

MARIA ANTONELLA PELIZZARI

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R E S E A R C H A N D T E A C H I N G A R E A S

- History of Photography, 19th and 20th century
- Colonial and post-colonial studies
- Italian Modern Art, Literature, Film, Culture
- Art History, 19th and 20th century

E D U C A T I O N

- 1998 Ph.D., Department of Art and Art History
The University of New Mexico
Dissertation: *Displaced Memories.*
Paul Strand, Aaron Siskind, and Emmet Gowin in Italy (1955-1985)
- 1991-1992 Certificate Program in Photographic Preservation & Archival Practice
George Eastman House, Rochester, NY
- 1990 Laurea Degree (M.A. Equivalent), Art History and Humanities
University of Genova, Italy
Thesis: *The Image of Genoa in 19th-Century Photography*
Fratelli Alinari and Giacomo Brogi (1878-1899)

T E A C H I N G A N D M U S E U M E X P E R I E N C E

- Department of Art
Hunter College, City University of New York
Full Professor, tenured
Doctoral Faculty, The Graduate School, Ph.D. in Art History, CUNY
- School of Image Arts
Ryerson University, Toronto
Visiting Assistant Professor (2004-2005)
- Department of Art History
Concordia University, Montreal, Canada
Visiting Assistant Professor (2003-2004)
- Photographs Collection
Canadian Centre for Architecture, Montreal
Position: Associate Curator (2001-2003)
Assistant Curator (1998-2001)

- Department of Art History and Communication Studies
McGill University, Montreal
Position: Visiting Lecturer (2000-2001)
- Photographs Collection
George Eastman House, Rochester, NY
Position: NEA Cataloguer, British Photography (1996-1997)
- George Eastman House, Rochester, NY-Harry Ransom Humanities Research Center,
Austin, TX
Position: Cataloguer and researcher, Italian Photography (1992)
- Fratelli Alinari Museum and Archive Florence, Italy
Position: Consulting Curator and researcher (1991)
- Département des Estampes et de la Photographie
Bibliothèque Nationale, Paris
Position: Cataloguer and researcher, Italian Photography (1991)

S E L E C T E D G R A N T S & A W A R D S

- PSC-CUNY Research Award 2011
Book Project on Photography and Modernity in Italy
- PSC-CUNY Research Award 2010
Book Project on Photomontage in Fascist Italy
- PSC-CUNY Research Award, 2009
Book Project on History of Italian Photography
- PSC-CUNY Research Award, 2008
Book Project on History of Italian Photography
- Hunter College Presidential Travel Award, 2009
- CAA Book Prize “Historians of British Art,” 2004-2005
Traces of India: Photography, Architecture, and the Politics of Representation, 1850-1900
- The Lisette Model/Joseph G.Blum Fellowship in Photography
National Gallery of Canada, Ottawa, 1997
- The Ansel Adams Research Fellowship
Center for Creative Photography, The University of Arizona, 1995
- The Beaumont Newhall Graduate Scholarship, University of New Mexico (1994)

 C U R A T E D E X H I B I T I O N S

- 2012
Peripheral Visions: Italian Photography in Context (1950s-Present)
The Bertha and Karl Leubsdorf Gallery, Hunter College
February 2-April 28, 2012
Exhibition voted among “The Best 2012 Exhibitions” in *Artforum*
- 2003-2004:
Traces of India: Photography, Architecture, and the Politics of Representation
Traveling Venues: Canadian Centre for Architecture, Montreal (Summer 2003); Yale Center for British Art, New Haven (Fall 2003); Fowler Museum, UCLA, Los Angeles (Spring-Summer 2004)
- 2001:
Susan Meiselas. Encounters with the Dani: From the Stone age to the Digital Age
Mois de la Photo, Montreal
- 2000:
En Chantier: The Collections of the CCA, 1989-1999 (Team-research exhibition)
Canadian Centre for Architecture, Montreal
- 1999:
32 Italian Photographers: A Tribute to Phyllis Lambert
Photography and Transformations of the Contemporary City: Venezia-Marghera
Canadian Centre for Architecture, Montreal (In-house Curator)

