

Curriculum Vitae

Tenley C Bick, PhD

October 24, 2023

General Information

University address: Art History
College of Fine Arts
Johnston Building 1019
Florida State University
Tallahassee, Florida 32306-1233

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Web site: www.tenleybick.com

Professional Preparation

2016 PHD, University of California, Los Angeles. Major: Art History. Contemporary Art (post-1945). Supervisor: George Baker.

Tenley Bick. (2016). *Figure as Model: The Early Work of Michelangelo Pistoletto, 1956–1966*. (Doctoral dissertation, University of California, Los Angeles). Retrieved from ProQuest Dissertations & Theses Global, <https://login.proxy.lib.fsu.edu/login?url=https://search-proquest-com.proxy.lib.fsu.edu/docview/1800303397?accountid=4840,1800303397>.

2009 MA, University of California, Los Angeles. Major: Art History. Modern and Contemporary Art. Supervisor: Miwon Kwon.

Tenley Bick. (2009). *Vision as Excess: Reflections on Olafur Eliasson's Opticality*. Unpublished master's thesis, University of California, Los Angeles.

2005 BA, Stanford University, Stanford, CA. Major: Art History. Modern and Contemporary Art. Supervisor: Pamela Lee. With honors.

Tenley Bick. (2005). *Temporal Worlds: Spectacular Consumption of Daniel Buren's Social Criticality since 1968*. Unpublished bachelor's thesis, Stanford University, Stanford, CA.

Professional Experience

- 2018–present Assistant Professor, ART HISTORY, Florida State University.
- 2017–2018 Visiting Assistant Professor, Art and Art History, Washington College.

Honors, Awards, and Prizes

- FSU Presidential Diversity and Inclusion Mini-Grant, FSU (2023). (\$1,000).
- College of Fine Arts Faculty Travel Grant (Spring), College of Fine Arts, FSU (2023). (\$875).
- Provost Travel Grant (Spring), FSU, College of Fine Arts, FSU (2023). (\$891).
- College of Fine Arts Faculty Travel Grant (Fall), College of Fine Arts, FSU (2022). (\$870).
- College of Fine Arts Travel Grant Spring, Florida State University (2020). (\$400).
- Honors in the Major Faculty Mentor Award Nominee, Florida State University (2020).
- College of Fine Arts Travel Grant Fall, Florida State University (2019). (\$750).
- College of Fine Arts Travel Grant Spring, Florida State University (2019). (\$500).
- First Year Assistant Professor Grant, Florida State University (2019). (\$20,000).
- Provost Travel Grant (Spring), Florida State University (2019). (\$1,000).
- Italian Art Society Conference Travel Grant for Emerging Scholars, Italian Art Society (2016). (\$500).
- Art History Conference and Research Travel Grant, University of California, Los Angeles, Department of Art History (2015). (\$300).
- Patricia McCarron McGinn Memorial Award, University of California, Los Angeles, Department of Art History (2011). (\$1,500).
- Art History Conference and Research Travel Grant, University of California, Los Angeles, Department of Art History (2010). (\$300).
- Graduate Summer Research Mentorship, University of California, Los Angeles, Graduate Division (2009). (\$4,700).
- Quality Graduate Education Grant, University of California, Los Angeles (2008). (\$4,000).
- Albert Elsen Prize for Excellence in Art History, Stanford University, Department of Art History (2005). (\$100).

Fellowship(s)

- Scholar in Residence, Magazzino Italian Art Foundation (NY) (2019–2020).
- Center for Italian Modern Art (CIMA) Travel Fellowship (Runner-Up) (2018).
- Edward A. Dickson Fellowship in Art History, University of California, Los Angeles, Department of Art History (2015).
- Dissertation Year Fellowship, University of California, Los Angeles (2014–2015).
- Edward A. Dickson Fellowship in Art History, University of California, Los Angeles, Department of Art History (2013–2014).
- Edward A. Dickson Fellowship in Art History, University of California, Los Angeles,

Department of Art History (declined) (2012–2013).
Institute of International Education (IIE) Graduate Fellowship for International Study (2012–2013).
Edward A. Dickson Fellowship in Art History, University of California, Los Angeles, Department of Art History (2011–2012).
Edward A. Dickson Fellowship in Art History, University of California, Los Angeles, Department of Art History (2010–2011).
Edward A. Dickson Fellowship in Art History, University of California, Los Angeles, Department of Art History (2007–2008).

