



UNC  
GLOBAL

THE UNIVERSITY  
of NORTH CAROLINA  
at CHAPEL HILL

COLLEGE OF ARTS & SCIENCES

STUDY ABROAD OFFICE

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September 2, 2010

Administrative Board of the College of Arts and Sciences  
Office of General Education  
UNC-CH

Dear Colleagues:

### **Florence/Venice Biennale Summer Program**

The Department of Art and the Study Abroad Office are seeking your approval for a proposal to establish a study abroad program in collaboration with the Lorenzo de' Medici Institute (LdM) in Florence. Beginning in the summer of 2011, this program will take place every other year in both Florence and in Venice to coincide with the Venice Biennale.

As you may remember, in 2007, Prof. Hirschfield offered a Studio Art study abroad program in Florence and Venice in conjunction with the Venice Art Biennale. The program was supported administratively onsite by UNC's long-time partner, the Lorenzo de Medici Institute in Florence.

#### *Description*

The revised program is aimed at students who have successfully completed two introductory studio art classes (e.g., basic drawing, photography, painting, sculpture, printmaking, and digital media.) It consists of two courses. The first, Art 290: *Special Topics in the Visual Arts. Between Florence and Venice, between Renaissance and tomorrow: the International Influence*, is to be taught by UNC Professor, and Department of Art Chair, Jim Hirschfield. The second course: *International Art Business*, is to be taught by Dr. Francesca Marini, a faculty member at LdM, and currently teaching at the University of Florence, Italy. This is a 6 week program with 4 1/2 weeks in Florence and 10 days in Venice. Each student will enroll in the two courses for a total of 6 credits during this period; the UNC course (3 credits) will be for graded credit while the LdM course would transfer as TREQ credit as long as students achieve a grade of C or better. A student will need a minimum GPA of 2.9 to apply. This program will be open to non-UNC students although priority will be given to UNC-CH students. The cap will be set at 15 student participants.

## *History*

The **Venice Biennale** is a major contemporary art exhibition that takes place once every two years in Venice, Italy. The very first Biennale was held in 1895 becoming more international in the early 20<sup>th</sup> century and increasingly more contemporary after World War I. After a six-year break during World War II, the Biennale resumed in 1948 with renewed attention to the avant-garde movements in Europe, and later expanded to include movements in contemporary art from abstract expressionism in the 1950s, to pop art in the 1960s. In the nineteen eighties and early nineteen nineties, influence from the civil rights and feminist movements of the two preceding decades began to be felt and the Biennales included more women artists, artists of color, and artists from Asia and South America. Then, with the demise of the Soviet Union, artists from the former Soviet Union and other former communist countries added to the mix. It was only a matter of time before artists from China and Africa joined the growing and more decentralized art market. The consequence has been a boon for the world of art. Opportunities have expanded and the ability for artists working around the world to contribute to an ever growing dialogue has increased. Along with this expansion has come a certain responsibility for artists to be more aware of the international art scene and international markets, and to have the ware-with-all to join the discourse. This program, with its two components, is specifically designed to help students gain this knowledge and ability.

## *Rationale*

The purpose of this program is to help students better understand how artists from around the world are influencing the art world and the art markets. Throughout the history of art, artists have been influenced by the work of other artists, those who came before them as well as their contemporaries. The early renaissance artists were influenced by Greek and Roman art, while the high renaissance artists learned from and added to the work of their predecessors. In more recent times there are examples of artists working alongside their colleagues and finding inspiration in art from earlier times and far off places. Such an example is Pablo Picasso who worked alongside Georges Braque. Both artists were heavily influenced by their predecessor Paul Cezanne, while each also took note of African Sculptures being sold in Paris shops; the result was the invention of Cubism. By studying Renaissance Art and the city of Florence's influence upon its artists, alongside contemporary art at the Venice Biennale, students will gain a more profound understanding of how local and world culture have and continue to influence artistic styles and artistic movements.

But culture is not the only influence on artists. For better or worse, the art markets with their periodic swings in taste, inevitably influence how artists see their place within their own communities and the world. Since artists want to have their work seen, they must have some knowledge of the markets, and this knowledge, will to a greater or lesser degree, shape the artist expression.

By combining the two courses mentioned above and described in more detail below, the Florence/Venice summer program will merge the historical world of the renaissance with the contemporary world of art, giving students a valuable understanding of what makes the artist tick, as they explore their own place in the world of art.

## *Courses and Faculty*

**Art 290: *Special Topics in the Visual Arts. Between Florence and Venice, Between Renaissance and Tomorrow: the International Influence.*** 3 credits

Prerequisite: a student should have successfully completed two introductory studio art classes (e.g., basic drawing, photography, painting, sculpture, printmaking, and digital media.)

This class is designed to provide students with an opportunity to explore the work of the great masters alongside some of the very best in contemporary art. A major component of the class will be to examine through readings and associated site visits, how artists' culture, intellectual and social setting influences their artistic production. The goal is to allow exposure to both Renaissance and contemporary artwork that might have an immediate, as well as a long-term influence upon their own creative endeavors. The class also intends to give the student an opportunity to work on art projects outside their usual environment and to allow the influence of travel and environment to impact their own vision. Specific art assignments and tours are designed to enable students to draw upon the rich visual environment they will experience throughout Florence and Venice.

***International Art Business.*** 3 credits

Prerequisite: none.

The course is designed to introduce students to the art market and the institutional networks that sustain and promote the art business, and to build an understanding of the current art market and auction house environment. Through this course, students begin to learn how to develop their ability to identify and analyze works of art, to recognize marketing opportunities, and to determine appropriate art market strategies. The Art Dealer and the Art Administrator will be analyzed in depth, together with the main principles of the international laws that rule this special field. This course is part of the regular curriculum of LdM.

Note: Course syllabi attached in Appendix A and faculty CVs in Appendix B.

## *Italian Language courses*

In view of the fact that both courses will be taught in English, there will be no minimum language requirement to study on the program. We will require students to enroll in a survival Italian course that will be non-credit bearing. This course will be taught by LdM Italian language instructors.

## *Logistics, health and safety*

### Facilities

While in Florence, the faculty and students will have the use of LdM facilities such as classrooms, art studios and library.

### Student Accommodation

While in Florence, the students will be housed in apartments provided by our partner LdM. The same agreements would be in place as for our regular summer student participants. In Venice, students would be in housing arranged by the staff of LdM.

### Health and Safety

The health and safety of students is of utmost importance to LdM. This program will be under the auspices of as well as the Health and Safety guidelines of our partner school LdM in Florence and in Venice.

### Conclusion

We hope this proposal has given a clear representation of the summer study abroad program that we wish to offer in 2011 and every other year thereafter. The Department of Art with our colleagues from our partner school, the Lorenzo de' Medici Institute, in Florence are excited by the potential opportunity presented, and we hope the Administrative Board will give our proposal all serious consideration. We are happy to provide you with any additional information you might need to aid in your evaluations of this proposal. Please find more information in the appendices.

Sincerely,



Dr. Jim Hirschfield  
Chair, Department of Art

Date:

11/12/10



Dr. Robert Miles  
Associate Dean: Study Abroad and International Exchanges

Date:

11.11.2010

# **Between Florence and Venice, Between Renaissance and Tomorrow The International Influence**

Lorenzo di Medici School

## **Course Description**

**The intent of this class is to better understand how artists are influenced by the world around them and how this influence affects an artist's vision and form of expression.**

**The class also intends to give you the opportunity to work on art projects outside your usual environment and to allow the influence of travel and environment to impact your own vision.**

This is a studio art class that requires you to create work within the studios of LDM. However, being based in the city of Florence, we will take advantage of the extraordinary art that exists in the city and spend time experiencing this art and studying the lives of the artists who made it.

Florence has long been considered the birthplace of the Renaissance, and its collection of Renaissance art is unrivaled. Our technique for exploring the art of Florence combines targeted readings, visiting key sites that are nexus points for Renaissance Art, and classroom lectures and discussions that examine the city's influence upon its artists and their design methods. We will also investigate how masterpieces of Renaissance art were a reflection of their environment. We will discuss the artists' intents, and reflect upon the masterpieces themselves. Seeing an actual work of art is far different than viewing its reproduction. The power of the work is made evident in a way that a replica can never achieve.

This class also plans to take advantage of the fact that we are half a day's ride from the city of Venice and the Venice Biennale. Therefore we will juxtapose our investigations in Florence with the contemporary international art scene in Venice. We will broaden our experience and understanding of how distinct cultures and unique ways of looking at the world affect and shape the appearance and feel of contemporary art.

Throughout the history of art, artists have been influenced by the work of other artists; artists who were their contemporaries as well as those artists who preceded their moment in history. The early renaissance artists were influenced by Greek and Roman art, while the high renaissance artists learned from and added to the work of their predecessors of the preceding two centuries. Moving forward in time one finds example after example of artists working along side their contemporaries and finding inspiration in art from earlier times and far off places. One of the very well known examples of this phenomenon is Pablo Picasso who worked along side Georges Braque, and was influenced not only by Braque, but also by their predecessor Paul Cezanne. Add to the mix Picasso's observation of African Sculptures and you have a formula for the invention of Cubism.

Up until the Second World War, the major art centers of the Western World were firmly established in Europe. After the Second World War (c. 1946) New York in a relatively short period of time replaced Europe as western civilization's most important art center. Europe of course rebuilt itself, and 30 years later, European artists began to be noticed once again outside of Europe. With the demise of the iron-curtain, artists from the former Soviet Union and other former communist countries have added to the mix. It was only a matter of time before artists from China joined the growing and more decentralized art market. The consequence has been a boon for the world of art. Opportunities have expanded, and along with this expansion has come the opportunity for artists working around the world to contribute to an every growing dialogue. Along with this expansion comes a certain responsibility for artists to be more aware of the international art scene, and to have the ware-with-all to join the discourse.

This class is designed to provide you with an opportunity to explore the work of the great masters alongside some of the very best in contemporary art. Our goal is to allow your exposure to this work have an immediate, as well as a long-term influence upon your own creative endeavors.

### **ATTENDANCE**

While traveling abroad is be about exploration and discovery, and I will encourage you to spend time experiencing Florence, Venice and Italy. Living in Italy is a valuable learning experience in itself, and one I will not want you to miss. However, it is your responsibility to attend class. Class participation is a critical aspect of any class, and attendance is a reliable barometer of your interest in your work. You may run into a snag here or there causing you to be late or occasionally miss a class. However, our time together is short and you will want to take full advantage of what this class has to offer. Furthermore, we will all rely on each other to make this a great educational experience. Missing class not only lessens your experience, but it becomes detrimental to your fellow classmates. If you have an issue that is causing you to be absent, let me know immediately, so we can solve any problem.

