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Il/la sottoscritto/a (cognome) ...Guzzetti..... (nome) .....Francesco.....

nato/a a .....Lecco..... Provincia .....LC.....

il.....24/12/1988..... residente a .....

Provincia ..... Via ..... n. ..

dichiara di

- di non essere in conflitto d'interesse con l'Amministrazione del Mart;
- di non essere parente o affine entro il terzo grado con i componenti del Consiglio di Amministrazione del Mart o con il Direttore del Museo;
- di non far parte di comitati e organismi collegiali del Mart comunque denominati per lo svolgimento di attività di studio, ricerca e consulenza rientranti nei compiti dei medesimi comitati e organismi.

Data.....09/01/2019.....

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(firma)

Magazzino Italian Art Foundation  
2700 Route 9  
Cold Spring NY, 10516, USA

FRANCESCO GUZZETTI

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## CURRENT POSITION

### Magazzino Italian Art Foundation, Cold Spring, NY

Scholar in Residence

September 2018 – April 2019

## EDUCATION

### Scuola Normale Superiore of Pisa

- PhD in Art History / Cultures and Societies of Contemporary Europe – 70/70 cum laude (Dec. 2016)  
Title of Dissertation: *Senza titolo / Untitled, 1970 c. Torino e il contesto internazionale dopo "Arte Povera"* [Turin and The International Context after "Art Povera"]  
Advisors: Prof. Flavio Fergonzi, Prof. Emily Braun (CUNY Graduate Center, New York)  
Co-advisor: Prof. Federica Rovati (University of Turin)
- *Diploma* (M.A. Level Degree) in Humanities (Art History) – 70/70 cum laude (Oct. 2012)

### University of Pisa

- Master's Degree in Civilization and Forms of Knowledge (Art History) – 110/110 cum laude (Sep. 2012)
- Bachelor's Degree in Arts and Humanities (Art History) – 110/110 cum laude (Sep. 2010)

## FELLOWSHIPS

### Harvard University, Cambridge, MA

Lauro De Bosis Postdoctoral Fellowship in Italian Culture

Department of Visual and Environmental Studies

(Supervisors: Prof. Giuliana Bruno; Prof. Philippe-Alain Michaud)

Academic Year 2017-2018

Project title: *Images without Authors, Authors without Images: Early Postmodernist Visual Culture in Italy*

### Scuola Normale Superiore of Pisa

Postdoctoral Researcher

Department of Art History / Histories and Societies of Contemporary Europe

March 2017 – February 2018

Enrolled in the PRIN project [project recognized of national relevance by Italian government] titled *The exhibitions of modern and contemporary art in Italian private galleries in the landmark decades 1960-1980*

### CUNY Graduate Center, New York NY

Visiting Scholar

Department of Art History

Academic Year 2014-2015 (Fall Semester)

### CIMA – Center for Italian Modern Art, New York NY

Research Fellow

Academic Year 2014-2015

### Scuola Normale Superiore of Pisa

- Doctoral fellowship renewed each year for the three years of PhD. Academic Years 2012-2015
- Travel Research Fellowship. Spring 2015
- Full fellowship covering tuition, board and lodging, awarded to only 30 students per year. Academic Years 2007-2012

## TEACHING EXPERIENCE

### Harvard University – Department of Visual and Environmental Studies

*Tutor*

Tutorship required by the Lauro De Bosis postdoctoral fellowship program.

Spring 2018

### Scuola Normale Superiore of Pisa

*Teaching Assistant*

History of Modern and Contemporary Art (Prof. Flavio Fergonzi)

Fall 2017

### Bibliothèque Kandinsky, Centre Georges Pompidou, Paris

*Visiting scholar*

4<sup>th</sup> Summer School / Université d'été

Summer 2017

### University of Pisa

*Teaching Assistant*

Department of Civilization and Forms of Knowledge; Art History (Prof. Mattia Patti)

Academic Years 2016-2017

- Designed and taught courses.
- Developed syllabi, lesson plans, and interactive class materials.
- Mentored students on course material, final projects and extracurricular opportunities.
- Assisted faculty with administrative tasks and curriculum development.
- Assisted and collaborated with the Laboratorio di Documentazione Storico-Artistica [Laboratory of Art History Documentation] at the Scuola Normale Superiore of Pisa.

### CIMA – Center for Italian Modern Art, New York

Program of weekly guided tours of the exhibition on Medardo Rosso

Fall-Winter 2014-2015

### Trossi Uberti Art Foundation, Livorno

*Visiting Professor*

«Stile Forma e Contenuto.» Course on Italian Art of the 20<sup>th</sup> Century

Fall 2013

## WORK EXPERIENCE

### Magazzino Italian Art, Cold Spring, NY

*Co-organization* of the film series *Cinema in piazza* (July 13-28, 2018), screening documentaries on Italian and international artists of the 1960s and 1970s.