Current Membership in Professional Organizations

American Alliance of Museums (2019-2020)
American Association for Italian Studies (2014–present)
Arts Council of the African Studies Association (2010–present)
Association for the Study of the Arts of the Present (2020–)
College Art Association (2011–present)
Italian Art Society (2011–present)
Society for Italian Historical Studies (2014–18; 2020–present)
Society of Contemporary Art Historians (2020–2022)

Teaching

Courses Taught

Introduction to Modern and Contemporary Art (ARH3473)
Special Topics in Art History (includes: "Contemporary Arts of Africa and Its Diasporas"; and "Art of the Global Sixties") (ARH4933)
Seminar in the History and Criticism of Art (includes "Futures and Futurisms"; "International Pop"; "Minimalism"; "Art History through Artists Texts"; "The Global Sixties"; and "Postwar Italian Art") (ARH5806)
Intro to Modern/Contemp. Art (ARH3930)
Art History Methods and Media (ARH4810)
Directed Individual Study (ARH4905)
Art After 1940 (ARH4642)
Topics in World Arts: Seminar (ARH6936)
DIR INDIVIDUAL STUDY: Afrofuturism (ARH5907)
The Museum Object (ARH3854)
Reading for Exams (ARH6904)
Honors Art History (ARH 4815)
Reading for Exams (ARH6904)
Prelim Doctoral Exam (ARH8964)
Contemp. Art & Artistic Labor (ARH4800)

Curriculum Development

- In 2022–23, developed new survey curriculum (ARH 2050/2051) for the BA program in Art History, focused on "encounters" in global art history from pre-history to present, emphasizing object-focused study, foundational knowledge in art around the world, and skills development at the introductory level of the program (2023)
- In 2022, implemented new introductory course on modern and contemporary art history with a global focus for BA students at the 3000 level (2022)
- Submitted 4000-level course "Contemporary Arts of Africa and Its Diasporas" for catalog number and diversity credit. Requested revisions for university diversity accreditation in progress (2022)

Doctoral Committee Chair

- Evans, C., doctoral candidate. *Chair of dissertation committee for Cynthia (Cindy) Evans (Art History), "Non-Aligned Networks: The Effekt Group's 'Third Way' Art and Politics in 1960s West Germany"*. Retrieved from <https://arthistory.fsu.edu/cindy-evans/>
- Kershaw, J., doctoral candidate. *Chair of dissertation committee for Julia Kershaw (Art History), "Build Your Own Living Space: Architecture and the Politicized Body in the Work of Lygia Clark"*. Retrieved from <https://arthistory.fsu.edu/julia-kershaw/>

Doctoral Committee Member

- Lindeman, A. N., graduate. (2022). *"L'Arte Murale: Modern Italian Muralism in the Age of Fascism"*.
- Dellheim, E., doctoral candidate. *Museum Residency as Intercultural Research-Creation Pedagogy (working title)*. [Department: Art Education]
- Glasel, H., doctoral candidate. *"Art and Activism: Sámi Responses to Contemporary Environmental Violence"*.
- Vallejo Santiago, E., doctoral student.

Bachelor's Committee Chair

- DiBernardo, I., student. *Ilya Bolotowsky's Neoplastic Prints*.
- Gilstrap, P., student. *Migrant Activism in Street Art: A Study of Contemporary Public Practice in Paris*. Retrieved from http://purl.flvc.org/fsu/fd/FSU_libsubv1_scholarship_submission_1588360881_4dfae98c
- Lyon, S., student. *Viva La Mujer: International Leftist Politics and Pan-Hispanism in the Work of Alice Neel*. Retrieved from http://purl.flvc.org/fsu/fd/FSU_libsubv1_scholarship_submission_1588360042_b3e2317a [Thesis Awarded: Bess

H. Ward Honors Thesis Award. Invited by Honors In The Major to be featured mentor (Dr. Bick) and mentee (Sahara Lyon): <https://honors.fsu.edu/sahara-lyon-tenley-bick>

Bachelor's Committee Member

Johnson, Savannah (Valentine), student. *Rotten Eggs and Wildfires*. [Dept. of English, Honors in the Major]

Doctoral Advisor

Bick, T. C. (2020–2021). *Doctoral advisor for student Victoria DeBlasio*. Department of Art History, FSU.