### **CRITIQUES**

Class critiques are meant to be learning experiences. **THEY ARE NOT GRADING SESSIONS.** The tone of these discussions should be both positive **and** constructive. We will use the critique to help us examine and build our personal understanding of our art, our design, and our choices. Critiques will give you not only the chance to see and hear what others in the class have been working on, but also the chance (and expectation) to respond to this work.

## **SKETCHBOOKS/JOURNALS**

A camera is a wonderful tool. It is a tool that has allowed artists and non-artists to record what they see and to be able to recall memories. However, at times looking at the world through a camera lens can often cause us to miss much of what we think we are looking at. And if we never go back to re-examine our records, the image is gone forever. However, if we take the time to draw what we are looking at, we take the time to truly perceive what is before us. Not only will the image become part of our memory, but through the process of drawing, we will begin to see and visualize more than we imagined exists.

Therefore, I am asking you to purchase a sketchbook. Many of the shops in Florence sell beautifully bound sketchbooks. However, simple plain journals work just as well. Whatever encourages you to work in your sketchbook is what is important. I will expect you to draw in your journal or sketchbook at least four times a week. These should be drawings not from your head but drawings of scenes within Florence and Venice. Drawing other works of art is also a fantastic way to see what is going on within the artwork; it is an exercise artists have relied on for centuries. I will also periodically ask to see your books, to see how you are working.

## **CLASS TEXTS**

Brunelleschi's Dome by Ross King

Renaissance Florence, The Invention of a New Art by Richard Turner

Provided Coursepack of required readings

## **STUDENT ASSESSMENT PERCENTAGES**

Attendance/Participation 15%

Depictions of Florence 20%

Guided Tour (including research, paper, and general knowledge of your countries) 20%

Sacred Project 30%

Sketchbook/Journal – 15%

## **A SHORT HISTORY OF THE BIENNALE**

Up until the Second World War, the major art centers of the Western World were firmly established in Europe. After the War (c. 1946) New York in a relatively short period of time replaced Europe as western civilization's most important art center. There were good reasons for this. First of all Europe for the most part was in ruin and had to begin rebuilding. In addition, because of the war, many of Europe's intellectuals and artists had immigrated to the United States to escape Fascist Germany and its domination of Europe. When the war ended, these individuals remained in the US, adding to New York's growing concentration of culture.

Europe of course rebuilt itself, and thirty years later, European artists began to be noticed once again outside of Europe. The influence of American culture and the tendency of the world to look only towards New York began to change. First there was the *British Invasion* in the mid sixties and the influence of British pop culture on both music and the visual arts (e.g., Op Art) Additionally, in the mid seventies, Los Angeles and to some extent Chicago began vying for art world media attention and a few influential curators began looking to other US cities and to artists and art movements outside of New York for the latest trends. And as the New Museum in New York began to champion artists living in other parts of the US, a few New York galleries also began looking for new artistic talent in Europe. The floodgates were opening. Furthermore, in the nineteen eighties and early nineteen nineties, the influence of the civil rights and feminist movements of the two preceding decades began to be felt in the art world as the art establishments began to include more women artists and artists of color, as well as artists from Asia, Africa, and South America. And with the demise of the iron-curtain, artists from the former Soviet Union and other former communist countries added to the mix. It was only a matter of time before artists from China joined the growing and more decentralized art market

The consequence has been a boon for the world of art. Opportunities have expanded and along with this expansion, the ability for artists working around the world to contribute to an every increasing dialogue has increased. Along with this expansion has come a certain responsibility for artists to be more aware of the international art scene, and to have the ware-with-all to join the discourse. One amazing opportunity available to students to begin broadening their perspective is to study abroad. This class expands that opportunity even further by giving students the chance to study abroad and to spend a week and a half experiencing one of the world's most prestigious art exhibitions: The Venice Biennale.

The **Venice Biennale** is a major contemporary art exhibition that takes place once every two years in Venice, Italy. The very first Biennale was held in 1895 becoming more international in the early 20th century and increasingly more contemporary after World War I. After a six-year break during World War II, the Biennale resumed in 1948 with renewed attention to the avant-garde movements in Europe, and later expanded to include movements in contemporary art from around the globe. Abstract expressionism was introduced in the 1950s, and pop art in the 1960s. During the later 1990s the Biennale began to exhibit a larger representation of artists from Asia and Africa.

The Biennale takes place around the city of Venice, with the main site based at a park, *the Giardini*. The Giardini houses 30 permanent national pavilions. The assignment of the permanent pavilions was largely dictated by the international politics of the 1930s and the Cold War. As a result a number of nationalities are represented who do not have a strong visual arts tradition. There is no single format to how each country manages their pavilion though in most cases they are dedicated to a presentation of a single artists work. The *Giardini* also includes a large exhibition hall that houses a themed exhibition curated by the Biennale's director. The *Aperto* is an exhibition that began as a fringe event for younger artists and artists of a national



origin not represented by the permanent national pavilions. While it began as a fringe event, it now has become part of the formal biennale program. The *Aperto* is usually staged in the *Arsenale*, the old shipyards and warehouses that used to build and fit the Venetian fleets. The *Corderie* is where ropes and hawsers for the Venetian fleet were once produced, and it too now hosts an exhibition in its very large structure providing 69,000 square feet of exhibition space. Other exhibitions take place at the *Artiglierie* and at the *Gaggiandre*, each hosting nearly 36,000 square feet of exhibition space. Finally, other institutions and artists also take this opportunity to exhibit work in and around the city, leading to an extraordinary concentration of the very best in contemporary art.

## **ASSIGNMENTS and SCHEDULE**

### **Studio Component : 3 credit hours**

**Florence: Monday , Tuesday, Thursday: 2 hours time slots; Wednesday 3 hour time slot**

**Venice: Monday through Friday: 2 – 3 hour time slots**

**General Format: The class will meet for two hours on Monday, Tuesday, and Thursday. On Wednesday the class will meet for four hours and tour selected sites in the city with an accompanying lecture. The tour topics will coincide with class assignments. While in Venice, students will tour with the faculty member three hours in the morning and three hours in the afternoon.**

### **Week 1 (Florence)**

**Monday** After our introduction, using PowerPoint's, we will share our current work with the entire group. We will also tour the LDM facilities.

Assignment Due Tuesday: Read Renaissance Florence - The Invention of a New Art, A. Richard Turner, Introduction and Chapter 1 (pages 9 – 33)

Assignment Due Thursday: Walk about Florence and draw/sketch or photograph aspects of the city you find unique and/or inspirational. These can be geographical, architectural, artistic, and/or social facets of the city. Consider design and composition as we will be looking at the images with these in mind. Drawings will be pinned to the wall. Digital images may be projected.

**Tuesday:** Lecture and Discussion: *Renaissance Florence*

Assignment Due Wednesday: Read Renaissance Florence A. Richard Turner, Chapters 2 & 3 (pages 35 – 37)

**Wednesday:** Field Lecture: Baptistery, and Orsanmichele: Accompanying lecture: The History and style of the Baptistery Doors; Pisano vs Ghiberti

**Thursday:** Narrow down your images to three and present them in class. We will evaluate your drawings and photographs from a conceptual and design perspective.

Assignment Due Wednesday: Brunelleschi's Dome, King

Assignment: Due Thursday: With the information you gained from the critiques, go back out into the city and create a new drawing or photograph of a Florence aspect. Drawings and Photographs should be mounted for presentation.

### Week 2 (Florence)

**Monday:** Lecture/Discussion: Looking at Contemporary Global Art through the eyes of the Venice Biennale

Assignment Due Friday at noon: After our discussion I will ask you to select a country/region whose art you wish to explore. The countries must be selected from a list of countries participating in the Biennale.

I will be available to help you begin your research. Each of you will be asked to research your country in order to gain a general overview of each. This should include several topics. First, a brief history (concentrating on more recent histories) in order to gain an understanding of the historical influence on the art of today. (nothing takes place in a vacuum.) You might also want to consider the countries' economic conditions, their political systems, and their culture/s. And of course most importantly you will want to learn about the countries' artists and artistic movements. I will ask you to organize the information you pull together and to write a three to four page paper that will be made available to the class during our time in Venice when you will share the responsibilities of guiding the class through the Venice Biennale.

Assignment Due Tuesday: Read *Concept of the Renaissance* and *Social Status of the Artist* from The Social History of Art, Arnold Hauser (pages 3-16 and 52-84)

**Tuesday:** Lecture/Discussion: Social Status of the Artist in Renaissance Italy and Brunelleschi as Artist/Architect; *Led by Professors Hirschfield and Marini*

**Wednesday:** Field Trip Lecture: Brunelleschi's Duomo.

**Thursday:** Critique of: Depictions of Florence

**Friday:** Biennale Pavilion Synopsis Due

**Sunday:** Students travel with Professor Hirschfield to Venice. After Checking into the hotel, students will have time to explore the city. All will meet back for a group dinner and a discussion of the week's agenda.

### Week 3 (Venice)

**Morning and Afternoon sessions are three hours.**

**During our stay in Venice our schedule will ensue as follows:**

**10:00 - 1:00 – Biennale tours**

**1:00 – 3:00 – Lunch**

### 3:00 – 6:00 – Biennale tours

**Monday:** Lecture: the 2011 Venice Biennale: An Overview

**Morning:** Lecture: An overview of the City of Venice: Venice is undoubtedly a magical city known for permitting tourists to get lost, to wander the sidewalks, and to then come upon great discoveries. However, our time in the city is limited and our schedules tight. Therefore, the overview of the city that will include a presentation of the sestieri or districts of Venice, the art and architecture to be viewed in the districts, and where the various Biennale events are taking place.

**Afternoon:** A visit to the Arsenale Exhibition.

**Tuesday through Friday:** For the remainder of the week each student will guide the class through the pavilion they have researched, providing commentary and explanations of the country and its artists. Students will also want to be keeping a journal in preparation for their final research paper in International Art Business.

**Saturday** – Biennale tour with Professor Marini.

**Sunday** – Free day to explore Venice

### Week 4 (Venice and Florence)

**Monday:** We will tour some of the most significant pavilions and external installations that have not yet been visited. There will also be time for students to revisit the pavilions they plan to analyze for International Art Business

**Tuesday** – Free day to explore Venice

**Tuesday Evening:** - return to Florence

**Wednesday:** Field Lecture: Medici Chapel and the Laurentian Library and the Ponete alla Carraia.

**Thursday:** Lecture: Contemporary Sacred Art

Assignment: *“The Sacred Object”* Design and create a sacred image.

