

## TENLEY BICK

Assistant Professor, Global Contemporary Art  
Department of Art History, Florida State University  
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Curriculum vitae  
3/15/21

### EDUCATION

Ph.D. Art History, University of California, Los Angeles, 2016

Dissertation: *Figure as Model: The Early Work of Michelangelo Pistoletto, 1956–1966*

Committee: George Baker (chair), Michelle Clayton, Miwon Kwon, Steven Nelson

M.A. Art History, University of California, Los Angeles, 2009

B.A. Art History with Honors, Stanford University, Double Minor, Italian, Urban Studies, 2005

### PROFESSIONAL APPOINTMENTS

2018– Assistant Professor of Global Contemporary Art, Florida State University, Department of Art History

2019–20 Scholar in Residence, Magazzino Italian Art Foundation, Cold Spring, NY  
*First American Scholar in Residence.*

2017–18 Visiting Assistant Professor of Art History, Washington College, Department of Art and Art History

### PUBLICATIONS

#### Book in Preparation

*Where There's Everything: Michelangelo Pistoletto and World-Building in Arte Povera*

#### Article Under Review

“Where There's Everything: Pistoletto, the Gruppo d'Arte l'Arlecchino, and Localist Internationalism in *Presenze*”

### Articles in Preparation

“Michelangelo Pistoletto’s *Comizi* (1965–1966): Pop, Protest, and Politics in Early Arte Povera”

“*Porta d’Europa*: Monuments, Interventions, and Migration on Lampedusa”

### Articles and Book Chapters

2021 Bick, Tenley. “Other Hues of Blue: A Pandemic-Era Biennial in Atlanta.” *New Art Examiner* (forthcoming, April). Exhibition review of the 2021 Atlanta Biennial, *Of Care and Destruction*, curated by Jordan Amirkhani, Atlanta Contemporary, Atlanta, Georgia. Commissioned review.

Bick, Tenley. “Bochner’s Italian Picture.” In *Bochner Boetti Fontana* (forthcoming from Magazzino Italian Art, Spring 2021). Invited essay for the catalog associated with the exhibition *Bochner Boetti Fontana*, curated by Mel Bochner with Magazzino Italian Art (Magazzino Italian Art, Cold Spring, NY, October 2, 2020–April 5, 2021).

Bick, Tenley. “Ghosts for the Present: Countercultural Aesthetics and Postcoloniality for Contemporary Italy. The Work of Wu Ming 2 and Fare Ala.” In *Global Revolutionary Aesthetics and Politics after Paris ’68*, edited by William Cloonan, Barry Faulk, Martin Munro, and Christian Weber, 45–77. Lanham, MD: Lexington Books. Peer-reviewed chapter in an edited volume.

2020 Bick, Tenley. “‘My world is now black in color’: Pandemic-Era Programming, Anti-Racist Activism, and Contemporary Art in Italy,” *CAA International News* (August 11, 2020): <http://www.collegeart.org/news/2020/08/11/international-news-my-world-now-is-black-in-color-tenley-bick/>

2019 Bick, Tenley. “What Goes Around Comes Around: Myth and Male Trauma in Somali Diasporic Cinema.” *Third Text* 33, no. 2: 153–177.

2012 Bick, Tenley. “Suspensions of Self-Perception: On Vision and Subjectivity in Contemporary Art.” In *Theorizing Visual Studies: Writing Through the Discipline*, edited by James Elkins and Kristi McGuire, with Maureen Burns, Alicia Chester, and Joel Kuennen, 242–245. New York: Routledge.

2010 Bick, Tenley. “Horror Histories: Apartheid and the Abject Body in the Work of Jane Alexander.” *African Arts* 43, no. 4 (Winter): 30–41.

### Book

2005 Faberman, Hilarie, 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: Cantor Arts Center. Catalogue published in association with the exhibition held at the Cantor Arts Center.

### Translation

- 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. Previously unpublished contribution. Translated from the original Italian. Catalogue published in association with the internationally traveling exhibition of the same title.

### Conference Proceedings

- 2011 Rosenfield, Susan, Lucian Gomoll, **Tenley Bick**, Kirk Sides, and Samuel M. Anderson. "First Word: Reports on the Fifteenth Triennial Symposium of African Arts." *African Arts* 44, no. 3 (Autumn): 1–9. Review of the Fifteenth International Triennial Symposium of African Arts organized by the Arts Council of the African Studies Association (ACASA), UCLA, Mar. 23–27. Authored review of the Triennial film program. Films reviewed: Sandrine Loncke, *Dance with the Wodaabes* (2011); Elizabeth Perrill, *Ukucwebezela: To Shine* (2010); and Susan Vogel, *Fold, Crumple, Crush: The Art of El Anatsui* (2011). Invited review.