M.A. Advisor

Bick, T. (2020–2022). *M.A. advisor for student Paris Gilstrap*. Department of Art History, FSU.

Bick, T. C. (2020–2022). *M.A. Advisor to student Sahara Lyon*. Department of Art History, FSU.

Bick, T. C. (2020–2021). *M.A. advisor for student Morgan Methvien*. Department of Art History, FSU.

Bick, T. (2018–2020). *M.A. advisor for student Victoria DeBlasio*. Department of Art History, FSU.

Pedagogy Training

Bick, T. C. (2023). *Course Re-Design Workshop*. FSU Center for the Advancement of Teaching.

Bick, T. C. (2022). *Completed Research Mentorship Academy in the Humanities Certificate Program*. FSU.

Pre-Dissertation Doctoral Committee

Bick, T. C. (2021–2023). *Departmental committee member for Haylee Glasel*. Department of Art History, FSU.

Pre-Dissertation Doctoral Committee Chair

Bick, T. C. (2019–2020). *Chair of pre-dissertation doctoral committee for Cindy Evans (Art History), "Nonaligned Networks: The Effekt Group in West Germany and Yugoslavia 1965–1968" (working prospectus title)*. Department of Art History, FSU.

Pre-Dissertation Doctoral Committee Member

Bick, T. C. (2019–2020). *Committee member for Julia Kershaw (Art History), "RENDERING THE ARCHITECTURAL NARRATIVE OF LYGIA CLARK FROM RIO DE JANEIRO TO PARIS: AN INTERFACE BETWEEN BODY AND SPACE"*. Department of Art History, FSU.

Professional Development Training

Bick, T. C. (2020). *Allies & Safe Zones 101*. FSU.

Research and Original Creative Work

Publications

Invited Journal Articles

Bick, T. C. (2023). "'Un sentimento di libertà': Toward a transnational Italian art history". *Forum Italicum*, 57(2), 431–442. Retrieved from <https://journals.sagepub.com/doi/10.1177/00145858231176752> doi:<https://doi.org/10.1177/0014585823117675>

Refereed Journal Articles

Bick, T. C. (in press). "Postcolonial Retrofuturism: Alessandro Ceresoli's Linea Tagliero Prototypes". *International Yearbook for Futurism Studies*, 313–343 pages.

Bick, T. C. (2022). "Where There's Everything: Pistoletto, the Gruppo d'Arte l'Arlecchino, and Localist Internationalism in Presenze". *Word & Image*, 38, 132–164. Retrieved from <https://www.tandfonline.com/doi/full/10.1080/02666286.2021.1969828> doi:<https://doi.org/10.1080/02666286.2021.1969828>

Bick, T. C., & Curran, A. (2022). "Spontaneous Funghi: Musica Elettronica Viva and Lo Zoo in Turin, 1968. An interview with Alvin Curran.". *Portable Gray*, 5(1), 118–139. doi:<https://doi.org/10.1086/720497>

Bick, T. (2019). "What Goes Around Comes Around: Myth and Male Trauma in Somali

Diasporic Cinema". *Third Text*, 33(2), 153–177. Retrieved from <http://dx.doi.org/10.1080/09528822.2019.1599577> doi:10.1080/09528822.2019.1599577

Bick, T. (2010). "Horror Histories: Apartheid and the Abject Body in the Work of Jane Alexander". *African Arts*, 43(4), 30–41. Retrieved from <https://www.mitpressjournals.org/doi/10.1162/afar.2010.43.4.30> doi:10.1162/afar.2010.43.4.30

Refereed Books

Bick, T. C. (contract). *Michelangelo Pistoletto: Figuration and Cultural Politics*. Manuscript under contract for publication, Yale University Press.

Invited Book Chapters

Bick, T. C. (2022). "Make It Shine (Extraordinary Things Are Possible Between Beings): The Art of Marinella Senatore / Make it Shine (Cose straordinarie sono possibili tra persone): l'Arte di Marinella Senatore". In *Marinella Senatore. Make It Shine* (pp. 7–21). Turin: Mazzoleni.

Bick, T. C. (2021). "Bochner's Italian Picture". In *Bochner Boetti Fontana* (pp. 40–47). Cold Spring, NY: Magazzino Italian Art.

Refereed Book Chapters

Bick, T. C. (contract). *A History of Black Diaspora Artists in Italy*. Manuscript under contract for publication, London and New York: Routledge.