Rule #1: You may not use any recognizable religious symbols (e.g., Cross, Star of David, Buddhist Mandala);

Rule #2: Your sacred object needs to reflect your perception of what is sacred. Consider what you believe to be sacred and then design accordingly.

Rule #3: You need to consider the scale of the object(s) and know how the scale affects the object(s)' sacredness; 3 inches or 3 meters, or 3 miles.

***Then:*** Nearly all sacred objects are presented in a special manner or light. Relics are usually presented in elaborate cases or reliquaries; Torah scrolls are kept in an ark; icons are often bejeweled and framed with precious stones; Stonehenge is sited in a large empty field; and pharaohs were placed deep within massive pyramids.

*Therefore:* You will want to design and fabricate an envelope that presents your sacred object. It most likely, although not necessarily, should be a reflection of your object. It may be harmonious or discordant with your object. It may work in tandem or stand in contrast. However, it needs to present your object in a way that enhances its sacredness. You may use incorporate other materials. It could be a special sculpture stand that proudly displays your sacred object; it might hide or obscure your object; it might be a room designed to host your object. You should strive to have your artwork and its envelope, create a moment of awe as a viewer stands before it.

### **Week 5 (Florence)**

For the most part, Week 5 is a period of intensive concentration in the studio. I will be visiting each student to discuss their progress. Each student must be in the studio working on their final project during class time.

**Monday:** Concentrated Studio Work

**Tuesday:** Concentrated Studio Work

**Wednesday:** Field Lecture at the Uffizi Gallery: The sacred artwork of Cimabue, Giotto, Piero della Francesca, Leonardo da Vinci, and Caravaggio.

**Thursday:** Concentrated Studio Work

### **Week 6 (Florence)**

**Monday:** Concentrated Studio Work

**Tuesday:** Concentrated Studio Work

**Wednesday:** The Boboli Gardens are formal 16<sup>th</sup> century gardens that incorporated axial view, wide paths, architectural and natural amphitheaters, lavish statuary and fountains, grottos, and views of the city of Florence. It also has some very interesting contemporary works of art. It is a perfect setting for a morning of drawing. However, as we will be holding final critiques on Thursday, the field lecture to Boboli Gardens is optional, and you may choose to work on your projects in the studios.

**Thursday:** Final Critique/Discussion of Final Project

**Friday:** Final Group Dinner

**INTERNATIONAL ART BUSINESS**  
**ART 297 F - BUS 290 F**

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Francesca Marini, PhD

**Credit hours:** 3

**Contact hours:** 45 hours

**Additional Costs** Approx. 52 Euro (details point 10)

**Teacher contact/availability:** [f.marini@lorenzodemedici.it](mailto:f.marini@lorenzodemedici.it), available to see students after class or by appointment

**1- DESCRIPTION**

The course is designed to introduce students to the art market and the institutional networks that sustain and promote the art business, and to building an understanding of the current art market and auction house environment. Through this course, students will meet specialists to develop the ability to identify and analyze works of art, to learn how to recognize marketing opportunities, and to determine appropriate strategies. The figures of the Art Dealer and the Art Administrator will be analyzed in depth, together with the main principles of the international laws that rules this special field. . Through this, students will gain the knowledge and skills that will improve their own marketing abilities. In addition, it will provide a way for students to evaluate more critically, the Venice Biennale's selection process, which itself is inevitably a subject of debate.

This term, the course places special focuses upon on the Biennale art exhibition in Venice, possibly the world's most important gathering of the work of contemporary artists.

**2 – OBJECTIVES, GOALS and OUTCOMES**

This course is recommended for Art History majors and other students with an interest in careers in the art world.

At the end of the course the students will be able to:

- evaluate the world of art business
- discuss the main historical aspects of the art market from 13<sup>th</sup> century to present day
- analyze the structure and functioning of a modern auction house
- analyze the activities and the role of art dealers in the recent past and present day
- utilize some basic research tools for marketing strategy in the art business

**3 - PREREQUISITES**

None.

**4- METHOD**

The course comprises both classroom sessions (with discussions, seminars and assignments) as well as onsite teaching.

**5 – ASSESSMENT**

In order to achieve the goals listed at point 2, students will produce the following assessed work:

**Participation and coursework:** Active participation in class sessions is a must. Readings must be prepared for the day indicated on the schedule. A variety of homework and/or in-class assignments may be given, including but not limited to the following: worksheets, article or chapter reviews, internet research reports, discussion questions, bibliography research, brief visit reports, reaction papers. In addition the instructor may give quizzes in order to monitor student progress; these may be ungraded or graded (part of the Participation/coursework grade), announced or unannounced.

### **Assignment 1/Research Paper:**

This assignment is meant to introduce students to aspects of art promotion and selling and to help them understand the heterogeneous nature of the art business environment. Through the use of notes, photography, sketches, and interviews, students will analyze the strategies of three different pavilions at the Venice Biennale by considering the pavilion's location, the artists and artworks presented, and the public reaction. Students will be asked to evaluate the economic weight of each artist presented in the selected pavilions, their provenance, prices, visibility, supporting galleries and if the artist's work was validated through one or more exhibitions in public museums.

**Presentation:** students will give individual presentations about their research paper (max. 15 min.), followed by a brief seminar-style discussion and response to questions led by the presenter (max 10 min.). Each presentation must be accompanied by a 1-page summary to be distributed in class. Powerpoints are encouraged; students must have them ready on a data stick or disk. Note: it will not be sufficient to read from the paper; all students are expected to give and receive constructive criticism about paper methods and contents.

### **Assignment 2/Journal:**

This assignment is meant to help develop critical judgment while gaining an introduction to the analysis of an art business firm. Students will be asked to take notes at every site visit. They should feel free to go back to each place on your own. (All of the Art Dealers/Auction Houses visited have English speaking staff) Students will want to observe: The level of space appeal, number and kinds of customers and employees, the presentation of art works. Students will also want to consider and analyze the following questions:

- Who are their existing /potential customers?
- What are their current /future needs?
- How can they satisfy these needs?
- Can they offer a product/service that the customer would value?
- Can they communicate better with their customers?
- Can they deliver a more competitive product of service?
- Why should customers buy from them?

Information to help in the analysis can be found in the gallery's/auction house's literature and through the internet.

#### Additional remarks:

Consistent, continuous preparation of reading materials is essential for success in this course. This commitment directly impacts the quality of and the grade for participation and both major and minor assignments. In addition, students are expected to show initiative and a capacity for independent learning, which will bear fruit in the Venice week.

Assignments submitted after the due date will be marked down, and the instructor reserves the right to return unmarked assignments or other work that is incomplete, poorly presented, or otherwise unsatisfactory. Unless otherwise specified, all assignments must be turned in as printouts only.

After a grade has been given, the instructor will be happy to review that grade. It does not follow, however, that a grade is automatically negotiable, subject to audits or discourses ad infinitum, that an appeal must result in a revision, or that an instructor is the culpable party if a lower grade than expected has been awarded.

### **6-EXAMS**

The exam will consist of a mixture of the following forms of questions: definitions, slide identifications, short-answer, long-answer, and essays (2-3 pages of essays per exam); duration: 2.5 hours.

Remember that the day of the exam CANNOT be changed for any reason, so please organize yourself accordingly.

## 7 - EVALUATION and GRADING SYSTEM

5% Participation and coursework  
30% Assignment 1/Research Paper  
15% Assignment 2/Journal  
25% Mid Term Exam  
25% Final Exam

The following **grading scale** will be observed:

0 - 59 = **F**, 60 - 69 = **D**, 70 - 72 = **C-**, 73 - 76 = **C**, 77 - 79 = **C+**,  
80 - 82 = **B-**, 83 - 86 = **B**, 87 - 89 = **B+**, 90 - 92 = **A-**, 93 - 100 = **A**

## 8 - ATTENDANCE and BEHAVIOR

**Mandatory attendance** is a primary requirement for a responsible learning experience at LdM. Please note that:

- if the student misses **THREE** classes, the **Final grade** will be lowered by one full letter grade.
- If more than **THREE** classes are missed, the final grade will be "**F**" and **NO credits** will be given for this course.

It is the responsibility of the student to catch up on any missed work and to keep track of his or her absences. If a class occasionally creates conflict with another class, the student is **required to inform in advance both instructors**.

**Academic dishonesty:** should issues of academic dishonesty arise (plagiarism and so on), the teacher will refer to the LdM written policy on such matters.

## 9 - READINGS and SOURCES

### Textbook:

I.ROBERTSON, *Understanding International Art Markets and Management*, Routledge, 2005

Cost: approx. €32,00; on order for this course at a designated bookstore.

### Suggested bibliography:

THORNTON, S., *Seven Days in the Art World*, London:Granta, 2008  
SACCO, P.L., *Money for nothing?*, from *Art, Price and Value. Contemporary Art and the Market*, catalogue of the exhibition by F.Nori, P.Rossi, Firenze, CCCS, November 2008 – January 2009, Florence: Silvana, 2008  
*Handbook of the Economics of Art and Culture*, edited by V.A.Ginsburgh and D.Throsby, Elsevier-North Holland, 2008 (2nd ed.) [ART EXP 82]  
LINDEMANN, A., *Collecting contemporary*, Taschen, 2006 [ART EXP 78]  
O'MALLEY, M., *The Business of Art*, 2005  
VETHUIS, O., *Talking Prices. Symbolic Meanings of Prices on the Market for Contemporary Art*, Princeton and Oxford: Princeton University Press, 2005 [ART EXP 81]  
TOWSE, R., *Handbook of Cultural Economics*, Cheltenham, 2003  
FREY, B. *Arts & Economics. Analysis of Cultural Policy*, Springer, 2000  
FREY, B. AND POMMERHNE, W., *Muses and Markets. Explorations in the Economics of Art*, Oxford: Basil Blackwell, 1989  
Alloway L., *The Venice biennale 1895 - 1968 : from Salon to Goldfish Bowl*, London : Faber & Faber, 1969.

### Further recommended reading

SECRET, M., *Duveen: A Life in Art*, University of Chicago Press, 2005 [ART EXP 72]  
*Economics of Art and Culture, Contributions to Economic Analysis*, by V.A. Ginsburgh, 12<sup>th</sup> International Conference of Cultural Economics International, vol.260, 2003  
MOSSETTO, G., AND VECCO, M., *Economics of Art Auctions*, Franco Angeli, 2002 [ART EXP 79]

- HEILBRUN, J., *The Economics of Art and Culture*, Cambridge University Press, 2001 [MUS 11]  
 WOOD, C., *The Great Art Boom, 1970-1997*, Weybridge: Art Sales Index, 1997 [ART EXP 74]  
 HILDESLEY, H., *The Complete Guide to Buying and Selling at Auction*, Norton, 1997 [ART EXP 1]  
 ABBOTT, S., *Corporate Art Consulting*, Paperback, 1992 [ART EXP 83]  
 GRAMPP, W.D., *Pricing the Priceless: art, artists and economics*, New York: Basic Books, 1989  
 SINGER, L.P., "Microeconomics of the Art Market," in *Journal of Cultural Economics*, 2(1), 1978, pp.21-40  
 REITLINGER, G., *The Economics of Taste*, 3 vols, London: Barrie Books, Ltd., 1961-70 [ART EXP 80]  
 TAYLOR, F. H., *The Taste of Angels*, Hamish Hamilton, 1948 [MUS 16]

In addition, it is highly recommended that students purchase quality city guidebooks with functional maps for both Florence and Venice.

