



EXTENDED DEADLINE: SUNDAY, MAY 16, 2021

CENTER FOR ITALIAN MODERN ART

FELLOWSHIP APPLICATION

General Information

Each year the Center for Italian Modern Art (CIMA) awards multiple CIMA Fellowships to support research and study of Italian modern and contemporary art for doctoral and post-doctoral scholars. Citizens of all nationalities are eligible. CIMA offers a unique experience to its fellows: its exhibition program serves as a hub for scholars from diverse academic backgrounds to share—with each other and with the public—research that speaks to the artworks on view. The fellowship has two main components: 1) research conducted through close examination of the artworks and individualized study of a topic raised by the exhibition; 2) community engagement, through public programming in collaboration with CIMA staff and in-person exhibition tours. During their residency, fellows also have the opportunity to pursue their own research and connect with scholars and other professionals in and around New York.

2022 Fellowships

The main exhibition for CIMA's 2022 season focuses on Italy's socially engaged art of the late-19th and early-20th centuries. Scheduled from January 25 to June 18, 2022, *Staging Injustice: Italian Art, 1880-1917* responds to the extraordinary and painful circumstances that marked the year 2020, which called for a reflection on the role cultural institutions play in shaping public conversations in the United States and elsewhere. Economic difficulties, exacerbated inequality and social tensions, and problems of marginality and insecurity experienced by large swaths of the population are not exclusive to contemporary American society: many other countries, Italy among them, have experienced and continue to endure similar conditions of widespread hardship. Artists have always known how to respond to these conditions by renewing their creativity and by immersing themselves in the reality of their day.

During the decades between 1880 and the end of World War I, Italian artistic production prominently featured a strong adherence to contemporary social themes, in a country that distinguished itself for its fascinating polyphony of creativity, voices, and intentions. To this day, however, fin-de-siècle Italian socioeconomic history and artistic developments have



received scant attention in the United States, and CIMA's project intends to shed light on these subjects.

These decades were a time of explosive socioeconomic tensions for the recently unified Kingdom of Italy: abandoned in conditions of neglect or violently repressed by the army's artillery during legitimate protests, many Italians abandoned the motherland in search of a better life in the Americas and northern Europe; among those who remained, many embraced the egalitarian ideologies of revolutionary socialism and anarchism. The rapid industrialization of the early 1900s also gave rise to many familiar aspects of mass society: the emergence of new social actors, such as factory workers and their labor unions; the growth of literacy and the exponential rise of newspaper circulation; the rise of the Socialist Party and the spread of anarchist ideals. Women too played key roles in the social development of the young Italian nation: Maria Montessori's radically innovative pedagogy, Sibilla Aleramo's feminist writings, and Matilde Serao's investigative journalism are just three examples of an intellectual vivacity that invested all fields of culture. At the same time, violent state repression of discontent, colonial wars, and a looming global conflict between the great European powers made Italy a social and ideological powder keg, ready to detonate at any minute.

Giacomo Balla, Emilio Longoni, Angelo Morbelli, Plinio Nomellini, Giuseppe Pellizza, Medardo Rosso, Luigi Russolo, and Telemaco Signorini are just a few of the many painters and sculptors whose work captured—and most importantly, embraced—the political atmosphere of those decades. They lived side-by-side with the journalists, novelists, and ideologues that animated crowded squares, mobilized strikes, and incited revolutionary action.

In a time of persistent sociopolitical tensions and renewed calls for a fair treatment of all people, regardless of race, creed, gender, nationality, class, and walks of life, CIMA's exhibition looks back at the history of Italian art with the certainty that culture can help us find ways to move forward with the crucial conversations we still face.

Graduate students and early-career post-doctoral researchers (who have attained their PhD within the past 7 years) from various fields, such as Art History, History, Political Science, Italian Studies, Sociology, and Visual Studies, are welcome to submit their proposals. While any topic related to the political and art-historical dimensions of socially and politically engaged art will be taken into consideration, CIMA is particularly interested in proposals that enrich our understanding of the cross-pollination between art movements and the sociopolitical context of the late-19th and early-20th centuries, both in Italy and in the United States. Some of the possible subjects include:

- The representation of the urban landscape and of social issues among late-19th- and early-20th-century artists in the United States



- The circulation and collecting of late-19th-century Italian art in the United States
- The relationship between late-19th- and early-20th-century artists and anarchism
- The representation of migration, labor, protest, and inequality in contemporary art
- The problematic legacy of colonialism and orientalism in Italy's fin-de-siècle art
- The avant-gardes, the women's suffrage movement, and feminism
- The relationship between the avant-gardes and radical pedagogies
- The embrace and rejection of positivism in both culture and politics
- The representations of Italy's "Southern question," both artistic and literary
- The Italian diaspora and its anarchist component
- The emigration of Italian artists in the United States at the turn of the century
- The visual arts and political propaganda
- The tensions of the post-unification era in literature and in the visual arts

The deadline for the 2022 CIMA Fellowship application is Sunday, May 16, 2021. Finalists will be interviewed via video or phone during early June 2021, and the selection process will be completed by the end of June 2021. Application materials must be submitted in English.