 B O O K S

- *Peripheral Visions: Italian Photography in Context (1950s-Present)* (Milan: Charta, 2012) – publication accompanying the exhibition at Hunter College (reviews in *The New Yorker*, *Artforum*, *Artnews*, *The Village Voice*, *Domus*)
- *Photography and Italy* (London: Reaktion Books, 2011) - distributed by The University of Chicago Press - (120 illustrations and 190 pages – the first history of photography in Italy, 1839-2010, written in English language – reviews in peer-reviewed journals: *History of Photography*, *Photography and Culture*, *Visual Resources*, *CAA reviews*, *Domus*)
- *Percorsi della fotografia in Italia* (Milan: Contrasto, 2011) – Italian translation of *Photography and Italy*
- *Documenti e Finzioni. Le mostre americane negli anni Sessanta e Settanta*, Edited book (Turin: Agorá Editrice, 2006)
- *Traces of India: Photography, Architecture, and the Politics of Representation, 1850-1900*, (Montreal and New Haven: Canadian Center for Architecture and Yale Center for British Art, 2003).
Selected reviews: *The New York Times*, October 31, 2003; *The Globe and Mail*, June 10, 2003;

Spirale. No.193, Nov-Dec., 2003; *Building Design*, 24 October 2003; *World of Interiors*, Nov. 2003; *SAH Journal*, Spring 2005; *South Asian Studies Journal*. May 2005

- *L'officina di Nathan Lyons: Visual Studies Workshop, Rochester, New York 1969-1999*, (Bergamo: Lubrina Editore, 1999)

E S S A Y S I N B O O K S

- “Katie Horna and Women Photography in Interwar Europe,” *Katie Horna*, exhibition catalog, New York: Americas Society, Spring 2016 (in preparation)
- “Subverting the Picture Essay: Bruno Munari’s *Fotocronache* (1944)” in *Bruno Munari. An Anthology*, London: Peter Lang, 2016 (in preparation)
- “The Utopias of Italian Abstract Painting, 1910s-1950s. A Contested History,” in *Painting in Italy 1910s-1950s: Futurism, Abstraction, Concrete Art*, Turin: Umberto Allemandi; New York: Sperone Westwater Gallery, 2015: 9-335
- “Variazioni impreviste: Bruno Munari e la fotografia,” in Giovanni Rubino e Marco Sanmicheli, eds., *Bruno Munari Politecnico*, Milan: Nostos Edizioni, 2015
- “Futurist Photography: Tato and the 1930s,” in Vivien M. Greene, ed., *Italian Futurism, 1909-1944. Reconstructing the Universe*, exh. catalogue, New York: Solomon R. Guggenheim Museum, 2014: 294-299
- “Lynne Cohen and the Art of Understatement: Letting the World Speak for Itself,” in Nuria Enguita Mayor, ed., *Lynne Cohen*, Madrid: Fundación MAPFRE, 2014
- “Past and Present. A Roundtable Discussion about Paul Strand’s later projects,” in Peter Barberie, ed., *Paul Strand: Master of Modern Photography*, Philadelphia Museum of Art and Fundación MAPFRE, 2014-2015
- Introduction, *Katie Murray, All The Queens Men*, New York: Daylight Press, 2013
- “The Primacy of Sight: Fact and Reverie in Early Photographs of Venice,” in Elena Foster, ed., *Real Venice*, exhibition catalogue, Venice Biennale 2011 (London and Madrid: Ivorypress, 2011): 8-23
- “Novellas as Allegories of the Self,” in Michele M. Penhall, ed., *Desire for Magic: Patrick Nagatani 1978-2008* (Albuquerque: University of New Mexico Art Museum, 2010): 118-121
- “Le campagne fotografiche della Farm Security Administration (1935-1943),” in Roberta Valtorta, ed., *Fotografia e committenza pubblica. Esperienze storiche e contemporanee*, Milan: Museo di Fotografia Contemporanea, 2009, pp. 39-46
- “From Stone to Paper: Photographs of Architecture and the Traces of History,” in *Traces of India: Photography, Architecture and the Politics of Representation* (Montreal and New Haven: Canadian Center for Architecture and Yale Center for British Art, 2003): 22-57