Bick, T. C. (2022). "Porta di Lampedusa, porta d'Europa: Contemporary Monumentality, Entropy, and Migration at the Gateway to Europe". In Helen Solterer, & Vincent Joos (Eds.), *Migrants Shaping Europe, Past and Present: Multi-lingual Literatures, Social Cultures, Visual Arts* (pp. 41). Manchester: Manchester University Press.

Bick, T. C. (2021). "Ghosts for the Present: Countercultural Aesthetics and Postcoloniality for Contemporary Italy. The Work of Wu Ming 2 and Fare Ala". In William Cloonan, Barry Faulk, Martin Munro, & Christian Weber (Eds.), *Global Revolutionary Aesthetics and Politics after Paris '68* (pp. 45–77). Lexington Books.

Bick, T. (2012). "Suspensions of Self-Perception: On Vision and Subjectivity in Contemporary Art". In James Elkins, Kristi McGuire, with Maureen Burns, Alicia Chester, & Joel Kuennen (Eds.), *Theorizing Visual Studies: Writing Through the Discipline* (pp. 242–245). New York: Routledge.

Refereed Proceedings

Rosenfield, S., Bick, T. C., Gomoll, L., Sides, K., & Anderson, S. M. (2011). First Word: Reports on the Fifteenth Triennial Symposium of African Arts. In *Fifteenth International Triennial Symposium of African Arts organized by the Arts Council of the African Studies Association (ACASA)* (pp. 1–9). *African Arts* 44(3).

Invited Reviews

Bick, T. C. (2022). "Kounellis, Migration, and Graffiti: Notes on Arte Povera in Miami". *New Art Examiner*, 36(3), 36–40. Retrieved from <http://www.newartexaminer.org/arte-povera.html>

Bick, T. C. (2021). "Other Hues of Blue: A Pandemic-Era Biennial in Atlanta." Exhibition review of "Of Care and Destruction: 2021 Atlanta Biennial," curated by Dr. Jordan Amirkhani & TK Smith, Atlanta Contemporary (February 20, 2021 – August 1, 2021). *New Art Examiner*, 35(3), 33–37.

Invited Newsletter Articles

Bick, T. C. (2022, June). Towards a Transnational Italian Art History: A User's Guide. *Italian Art Society Newsletter*, 33:2, 11–13. Retrieved from <https://www.italianartsociety.org/wp-content/uploads/2022/06/IAS-Newsletter%E2%80%93Spring-2022-1.pdf>

Refereed Newsletter Articles

Bick, T. C. (2020, August). "'My world is now black in color': Pandemic-Era Programming, Anti-Racist Activism, and Contemporary Art in Italy". *CAA International News*. Retrieved from <http://www.collegeart.org/news/2020/08/11/international-news-my-world-now-is-black-in-color-tenley-bick/>

Nonrefereed Books

Faberman, H., Cameron, S. B., & Bick, T. C. (2005). *Hilarie Faberman, with Susan B. Cameron and Tenley Bick. Fired at Davis: Figurative Ceramic Sculpture by Robert Arneson, Visiting Professors, and Students at the University of California at Davis, from the Paula and Ross Turk Collection*. Stanford, CA: Cantor Arts Center.

Presentations

Invited Papers at Symposia

Bick, T. C. (presented 2020, April). "Michelangelo Pistoletto's Comizi (1965–1966): Pop, Protest, and Politics in Early Arte Povera". In Tenley Bick (Chair), *Una Visione Globale: Arte Povera's Worlds*. Symposium conducted at the meeting of Magazzino Italian Art Foundation, Cold Spring, NY, Magazzino Da Casa (Magazzino's Online Programming, due to COVID-19). (International) Retrieved from <https://www.magazzino.art/events/%E2%80%9Cuna-visione-globale%E2%80%9D-arte-povera%E2%80%99s-worlds>

Refereed Papers at Conferences

Bick, T. C. (submitted). "*Minimalism's Colonial Desire*". Paper submitted for presentation.