### OTHER SCHOLARSHIP

#### Digital Project

- 2020– Founder and curator, *COSTELLAZIONE* (CONSTELLATION), live conversations on contemporary Italian art and activism. Bilingual (IT/ENG) series. Project site: <https://www.costell-azione.com/> and IG @costell.azione. Video conversations archived on project site. Artists for 2020–2021 include: Jem Perucchini, Christopher Veggetti Kanku, Gionata Ozmo, Fare Ala, Marinella Senatore, Mimmo Paladino, Alessandra Ferrini, Francesco Simeti, Mr. Cens, Binta Diaw, and Alfredo Jaar.

### FELLOWSHIPS, GRANTS, AND AWARDS

- 2020 Honors Thesis Mentor Award Nominee, FSU  
College of Fine Arts Travel Grant, FSU (Spring). (Canceled due to COVID-19.)
- 2019–20 Scholar in Residence Fellowship, Magazzino Italian Art Foundation  
*First American Scholar in Residence*
- 2019 College of Fine Arts Travel Grant, FSU (Fall)  
Provost Travel Grant, FSU (Spring)  
College of Fine Arts Travel Grant, FSU (Spring)  
First Year Assistant Professor Grant, FSU (Summer):  
*Project: "African Arts and Italian Colonialism: A Missing Africanist History"*
- 2018 Center for Italian Modern Art (CIMA) Travel Fellowship Runner-Up
- 2016 Italian Art Society Conference Travel Grant for Emerging Scholars
- 2015 Edward A. Dickson Fellowship in Art History, UCLA (Fall)

- Art History Conference and Research Travel Grant, UCLA
- 2014–15 Dissertation Year Fellowship, UCLA
- 2013–14 Edward A. Dickson Fellowship in Art History, UCLA
- 2012–13 Institute of International Education (IIE) Graduate Fellowship for International Study  
(Italy)
- IIE Fulbright Full Grant (Italy) Alternate
- Edward A. Dickson Fellowship in Art History, UCLA (declined)
- 2011–12 Edward A. Dickson Fellowship in Art History, UCLA
- Patricia McCarron McGinn Memorial Award, UCLA
- 2010–11 Edward A. Dickson Fellowship in Art History, UCLA
- 2010 Art History Conference and Research Travel Grant, UCLA
- 2009 Graduate Summer Research Mentorship (G. Baker, Art History), UCLA
- 2008 Quality Graduate Education Grant, UCLA
- 2007–08 UC Regents Fellowship, UCLA
- 2005 Albert Elsen Prize for Excellence in Art History, Stanford University

## INVITED TALKS

- 2021 “Perspectives on Italian Contemporary Art and Migration.” Department of Classical and Modern Languages and Literatures, Texas Tech University, Lubbock, Texas, Spring (forthcoming).
- “Resonance and Revelation: My Italian Days.” Mel Bochner in conversation with Tenley Bick, in association with *Bochner Boetti Fontana*, exhibition at Magazzino Italian Art Foundation, Cold Spring, NY, curated by Bochner:  
<https://www.magazzino.art/magazzinodacasa/resonance-and-revelation-my-italian-days>.  
Jan. 29.
- 2020 “Lessons on Process: Michelangelo Pistoletto’s *Sculpture for Strolling*.” Museum of Fine Arts, Florida State University. November 18, online. In association with *do it*, curated by Hans Ulrich Obrist, organized by Independent Curators International (ICI), New York, MoFA iteration.
- “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, Northfield, Minnesota, May 5. (Delivered online due to COVID-19.)
- “Michelangelo Pistoletto’s *Comizi* (1965–1966): Pop, Protest, and Politics in Early Arte Povera.” Fellowship lecture, Magazzino Italian Art Foundation, in the lecture series, “*Una visione globale*”: *Arte Povera’s Worlds*, cur. Tenley Bick. Apr. 18. (Delivered online due to COVID-19.)