- “Retracing the Outlines of Rome: Intertextuality and Imaginative Geographies in Nineteenth-Century Photographs,” in Joan M. Schwartz and James R. Ryan, eds., *Picturing Place: Photography and the Geographical Imagination* (London and New York: I.B.Tauris, 2002): 55-73
- “Dani Encounters: Susan Meiselas’ Journey from the Stone Age to the Digital Age,” in Marie-Jose Jean, ed., *Le Pouvoir de l’Image: The Power of Image. Le Mois de la Photo* catalogue, (Montréal: Galerie Vox, 2001): 126-131
- “An Exhaustless Store for the Imagination to Feed Upon. Reflections on American Art and Photography,” in Stephan Koja, ed., *America: The New World in 19th-Century Painting*, (Munich, London, New York: Prestel, 1999): 240-247

E S S A Y S I N J O U R N A L S

- “Make-believe: Fashion and Cinelandia in Rizzoli’s *Lei* (1933-1938),” *Journal of Modern Italian Studies*, 20:1, 2015, 34-52
- “Gabriele Basilico (1944-2013),” *Artforum* slant, 7/12/2013
- “Bruno Munari’s Light Games,” *Aperture*, 212, Fall 2013, 114-121
- “Between Two Worlds: The Art of Luigi Ghirri,” *Artforum*, April 2013, 206-211; 280
- “*Un Paese* (1955) and the Challenge of Mass Culture,” *études photographiques*, 30 (December 2012), 116-140
- “Intersection between Photography and Architecture,” special issue, co-edited with Paolo Scrivano (Boston University), *Visual Resources. An International Journal of Documentation*, 27:2 (June 2011), 107-112
- “Gio Ponti: Discorso sull’arte fotografica (1932),” in Pelizzari and Scrivano, eds., “Intersection of Photography and Architecture,” *Visual Resources. An International Journal of Documentation*, 27:2 (June 2011), 146-153
- “Nouvelles pistes conceptuelles entre la photographie et l’architecture,” *Perspectives. Actualités de la recherche en histoire de l’art*, 4 (December 2009), 14-21
- “Towards an Impossible Closure: Susan Meiselas’ *In History*,” *Photography and Culture*, 2:2 (July 2009), 207-212
- “Aaron Siskind: Cusco,” *Casabella*, 693 (October 2001): 88-89
- “Mario Giacomelli, 1925-2000,” *Afterimage* 28:5, (March 2001): 3
- “Mario Cresci’s ‘Inadvertent Little Gestures,’” *History of Photography*, 24:3 (Fall 2000), 202-208

- “Pompeo Bondini,” *History of Photography*, 24:2 (Summer 2000): 183-184
- “The Inclusive Map of John Shaw Smith’s Photographic Tour (1850-1852),” *Visual Resources*, Vol.16, 2000, 351-37
- * “Fratelli Alinari: Restoration of the Facade of Santa Maria del Fiore,” *Casabella*, 677 (April 2000), 88-89
- * “August Sander: The Hand of the Architect Wilhelm Riphahn,” *Casabella*, 675, (2000), 88-89
- * “Centers and Peripheries in Italian Contemporary Photography,” *Afterimage*, 25:1, (July-August 1997), 6
- * “Nathan Lyons: An Interview,” in special issue, edited by Anne McCauley ‘Why Historiography?’, *History of Photography*, 21:2 (Summer 1997), 147-155 [Interview will be republished in Jessica McDonald, ed., *Nathan Lyons: Selected Writings, Lectures and Interviews*, Austin: University of Texas Press, 2012 – forthcoming]
- * “Il fu Tseng Kwong Chi: una maschera in viaggio,” *Immagine e Cultura*, 4 (1997), 44-47
- * “Experiencing Bill Viola’s ‘Buried Secrets’,” *Millennium Film Journal*, 29 (1996), 62-67
- * Guest-Editorial, “Nineteenth-Century Photography in Italy,” *History of Photography*, 20:1 (Spring 1996), 1
- * “Pompeo Bondini: *Della Via Appia* (1853),” *History of Photography*, 20:1 (Spring 1996), 12-23
- * “Bourgeois Spaces and Historical Contexts: Facets of the Italian City in Nineteenth-Century Photography,” *Visual Resources*, 12:1 (1996), 1-18
- * “Guerra fredda nel *Nuclear Enchantment* di Patrick Nagatani,” *Immagine e Cultura*, 3 (1996), 44-47
- * “Questions on Landscape Photography. Interview with Carl Chiarenza,” *Fotologia*, 16/17 (Fall/Winter 1995), 70-76
- * “Glints from a Darkroom. Patrick Nagatani’s *Novellas*,” *Photofile*, 46 (November 1995), 40-41
- * “Nineteenth-Century Photographs of Genoa: the studios Fratelli Alinari and Giacomo Brogi,” *Studi di Storia delle Arti*, 7 (1994), 291-312
- * “Ideas and facts on photographic conservation. Interview with Grant Romer,” *A.F.T. Rivista di Storia e Fotografia*, 17 (June 1993), 4-8
- * “Paris, Bibliothèque Nationale: obiettivo Italia,” *A.F.T. Rivista di Storia e Fotografia*, 14 (December 1991), 4-11