- Supplementary bibliography and additional readings may be distributed as handouts; any such additional readings become part of the material for which students are responsible.

Please consult the LdM Library, Via dell'Alloro, 12 (see call marks in square brackets after some of the above titles). Here students will find further relevant resources including reference works (such as *The Dictionary of Art*, ed. J. Turner) and monographs on art, business and economics.

### **10 – ADDITIONAL COSTS**

Throughout the course students will spend approx. 37.80 euro as follows:

- 32 Euro for textbook
- 4.80 Euro bus tickets for Prato
- 15 Euro for Entrance and Guiding to Bellini Museum

### **11 - VISITS and TRIPS**

Due to the nature of the course, there will be some very important visits and field trips that will help the student to better focus on the main topics of the course. They are mandatory and they count as regular attendance. Visits will help students to gain an awareness of the world of the international art market as seen in the work of auction houses, antiques dealers, museums and so on. The school tries to get reduced or free class entry whenever possible (see list of visits below). The following visits are planned but, due to the lack of a calendar of the upcoming auctions, some of these visits are going to be planned from one week to another:

- Farsettiarte, Prato (auction house and gallery)
- Pandolfini, Florence (auction house)
- Tornabuoni Arte, Florence (contemporary art dealer)
- Poggiali & Forconi, Florence (contemporary art dealer)
- Galleria Biagiotti, Florence (contemporary art dealer)
- Museo Bellini, Florence (private collection formed by an Old Master painting dealer)

The third week of the course focuses on the Biennale art exhibition in Venice, possibly the world's most important gathering of the work of contemporary artists.

- \* Make sure you know the exact meeting point/time for each scheduled visit and how to get there; be aware that there might be changes in the visit schedule!
- \* A late show will be treated as an absence

### **12- MATERIALS**

Not pertinent.



## 13A- CLASS SCHEDULE

### Please note:

- Weeks 1-2, 5-6 in Firenze, class meets three times per week for 3 hours; week 3 and half of week 4 class meets in Venice with a 5 hour session at the Biennale

Abbreviations:

ROBERTSON (textbook): I.ROBERTSON, *Understanding International Art Markets and Management*, Routledge, 2005

*Handbook: Handbook of the Economics of Art and Culture*, edited by V.A.Ginsburgh and D.Throsby, Elsevier-North Holland, 2008

### **WEEK 1 (Florence)**

#### **Lesson 1**

-Introduction and description the course

“Boundaries and bridges”, an overview of our field of study, the presence of different methodologies approaching the analysis of the art markets and the current bibliography.

Documentary Projection part 1, *The Great Contemporary Art Bubble*, by Ben Lewis, United Kingdom, 2009

Readings: S.THORNTON, *Seven Days in the Art World*, London: Granta, 2008, pp. xi-xix; P.L.SACCO, *Money for nothing?*, from *Art, Price and Value. Contemporary Art and the Market*, catalogue of the exhibition by F.Nori, P.Rossi, Firenze, CCCS, November 2008 – January 2009, Florence: Silvana, 2008 (pp. 21)

#### **Lesson 2 (Artistic, Cultural and Economic Value)**

- cultural value and material value
- defining cultural and artistic goods
- “conspicuous consumption” as an economic and social engine (the creation of a non-need and its results within the economy and society)

Documentary Projection part 2, *The Great Contemporary Art Bubble*, by Ben Lewis, United Kingdom, 2009

Readings: R.MCCAIN, *Defining Cultural and Artistic Goods*, in *Handbook* pp. 147-165; M.HUTTER, *Value and the Valuation of Art in Economic and Aesthetic Theory*, in *Handbook*, pp. 169-205; S.PLATTNER, *Anthropology of Art*, in TOWSE, R., *Handbook of Cultural Economics*, Cheltenham, 2003, pp. 14-20;

#### **Lesson 3 (Museums and business – Art Market structure)**

Museums and business

- The role of museums in the past and in the new millennium
- Current trends in the museum world
- The nature of museums today: from superstar museums to temporary museums

The art market structure

Readings: B.FREY AND S.MEYER, *The Economics of Museums*, in *Handbook*, pp.1017-1042; B.FREY, *Arts & Economics. Analysis of Cultural Policy*, Springer, 2000, pp.35-47, 95-104; ROBERTSON (textbook), pp.1-36; (82 pp)

### **WEEK 2 (Florence)**

#### **Lesson 4 (Contemporary Art Market)**

- Stakeholder relationships in the market for contemporary art
- Back and forth: from the art fair to the museum
- Art Fairs validating contemporary art: ArtBasel, TefafMaastricht, Documenta in Kassel, Biennale in Venice
- Focus on La Biennale Venezia: History and Objectives, <http://www.labiennale.org/en/Home.html>

Class Visit: Modern and Contemporary Art Environment, Art Dealer 1 (Poggiali and Forconi or Biagiotti) **Professor Hirschfield will accompany all external class visit.**

Readings: D.CHONG, *Stakeholder relationships in the market for contemporary art*, and J.Jeffri, *Managing uncertainty: the visual art market for contemporary art in the United States*, in ROBERTSON (textbook), ch.5, 7, pp. 84-102,146-170; L.Alloway, *The Venice biennale 1895 - 1968 : from Salon to Goldfish Bowl*, London : Faber & Faber, 1969, selected pages (42 pp)

#### **Lesson 5 (Contemporary Art Market - USA)**

- The visual art market for contemporary art in United States

Class Visit: Modern and Contemporary Art Environment, Art Dealer 2 (Poggiali & Forconi/Biagiotti/FarsettiArte)

Readings: J.Jeffri, *Managing uncertainty: the visual art market for contemporary art in the United States*, in ROBERTSON (textbook), ch.7, pp. 146-170 (24 pp)

#### **Lesson 6 (Contemporary Art Market -China)**

- Emerging art markets: East Asia (China, India, Arabic Emirates)
- Art and Globalization
- Art within the International Trade

Class Visit: Modern and Contemporary Art Environment, Art Dealer 3 (Poggiali & Forconi/Biagiotti/FarsettiArte)

Readings: I.ROBERSTON, *The emerging art markets for contemporary art in East Asia*, in ROBERTSON (textbook), ch.8, pp. 146-171; Id., V.L.Tseng, S.Singh, *'Chindia' as art market opportunity*, in *The Art Business*, Routledge, 2008, pp.82-96 (39pp)

### **WEEK 3 (Venice)**

#### **Lesson 7**

Students will be required to document and comment upon their trips to the Venice Biennale. They will also be asked to present ON SITE, as part of their guided tour with Professor Marini, a preliminary analysis of the artist selection process and the marketing realities surrounding this choice.

This work will be preliminary to the Research Paper and should be developed through:

- observation analysis,
- interviews,
- pictures,
- advertising material, etc.

### **WEEK 4(Venice and Florence)**

#### **Lesson 8 (History of Art Markets)**

- Old Masters 'certified', sold and exhibited
  - The recent collapse of a formerly successful market
  - Heritage protection effects art markets in Europe and United States
  - export restrictions decrease of the 50% the value of a piece

Class Visit: Old Master paintings, the example of a major 20C dealer (Bellini private museum, Florence)

Readings: A. HOPE, *Supply and demand in the Old Master picture market*, in ROBERTSON (textbook), ch.10, pp. 195 – 213; N. DE MARCHI-H. VAN MIEGROET, *The History of Art Markets*, in *Handbook*, pp. 69-116. (65pp)

#### **Lesson 9 (The Dealer)**

- The Dealer: from Duveen to Castelli, Gagosian and Saatchi
- Research Paper Presentations (Session I)

Class Visit: Auction houses, first case (Tornabuoni Arte, Florence)

Readings: M.SHUBIK, *Dealers in Art*, in *Handbook of Cultural Economics*, edited by TOWSE, R., Cheltenham, 2003, pp. 194-200; A. LINDEMANN, *Collecting contemporary*, 2006, pp.154-217

#### **Lesson 10 (The Auction House)**

- Art at Auction: auction house structure and functioning. The Auction system.
- Price benchmarks through auction sales
- Research Paper Presentations (Session II)

Class Visit: Auction houses, second case (Pandolfini, Florence)

Readings: O.ASHENFELTER, K.GRADDY, *Art Auctions, Handbook*, pp: 909-942.

#### **5)WEEK**

#### **Lesson 11 (Arts in the “New Economy”; Copyrights and royalties)**

Visual arts in the ‘new economy’

- The internet environment and the arts
- the art market and internet
- the *Droit de suite*: Europe and US (a community-wide resale royalty right)

Review of the course

Readings: W.J.BAUMOL, *The Arts in the “New Economy”*, in *Handbook*, pp. 339-357; J. FARCHY, *Internet: culture*, F.ROCHELANDET, *Internet: economics*, in *Handbook of Cultural Economics*, edited by TOWSE, R., Cheltenham, 2003, pp.276-280, 281-286

**Research paper due (turn in both printout and electronic file)**

#### **Lesson 12 Final exam**

**Submission of complete Assignment 2/Journal**

POSITIONS

Professor; University of North Carolina, Carolina, Chapel Hill, NC	July 1988 – 2009
Chair of the Department of Art	July 2010 - Present
Chair of the Division of Fine Arts	July 2006 - 2009
Associate Chair for Studio Art/Director of Graduate Studies	July 1996 – July 2002
Public Arts Commissioner, Chapel Hill Arts Commission, Chapel Hill, NC	March 1994 - September 1997
Consultant; Kingdom Art Plan, King County Arts Commission, Seattle, WA	May 1988 - July 1989
Visiting Lecturer; Ohio State University, Columbus, OH	January 1987 - March 1987
Visiting Assistant Professor; University of Nevada, Reno, NV	January 1986 - December 1986
Board of Director Member; Center on Contemporary Art, Seattle, WA	October 1984 - October 1988
Consultant; Public Art Plan, Seattle Arts Commission, Seattle, WA	October 1982 - December 1984
Visiting Artist; University of Washington, Seattle, WA	October 1984 - December 1984
Instructor; Factory of Visual Art, Seattle, WA	March 1979 - August 1980
Visiting Lecturer; University of Oregon, Eugene, OR	June 1978 - August 1978