- “The Value of Extremely Poor Work: Pistoletto for Today.” Friends of the Humanities Distinguished Guest Speaker, *Pulse* Visual Arts Colloquia Series, University of Louisiana, Lafayette, Mar. 3.
- 2019 “Figures of Protest: Figural Politics in and around Michelangelo Pistoletto’s *Comizi* (1965–66).” Lecture and research seminar, Rome Contemporary Series, Bibliotheca Hertziana, Rome. Scientific organization by Maria Bremer and Marica Antonucci, June 6.
- “Collectivism in Context: Examining Unity in the Works of the Atelier Populaire.” Museum of Fine Arts, Florida State University, in conjunction with the exhibition *68:18. Student Protest in Print*, Feb. 19.
- 2010 “Joseph Beuys and Arte Povera: The Value of Poor Work.” Presented at the Los Angeles County Museum of Art (LACMA), Los Angeles, California, January 13, to the Docent Council in conjunction with the exhibition *Joseph Beuys: The Multiples*, curated by Stephanie Barron and Eckhart Gillen (LACMA, 2009–10). Commissioned lecture.

## CONFERENCE ACTIVITY

### Papers Presented

- 2021 “Postcolonial Retrofuturism: Alessandro Ceresoli’s *Linea Tagliero* Prototypes.” 109<sup>a</sup> College Art Association (CAA) Conference, New York, Feb. 10–13 (forthcoming).
- 2020 “*Porta d’Europa*: Monuments, Interventions, and Migration on Lampedusa.” “Italian Borderlands: Restrictions, Breaches, Encounters” Conference, John D. Calandra Italian American Institute, Queens College, City University of New York, Apr. 24–25. (Canceled due to COVID-19.)
- “Ghosts for the Present: Interventionist Practices and Postcoloniality in Contemporary Italian Art.” 108<sup>a</sup> College Art Association (CAA) Conference, Chicago, Feb. 12–15.
- 2019 “Wu Ming’s Postcoloniality: Collectivism and Countercultural Aesthetics for Contemporary Italy.” Winthrop-King Institute International Conference, “Does ‘la lutte continue?’ The Global Afterlives of May ’68,” Florida State University, Tallahassee, Florida, Mar. 28–30.
- “*Presenze*: Italian Avant-Gardism and Art Discourse in Late 1950s Turin.” The American Association for Italian Studies (AAIS) Conference, Wake Forest University, Winston Salem, North Carolina, Mar. 14–16.
- “*Porta d’Europa*: Art and Activism in Italy in the Age of the European Migration Crisis.” Winthrop-King Institute Conference, “European Migrations: Infrastructures of Mobility, Confinement, and Hospitality in the E.U.,” Florida State University, Tallahassee, Florida, Feb. 22.

- 2018 “Minor Productions: The Work of Michelangelo Pistoletto, 1965–1970.” 106<sup>th</sup> College Art Association (CAA) Conference, Los Angeles, Feb. 21–24.
- 2017 “Productive Plagiarism: Michelangelo Pistoletto and Vettor Pisani’s *Plagio*, 1970–1976.” The Center for Italian Modern Art (CIMA) Study Day, “Post-It: Reconsidering the Postmodern in Italian Art and Performance since 1965,” New York City, New York. Feb. 13–14.
- 2016 “Anachronic Casts: The Sculpture of Giulio Paolini in the Years of Lead, 1968–1982.” AAIS Conference, Louisiana State University, Baton Rouge, Louisiana, Apr. 21–23.
- “Beyond *Somalia Anno Uno*: Somali Narrative Film in Postcolonial East Africa.” 104th College Art Association (CAA) Conference, Washington, D.C., Feb. 3–6.
- 2015 “Figure as Model: The Early Work of Michelangelo Pistoletto.” AAIS Conference, University of Colorado, Boulder, Mar. 26–28.
- 2011 “‘Somaliwood,’ Ohio: Somali Cinema as Diasporic Phenomenon.” Fifteenth International Triennial Symposium on African Art, Arts Council of the African Studies Association (ACASA), UCLA, Mar. 23–27.
- 2008 “Splitting the Present: Gordon Matta-Clark’s Photo-Collages.” Twelfth Annual University of Southern California Department of Art History Graduate Student Symposium, University of Southern California, Los Angeles, California, Mar. 8.