 R E V I E W S

- Antonella Russo, *Storia culturale della fotografia italiana dal Neorealismo al Postmoderno* (Turin: Einaudi, 2011), *Journal of Modern Italian Studies*, 19:3 (May 2014), 355-357
- Alessandro Imbriaco, *The Garden*, *The PhotoBook Review* #5, Fall 2013
- W. M. Hunt, *The Unseen Eye: Photographs from the Unconscious* (London: Thames & Hudson, 2011) – *Photography and Culture* (November 2012), 5:3, 373-376
- “Archive Fever,” *CV Magazine*, 79 (Summer 2008), 51-52
- Roger Taylor, *Impressed by Light: British Photographs from Paper Negatives, 1840-1860*, *Visual Resources. An International Journal of Documentation*, 24:4 (December 2008), 413-418
- * “Photojournalism as Contemporary Artifact. Mary Panzer’s *Things As They Are. Photojournalism in Context*,” *History of Photography*, 31:3 (Fall 2007), 309-311
- * “Ecotopia: Allegories of Disaster,” *CV Magazine*, 77 (March 2007), 28-29
- * Lynne Cohen’s *Camouflage, ETC. Revue de l’Art Actuel*, 76 (December 2006), 79
- * “Out of Place: Lynne Cohen,” *Afterimage*, 34:2 (December 2006), 25
- * “Representing a sacred geography. Douglas Nickel’s *Francis Frith in Egypt and Palestine*,” *History of Photography*, 30:4 (Winter 2006), 386-388
- * “Resistance to Erasure: *Kurdistan: In the Shadow of History*,” by Susan Meiselas, Random House, 1998, *Afterimage*, 26:5 (March-April 1999), 17
- * “Writing on a White Paper,” *Performing Arts Journal*, 18:54 (Sept. 1996), 20-25

 E N C Y C L O P E D I A / D I C T I O N A R Y E N T R I E S

- “Italy: Photography,” *Grove Art/Oxford Art Online*, 2014
- “John Shaw Smith,” in John Hannavy, ed., *Encyclopedia of Nineteenth-Century Photography* (London and New York: Routledge, 2008)
- “Aaron Siskind; Paul Strand,” in Amy Rule, ed., *Original Sources. Art and Archives at the Center for Creative Photography* (Tucson: Center for Creative Photography at the University of Arizona, 2002), 164-167; 178-185
- “Lynne Cohen; Linda Connor; John Coplans” - Entries for *Saur Allgemeines Künstler-Lexicon*, Band 20-21 (Munich and Leipzig: K.G. Saur Verlag, 1998-1999): 166-167; 539-540; 106-107