EDUCATION and INTERNATIONAL RESEARCH

University of Oregon, Eugene, OR; <i>Master of Fine Arts</i> (1976 - 1978)
Kansas City Art Institute, Kansas City, MO; <i>Bachelor of Fine Arts</i> (1973 - 1976)
France: January 1992 - April 1992; <i>Funded Research: Religious Architecture and Icons</i>
Indonesia: December 1989 - January 1990; <i>Funded Research: Islamic, Buddhist, and Hindu Architecture</i>
Italy: September 1983 - December 1983; <i>Independent Research: Renaissance Art and Architecture</i>

UNIVERSITY SERVICE

First Year Seminar Advisory Board	2009 - Present
Chair of the Division of Fine Arts	2006 - 2009
Weiss Urban Livability Advisory Board	2002 - Present
Building and Grounds Committee	2003 - Present
Chair, Arts Advisory Committee	2003 - Present
Italian Foreign Study Program Advisory Board	2003 - Present
Memorial Hall Commemorative Sculpture Committee	2003 - 2007
Assistant Chair Art Department	2003 – 2006
Carolina North Advisory Committee	2003
Classroom Design Committee-up	2002 – 2004
Ackland Art Museum Architecture Selection Committee	2002
Senior Gift Advisory Committee	2002 – 2003
Arts Common Advisory Committee	2201 - 2002
Classroom Design Committee	2001 - 2003
Ackland Art Museum Administrative Advisory Committee	2000 – 2002
Associate Chair for Studio Art	1996 - 2002
Director of Graduate Studies, Studio Art	1996 – 2002
Administrative Board of the College of Arts and Sciences	1998 - 2001
Life Long Learning Task Force	1999
Digital Imaging Media Center Committee	1999
Department representative in Campus Planning Precinct Discussions	1999
Co-author Department's External Review Plan for Studio Art	1998
Co-author Studio Art Unit Plan	1997
Undergraduate Advisor	1994 - 1996
Co-chaired UNC's hosting of Southeastern College Arts Conference	1993
Alternate Faculty Council member	1991/1992/1994
University Speaker's Bureau	1994 - 1995

MAJOR AWARDS and GRANTS

Americans for the Arts' 2010 <i>Public Art Year in Review</i> Best Public Art Works	June 2010
Americans for the Arts' 2008 <i>Public Art Year in Review</i> Best Public Art Works	August 2008
Southwest Contractor's Best of 2008, for Paseo del Norte Extension	September 2008
Americans for the Arts' 2008 <i>Public Art Year in Review</i> Best Public Art Works 2003	August 2003
North Carolina Arts Council; Artist Fellowship	May 2000
Weiss Urban Livability Symposium Fellowship	June 1999

### MAJOR AWARDS and GRANTS (cont)

North Carolina Arts Council; Artist Fellowship	May 1996
North Carolina Arts Council; Project Grant	June 1995
Cultural Olympiad Regional Designation Award in the Arts	February 1994
Phillip and Ruth Hettleman Prize for Artistic Excellence; Fellowship	Sept 1993
Institute for the Arts and Humanities; Fellowship	January 1993
North Carolina Arts Council; Fellowship, La Napoule Residency, France	June 1991
National Endowment for the Arts; Fellowship	October 1990
Institute for the Arts and Humanities; Fellowship	May 1990
Graham Foundation Award in the Visual Arts	February 1990
Seattle Arts Commission via Allied Arts Foundation; Project Grant	September 1989
National Endowment for the Arts Regional Fellowship	June 1989
Artist Trust; Project Grant	March 1989
Art Matters Inc.; Individual Artist Grant	December 1988
King County Arts Commission; Individual Artist Grant	March 1988
Pollock Krasner Foundation; Artist Grant	March 1987
National Endowment for the Arts/Rockefeller Foundation; Interdisciplinary Grant and/or; Individual Artist Grant	March 1986
National Endowment for the Arts; Planning Grant	October 1984
	February 1980

### COMMISSIONS

LeBonheur Children's Medical Center, Memphis, TN	2010
International Pain Center, Texas Tech University, Lubbock, TX	October 2009
Union High School Courtyard, Vancouver, WA	July 2009
Houston Airport System, Intercontinental Expansion System, Houston, TX	January 2008
Cary Art Center Renovation, Cary, NC	July 2007
Calgary Transit Station, Calgary, Alberta, Canada	February 2006
University of Maine, Aubert Hall, Orono, ME	November 2005
Paseo del Norte Road Extension, Albuquerque, NM (Design Team)	January 2004
ImaginOn Library, Charlotte, NC	June 2003
Alum Rock Library, San Jose, CA	March 2003
Houston Airport System, Intercontinental Expansion System, Houston, TX	October 2001
Metro Transit Station, Cedar Riverside Station, Minneapolis, MN	September 2001
Grand Ave Overpass, Phoenix, AZ (Design Team)	September 2000
Anchorage Jail, Anchorage, AK	July 2000
Channel side and Ybor Transit Stations, Tampa, FL (Design Team)	May 2000
T. F. Green Airport Parking Garage, Providence, RI	March 2000
Bellevue Community College, Bellevue, WA	March 2000
Florida Atlantic University, Physical Sciences Building, Boca Raton, FL	November 1999
Middle Tennessee State University, Quadrangle Design Project, Murfreesboro, TN	April 1999
Meditation Room, Hope and Healing Center, Memphis, TN	October 1998
North Carolina School for the Arts, Exterior Sculptural Environment, Winston Salem, NC	July 1997
Bridge to African Region, North Carolina Zoo, Asheboro, NC (Design Team)	July 1996
Meditation Room, Doernbecher Children's Hospital, Portland, OR	April 1996
South Regional Library, Charlotte, NC (Design Team)	February 1996
Broward Corridor Streetscape Improvement Project, Ft. Lauderdale, FL (Design Team)	February 1996
City of Atlanta Detention Center, Atlanta, GA	March 1994
Southwest Arkansas Arts Council, Hope Redevelopment Project, Hope, AR	October 1993
Duke Medical Center; Obstetrics/Oncology Lightwell Environment; Durham, NC	June 1993
Public Art Works; On Site 1991, Railroads; San Rafael, CA	September 1991
Duke Medical Center; Outdoor Plaza; Durham, NC	June 1990
Duke Medical Center; Pediatrics and Obstetrics Outdoor Environment; Durham, NC	April 1989
Washington State Arts Commission, Glenn Terrell Mall, Design Team; Pullman, WA	January 1988
Massachusetts Council on the Arts; Bunker Hill College; Charlestown, MA	July 1986
Connemara Foundation; Connemara; Dallas, TX	March 1986
Washington State Arts Commission; Horizon Junior High School; Spokane, WA	February 1984
Seattle Arts Commission, Public Art Study, Seattle, WA (Design Team)	January 1984
International Sculpture Conference; Lake Merritt BART Station; Oakland, CA	August 1983
Washington State Arts Commission; Snohomish High School; Snohomish, WA	January 1983
Tacoma/Pierce Civic Arts Commission; Art Bowl; Tacoma, WA	August 1982
Seattle Arts Commission; Rainier Square; Seattle, WA	January 1981
Seattle Arts Commission; Passage Point Parks; Seattle, WA	December 1978

## SOLO EXHIBITIONS

Painted Bride Gallery, Philadelphia, PA (3 Artists Exhibition) "Defining the Edge/Confronting the Next Millennium	November 1996
Southeastern Center for Contemporary Art, Winston Salem, NC "Was I a Man Dreaming I was a Butterfly or a Butterfly Dreaming I was a Man"	July - October 1994
Asheville Art Museum, "Rousillion Dream", Asheville, NC	May - July 1994
SPACES, "Sultry Night", Cleveland, OH	March 1994
ACME Arts, "Truth and Precepts", Columbus, OH	February 1994
Kala Institute, "Temporal Inversion" from "Seeing Time 92", Berkeley, CA	July/August 1992
Walker's Point Center for the Arts, "Symphonic Dream", Milwaukee, WI	June-August 1992
Sarratt Gallery, Untitled from "Site Specific Series", Vanderbilt University, Nashville, TN	October 1991
Nexus Contemporary Arts Center, "Duplicity", from Summer Solo Series Atlanta, GA	June 1991
Wake Forest University, "Observatory", Winston-Salem, NC	September 1990
North Carolina Art Museum, "Sylvan Draft", Raleigh, NC	November 1989
Seattle Art Museum, "Urban Chapel", Seattle, WA	June/July 1989
Henry Art Gallery, "Urban Chapel", University of Washington; Seattle, WA	July/August 1989
Justice White House, "Urban Chapel", Redmond, WA	July 1989
Burlington Green Park, "Urban Chapel", Kent, WA	August 1989
Bumbershoot Art Festival, "Urban Chapel", Seattle, WA	September 1989
University of California-Santa Cruz, "Winter Chapels" Santa Cruz, CA	January 1988
University of Nevada-Reno, "Dawn Chapel/Twilight Chapel", Reno, NV	July 1987
University of Hawaii, Untitled Installation Honolulu, HI	May 1987
Ohio State University, "Jim Hirschfield, Visiting Artist", Columbus, OH	January 1987
Sierra Nevada College, "Quiet Space with Four Doorways", Incline Village, NV	October 1986
Nevada Art Museum, "Delicate Moment", Reno, NV	June 1986
A.R.C. Raw Space, "Subterranean Chapel", Chicago, IL	May 1986
Mattress Factory, Untitled Installation, Pittsburgh, PA	January 1985
University of Washington, Untitled Installation, Seattle, WA	December 1984
North West Artist's Workshop, Untitled Installation, Portland, OR	March 1983
80 Langton St., Untitled Installation, San Francisco, CA	January 1982
and/or "Euphonic Metaphor", Seattle, WA	March 1980
Factory of Visual Art, Untitled Installation, Seattle, WA	July 1980