### **Panels Organized and Chaired**

- 2021 Panel organizer and chair, “‘Italianness is not Italy’: Questioning Italian Art History.” 109th College Art Association (CAA) Conference, New York, Feb. 10–13. Sponsored by the Italian Art Society (forthcoming).
- 2020 Panel co-organizer and co-chair with Jonathan Mullins and Joseph Perna, “Visual Culture in Postwar Italy,” and roundtable co-organizer and participant, “Visual Culture in Postwar Italy: *Percorsi possibili*,” American Association of Italian Studies (AAIS) Conference, Tucson, Ariz., Mar. 26–28. (Canceled due to COVID-19.)
- Session organizer, “Social Practice and the Politics of Artistic Intervention Today.” Panel composed by CAA. 108<sup>th</sup> College Art Association (CAA) Conference, Chicago, Feb. 12–15.
- 2018 Panel organizer and chair, “*Processi italiani*: Examining Process in Postwar Italian Art, 1945–1980.” 106<sup>th</sup> College Art Association (CAA) Conference, Los Angeles, Feb. 21–24. Sponsored by the Italian Art Society.
- 2016 Panel organizer and chair, “African Arts and Italian Colonialism: A Missing Africanist History.” 104<sup>th</sup> CAA Conference, Washington, D.C., Feb. 3–6. Sponsored by the Arts Council of the African Studies Association (ACASA).

- 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, Mar. 26–28. Sponsored status: Italian Art Society.
- 2011 Chair, “Current Studies in African Film,” organized by Doran Ross. Fifteenth International Triennial Symposium on African Art, Arts Council of the African Studies Association (ACASA), UCLA, Mar. 23–26.

### **Lecture Series Organized**

- 2020 “*Una visione globale*”: *Arte Povera’s Worlds*. Four-part lecture series, Magazzino Italian Art Foundation, Cold Spring, New York, Mar. 21–May 2. (Online due to COVID-19.) <https://www.magazzino.art/events/%E2%80%9Cuna-visione-globale%E2%80%9D-arte-povera%E2%80%99s-worlds>

### **Conference Organized**

- 2017 “Feminist Interventions: Women Artists in Modern and Contemporary Art.” Art History Undergraduate Symposium, associated with the seminar course, “Women Artists and Gender in Modern and Contemporary Art,” Washington College, Norman James Theatre, Chestertown, Maryland, Dec. 6.
- 2008 “Reading the Remnant,” 43<sup>rd</sup> UCLA Department of Art History Graduate Student Symposium, Hammer Museum, Westwood, Calif., Oct. 24 (Co-Organized)

## **TEACHING EXPERIENCE**

### **Florida State University, Department of Art History**

Art History Through Artists’ Texts (modern/contemporary focus, Spring 2021, graduate seminar)  
 Contemporary Arts of Africa and Its Diasporas (Spring 2021; Spring 2019, undergraduate and graduate lecture)

Minimalism (Fall 2020, graduate seminar)

Museum Object (Fall 2020, undergraduate; co-instructed)

*Undergraduate art history course on instructions-based and conceptual art.*

*Co-taught with Director of Galleries and Assistant Curator at the Museum of Fine Arts at FSU, Meredith Lynn*

Undergraduate Honors-in-the-Major Thesis Director, modern and contemporary art history (2019–20; two students)

The Global Sixties (Spring 2019, graduate seminar)

Postwar Italian Art (Fall 2018, graduate seminar)

Contemporary Art and Artistic Labor (Fall 2018, undergraduate seminar)

### **Washington College, Department of Art and Art History**

Contemporary Arts of Africa and Its Diasporas (Spring 2018, cross-listed with Black Studies)

The Global Sixties: Art, Revolution, and Internationalism in the 1960s (Spring 2018, upper-level seminar)

Introduction to the History of Western Art (Fall 2017, Spring 2018)  
Women Artists and Gender in Modern and Contemporary Art (Fall 2017, upper-level seminar, cross-listed with Gender Studies)  
Art History and Postcolonial Theory (Fall 2017, upper-level seminar)

### **UCLA, Department of Art History**

#### **Sole Instructor**

The Global Sixties: Art, Revolution, and Internationalism in the 1960s (Summer 2017)  
Contemporary Art: 1940s–1950s (Summer 2016)  
Contemporary Arts of Africa and Its Diasporas (Summer 2013)  
Teaching Art History (Fall 2009, graduate seminar)