 I N V I T E D C O N F E R E N C E P A P E R S

- *Print Matters: Illustrated Magazines as Artifacts* – Roundtable Discussion organized with Andres Maria Zervigon, New York Public Library, April 8-9, 206
- *Measuring Time: Linnaeus Tripe’s Inscription on the Thanjavur Temple, 1858*, Linnaeus Tripe Symposium, National Gallery of Art, Washington, D.C., December 10, 2014
- *Subverting the Picture Essay: Bruno Munari’s Fotocronache (1944)*, Rewald Seminar, The Graduate Center, CUNY, December 2, 2014
- *Cinema becomes a Book: Paul Strand and Cesare Zavattini’s Un Paese (1955)*, The Sixth Anne D’Harnoncourt Symposium, Philadelphia Museum of Art and Penn University, November 8, 2014
- *To Show but Not Tell: Luigi Ghirri’s Topographies* - Keynote, “L’esperienza del luogo: Italian photography, writing and landscape,” University of Leicester, 20 September 2014
- *Le fotografie inutili di Bruno Munari*, Giornata di studio in occasione della mostra *Munari Politecnico*, Milano, Museo del Novecento, June 3, 2014
- *Fractured Imaginaries: Italian Photography as Popular Media* – Keynote Lecture, “Iconic Images in Modern Italy: Politics, Culture, Society,” ASMI Conference, University of London, 23 November 2013
- *Un Paese (1955): A Village, a Country* – Conference title: “Retracing America: Modernism after Paul Strand,” University College, London, March 8-9, 2013
- *Thresholds: Place and Margin in Italian Visual Culture, 1950s-Present*, Ida K.Lang Theatre, Hunter College, April 20, 2012 (Speakers: Maria Antonella Pelizzari, David Forgacs, Noa Steimatsky, Marco Bertozzi, Eugenia Paulicelli, Silvia Bottinelli, Romy Golan, Paolo Scrivano, Pippo Ciorra; discussants: Joachim Pissarro, Ivone Margulies; moderator, Emily Braun)
- *Re-Assemblage: Italy’s 1930s Illustrated Magazines as Visual Archives*, Conference Title: “Photo Archives and the Photographic Memory of Art History,” Institute of Fine Arts, NYU, March 25-26, 2011
- *Risorgimento Photographs as Mythologies*, Conference Title: “Mediating the Risorgimento: an International Symposium,” Brown University, April 14-16, 2011
- *Photography and Italy: what kind of history?*, De Bosis Colloquium in Italian Studies, Department of Romance Languages and Literatures, Harvard University, February 23, 2011
- *A Battle of Images. Photography in Postwar Italy*, Conference Title: “Visual Culture in Italy and Germany after Dictatorship and War,” New York University, April 8-9, 2010
- *The Photo in Pieces: Aviation and Photomontage in Bruno Munari*, Conference title: “Shock and Awe: The Troubling Legacy of the Futurist Cult of War,” Hunter College, New York, November 11, 2009

- Co-Chair of Panel on ‘Photography and Architecture: A New Dialogue,’ College Art Association, Los Angeles, February 25-28, 2009
- *Italian Photography after Neorealism*, Conference title: “Italian Sense of Place: land and Identity,” Montclair State University, NJ, March 4, 2008
- *Photographs as Colonial Artifacts*, AHRC Empire and Landscape in the long 18th century, “Photography and Victorian India,” University of York, 19th May, 2007
- *Photography as Evidence*, Conference title: “Histories of British Architecture: where Next?,” Yale Center for British Art, November 4, 2006
- *Photography in India: Mirror or Artifact of Colonialism?* College Art Association, Boston, February 25, 2006 [Panel on “Photography and Visuality in the Nineteenth Century”]
- *Curating the Colonial Archive: Which Strategies?*, Conference title: “Monumental History: Photography and the Making of a National Memory in India,” Fowler Museum of Cultural History, UCLA, May 15, 2004
- *Il CCA: Fotografia e Architettura come costruzione di dialogo*, Conference title: “Architettura e fotografia: istituzioni, musei, raccolte,” IUAV, University of Venice, December 5, 2002
- *A Good Story to Tell: British Photographs of Indian Architecture*, IACLALS Annual Conference on “Locating/Dislocating Post-Colony,” Department of English, University of Rajasthan, Jaipur, India, January 4-6, 2001
- *Photography and Conservation: The Directions of the Canadian Centre for Architecture*, International Seminar on “Traditional and Vernacular Architecture,” Madras Craft Foundation, India, January 6-10, 2001
- *‘A Great Stone Book for the Camera:’ James Fergusson’s Study of Indian Architecture Through Nineteenth-Century Photographs*, Society for Architectural Historians, 53rd Annual Meeting, Miami, Florida, June 14-18, 2000
- *Italian Photography at the Canadian Centre for Architecture*, Forum at the Italian Cultural Institute, New York City, as part of *Focus on Italy: First Biennial Festival of Italian Photography*, September 28, 1999
- *‘Asa Nisi Masa:’ Memory Traces in Italian Photography*, XVI International A.I.S.L.L.I., Conference title: “La Lotta con Proteo. Metamorfosi del testo e testualità della critica,” UCLA, October 7, 1997
- *The Spell of the Past: Lisette Model’s Italian Roundtrip*, National Gallery of Canada, Ottawa, May 9, 1997
- *Perspectives on Italian Contemporary Photography*, SPE National Conference, Dallas, TX, March 8, 1997