Bick, T. C. (accepted). "*Porta d'Europa: Monuments, Interventions, and Migration on Lampedusa*". Paper to be presented at "Italian Borderlands: Restrictions, Breaches, Encounters" Conference, John D. Calandra Italian American Institute, Queens College, City University of New York, John D. Calandra Italian American Institute, Queens College, City University of New York, John D. Calandra Italian American Institute, Queens College, City University of New York. (International). (Cancelled due to COVID-19)

Bick, T. C. (presented 2023). "*Linee di fuga (Flight Lines): On Paper Media and the Construction of Images in the Work of Francesco Simeti*". Paper presented at 111th College Art Association Annual Conference, College Art Association, New York, NY. (International)

Bick, T. C. (presented 2022, June). "*Theatre as Catapult: Staging Revolutionary Worlds in the Work of Pistoletto and Lo Zoo*". Paper presented at American Association for Italian Studies Annual Conference, American Association for Italian Studies, Università di Bologna, Bologna, Italy. (International)

Bick, T. C. (presented 2021, February). "*Postcolonial Retrofuturism: Alessandro Ceresoli's Linea Tagliero Prototypes*". Paper presented at 109th College Art Association Conference, College Art Association, Online. (International)

Bick, T. C. (presented 2020, February). "*Ghosts for the Present: Interventionist Practices and Postcoloniality in Contemporary Italian Art*". Paper presented at 108th College Art Association (CAA) Conference, College Art Association, Chicago, Illinois. (National)

Bick, T. (presented 2019, March). "*Wu Ming's Postcoloniality: Collectivism and Countercultural Aesthetics for Contemporary Italy*". Paper presented at "Does 'la lutte continue?' The Global Afterlives of May '68", Winthrop-King Institute for Contemporary French and Francophone Studies, Florida State University, Tallahassee, FL. (International)

- Bick, T. C. (presented 2019, March). *Presenze: Italian Avant-Gardism and Art Discourse in Late 1950s Turin*. Paper presented at The American Association for Italian Studies (AAIS) Annual Conference, The American Association for Italian Studies, Wake Forest University, Winston Salem, North Carolina. (International)
- Bick, T. C. (presented 2019, February). *"Porta d'Europa: Art and Activism in Italy in the Age of the European Migration Crisis"*. Paper presented at Winthrop-King Institute Conference, "European Migrations: Infrastructures of Mobility, Confinement, and Hospitality in the E.U.", Winthrop-King Institute for French and Francophone Studies, Florida State University, Florida State University, Tallahassee, Florida. (International)
- Bick, T. (presented 2018, February). *"Minor Productions: The Work of Michelangelo Pistoletto, 1965–1970"*. Paper presented at 106th College Art Association Conference, College Art Association, Los Angeles, CA. (International)
- Bick, T. (presented 2016, April). *"Anachronic Casts: The Sculpture of Giulio Paolini in the Years of Lead, 1968–1982"*. Paper presented at The American Association for Italian Studies (AAIS) Annual Conference, American Association for Italian Studies, Louisiana State University, Baton Rouge, LA. (International)
- Bick, T. (presented 2016, February). *"Beyond 'Somalia Anno Uno': Somali Narrative Film in Postcolonial East Africa"*. Paper presented at 104th College Art Association (CAA) Conference, College Art Association, Washington, D.C. (International)
- Bick, T. (presented 2015, March). *"Figure as Model: The Early Work of Michelangelo Pistoletto"*. Paper presented at The American Association for Italian Studies (AAIS) Annual Conference, American Association for Italian Studies, University of Colorado, Boulder, Boulder, CO. (International)
- Bick, T. (presented 2011, March). *"'Somaliwood,' Ohio: Somali Cinema as Diasporic Phenomenon"*. Paper presented at Fifteenth International Triennial Symposium [Conference] on African Art, Arts Council of the African Studies Association (ACASA), University of California, Los Angeles, Los Angeles, CA. (International)
- Bick, T. (presented 2008, March). *"Splitting the Present: Gordon Matta-Clark's Photo-Collages"*. Paper presented at Twelfth Annual University of Southern California Department of Art History Graduate Student Symposium, USC Department of Art History Graduate Student Association, University of Southern California, Los Angeles, CA. (National)

Refereed Papers at Symposia

- Bick, T. (presented 2017, February). "Productive Plagiarism: Michelangelo Pistoletto and Vettor Pisani's Plagio, 1970–1976". In Emily Braun (Chair), *"Post-It: Reconsidering the*

Postmodern in Italian Art and Performance since 1965". Symposium conducted at the meeting of The Center for Italian Modern Art (CIMA), CIMA, New York City, New York. (International)