I paired the films screened per each night, wrote the texts on each screening and introduced the movies to the audience.

### Brown University, Providence, RI

*Chair* of the final panel of *Chiasmi. Harvard-Brown Graduate Student Conference in Italian Studies* (April 6-7, 2018).

### Italian Cultural Institute, New York, NY

*Curator* of the exhibition *European Art at the Time of the Treaties of Rome: Informel, Abstraction, Zero, around 1957* (May 8-June 12, 2017).

### Musei Civici, Palazzo delle Paure, Galleria d'Arte Moderna e Contemporanea, Lecco

*Curator* of the exhibition *Natura e città: Morandi, Morlotti e il paesaggio italiano tra le due guerre* [Nature and Cities: Morandi, Morlotti and the Landscape Painting in Italy in the Interwar Years] (January 16 – April 3, 2016).

### **Museo del Novecento, Milan**

Curator of the exhibition *Focus: Ennio Morlotti, 1945-1947* (December 6, 2010 – April 14, 2011).

### **«Corriere della Sera» (Milan)**

Freelance journalist for the weekly cultural insert *La Lettura* (Feb. 2017 – present)

### **«Il Manifesto» (Rome)**

Freelance journalist for the weekly cultural insert *Alias* (2014)

### **«Il Giornale dell'Arte» (Milan)**

Freelance journalist and reviewer (2008-2013)

### **MACRO – Museo d'Arte Contemporanea, Rome**

Internship at the curatorial department

Fall-Winter 2009

- Assisted curators in exhibition projects (Cesare Zavattini, Urs Lüthi, Gino Marotta)
- Preparation of documents and press release
- Technical and administrative support

### **Osservatorio Mostre e Musei, Scuola Normale Superiore of Pisa**

Senior editor for the modern and contemporary art

2009-2013

- Coordination of the program of reviews
- Reviewer of Italian and international exhibitions of modern and contemporary art

## **PUBLICATIONS**

### **Books**

- *Ennio Morlotti 1937-1953: La formazione di un pittore a Milano*. Milan, Scalpendi Editore. Expected by February 2019.
- *European Art at the Time of the Treaties of Rome: Informel, Abstraction, Zero, around 1957*. New York, Italian Cultural Institute, with Mataeria LLC, 2017.
- *Natura e città. Morandi, Morlotti e il paesaggio italiano tra le due guerre*. Lecco-Oggiono, Paolo Cattaneo, 2016.

### **Articles**

- “Information 1970: alcune novità sul lavoro di Giuseppe Penone,” *L'uomo nero. Materiali per una storia delle arti della modernità*, XIV (14-15), 2018, pp. 214-231.
- “Tra Primitivo e Primario. Dialoghi tra arte “primitiva” e arte contemporanea nella collezione Panza,” *Accademia Nazionale di San Luca. Annali delle Arti e degli Archivi. Pittura, Scultura, Architettura* (3), 2017 (2018), pp. 153-162. Special issue *Giuseppe Panza di Biumo. La passione della collezione. Atti delle giornate di studio*.
- “Il Furioso di Grazia Nidasio, tra Ludovico Ariosto e Italo Calvino,” *L'illustrazione. Rivista del libro a stampa illustrato*, I (1), 2017, pp. 96-106.
- “Between Museum and anti-Museum: The Galleria Civica d'Arte Moderna e Contemporanea in Turin from 1967 to 1970,” *Journal de l'Université d'été de la Bibliothèque Kandinsky* (4), 2017. Special issue *Le sources au travail: Collections d'art et musées à l'épreuve du temps présent*.
- “Yéyé Style. Les night-clubs en France et en Italie: artistes, architectes et culture de la jeunesse dans les années 1960,” *In Situ. Revue des Patrimoines* (32), 2017, pp. 1-17.
- “Italo Calvino, Orlando furioso di Ludovico Ariosto raccontato da Italo Calvino, illustrato da Grazia Nidasio, Milano, Mondadori, 2009,” *Arabeschi* (2), 2013, pp. 220-223.