- *Notations on Rochester's MONTAGE 93 and the Interactive City-Museum*, CAA National Conference, Boston, February 23, 1996 [Panel on “The Temporary Exhibition: Medium and Message,” Anne McCauley, Leila Kinney, Co-Chairs]
- *‘A Stranger in a Strange Land.’ Paul Strand in Italy*, Center for Creative Photography, Tucson, October 12, 1995 [in conjunction with the exhibition “Points of Entry. Reframing America”]
- *Facets of the Italian City in Nineteenth-Century Photography*, Interdisciplinary Nineteenth-Century Studies, Kresge College, UC Santa Cruz, April 7-8 1995 [Conference title: “The Nineteenth-Century City: Global Contexts, Local Productions”]
- *Patrick Nagatani's Novellas: Mapping Fictional Microcosms*, SPE Regional Conference, Tucson, October 15, 1994

G U E S T L E C T U R E S A N D P A N E L S

- *Italian Contemporary Photography*, AIPAD Photography Show, March 31, 2012 (Panel Speakers: Sandra Phillips, Senior Curator of Photography, San Francisco Museum of Modern Art, and Olivo Barbieri, photographer)
- *Italian Contemporary Photography*, The Armory Show, New York, March 11, 2012 (Panel Speakers: Francesco Bonami, contemporary art curator; Massimo Vitali, photographer)
- *Traces of India: Photography, Architecture, and the Politics of Representation*, UCLA, Dept. of Art History (Saloni Mathur’s course on *Photography and Empire*), November 6, 2003
- *Representing a Place like Italy*, University of Rochester, Italian Cultural Studies, November 18, 1997

A C A D E M I C C O U R S E S

- ARTH111
- 200-level, History of Photography
- 300-level, Art and post-colonialism
- 300-level, Undergraduate Research Methods, FSA photography and Issues of Documentary
- 300-level, Contemporary Photography
- 600 and 700-level, Photography in the Nineteenth-Century
- 600 and 700-level, Photography in the Twentieth Century
- 700-level seminar: Colonial Photography/Postcolonial Discourse
- 700-level: Photography as Cultural Translation
- 700-level seminar: Photography and the Archive
- 700-level seminar: Photomontage and Modernity
- 700-level seminar: Photography, Modernity, and the Culture Industries
- 700-level seminar: Inhabiting Italian Peripheries, post-1970s Photography
- 700-level seminar: Print Matters: Photography in Magazines, 1890s-1950s
- 800-level seminar: The Course of Photography: from Niepce to Newhall, 1839-1937

- 800-level seminar: “The Picture Essay, Narrative and Authorship” - Mellon Seminar with Susan Meiselas and Kristen Lubben,