Invited Presentations at Symposia

Bick, T. C., & Veggetti Kanku, L. C. (presented 2023, January). Artist Conversation: Luigi Christopher Veggetti Kanku, held in association with the exhibition "Un sentimento di libertà | A Feeling of Freedom: New Italians in the Work of Luigi Christopher Veggetti Kanku" (FSU MoFA, Jan.–May 2023), curated by Tenley Bick. In Tenley Bick (Chair), *"Un sentimento di libertà | A Feeling of Freedom: New Italians in the Work of Luigi Christopher Veggetti Kanku"*. Presentation at the meeting of FSU Museum of Fine Arts, FSU Museum of Fine Arts. (International)

Invited Lectures and Readings of Original Work

Bick, T. C. (2023). *"Perspectives on Italian Contemporary Art and Migration"*. Delivered at Department of Classical and Modern Languages and Literatures, Texas Tech University, Texas Tech University, Lubbock, Texas. (Local)

Bick, T. C. (2020, November). *Lessons on Process: Michelangelo Pistoletto's Sculpture for Strolling*. Delivered at Florida State University Museum of Fine Arts, Online. (International)

Bick, T. C. (2020, May). *"Ghosts for the Present: Interventionist Art and Postcoloniality in Contemporary Italy."* Edwin L. Weisl Lectureship in the Arts, sponsored by the Robert Lehman Foundation (Department of Art and Art History, Carleton College). Delivered at Edwin L. Weisl Lectureship in the Arts, sponsored by the Robert Lehman Foundation, Department of Art and Art History, Carleton College, Northfield, Minnesota, Carleton College Art and Art History Lecture (Open to University) Online Lecture. (Local)

Bick, T. C. (2020, March). *Friends of the Humanities Distinguished Guest Speaker: "The Value of Extremely Poor Work: Pistoletto for Today."* Delivered at Pulse Visual Arts Colloquia Series, University of Louisiana, Lafayette, University of Louisiana, Lafayette. (Local)

Bick, T. C. (2019, June). *Figures of Protest: Figural Politics in and around Michelangelo Pistoletto's Comizi (1965–66)*. Delivered at Bibliotheca Hertziana–Max Planck Institute for Art History (Rome), Bibliotheca Hertziana, Rome. (International)

Bick, T. C. (2019, February). *Collectivism in Context: Examining Unity in the Works of the Atelier Populaire*. Delivered at Museum of Fine Arts, Florida State University, Museum of Fine Arts, FSU, Tallahassee, Florida. (Local)

Bick, T. C. (2010). *"Joseph Beuys and Arte Povera: The Value of Poor Work"*. Delivered at Los Angeles County Museum of Art (LACMA), Los Angeles, California. (Local)

Performances

Invited Performances

Bick, T. C. (Executor). (recorded 2020, October–2021, January). *Michelangelo Pistoletto, Sculpture for Strolling (1995)* [Execution of an instructions-based work]. [Newspaper, water; documented by video and photography by Florida State University Museum of Fine Arts], Florida State University, Museum of Fine Arts.

Exhibitions

Juried Exhibitions

Bick, T. C. (2021, January). *What It Takes* [College of Fine Arts Faculty Exhibition (FSU)]. Florida State University's Museum of Fine Arts (MoFA) Online, Online: <https://whatittakes.show/artist/tenley-bick-2/>: Florida State University's Museum of Fine Arts (MoFA).

Digital Projects

Refereed Digital Projects

Bick, T. C. (Curator, founder, author). (2020). *Costellazione: Mapping New Directions in Contemporary Italian Art and Activism* [Bilingual project in contemporary art history & Italian studies, with oral histories and archive]. Retrieved from www.costell-azione.com

Reviews of My Research and Original Creative Work by Other Authors

Reviews Appearing in Journals

Duran, A. (2022). "Tenley Bick (curator). Costellazione." *Italica*, 100(2), 428–430. Retrieved from <https://doi.org/10.5406/23256672.99.3.15>

Editor of Upcoming Journal Special Issue

Bick, T. C. (2020). *Organizer and editor of 2022 special issue, "Italianicity is Not Italy":*

Questioning Italian Art History," of Palinsesti: Contemporary Italian On-line Art Journal, n. 11 (2023). Palinsesti: Contemporary Italian Art On-Line Journal.