## GROUP EXHIBITIONS

On the Road: Creative Transportation Design, Center for Craft, Creativity and Design, Hendersonville, NC, Funded by National Endowment for the Arts, Inst. for Transportation Education and Research, and the NC Arts Council	November 2005
Houston Arts Commission, Houston Airport Artwork, Houston, TX,	January 2005
National Taiwan University, Taipei, Taiwan, Public Art Proposals,	January, 2005
Thresholds, Art and the Spiritual, , City Gallery, Charleston, SC ,	Dec 2003 - Jan 2005
Owensboro Museum of Fine Arts, Owensboro, KY, South Carolina State Museum, Columbia, SC	
Morlan Gallery, Transylvania University, Lexington, KY,	
What Public Artists Do In Their Private Time, Space 125 Gallery, Houston TX	January 2004
Some Kind of Dream, Contemporary Art Museum, Raleigh, NC	April 2002
North Carolina Fellowship Awards Exhibition, Fine Arts Gallery Wake Forest University	October 2001
Tampa Museum of Art, Recent Public Art Projects, Tampa, FL	May, 2001
University of North Carolina-Wilmington, Wilmington, NC (3-person show)	July 2000
Ackland Art Museum, Chapel Hill, NC	January 1999
NC Arts Council Film/Video & Visual Artists Fellowships 1996-1997	Feb 1998 - Jan 1999
Randolph Arts Guild, Asheboro, NC/ Caldwell Arts Council, Lenoir, NC	
Snug Harbor Cultural Center, New York, NY	June 1994
Duke University, Durham, NC	March 1994
Fayerweather Gallery, University of Virginia	October 1992
Ackland Art Museum, Chapel Hill, NC	September 1992
Sculpture Tour, University of Tennessee, Knoxville, TN	September 1992
The Bathhouse Exhibit, Arts Festival of Atlanta, Atlanta GA	September 1991
Weatherspoon Gallery, Greensboro, NC	August 1990
Atlanta College of Art, Atlanta, GA	March 1990
King County Arts Commission; Mercer Island, WA	September 1988
Brockton Art Museum; Brockton, MA	August 1986

### GROUP EXHIBITIONS (cont)

San Francisco Museum of Modern Art; San Francisco, CA	June 1985
Artquake; Portland, OR	September 1984
Whatcom Museum of History and Art; Bellingham, WA	April 1982
The Farm Project; Arlington, WA	August 1981
and/or; Seattle, WA	February 1980
Museo Carillo Gil; Mexico City, Mexico	December 1980
University of Oregon Art Museum; Eugene, OR	May 1978
and/or; Seattle, WA	October 1976

### PUBLIC ART STUDIES

Jim Hirschfield, <u>Salisbury History and Art Trail Design Study</u> , Salisbury, NC 2004
Jim Hirschfield with his Public Art Classes 1998-2000, <u>Chapel Hill Public Art Master Plan</u> , Chapel Hill, 2000
Jim Hirschfield, Sonya Ishii, Jack Mackie, <u>Public Art Master Plan for the Kingdome</u> , Seattle, 1988
Jim Hirschfield, Larry Rouch, <u>Artwork/Network</u> , Seattle Arts Commission, Seattle, 1984

### SPEAKING ENGAGEMENTS & WORKSHOPS

VA Commission for the Arts, <i>Restirring the Public Art Pot</i> , 2209 Art Works for Virginia, <b>Address</b>	January, 2009
Universita di Bologna, Bologna, Italy, <i>Public Art, Striving for Poetry</i> , <b>Address</b>	April 2008
Kansas City Art Institute, Kansas City, MO; <i>Music, Travel, Dreams and Visions</i> , <b>Address</b>	April, 2005
Glasgow School of Art, <i>State of Public Art</i> , <b>Address</b>	October 2004
Design Charrette for an Art and History Tour, Salisbury, NC	September 2004
University of Minnesota, Art Department <b>Address</b>	April 2000
Cary Visual Art, Cary, NC, <i>Public Art In Focus</i> ,	April 2002
Chamber of Commerce, Cary, North Carolina; <b>Address</b>	August 1997
Reed College, Portland Oregon; <b>Address</b>	May 1997
Pullen Park Arts Center, Raleigh, NC; <i>Music, Travel, Dreams and Vision</i> , <b>Address</b>	November 1995
Craven County Public Library, Newburn, NC; <i>Music, Travel, Dreams and Vision</i> , <b>Address</b>	June 1995
Carrboro Community; Carrboro, NC; <i>Music, Travel, Dreams and Vision</i> , <b>Address</b>	February 1995
University of North Carolina at Chapel Hill, Hettleman Prize <b>Address</b>	September 1994
Cleveland State University Art Gallery, Cleveland, OH; <b>Address</b>	April 1994
Duke University, Art Department, Durham, NC; <b>Address</b>	March, 1994
Art in the Healthcare Landscape, Duke University Medical Center, <b>Address</b>	September 1993
Walker's Point Center for the Arts, Milwaukee, WI; <b>Address</b>	June 1992
Vanderbilt University; Sarratt Student Center, Nashville, TN; <b>Address</b>	October 1991
Wake Forest University, Art Dept. Winston-Salem, NC; <b>Address</b>	November 1988
Washington State University; Pullman, WA; <b>Address</b>	September 1988
Minneapolis College of Art & Design, Minneapolis, MN; <b>Address</b>	March 1988
University of North Carolina, Art Dept., Chapel Hill, NC; <b>Address</b>	March 1988
University of Hawaii, Art Dept., Honolulu, HI; <b>Address</b>	May 1987
University of Nevada-Las Vegas, Art Dept.; <b>Address</b>	December 1986
Sierra Nevada College, Art Dept., Incline Village, NV; <b>Workshop</b>	October 1986
University of Washington, Landscape Arch. Dept., Seattle, WA; <b>Address</b>	February 1985
Middle Tennessee State University, Art Dept., Murfreesboro, TN; <b>Address</b>	January 1985

### PUBLIC & CONFERENCE PANELS

University Society of Fellows, <i>Art on Campus</i> , <b>Moderator of Public Panel</b>	March 25, 2004
North Carolina Art Museum, "A Symposium on Memorials" <b>Moderator of Public Panel</b>	March 2003
SECAC Annual Meeting, Raleigh, NC, "Public Art, A Genre? Yes...A Class? Perhaps...A Program? I think not"	October 31, 2003
Hendersonville County Arts Council, "Public Art and Design in Transportation", <b>Public Panel</b>	October 2001
College Art Association Annual Meeting, Panel Moderator, "Public Art, When is it Art?"	February 2000
Florida Association of Public Art Administrators, Ft. Lauderdale, FL	October 1999
Enhancing Urban Corridors: The Impact of Public Artists on the Design Process	
SECAC Annual Meeting Norfolk, VA "A Portrait in Time" <b>Conference Panel</b>	October 1999
SECAC Annual Meeting Miami, FL "Community Building" <b>Conference Panel</b>	October 1998
SECAC Annual Meeting, Richmond, VA , "Tenured and Over 45, So What" <b>Conference Panel</b>	October 1997
Southeastern Center for Contemporary Art: Urban Oases: Public Places, <b>Public Forum</b>	March 1998

## PUBLIC & CONFERENCE PANELS (cont)

Society for Health and Health Care, The Arts: Partners for Health Care, <b>Conference Panel</b>	September 1996
SECAC Annual Meeting, Washington DC, "April in Paris and Primordial Soup" <b>Conference Panel</b>	October 1995
SECAC Annual Meeting, New Orleans, LA, "Getting in Over Your Head" <b>Conference Panel</b>	October 1994
SECAC Meeting, Chapel Hill, NC; "Spiritual Places/Spiritual Spaces" <b>Conference Panel</b>	October 1993
SECAC Meeting, Chapel Hill, NC; "Pushing the Boundaries" <b>Conference Panel</b>	October 1993
PRO Arts, Oakland, CA; "Seeing Time" <b>Public Panel</b>	August 1992
SECAC, Birmingham, AL "Religious Iconography in Contemporary Art" <b>Conference Panel</b>	October 1992
SECAC Annual Meeting, Memphis, TN; "Temporary Installations" <b>Conference Panel</b>	October 1991
International Sculpture Conference; "Spiritualism and Ritualism in Contemporary Sculpture", <b>Conference Panel</b>	June 1990
Atlanta College of Art; "Expanding the Definitions"; <b>Public Panel</b>	March 1990,
Artstorm; "Art and the City's Image" , Seattle, WA; <b>Public Panel</b>	February 1985
The San Francisco Arts Comm. "Temporary Installations" San Francisco, CA; <b>Public Panel</b>	February 1984,

## PUBLICATIONS

4 Culture, Public Art Work Group, <u>Richmond Oval Art Plan</u> , Richmond, WA, p. 72	
Center for Craft, Creativity and Design, <u>On the Road Again...Creative Transportation Design</u> , Hendersonville, 2005 pp 69-72	
University of North Carolina, <u>Endeavors</u> , Chapel Hill, 2003. pp. 16-17	
Contemporary Art Museum, <u>Some Kind of Dream</u> , Raleigh, 2002	
North Carolina Arts Council, <u>Creating Place, North Carolina's Artwork for State Buildings</u> , Raleigh. pp. 15, 35 & 44	
North Carolina Arts Council, <u>Artist Fellowship Exhibition</u> , Wake Forest University, 2002	
SECAC, <u>Southeastern College Art Conference Review</u> , Artwork for Multicultural Neighborhoods, 1999. p. 417	
The Butler Institute, <u>The Arts in Healing</u> , Youngstown, OH 1995	
SECAC, <u>Southeastern College Art Conference Review</u> , Spiritual Places, Spiritual Spaces, 1994. p. 328	
University of Tennessee, <u>Sculpture Tour 92/93</u> , Kingsport, 1993, p. 27	
Artistes a la Napoule La Napoule Art Foundation, Editions du Cygne, 1992 pp 70 & XX	
International Contemporary Art Fair, <u>Public Art Proposals</u> , Yokohama, 1992 pp. A-34, P-33, & 265	
Arts Festival of Atlanta, <u>38th Arts Festival of Atlanta</u> , Atlanta, 1991 p. 11	
Wake Forest University, <u>Jim Hirschfield Observatory</u> , Winston-Salem, 1991	
Mattress Factory, <u>Mattress Factory: Installation and Performance 1982-1989</u> , Pittsburgh, 1991 pp. 91-94	
Arlene Raven, Editor, <u>Art in the Public Interest</u> , UMI Research Press, Ann Arbor, 1989, pp.316-317	
Raw Space/ARC Gallery, <u>Raw Space 1985/1986</u> , Chicago, 1986, pp. 6 & 15	
San Francisco Museum of Modern Art, <u>art+architecture+landscape: The Clos Pegase Design Competition</u> , 1985, p. 95	
Renny Pritikin, Andrea Hassiba, <u>80 Langton St. Documentation, May 1981- April 1982</u> , San Francisco, 1982 pp. 74-75	
Jim Hirschfield "Sculptural Constructions Associated with Isolation" <u>Leonardo</u> Vol. 12, No1, Winter 79 Oxford pp 41-42	

