo-Cubism and Italian Painting ca. 1949: More Than Meets the Eye*) is an Associate Professor and Chair of the Art & Art History programs at the University of Nebraska at Omaha. His research focuses on the intersection of art and politics during the last years of Fascism and the first decades of the Cold War. Duran’s book *Painting, Politics, and the New Front of Cold War Italy* was reissued by Routledge in 2018. He is currently developing a project focused on Venetian painting after the fall of the Republic.

**Sharon Hecker** (*A Friendly Competition: Collecting Postwar Italian Art in the Midwest*) is an art historian and curator specializing in modern and contemporary Italian art. A leading expert on Medardo Rosso, she has authored over 20 publications on the artist, including *A Moment’s Monument: Medardo Rosso and the International Origins of Modern Sculpture* (University of California Press), awarded the Millard Meiss Prize and recently published in Italian by Johan & Levi Editore. Hecker has curated numerous exhibitions, including *Medardo Rosso: Second Impressions* (Harvard University Art Museums), the retrospective *Medardo Rosso: Experiments in Light and Form* (Pulitzer Arts Foundation) and, with Julia Peyton-Jones, *Medardo Rosso: Sight Unseen and His Encounters with London* (Galerie Thaddaeus Ropac). For her work, she has been awarded fellowships from the Getty, Fulbright and Mellon Foundations. Hecker has also published numerous essays on twentieth-century Italian artists such as Lucio Fontana, Luciano Fabro and Francesco Lo Savio. She co-edited *Postwar Italian Art History Today: Untying ‘the Knot’* (New York: Bloomsbury, 2018). Her current projects include a critical study of lost wax casting and modern sculpture and a co-edited volume on lead in modern and contemporary art (New York: Bloomsbury 2020).

**Laura Moure Cecchini** (*“Positively the only person to be interested in the show”: Romeo Toninelli collector and diplomat between Milan and New York*) is an Assistant Professor of Art History at Colgate University, where she teaches courses on the institutional history and critical reception of the global avant-gardes and modernisms. Her current research focuses on the reimagination of the Baroque in modern Italy, with a special focus on the interwar period. She also studies the artistic and cultural exchanges between Italy and Latin America, in particular Mexico and Argentina, during the fascist ventennio. Her research has been supported by fellowships from the National Endowment for the Humanities, the Center for Italian Modern Art, the Wolfsonian Collection, and the Italian Art Society. Her work has appeared in *The International Yearbook of Futurist Studies*, *Italian Studies*, and *Il Capitale Culturale*, and she has a forthcoming article in *The Art Bulletin*.

**Will Norman** (*Saul Steinberg and the Unstable US Cultural Field of the Late Forties*) is a Reader in American Literature and Culture at the University of Kent (UK), where he is currently Director of the Centre for American Studies. He received his DPhil from Oxford University in 2008. His research interests include modernism, midcentury literature and visual culture, crime fiction, and Marxism. He is the author of *Transatlantic Aliens: Modernism, Exile and Culture in Midcentury America* (Baltimore: Johns Hopkins University Press, 2016) and *Nabokov, History and the Texture of Time* (Routledge, 2012). He has published articles in *Modernism/modernity*, *American Literature* and *Post-45* among other journals. Will has been a Fulbright fellow at Yale University and a Visiting Research Fellow at the University of Sydney. He is currently working on a project about the idea of complicity in post-1945 writing, and co-editing a special issue of *Comparative Literature Studies* on the topic.

**Ilaria Schiaffini** (*It's Roman Holiday for Artists: The American Artists of L'Obelisco*) graduated in Humanities at the Sapienza University of Rome. She received her final diploma at the Specialization School in Archaeology and Art History at the University of Siena, and a PhD in History and Criticism of Art and Music at the University of Padua. In 2000 she won a Library Research Grant supported by the Getty Foundation (Los Angeles) for a project on the Boccioni Papers. In 2008, she started working as a researcher at the Sapienza University of Rome and in 2016 she qualified as an Associate Professor in History of Contemporary Art. Since 2016 she has been Vice Director of MLAC (Museo Laboratorio di Arte Contemporanea) of Sapienza University. Her areas of interest are theoretical and critical topics between Symbolism and Modernism; the relationship between art, literature, philosophy; the history of photography and photo archives. She is author of the following volumes: *Umberto Boccioni, Stati d'animo. Teoria e pittura* (Milan: Silvana Editoriale, 2002); Vittore Grubicy de Dragon, *Scritti d'arte* (Rovereto: MART, 2009); *Arte contemporanea: metafisica, dada, surrealismo* (Rome: Carocci, 2011). In 2018 she edited the volumes *Irene Brin, Gaspero del Corso e la Galleria L'Obelisco* (with V.C. Caratuzzolo and C. Zambianchi; Rome: Drago) and *La Fototeca di Adolfo Venturi alla Sapienza* (Rome: Campisano).