Interview

Bick, T. C., & Bochner, M. (2021). *"Resonance and Revelation: My Italian Days." Mel Bochner in conversation with Mel Bochner, in association with Bochner Boetti Fontana, exhibition curated by Bochner for Magazzino Italian Art (Cold Spring, NY). Live interview streamed and recorded online for Magazzino's international audience. Invited to do the conversation by Mel Bochner. Magazzino Italian Art (Cold Spring, NY).*

Bick, T. C., & Nancy Olnick. (2020). *"Michelangelo Pistoletto: Walking Sculpture." Q&A with Tenley Bick, 2019–20 Scholar-in-Residence at Magazzino Italian Art; Assistant Professor of Global Contemporary Art at Florida State University and Nancy Olnick, Co-founder of Magazzino Italian Art. Magazzino Italian Art.*

Lecture Series Organizer

Bick, T. C. (2020). *"'Una Visione Globale': Arte Povera's Worlds." Four-part Lecture Series. Included leading international scholars on Arte Povera. Magazzino Italian Art Foundation.*

Symposium Paper Discussant/Q&A

Bennett, C., & Bick, T. C. (2020). *Respondent/Q&A curator in response to Chris Bennett (Assistant Professor, University of Louisiana at Lafayette), "Salt and Copper: Stratified Questions from Replies from an Interview with Jannis Kounellis" (paper presentation). Part of "Una Visione Globale: Arte Povera's Worlds," 4-part lecture series, curated by Tenley Bick, Magazzino Italian Art (Cold Spring, NY), convened online due to COVID 19. Magazzino Italian Art (Cold Spring, NY).*

Adrian Duran, & Bick, T. C. (2020). *Q&A discussion following my paper presentation, "Michelangelo Pistoletto's 'Comizi' (1965–1966): Pop, Protest, and Politics in Early Arte Povera." Part of "Una Visione Globale: Arte Povera's Worlds," four-part lecture series, curated by Tenley Bick, Magazzino Italian Art (Cold Spring, NY), convened online due to COVID-19. Magazzino Italian Art (Cold Spring, NY).*

Da Costa, V., & Bick, T. C. (2020). *Respondent/Q&A curator in response to Valérie Da Costa (Senior Lecturer in Contemporary Art History, University of Strasbourg), "Pino Pascali: Between Arte Povera and the Mediterranean" (paper title). Part of "Una Visione Globale: Arte Povera's Worlds," four-part lecture series, curated by Tenley Bick, Magazzino Italian Art (Cold Spring, NY). Magazzino Italian Art (Cold Spring, NY).*

Victoria Surliuga, & Bick, T. C. (2020). *Respondent/Q&A curator in response to Victoria Surliuga (Associate Professor of Italian Studies, Italian Program Coordinator, and World Cinema Coordinator, Texas Tech University), "Ezio Gribaudo and Arte Povera: Parallel Tracks from Turin to the World (1966–1972)" (paper title). Part of "Una Visione Globale: Arte Povera's Worlds," four-part lecture series, curated by Tenley Bick, Magazzino Italian Art (Cold Spring, NY). Magazzino Italian Art (Cold Spring, NY).*

Translation

Bick, T. C. (2012). *Celant, Germano. "Interview." Interview by Miwon Kwon and Philipp Kaiser. Translated by Tenley Bick. In Ends of the Earth: Land Art to 1974, edited by M. Kwon and P. Kaiser, 123–127. Los Angeles: Museum of Contemporary Art.*

Service

Florida State University

FSU University Service

Committee Member, Undergraduate Policy Committee (2022–2024).

Secretary, UFF-FSU Executive Committee (2022–2023).

Senator, UFF-FSU Senate (2021–2023).

Faculty Reader, FSU Honors Program Admissions (2021).

FSU College Service

ARH Representative, William Johnston Building Gallery Committee (2021–present).

Advisory Representative from Art History, College of Fine Arts Faculty Exhibition Advisory Committee (2019–2020).

FSU Department Service

Member, Placement Committee (2021–present).

Member, Placement Committee (2021–present).

Speaker, Department of Art History Spring Lecture Series (2019–present).

Committee Member, African Arts Lecture Committee (Art History) (2018–present).

Director of Undergraduate Studies, Director of Undergraduate Studies (2022–2025).

Committee Member, Undergraduate Studies Committee (Art History) (2020–2021).