M A G R A D U A T E S T U D E N T S A D V I S E D

- Michelle Moyal (*Michal Rovner and Mona Hatoum*, Spring 2007)
- Bonnie Laessig (*Richebourg's Album of French Commune*, Fall 2007)
- Alisha Chipman (*Yokohama Shashin and Japanese photography*, Fall 2008)\
- Joseph Festa (*The Gendered Body in Wolfgang Tillmans' Portraiture*, Spring 2010)
- Rhys Conlon (*More than Model, More than Muse: Edward Weston's collaborations with Women*, Fall 2010)
- Sara Bodinson (*The Arab Image Foundation: Not an Archive but 'a Series of Interventions,'* Fall 2010)
- Megan Bodycomb (*Alexander Gardner's Portraits of Lincoln Conspirators and American Identity during the Civil War*, Fall 2010)
- Anjuli Lebowitz (*Anna Atkins' Botanical Impressions*, Spring 2011)
- Karen Kedmey (Sugimoto's *In History*, Fall 2011)
- Michel Otayek (*Testimony of an Instant: The Spanish Anarchist Revolution through the Lens of Kati Horna (1936-1939)*, Fall 2011)
- Polly Heidt (Marlene Dumas and the photographic archive, Fall 2011)
- Maggie Inness (History in the Making: Max Lincoln Schuster and American Photomontage between the Wars, Spring 2012)
- Valentina Spalten, Spring 2012
- Monica Espinel, (Uncovering Metinides in Mexico's Photojournalism), 2013
- In progress: Smitha Alampur (Photography at the Suez Canal); Victoria Lichtendorf (Stereoviews of American Disasters); Lindsay Heffernan (Thomas Eakins Photographer); Kathleen Brey (photography and video in British art); Nancy Wechter (American Photography, 1940s); Jordan Hruska; David Fiermann; Jessica Svenson; Irimi Zervas
- Second reader of MA Thesis (completed): Tonya Vernoy; Jacqueline Lawrence; Laura Beiles; Gabriel de Guzman; Dora Vargas, Taryn Arnolfini, Suz Massen
- Two students received first and second prize for Hunter Library's Best paper Contest in 2008-2009
- MA student Anjuli Lebowitz admitted into PhD in Art History at Boston University, focusing on History of Photography, with funding, 2011
- MA student Maggie Inness received 2012 Shuster Award for Best Thesis at Hunter college and was admitted into PhD in Art History at Harvard University, focusing on History of Photography, with full funding, 2012
- MA student Michel Otayek admitted into PhD at NYU
- PhD student Beth Saunders was awarded 2012 Rome Prize by American Academy in Rome and Metropolitan Museum Fellowship, 2013-14

D O C T O R A L S T U D E N T S G R A D U A T E C E N T E R , C U N Y

- Karen Hellman, *Antoine Claudet: A Figure in Photography* (3rd Reader, Defense on May 21st, 2010)
- Emily Ackerman, *Nickolas Murray and USA Magazine Culture* (1st Reader)
- Beth Saunders, *Early Italian Photography and Nation-Building* (1st Reader)
- Olga Karras, *Greek Art in the Nineteenth-Century* (1st Reader)

- Jeehey Kim, “Funerary Portrait Photography in Asia” (2nd Reader) – Completed, Fall 2015
- Elizabeth Cronin, “Passive Fascism?: The Politics of Austrian Heimat Photography” (2nd Reader) – Completed, Spring 2012
- Yuko Teshima, “*Provoke*: A Critical Analysis of a Japanese Photography Magazine” (2nd Reader) – Completed, Spring 2012
- Christina Brungardt, “On the Fringe of Fascism: An Examination of the Relationship between Leftist Italian Futurists and the Russian Avant-Garde” (2nd Reader) - Completed, Fall 2013

ORAL EXAMS, 2010-2011: Paula Burley, Media Farzin, Margarita Agujlar, Olga Karras, Elizabeth Dastin, Beth Saunders, Lucy Gallun, Martha Schwender, Nara Hohensee, Emily Gonthar, Yusuke (2), Bree Lehman (2), Aaron Sloudonik (2), Cory Rice, Leila Harris

P R O F E S S I O N A L S E R V I C E S

- Graduate Director, MA Program, Hunter College (2012-2013)
- Reviewer, ACLS Fellowships, 2013-15
- Reviewer, CIMA Fellowships, New York, 2014-17
- Peer-reviewer, MIT Press, 2012
- Peer-reviewer for *California Italian Studies* journal, 2013
- Peer-reviewer for *Journal of Italian Cinema and Media Studies*, 2013
- Advisory Committee, Italian Futurism exhibition, Solomon R. Guggenheim Futurism, 2012
- Advisory Committee, Philadelphia Museum of Art, Paul Strand exhibition, 2013-14
- Reviewer, Peabody Museum, Robert Gardner Photography Fellowship, 2009
- J. Paul Getty Foundation Evaluator, Postdoctoral Fellowships in the History of Art and Humanities, 2007
- Undergraduate Advising, Art Department Hunter College (2006-2011)
- Advisory Board, *History of Photography*, Graham Smith, ed. (2004-2010)
- Manuscript reviewer, *Visual Resources*, Helene Roberts, ed. (2003-)

L A N G U A G E P R O F I C I E N C Y

- Italian - native language
- English, French - fluent, written and oral
- German – good, written and oral