### **EXHIBITIONS & CURATORIAL WORK**

- 2021 Tenley Bick, “COSTELLAZIONE: Mapping New Directions in Contemporary Italian Art.” Research selected for exhibition in *What It Takes*, curated by Meredith Lynn and Preston McLane. Florida State University College of Fine Arts Faculty Exhibition, Museum of Fine Arts, Florida State University. Virtual exhibition.
- 2020 Tenley Bick, author and narrator, audio guide for *Arte Povera* (58:00), ongoing exhibition, Magazzino Italian Art (Cold Spring, NY):  
[https://open.spotify.com/show/2ToZn7NloKfaZ9ve2K43H4#\\_=\\_](https://open.spotify.com/show/2ToZn7NloKfaZ9ve2K43H4#_=_).
- 2019 *Stored: Changing Views of Works from Our Permanent Collection*, cycle 2, Museum of Fine Arts, Florida State University. Jan. 25–Feb. 22. Co-curated by **Tenley Bick** and Yelena McLane. Invited guest curator.

### **RELATED PROFESSIONAL EXPERIENCE**

2006–07 Public Art Commissioner (Palo Alto, Calif.)

### **SERVICE TO PROFESSION**

Italian Art Society, Executive Vice President (2021–23)  
CAA International Committee, Committee Member (2020–23)  
American Association for Italian Studies Anti-Racism Task Force (07/2020–09/2020)  
Italian Art Society Emerging Scholars Committee, Chair (2019–22), Committee Member (2017–19)  
Manuscript reviewer:  
*The Polish Journal of Aesthetics* (2021)  
*Art Inquiries* (2021)  
*Palinsesti: Contemporary Italian Art On-line Journal*  
Special issue, “‘Yet who is the genius?’ Women’s Art and Criticism in Postwar Italy,”  
co-edited by Silvia Bottinelli and Giorgia Gastaldon (2020)  
*The Italianist*



Special Film Issue (University of Cambridge, 2019–20)  
*Architectural Theory Review* (Taylor & Francis, 2015–2017)

## SELECTED UNIVERSITY SERVICE

### Florida State University

Anti-Racism and Equity Representative Advisor to Art History Graduate Symposium (2020–21)

Faculty Reader, Florida State University Honors Program Admissions (2020–21)

Departmental Representative (Art History), Museum of Fine Arts Faculty Exhibition Advisory Committee (2019–21)

Chair, Anti-Racism and Equity Committee, Department of Art History (chair, Oct. 2020–; formal member, Fall 2020–; previously Ad hoc committee, Spring–Summer, 2019; consulted also Fall 2019–Summer 2020)

Committee Member, Undergraduate Studies Committee, Dept. of Art History (2020–, 2018–19)

Speaker, Department of Art History Lecture Series (April, 2019)

- “Ghosts for the Present: Postcoloniality and Interventionist Art in Contemporary Italy”

Committee Member, African Arts Lecture Committee, Dept. of Art History (2018–19)

## MEDIA

“Magazzino Italian Art Foundation: “Una visione globale”. Arte Povera’s Worlds,” *Flash Art* (April 27, 2020): <https://flash---art.it/2020/04/magazzino-italian-art-foundation-una-visione-globale-arte-poveras-worlds/>

“Women’s History Month: Celebrating the achievements of FSU women.” *Florida State University News*, March 6, 2020: <https://news.fsu.edu/news/university-news/2020/03/06/womens-history-month-celebrating-the-achievements-of-fsu-women/>

“Magazzino Italian Art Foundation names new research center coordinator, scholar-in-residence.” *Artforum*, November 5, 2019: <https://www.artforum.com/news/magazzino-italian-art-foundation-hires-research-center-coordinator-81241>

“ARTnews in Brief.” November 5, 2019: <http://www.artnews.com/2019/11/04/breaking-art-industry-news-november-4-2019/>.

Prentiss, Anna. “FSU art history professor first American to hold prestigious Italian art research residency.” *Florida State University News*, October 4, 2019: <https://news.fsu.edu/news/2019/10/04/fsu-art-history-professor-first-american-to-hold-prestigious-italian-art-research-residency/>

Cotter, Holland. “Under Threat: The Shock of the Old.” *The New York Times*, April 17, 2011.

## LANGUAGES

English: Native speaker.

Italian: Reading, speaking, and writing near native fluency.

French: Reading near native fluency, excellent writing and speaking.

German: Advanced reading, intermediate writing and speaking.

## **PROFESSIONAL MEMBERSHIPS**

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 Arts of the Present (2020–present)

College Art Association (2011–present)

Italian Art Society (2011–present)

Society for Contemporary Art Historians (2020)

Society for Italian Historical Studies (2014–2018, 2020)