Fellowship Details

- Fellowship Duration: The 2022 CIMA Fellowships will last up to six months, encompassing the Spring semester of the 2021-22 academic year, from early January to early July 2022. Fellows may come from the disciplines of Art History, Italian Studies, History, Political Science, and other fields in the humanities.
- Stipend and Benefits: Fellowship stipends vary in range, based on need and length of term, and typically include a living allowance of about \$3,000 per month. Health insurance coverage will also be reimbursed, as well as travel costs from a fellow's permanent residence to and from CIMA. CIMA fellows' tax liability to the U.S. government will be determined in accordance with the tax regulations of the U.S. Internal Revenue Service.
- Resources: Fellows are given a desk at CIMA, but are also encouraged to work at a desk provided for them in the main gallery itself, surrounded by works that reflect their research. They may apply to receive privileges at New York City research libraries through the MaRLI program, and through the research branch of the New York Public Library.
- Responsibilities: Fellows are expected to be present in New York during the term of their fellowship and to participate in the intellectual life and programming of CIMA, though a small research budget to support short research trips to archives elsewhere in the United States will be made available. Fellowship responsibilities include but are not limited to leading CIMA's public tours (which occur twice a day on Fridays and Saturdays) as well as private guided visits for school groups and special constituents



(on average once or twice a week, with the possibility of tours for children or other special activities) and to participating in the public and members' programming through the run of the exhibition; these duties are shared evenly among the fellows. Fellows interact with a wide variety of public audiences, sharing their research in many different ways, including through guided tours. For this reason, CIMA is seeking candidates who have the ability to express themselves clearly in English.

- CIMA fellows will be present for the installation and de-installation of the exhibition and will collaborate on writing a biographical or contextual essay for the catalogue. All the fellows work together to organize the annual spring Study Days—a program that brings together the fellows and other scholars to share research that stems from the exhibition on view. Fellows are encouraged to contribute to CIMA's blog and to propose public programming; they are also invited to pursue their own projects and take advantage of the rich cultural life of New York. CIMA makes every effort to assist the fellows in making professional contacts during their residency.

The Selection Process

A committee of experts drawn from CIMA's advisory board and CIMA's university partners (The Graduate Center, CUNY; the Scuola Normale Superiore of Pisa, Italy; and the Institute of Fine Arts, New York University) will meet to select the 2022 fellows. Candidates for CIMA Fellowships are chosen based on their academic potential and curriculum vitae, their proposed plans of study, their spoken and written English and Italian language abilities, and the correlation between their proposed plans and CIMA's annual study topic. At CIMA we wish to foster a mix of emerging scholars from different schools of thought, who employ different methodologies and approaches, in order to encourage dialogue and exchange. All other factors being equal, preference will be given to those applicants who have not had extensive prior experience living, studying, and/or working in New York. CIMA selects fellows on an objective and non-discriminatory basis without regard to race, gender, religion, national origin, ethnicity, or sexual orientation. CIMA only accepts pre-doctoral applicants or those who have attained their PhD within the past 7 years.

The Application

The application should be emailed to fellowships@italianmodernart.org by the end of the day Sunday, May 16, 2021. The email should be titled with the fellowship the applicant is seeking and their first and last name. If the applicant does not receive confirmation within one week, please contact CIMA by phone or email. Please submit the following information in a single PDF document in 12pt Times font. Please do not send multiple attachments.

- Cover letter with applicant information and project summary



Name

Email

Phone

Address

Current Position

Brief statement describing your background, relevant experience, and particular interests (250-word limit)

Brief summary description of proposed study, also relating your project to CIMA's study theme (350-word limit)

- **Proposal Information**

Project Statement (1,500-word limit)

- **Curriculum Vitae**

A curriculum vitae (maximum of three pages)

- **References**

Please provide the names, phone numbers, and email addresses for three references.

Please instruct your references to submit their letters directly to CIMA by Sunday, May 16, 2021. CIMA prefers letters as single page PDFs sent to

fellowships@italianmodernart.org with the applicant's first name and last name in the email subject line.