

## **MARIANA AGUIRRE**

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## **EDUCATION**

**Ph.D.** History of Art and Architecture, Brown University, Providence, RI, 2008

Dissertation: Artistic Collaboration in Fascist Italy: Ardengo Soffici and Giorgio Morandi

Advisors: Kermit Champa and Hervé Vanel.

**M.A.** History of Art and Architecture, Brown University, Providence, RI, 2002

Thesis: Creating Italian Modernism: Lionello Venturi's Lifelong Project

Director: Kermit Champa.

**B.A.** History of Art, Bryn Mawr College, Bryn Mawr, PA, 1999, *cum laude*

Thesis: The Butcher, the Baker, the Candlestick Maker: Neapolitan Nativity Scenes

Advisor: Gridley McKim-Smith.

## **RESEARCH AND TEACHING**

**Dic. 2014-**, Researcher, Instituto de Investigaciones Estéticas, Universidad Nacional Autónoma de México.

**Fall 2012**, High School Teacher, Preparatoria CEDI, Zapopan, Jalisco.

**2009-2011**, Visiting Assistant Professor of Art History, Middle Tennessee State University, TN.

**2008-2009**, Visiting Assistant Professor of Art History, Eastern Connecticut State University, CT.

**2007-2008**, Visiting Assistant Professor of Art History, Sewanee: The University of the South, TN.

**2000-2002**, Teaching Assistant, Brown University.

## **GRANTS AND FELLOWSHIPS**

**2017**, Visiting Fellowship, Istituto Olandese di Storia dell'Arte, Florence.

**2016-**, Candidate, Investigador Nacional, Sistema Nacional de Investigadores, SNI.

**2014**, Proyecta 2014, Secretaría de Cultura del Estado de Jalisco. Grant to produce sound art exhibit at Laboratorio Sensorial.

**2007-2008**, CSMP -Brown Foundation Fellowship, Sewanee: The University of the South.

**2005-2006**, William A. Dyer Dissertation Fellowship for a Graduate Student in the Humanities, Brown University.

**2004-2005**, Fulbright Fellowship, granted by the U.S. Fulbright Commission for research in Florence and Bologna.

**2004**, Social Science Research Council-Mellon Dissertation Research Grant, Social Science Research Council.

**2003**, Woodrow Wilson-Mellon Research Grant, Woodrow Wilson and Mellon Foundation.

**1999-2000**, Irene Diamond Fellowship, Brown University.

**1997-1999**, Mellon Mays Undergraduate Fellowship, Mellon Foundation.

**1999**, Elinor Nahm Prize in Italian language and literature, Bryn Mawr College.

## **PUBLICATIONS**

### **Books and Magazines:**

*Classic and Primitive: Art, Race, and Empire in Modern Italy*. (book proposal has been sent to Bloomsbury Publishing)

*Artistic Collaboration in Fascist Italy: Ardengo Soffici and Giorgio Morandi*. (in preparation)

Editor (with Rosa Sarabia, Renée M. Silvermam y Ricardo Vasconcelos). Special issue on Futurism in Latin America, *International Yearbook of Futurism Studies* 7 (2017).

*Pensar internet*, **edited** by Aguirre y Johannes Thumfart. Ciudad de México: Universidad Iberoamericana, 2017.

Editor (with Paulina Ascencio). Special issue on Net art: CAPTCHA, or how to figure out if you are a human being, *New York Magazine of Contemporary Art and Theory* (2013).

### **Journal Articles:**

“From Imitazione to Creazione: Lionello Venturi, Medieval Art, and Fascism,” *Convivium: Exchanges and Interactions in the Arts of Medieval Europe, Byzantium, and the Mediterranean, Seminarium Kondakovianum Series Nova IV* (2017): 88-103. Peer-reviewed.

“Ardengo Soffici's *Manichini Africani*: Primitivism, Classicism and French Modernism,” *Sincronía 21* (2017): 3-30. Peer-reviewed. [OA]

“*La Difesa della Razza* (1938-1943): Primitivism and Classicism in Fascist Italy,” *Politics, Religion & Ideology 16* (2015): 370-390. Peer-reviewed. [OA]

“Dispositivos Poéticos: Ricardo Domínguez y el Transborder Immigrant Tool,” *iMex. México Interdisciplinario. Interdisciplinary Mexico 4* (2015): 46-60. [OA]

“Giorgio Morandi, Ardengo Soffici and *Strapaese*: Modern Italian Landscapes between the Wars,” *Sincronía XVII* (2013): 1-26. Peer-reviewed. [OA]

“Giorgio Morandi and the return to order: from *pittura metafisica* to regionalism, 1917 -1928,” *Anales del Instituto de Investigaciones Estéticas XXXV* (2013): 93-124. Peer-reviewed. [OA]

“Editorial: CAPTCHA, or how to figure out if you are a human being,” *New York Magazine of Contemporary Art and Theory*. Special issue on Net art: CAPTCHA, or how to figure out if you are a human being (2013).

“Ardengo Soffici e *Il Frontespizio*,” *Il Portolano, periodico trimestrale di letteratura XIV* (2008).

### **Book Chapters:**

“Carl Einstein and Italy: Art History, Ethnography and Aesthetics.” In *Coloquio Internacional de Historia del Arte: Historia del arte y estética, nudos y tramas*. México: Instituto de Investigaciones Estéticas, UNAM. (Under review).

“The Jazz Age, Neapolitans, and Primitivism: Futurist Cuisine at the Exposition Coloniale Internationale (1931).” In *From the 'New World' to Europe. Transfers since the 16th Century*, edited by Martina Kaller and Frank Jacob. New York: Routledge. (Under review).

“Editor's Preface,” *International Yearbook of Futurism Studies*, edited by Aguirre, Rosa Sarabia, Renée M. Silvermam y Ricardo Vasconcelos. Special issue on Futurism in Latin America 7 (2017): XXIX-XLII.

“Ramón Alva de la Canal's Caricature of Diego Rivera's Address to the Nation,” *International Yearbook of Futurism Studies*. Special issue on Futurism in Latin America 7 (2017): 376-379.

“Introducción.” En *Pensando Internet*, edited by Mariana Aguirre and Johannes Thumfart, 9-14. Ciudad de México: Universidad Iberoamericana, 2017.

“kurizambutto: la crítica en la era de las redes sociales.” In *Pensando Internet*, edited by Mariana Aguirre and Johannes Thumfart, 107-126. Ciudad de México: Universidad Iberoamericana, 2017.

“The Return to Order and Fascism: *Il Selvaggio, Il Frontespizio, Pègaso, and Campo di Marte.*” In *Modernist Magazines: A Critical and Cultural History*, Volume 3: Europe 1880-1940, edited by Peter Brooker, Sascha Bru, Andrew Thacker, and Christian Wiekop, 491-510. Oxford: Oxford University Press, 2013. Peer-reveiwed.

**Reviews:**

*Giorgio Morandi*, by Francesco Arcangeli, edited by Luca Cesari (Turin: Umberto Allemandi & C., 2007) for *Journal of Modern Italian Studies* 13 (2008): 284-285.