## Book Chapters

- “Wittgenstein in New York (and elsewhere): From Paolozzi to Bochner in the 1960s,” in *Paolozzi and Wittgenstein*, edited by Diego Mantoan and Luigi Perissinotto, London, Palgrave Macmillan, 2018. Forthcoming.
- “*Femme à la voilette*, 1895-1910. Impressions in France, Germany, Great Britain and Italy / Impressioni tra Francia, Germania, Gran Bretagna e Italia,” in *Medardo Rosso. Femme à la voilette*, Cinisello Balsamo, Silvana Editoriale, 2018, pp. 41-59, 78-91.
- “«De la couleur à la forme.» Marino Marini e Joan Miró,” in *Miró e Marino. I colori del mediterraneo*, edited by Maria Teresa Tosi, Pistoia, Fondazione Marino Marini, 2017, pp. 6-19.
- “Expressionisms,” in *Marino Marini. Visual Passions*, edited by Barbara Cinelli and Flavio Fergonzi, Cinisello Balsamo, Silvana Editoriale, with The Peggy Guggenheim Collection, Venice, 2017, pp. 152-171.
- “Marino Marini. Anthology of Statements and Writings published 1935-1979,” in *Marino Marini. Visual Passions*, edited by Barbara Cinelli and Flavio Fergonzi, Cinisello Balsamo, Silvana Editoriale, with The Peggy Guggenheim Collection, Venice, 2017, pp. 208-241.
- “Polychromy in modern Italian sculpture. New perspectives and case studies of works by Marino Marini and Leoncillo Leonardi,” in *Polychrome Sculpture*, edited by Stefanie Litjens and Kate Seymour, *Decorative Practice and Artistic Tradition* (vol. 3), Maastricht, ICOM-CC, 2017, pp. 136-139.
- “«L’arte è una buffa faccenda». Tratteggio di Boetti e Salvo” / “«Art Is a Rum Business.» Sketching Boetti and Salvo,” in *Boetti/Salvo. “Vivere lavorando giocando” / “Living Working Playing,”* edited by Bettina Della Casa, Bellinzona, Edizioni Casagrande, with LAC Lugano Arte e Cultura, Lugano, 2017, pp. 22-30, 321-327.
- “Distanze ravvicinate. Torino 1966-1973 / Closes Distances. Turin 1966-1973,” in *Boetti/Salvo. “Vivere lavorando giocando” / “Living Working Playing,”* edited by Bettina Della Casa, Bellinzona, Edizioni Casagrande, with LAC Lugano Arte e Cultura, Lugano, 2017, pp. 250-255, 348-352.
- “The *Ambiance* of Medardo Rosso: Impressions, Critics, and Patrons,” in *Medardo Rosso: Two Rare Waxes*, Lugano-New York, Amedeo Porro Fine Arts, SA-Peter Freeman, Inc., 2016, pp. 23-41.
- “The Space of the Surface: Leoncillo, between Matter and Expression,” in *Leoncillo*, New York-London, CRG Gallery-M&L Fine Art, 2016, pp. 2-6, 29.
- “Tra pittura e scultura. Casi di giapponismo negli anni di *Valori Plastici*,” in *Giapponismi italiani tra Otto e Novecento*, edited by Vincenzo Farinella and Vanessa Martini, Pisa, Pacini editore, 2015, pp. 155-175.
- “Romanico picassiano. Testori 1948-1949,” in *Giovanni Testori. Crocifissione ’49. I disegni ritrovati*, edited by Davide Dall’Ombra, Rovereto, MART-Museo d’Arte Moderna e Contemporanea di Rovereto e Trento, 2015, pp. 31-42.
- “Ludovico Ariosto, *Orlando furioso raccontato da Italo Calvino. Illustrato da Grazia Nidasio*, Milano, Mondadori, 2009”; “Ozmo (Gionata Gesi), *Portrait of PI*, 2012”; “Alessandro Cervellati, *poster of the theatre performance of the Orlando furioso adapted by Edoardo Sanguineti and directed by Luca Ronconi (Bologna, Piazza Maggiore, July 15, 1969)*,” in *Donne cavalieri incanti follia. Viaggio attraverso le immagini dell’Orlando furioso*, edited by Lina Bolzoni and Carlo Alberto Girotto, Lucca, Maria Pacini Fazzi, 2013, pp. 85-88, 145-148, 162-163.
- “Marini, o della policromia / Marini, or on Polychromy,” in *Marino Marini. Cavalli e cavalieri / Horses and Riders.*, edited by Lorenzo Giusti and Alberto Salvadori, Cinisello Balsamo, Silvana Editoriale, 2012, pp. 107-113, 120-125.

## Reviews

- *Alberto Savinio* (New York, Center for Italian Modern Art), *Corriere della Sera. La Lettura*, May 13 2018, p. 33.
- *Grant Wood: American Gothic and Other Fables* (New York, Whitney Museum of American Art), *Corriere della Sera. La Lettura*, March 25 2018, p. 35.

- *Poor Art/Arte Povera: Italian Influences, British Responses* (London, Estorick Collection of Modern Italian Art), *The Burlington Magazine*, CLIX (1377), 2017, pp. 1010-1011.
- David Hockney, Martin Gayford, *Una storia delle immagini*, Turin: Einaudi, 2017, *Corriere della Sera. La Lettura*, March 5 2017, p. 29.