## SELECTION PANEL JUROR

Public Art Review Committee, Southern Community Park, Chapel Hill, NC	September 2004
Mid Atlantic Arts Foundation Fellowships in Sculpture	October 2002
Fulbright Hays Travel and Research Grants	September 2000 - 2002
Mid Atlantic Arts Foundation Fellowships in Sculpture	October 2000
Fulbright Hays Travel and Research Grants	September 2000
Ghent Arts Festival, Norfolk, VA	May 1999
Mississippi Institute of Arts and Letters Visual Arts Award Juror - Single Juror	February 1999
South Florida Cultural Consortium Visual & Media Artist Fellowships	November 1998
King County Design Team Roster, Seattle, WA	July 1997
Congressional Awards in the Arts	May, 1997
Congressional Awards in the Arts	May, 1996
North Carolina Arts Council; Old Education Bldg.	November 1995
Chapel Hill Public Art Commission, Chapel Hill, NC, Town Hall Exhibition	January 1994
Ghent Arts Festival, Norfolk, VA	May 1991
Wilkes Community College; Watson Memorial Sculpture Garden;	February 1990
Tacoma/Pierce Civic Arts Commission, Broad Street Project, Tacoma, WA	September 1983
Washington State Arts Commission, University Mall Project, Seattle, WA	September 1983
Seattle Arts Commission, Public Places Planning Project, Seattle, WA	June 1982
King County Arts Commission, Harborview Medical Center, Seattle, WA	July 1982
200 Plus One, Cultural Grants; Seattle, WA	May 1982
Seattle Arts Commission; Special Projects, Seattle, WA	April 1982
Montlake Terrace Arts Comm., Lake Ballenger State Park, Montlake Terrace, WA	February 1980



## SELECTED REVIEWS

- Calgary Transit, "On the Move, Celebrating the Opening of the McKinght-Westwind CTrain Station", Calgary, Dec 2007
- Sharon Lorenzo, "Letting Our Lights Shine", Intown Magazine, Houston, TX, March 2006 p 26
- Patterson, Tom, "Natural Imagery: WFU Show Features 21 Artists", Winston-Salem Journal, January, 2002
- Nevala, Amy E, "Snohomish High art offers 'gateway'", Seattle Post Intelligencer, Saturday, November 27, 1999
- Keith Ervin, "Bellevue, is it you?", The Seattle Times, Monday, May 20, 1996
- Connie Bostic, "Jim Hirschfield, Asheville Art Museum", Artpapers, November/December 1994
- Tom Patterson, "Time is Running Out to Observe Hirschfield Work", Winston-Salem Journal, September 25, 1994
- Vivien Raynor, "Trail of Promises at Snug Harbor Center", The New York Times, Sunday September 4, 1994
- Margaret Shearin, "Life, Death and Time" a SECCA Installation, Triad Style, August 17, 1994
- Michael Fressola, "Thresholds and Transitions", Staten Island Sunday Advance, Sunday August 28, 1994
- Holland Cotter, "Sculpture Under the Sky: Free, Daring and Soon Departed" The New York Times, Friday Aug 26, 1994
- Amy Sparks, "Sound and Fury", The Cleveland Free Times, March 23, 1994
- Lesley Constable, "Spiritual, Intellectual Quests for Meaning Take Form on Neutral Ground", Columbus Dispatch, 2/24/94
- Leslie Bellavance, "Jim Hirschfield, Symphonic Dream in Four Movements", Art Muscle, October/November 1992
- Antonio Aguilar, "Summer Solo Series", Art Papers, January/February 1992
- Chris Redd, "Jim Hirschfield: Observatory", Art Papers, March/April 1991
- Tom Patterson, "Inner Space: Impressive Installation is Centerpiece of Show", Winston-Salem Journal, Oct. 21 1990
- "The Breezes Blowing Through the Hall are Just Part of the Art", Durham Morning Herald Apr. 15, 1990
- Carol Levenson, National Public Radio (Morning Edition), September 1, 1989
- Bart Becker, "Jim Hirschfield, Urban Chapel", High Performance, Winter 1989
- Lynn Basa, "Urban Chapel Makes Statement in Redmond", Journal American, July 21 1989
- Lyn Smallwood, "Lost in Space", Seattle Weekly, July 12, 1989
- Regina Hackett, "Chapel Has Hidden Treasures", Seattle Post Intelligencer, July 15, 1989
- Ingrid Evans, "Jim Hirschfield and Robert Morrison at the University of Nevada" Artspace Winter '87
- Ingrid Evans, "Spiritual Resonance from Artist's Constructed Environment" Reno Gazette-Journal, Aug 30, 1987
- Ingrid Evans, "Two Spaces, One Unblinking, One Serene, " Reno Gazette-Journal, June 15, 1986
- Sandra Macias, "Stringing Along with Hirschfield's Art Form, " Reno Gazette-Journal, June 15, 1986
- Ingrid Evans, "A Contemplative Installation," Artweek, Vol. 17, No. 41, December 6, 1986, p. 7
- Sally Kelson, "Artist's 'Ephemeral Blue' Medium is Miles of Fishing Line, " Pittsburgh Post-Gazette, Jan 11, 1985
- Patricia Lowry, "Pool of Light Beckons Viewers in Mattress Factory Installation," Pittsburgh Press, Feb 14, 1985
- Mike May, "Jim Hirschfield: A Soft Touch," Market Square, January 23, 1985
- Elaine A King, "Jim Hirschfield: Formalism as a Vehicle to the Sublime, "Dialogue", vol. 8, No. 2 March/April 1985
- Dennis Ryan, "Cooking with Art, A Review of 'Artwork/Network'" Arcade, Vol. 4, No. 6 Feb/Mar '85
- Regina Hackett, "Environmental Art Gives New Dimensions to Space, " Seattle Post-Intelligencer, January 3, 1984
- Ron Glowen, "Proportion and Parallax," Artweek, Vol. 15, No. 4, Jan. 28, 1984
- Regina Hackett, "A First in the Study of Art," Seattle Post-Intelligencer, December 19, 1984
- Joan Connell, "Whatcom Museum's Sculpture Exhibition Has People Talking," Bellingham Herald, April 30, 1982
- Linda Thomas, "Strange Light Coming from Rainier Square," Argus, Vol. 88, No. 5, January 30, 1981
- Ron Glowen, "Structural Pianissimo," Artweek, Vol. 12, No. 4, Jan. 31, 1981
- Regina Hackett, "Strength in Fragile Installation," Seattle Post-Intelligencer, January 1981

# FRANCESCA MARINI, PHD.

- CURRICULUM VITAE -

## PERSONAL DETAILS

Place and date of Birth: Roma, 7 may 1971

Citizen: Italian

Address: Piazza Piattellina 12, Firenze 50123

Tel. +39 349 8343701

E – mail: francescamelaniamarini@gmail.com

## EDUCATION

2007 *Dottorato di Ricerca in Storia dell'Arte Moderna* (Ph.D. in Modern Art History), Dipartimento di Storia delle Arti e dello Spettacolo, Università degli Studi di Firenze, Italia.

2002 *Scuola di Specializzazione di Storia dell'Arte Moderna* (second year Postgraduate Specialization School in Modern Art History- Master Level), Dipartimento di Storia delle Arti e dello Spettacolo, Università di Pisa, Italia.

2001 *Idoneità al corso di Perfezionamento nelle materie storico- artistiche* (Selected for Specialization Studies in Art History – Master Level), Scuola Normale Superiore of Pisa, Italia.

1999 *Laurea in Lettere Moderne (summa cum Laude), indirizzo Storia dell'Arte Moderna* (first degree in Modern Letters (*cum Laude*), major in Modern Art History), Università degli Studi di Firenze, Italia.

## HONORS AND AWARDS

2010 *"Nella stanza de' Pittori". I precetti della trattatistica sull'esecuzione del ritratto, la teoria artistica e gli attributi del dipingere attraverso il primo nucleo della collezione degli autoritratti di artisti della Galleria degli Uffizi.* Paper presented at Springtime Academy - The International Consortium on Art History, Florence, may 31 - june 5 2010: The Portrait ([www.proartibus.net](http://www.proartibus.net)).

2010 *Artists' modus operandi as connoisseurs: the Florentine case between the end of sixteenth and seventeenth century*, paper presented at AAH Annual Conference, 15-17 April 2010, University of Glasgow, "The Artist at Work in Early Modern Italy (c. 1450–1700): Methods, Materials, Models, Mimesis" panel by J.Burke, G.Warwick.

2006 - 2002 European Fellowship "Fondo Sociale Europeo" for PhD thesis, Provincia di Firenze, Regione Toscana, Italia.

2002 Grant: "Progetto Giovani Ricercatori", Dipartimento di Storia dell'Arte e dello Spettacolo, Università degli Studi di Firenze, Italia.

2000 First Prize Winner of "Premio Alberto Saibene per un Libro di Storia dell'Arte", Fondazione Roberto Longhi, Firenze.

## PROFESSIONAL CAREER

2010 Art Historian Consultant for the development of an Financial Art Index on the Italian Art Market, providing rating and sector analysis on Old Masters, Ottocento, Modern and Contemporary Art.

Nomisma, Bologna, Italy ([www.nomisma.it](http://www.nomisma.it)).

2010 - 2002 External expert for historical and commercial appraisal of Antiques, Old Masters, Modern and Contemporary art works for Farsettiarte, Prato-Milano-Cortina d'Ampezzo, Italia.

Author of appraisals and auction catalogue entries published from 2004 to 2010 on the following artists: Amedeo Modigliani, Filippo De Pisis, Mario Sironi, Giorgio de Chirico, Alberto Savinio, Giuseppe Capogrossi, Lucio Fontana, Carlo Carrà, Ottone Rosai, Renato Guttuso, Massimo Campigli, Ardengo Soffici, Pablo Picasso.

2009 Scientific Committee Member for the exhibition: "Cultura della terra in Toscana, mezzadri e coltivatori diretti nell'arte dell'Ottocento e Novecento" by Enrico Dei, Palazzo Mediceo, Seravezza (Lucca), 4 luglio–28 settembre 2009.

2009 - 2007 Supervisor position at Marist College (Poughkeepsie NY) Campus in Florence - "Lorenzo de' Medici", via Faenza 43, Firenze. Academic supervision and coordination of the following sections: Art History, Anthropology, Conservation.

2008 Scientific Committee Member for the exhibition: "Terre d'Arno" by Enrico Dei and Andrea Baldinotti, Palazzo Mediceo, Seravezza (Lucca), 5 luglio–12 ottobre 2008.

2006 Scientific Committee Member for the exhibition "Lorenzo Viani. Pittore e Scrittore Espressionista", Ancona, Mole Vanvitelliana, 1 dicembre 2006 – 18 febbraio 2007.