Chair, Anti-Racism and Equity Committee (2020–2021).

Faculty Evaluator, Performance Evaluation (GA Instruction) (2020).

Member, Anti-Racism, Universal Accessibility, and Intersectional Equity Committee, Dept. Of Art History (2019–2020).

Committee Member, Undergraduate Studies Committee (Art History) (2018–2019).

The Profession

Guest Reviewer for Refereed Journals

Getty Research Journal (2022).

Art Journal (Oct–Dec 2021).

The Polish Journal of Aesthetics (May–Jun 2021).

Polish Journal of Aesthetics (Feb–Apr 2021).

Art Inquiries (Feb–Mar 2021).

Palinsesti: Contemporary Italian Art On-line Journal (Jan–Mar 2020).

The Italianist (2019–20).

Architectural Theory Review (2015).

Exhibitions Curated

"Un sentimento di libertà | A Feeling of Freedom: New Italians in the Work of Luigi Christopher Veggetti Kanku". FSU Museum of Fine Arts, Tallahassee, FL: MoFA, MCHS Program,

Dept. of Art History, FSU (2023).

Stored: Changing Views of Works from Our Permanent Collection (Cycle 2). Florida State University: Museum of Fine Arts, Florida State University (2019).

Service to Professional Associations

Member, Selection Committee, "Excellence in Teaching" Award, Arts Council of the African Studies Association (2023–present).

President, President of the Italian Art Society, Italian Art Society (2023–2025).

CAA International Committee Member, CAA International Committee Member; CAA International News Sub-Committee Member, College Art Association (2020–2023).

Executive Vice President, Executive office, Italian Art Society (2021–2023).

Chair, Committee chair, Emerging Scholars Committee, Italian Art Society (2019–22) (2019–2022).

Anti-Racism Task Force Member, Anti-Racism Task Force Member, American Association for Italian Studies (2020).

Emerging Scholars Committee Member, Committee Member, Italian Art Society (2017–2019).

Consultation

Fundación Michele Vasarely. Scholarly consultation as expert in international postwar European art and archival research. Solicited by gallery associate of the Fundación (San Juan, PR) dedicated to late French-Hungarian artist Victor Vasarely and late French artist Yvaral. Consulted on: Catalogue raisonné, existing materials, institutional relations, importance of Vasarely for scholars of postwar European art and global postwar art history, Op and Kinetic art, oral history gathering, scientific committee (2021–2022).

Conference Organized

Bick, T. C. (2017). *Feminist Interventions: Women Artists in Modern and Contemporary Art*. *Art History Undergraduate Symposium*. Washington College.

Bick, T. C. (2008). "Reading the Remnant," *43rd UCLA Department of Art History Graduate Student Symposium*. UCLA.

Departmental Lecture Series Organized

Bick, T. C. (2022). *Organized the Department of Art History Fall Lecture Series*. Department of Art History, FSU.

Panels Chaired

Bick, T. C. (2020). *Served as chair of CAA-composed panel, "Social Practice and the Politics of Artistic Intervention Today."*. 108th College Art Association (CAA) Conference.

Panels Organized and Chaired

Bick, T. C. (2021). *Panel organizer and chair, "Italianicity is not Italy': Questioning Italian Art History."* 109th College Art Association (CAA) Conference, New York, Feb. 10–13. (Content available Feb. 5–Mar. 15.) Sponsored by the Italian Art Society. Discussant: Carlos Basualdo, Philadelphia Museum of Art. 106th College Art Association (CAA) Conference.

Bick, T. C. (2018). *Panel organizer and chair, "Processi italiani: Examining Process in Postwar Italian Art, 1945–1980."*. 106th College Art Association (CAA) Conference.

Bick, T. C. (2016). *Panel organizer and chair, "African Arts and Italian Colonialism: A Missing Africanist History."*. 104th CAA Conference, Washington, D.C.

Panels Organized And Chaired

Bick, T. C. (2015). *Panel organizer and chair, "Unattended Figures: Revisiting Figuration in Postwar Italian Art, 1945–1980."*. The American Association for Italian Studies Annual Conference, University of Colorado, Boulder.

Bick, T. C. (2015). *Panel organizer and chair, "Unattended Figures: Revisiting Figuration in Postwar Italian Art, 1945–1980."*. The American Association for Italian Studies Annual Conference, University of Colorado, Boulder.