## PRESENTATIONS

### Lectures/Talks

- *Jannis Kounellis Book Presentation and Conversation*  
Interview with Michelle Coudray (Archivio Kounellis, Rome) and Bruno Corà (Burri Foundation, Città di Castello), and conversation with Philip Larratt-Smith, author of the book *Jannis Kounellis* just released by Phaidon Press.  
Magazzino Italian Art Foundation, Cold Spring  
December 1, 2018
- *The Surface of the Image: Skin and Screen in Italian Art, c. 1970*  
Screen Studies Workshop, Department of Visual and Environmental Studies, Harvard University  
April 18, 2018
- *Attitudes and Actions: Arte Povera and Film*  
“Arte Povera and post WWII sculpture in Italy”, course at SMFA at Tufts University, Boston  
April 4, 2018
- *Grande Sacco 1952: The Roots of Alberto Burri, Between Form and Matter*  
Civitella Ranieri Foundation – Fondazione Alberto Burri, Umbertide – Città di Castello  
October 7, 2015
- *Giulio Paolini in the United States, 1970-1975: Promotion and Reception of an Italian Artist beyond Arte Povera*  
SMFA at Tufts University, Boston  
March 30, 2015
- *(Re)defining Standing Sculpture: Italian-American Relationships in the Early 1970s*  
Spring-Summer Public Lectures Program, New York Studio School, New York  
March 18, 2015
- *A Conversation on Rosso and Twombly.*  
With Nicholas Cullinan (National Portrait Gallery, London) and Isabelle Dervaux (Morgan Library & Museum, New York), CIMA – Center for Italian Modern Art, New York  
November 20, 2014

### Papers

- Rachofsky Collection 2018 Graduate Symposium (Rachofsky Collection, Dallas, November 9, 2018): *Elemental Surface: Giuseppe Penone's To Unroll One's Skin.*
- Giorgio de Chirico and Giulio Paolini Study Days (CIMA – Center for Italian Modern Art, New York, May 18-19, 2017): *The Marriage of Philology and Giulio Paolini: Sappho and “... il luogo ad essa dedicato” [the place devoted to it].*
- Rodin: l'onde de choc (Musée Rodin – RMN Grand Palais, Paris, March 22-23, 2017): *Minimalist Rodin: Robert Morris and “a new concept of mass and volume.”* Proceedings forthcoming.
- Ludwig Wittgenstein and Eduardo Paolozzi (Ca' Foscari University, Department of Philosophy and Cultural Heritage, Venice, November 23-25, 2016): *Language-Game. Wittgenstein e la ricerca post-minimalista internazionale [Language-Game. Wittgenstein and international post-minimalist trends].* Proceedings forthcoming.
- Visiting Students Research Symposium (CUNY Graduate Center, Department of Art History, New York, April 24, 2015): *Arte Povera beyond “Art Povera”: Art in Turin, 1970-1975.*
- Study Day on Alfred Barr and Margaret Solar Barr (CIMA – Center for Italian Modern Art, New York, April 23, 2015): *Margaret Barr and Medardo Rosso.*
- College Art Association 103<sup>rd</sup> Annual Conference (New York, February 11-14, 2015): *Mapping a Discovery: Medardo Rosso in the United States since 1963.*

- Giuseppe Panza di Biumo. La passione della collezione (Accademia Nazionale di San Luca, Rome, December 11, 2014): *Tra primitivo e primario. Collezionismo di arte africana e arte contemporanea: una compresenza a Villa Menafoglio.*
- Collaborations entre artistes et architectes (1930-1965). Le collectif à l'oeuvre. Le collectif sur la place publique (Université Paris I (Panthéon-Sorbonne) – INHA, Institute National d'Histoire de l'Art, Paris, March 25-26, 2014): *YéYé Style: Artists, Architects and Youth Culture in the 1960s.*
- Giapponismi italiani, tra Otto e Novecento (University of Pisa, February 20-21, 2014): *Tra pittura e scultura. Giapponismi attorno agli anni di Valori Plastici.*
- Polychrome Sculpture: Decorative Practice and Artistic Tradition (ICOM-CC Working Group on Sculpture, Polychromy and Architectural Decoration-Instituto Politecnico de Tomar, May 28-29, 2013): *Polychromy in Italian Modern Sculpture. New Perspectives and Case-studies.*
- 11e RIHA École internationale de printemps - The RIHA 11<sup>th</sup> International Spring School (University of East Anglia, Norwich, May 20-24, 2013): *How to Look at Primitive Art.*

## SKILLS

### Languages

*English:* Full professional proficiency; *Italian:* Native speaker; *French:* Intermediate level.

**Computer:** Proficient use of Microsoft Office (Excel, PowerPoint, Word), Windows, Mac.