2006 Appraisal of the art collection of Officina Profumo – Farmaceutica di Santa Maria Novella, Via della Scala, 16 rosso, Firenze (estimated value 1,500,000 euro).

2005 Art historian consultant and creator of the series "I Grandi Musei" 30 monographs on museums of the world, published by Skira ed., Milano, Italia, for "Corriere della Sera" newspaper.

2005 - 2003 Art historian consultant and creator of for the series "I Classici dell'Arte" published by Rizzoli ed.–Skira ed., Milano for "Corriere della Sera" (from 2006 published in English as "Rizzoli Art Classics" by Paperback ed., in French as "Classiques de l'art" by Flammarion ed., Paris).

2001 Founder of the on-line magazine "Predella" ([www.arte.unipi.it/predella](http://www.arte.unipi.it/predella)) supported by the Dipartimento di Storia delle Arti e dello Spettacolo of Università di Pisa.

2000 Archive researcher in artistic areas commissioned by Scuola Normale Superiore (Pisa): Salvati Archive of Pisa and Archivio di Stato of Florence.

Collaboration on PITTI project (led by Dr Miriam Fileti Mazza), supported by "Centro di Ricerche Informatiche per i Beni Culturali della Scuola Normale Superiore di Pisa" ([www.cribecu.sns.it](http://www.cribecu.sns.it)), for the inventorying of the goods of Palazzo Pitti.

Curator of the English translations of the art history journal *Proporzioni* - Annali della Fondazione Roberto Longhi - Firenze.

### Teaching positions

#### **Currently**

2010 Università degli Studi di Firenze, via Valori 9, Firenze. Centro di Cultura per Stranieri: (fall, spring, summer) Storia dell'Arte II: dal Seicento all'età Contemporanea.

From 2008 – "The Institute at Palazzo Rucellai" – via della Vigna Nuova 18, Firenze affiliated with The Public University Consortium (The University of Connecticut, Pennsylvania State University, The University of Virginia, Arizona State University). Courses taught (**all in English**):

(spring) *The Business of Art: the Economics and Management of Culture*  
(spring, summer, fall) *"The Art of Florence In Context: Exploring Visual Culture"*

2010 - 2007

Marist College (Poughkeepsie NY) Campus in Florence - "Lorenzo de' Medici", via Faenza 43, Firenze. Course taught (in English):  
(fall-spring) *"International Art Business"*

2004 - 2002

CAPA - "The Centers for Academic Programs Abroad - Florence Centre", Via Pandolfini, 20, Firenze. Courses held for Purdue University, Pittsburgh University, Florida International University, Minnesota University, Ursinus College, D'Youville College. Courses taught (all in English): *"The City of Florence and the History of Italian Art from Antiquity to High Renaissance"* *"A brief History of Florence through its main monuments"*, *"The Art of Renaissance Florence"*, *"Art History from Renaissance to Nineteenth Century"*

## PUBLICATIONS

2010

F.Marini, catalogue entries, in *Il Maestro e il suo diritto*, edited by G.Candela, A.Scorcu, Torino.  
F.Marini, *Lichtenstein*, «SkiraMiniARTbooks», Milano.

2009

F.Marini, *Modigliani*, «SkiraMiniARTbooks», Milano.  
F.Marini, *Bacon*, «SkiraMiniARTbooks», Milano.  
F.Marini, *Tra centro e periferia: contadini e ruralismo in alcune opere della prima metà del Novecento*, "Cultura della terra in Toscana, mezzadri e coltivatori diretti nell'arte dell'Ottocento e Novecento" by Enrico Dei, Palazzo Mediceo, Seravezza (Lucca), 4 luglio-28 settembre 2009, Pisa, 2009.  
F.Marini, *Siena*, «Guide-Week end», special edition for the "Corriere della Sera", Milano.  
F.Marini, *Lucca*, «Guide Week End», special edition for the "Corriere della Sera", Milano.  
F.Marini, *Arezzo*, «Guide-Week end», special edition for the "Corriere della Sera", Milano.

2008

F.Marini, *L'Arno, la toscانيتà, la Primavera e il paesaggio attraverso alcuni dipinti della prima metà del Novecento*, in "Terre d'Arno" edited by Enrico Dei and Andrea Baldinotti, Palazzo Mediceo, Seravezza (Lucca), 5 luglio-12 ottobre 2008, Pondera (Pisa).  
F.Marini, *catalogue entries*, in *Bacon*, edited by Rudy Chiappini, Palazzo Reale, Milano, 5 marzo-29 giugno 2008, Skira ed., Milano, catt. 1-91 a-b, pp. 229- 245 (English edition *Bacon: Anthology*, Skira-Rizzoli International).  
F.Marini, *Francis Bacon*, «SkiraMiniARTbooks», Milano.  
F.Marini, *Al di là dei calcoli degli economisti. A sconvolgere grafici e tabelle ci pensano Charles Saatchi e Roman Abramovic*, in «La Gazzetta delle Aste», allegato de "Il Giornale dell'Arte", anno 26, n.280, ottobre 2008, pp. 3-4.

2007

F.Marini, *L'attività versatile di un artista comprimario operante nella seconda metà del Seicento. Giovanni Maria Morandi (1622 - 1717), cortigiano, pittore, connoisseur, principe dell'Accademia e soprattutto cavaliere al servizio dei potenti: documenti e opere*, PhD thesis, Dipartimento di Storia dell'Arte e dello Spettacolo, Università di Firenze, Italia.  
F.Marini, *Gaspar van Wittel, Michele Marieschi, Francesco Guardi, Francesco Zanin, Giovanni Boldini, Umberto Boccioni, Carlo Carrà, Giorgio de Chirico, Filippo de Pisis, Lucio Fontana*, in *Golden Venice. Da Guardi a Fontana*, catalogue of the exhibition, 9 agosto-2 settembre 2007, Farsettiarte, Cortina d'Ampezzo, Firenze, catt.1-13, pp.24-49.

2006

F.Marini, *Quadro senza suggestioni: Lorenzo Viani ante guerra*, in "Lorenzo Viani. Pittore e Scrittore Espressionista", Ancona, Mole Vanvitelliana, 1 dicembre 2006 - 18 febbraio 2007 Silvana ed., Milano 2006.  
F.Marini, *Caravaggio*, Rizzoli Art Classics, Rizzoli International, New York.  
F.Marini, *Caravage*, Flammarion ed., Paris.  
F.Marini, *catalogue entries*, in *Modigliani*, exhibition catalogue by R. Chiappini, "Modigliani", Complesso del Vittoriano, Roma, 24 February - 20 June 2006, Skira ed., Milano 2006.

F.Marini, *La vita e i capolavori*, in *Caravaggio*, preface by V.Sgarbi, Skira ed. Milano.  
F.Marini, *La vita e i capolavori*, in *Mantegna*, preface by V.Sgarbi, Skira ed. Milano.  
F.Marini, *La storia e i capolavori*, in *MoMa*, series "I Grandi Musei", special edition for the "Corriere della Sera", Milano.  
F.Marini, *La storia e i capolavori*, in *Uffizi*, series "I Grandi Musei", special edition for the "Corriere della Sera", 2, Milano 2006.

#### 2005

M.Fagioli - F.Marini, *Immagini del tempo passato. Una raccolta toscana di dipinti antichi*, exhibition catalogue, Capalbio (Gr), August – September, Aiòn ed., Firenze.  
F.Marini, *La vita e i capolavori*, in *Géricault*, series "Nuovi Classici dell'Arte", special edition for the "Corriere della Sera", ed. Rizzoli – Skira, Milano, 2005.  
F.Marini, *La vita e i capolavori*, in *Mantegna*, series "Nuovi Classici dell'Arte", ed. Skira, Milano 2005.

#### 2004

M.Fagioli – F.Marini, *Descrivere o narrare: Disegni francesi tra Naturalismo e Simbolismo. Gustave Doré (1832 – 1883) – Puvis de Chavannes (1824 – 1898) – Léon Augustin Lhermitte (1844 – 1925) – Louis Émile Adan (1839 – 1937) – Théophile Steinlein (1859 – 1923) – René François Xavier Prinet (1861 – 1946)*, exhibition catalogue, Firenze, Milano, Cagliari, October 2004 – March 2005, Aiòn ed., Firenze, 2004.  
F.Marini, Entries and biographies: Pietro Annigoni, Ardengo Soffici, Baccio Maria Bacci, Felice Casorati, Giacomo Manzù, Giovanni Colacicchi, Lorenzo Guarnieri, Lorenzo Viani, Marino Marini, Ottone Rosai, in *Immagini del Sacro nell'Arte Toscana del Novecento. Pittura e Scultura*, ed. M. Fagioli, Montopoli Val d'Arno (Pisa), 22 May – 20 June 2004, Aiòn ed., Firenze, 2004.  
F.Marini, *La vita e i capolavori*, in *Tintoretto*, series "Nuovi Classici dell'Arte", special edition for the "Corriere della Sera", M ed. Rizzoli – Skira, Milano, 2004.  
F.Marini, *La vita e i capolavori*, in *Beato Angelico*, series "Nuovi Classici dell'Arte", special edition for the "Corriere della Sera", ed. Rizzoli – Skira, Milano, 2004.  
F.Marini, *La vita e i capolavori*, in *Modigliani*, series "Nuovi Classici dell'Arte", special edition for the "Corriere della Sera", ed. Rizzoli – Skira, Milano, 2004.  
F.Marini, *Francis Bacon*, series "Nuovi Classici dell'Arte", special edition for the "Corriere della Sera", ed. Rizzoli – Skira, Milano, 2004.

#### 2003

F.Marini, *Entries 1 – 77*, in *Parmigianino* by V. Sgarbi, Milano, Rizzoli ed., 2003.  
F.Marini, *La vita e i capolavori*, in *Caravaggio*, series "Nuovi Classici dell'Arte", special edition for the "Corriere della Sera", ed. Rizzoli – Skira, Milano, 2003.  
F.Marini, *La vita e i capolavori*, in *Mantegna*, series "Nuovi Classici dell'Arte", special edition for the "Corriere della Sera", ed. Rizzoli – Skira, Milano, 2003.

#### 2001

*Il complesso museale dell'Arciconfraternita dei Pellegrini. Memorie dalla vita quotidiana del Sodalizio*, by Francesca Marini, C. De Feo, E. Perrelli, I. Giglio, F. Scaglione, P. Visone, Napoli, 2001.

#### 2000

*Brevi note sul recupero dei grandi del passato in alcune opere di Vito D'Ancona in Vito D'Ancona, aggiunte e notazioni*, Montecatini, 2000

#### KNOWN LANGUAGES

Italian (mother tongue)

English (very good written and spoken)

French (basic knowledge spoke and written)