

# NEH Application Cover sheet (BH-293754)

## Landmarks of American History and Culture

### PROJECT DIRECTOR

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**Field of expertise:** Italian Language

### INSTITUTION

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Fashion Institute of Technology  
New York, NY 10001-5992

### APPLICATION INFORMATION

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**Title:** *Creative Spaces/Contested Spaces: Reinterpreting Italian American Public Art in New York City*

**Grant period:** From 2023-10-01 to 2024-12-31

**Project field(s):** Immigration History; History, Criticism, and Theory of the Arts

**Description of project:** "Creative Spaces/Contested Spaces" will strengthen place-based humanities teaching and learning through an exploration of Italian American public art in New York City. It will examine how monuments and landmarks are created, interpreted, forgotten, or become sites of conflict. One-week residential workshops will be held at FIT and at sites throughout NYC. Content will feature diverse perspectives from history, art, social science, labor and city planning, with an examination of the immigrant experience and how socio-cultural concerns relate to aesthetics, power and belonging. The program will include lectures, site visits, readings, film and discussion groups. Participants will share ideas and resources, with the intention of disseminating learning materials nationally on web-based platforms. Ultimately, the workshops will enable educators to devise resources for place-based learning in higher education that offer critical, nuanced understandings of public artworks and their histories.

### BUDGET

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<b>Outright request</b>	185,400.00	<b>Cost sharing</b>	0.00
<b>Matching request</b>	0.00	<b>Total budget</b>	185,400.00
<b>Total NEH request</b>	185,400.00		

### GRANT ADMINISTRATOR

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National Endowment for the Humanities  
Landmarks of American History and Culture

**Creative Spaces/Contested Spaces:  
Reinterpreting Italian American Public Art in New York City**  
Fashion Institute of Technology, SUNY

**Attachment #1: Narrative**

**Nature of the Request**

*Creative Spaces/Contested Spaces: Reinterpreting Italian American Public Art in New York City* is an exploration of Italian American public art that examines how monuments and landmarks are created, interpreted, forgotten, or become sites of conflict. With the recent focus on monuments to Italian explorers and their relationship to issues of colonization and genocide, and in view of the prominent role Italian American immigrant artisans have played in making New York's monuments, public art created by and about Italian Americans is an especially rich means of exploring humanities-related socio-cultural concerns of aesthetics, power, and belonging.

This project consists of two workshops that will take place June 3-7 and June 17-21, 2024, hosted by the Fashion Institute of Technology. FIT is a public college of the State University of New York (SUNY) that is internationally recognized for its art and design programs and is located in the historic Garment District of Manhattan. Each workshop will have 20 participants and feature interdisciplinary presentations by ethnic studies scholars, art historians, labor historians, practicing artists, members of public arts commissions, and activists who will offer various perspectives on the role of public art in communicating multiple and divergent values over time. The workshops will enable educators to devise resources for place-based learning in higher education that offer critical, nuanced understandings of public artworks and their histories.

**Intellectual Content and Significance**

As home to the largest percentage of Italian Americans in the United States, New York City has long been the epicenter of Italian American cultural production. Public artworks made and/or funded by Italian Americans that celebrate Italian American heritage have become significant features of the urban landscape. Some landmarks have even exceeded the local sphere to become national symbols, such as the marble lions that guard the New York Public Library or the bronze Charging Bull statue at Wall Street. Others, such as the statue of Italian patriot Giuseppe Garibaldi in Washington Square Park, are overt declarations of ethnic pride emerging from an era when Italian immigrants experienced widespread discrimination. The significance of these public pieces, however, goes beyond their aesthetic value or ethnic boosterism. Such Italian American monuments have become increasingly central to national debates on the ideological, social, and political significance of public art. An examination of these spaces is timely in helping to confront the challenges posed when public art holds widely divergent meanings and triggers strong emotional responses.

*Creative Spaces/Contested Spaces* examines a variety of sites around New York City, including statues, sculptures, and architectural ornamentation by the Piccirilli Brothers; monuments to Columbus and other Italian historical figures; museums; community folk art; and memorials to Italian American laborers that attest to the Italian American experience, particularly as regards immigration, labor, and the quest for assimilation. During the period of mass migration from Italy to the United States (1880-1920), New York City was one of the primary points of entry. The majority of the migrants at this time came from the

impoverished southern regions of Italy, and most worked as unskilled laborers in the rapidly developing city. Only a small handful of migrants were members of the middle- and upper-classes, and these became known as the *prominenti*. As anti-Italian and anti-Catholic prejudice in the U.S. targeted the ever-increasing immigrant communities, the *prominenti* sought to assert their own status and develop a positive image of Italian identity through the commission of public statues of important Italian cultural figures, statesmen, and explorers. It is through these *prominenti* that statues of Dante, Giuseppe Verdi, Giovanni da Verrazzano, and Christopher Columbus began to appear throughout the five boroughs of the city, often sculpted or carved by Italian-born artists.

Italian migrant artists did not just work for their fellow countrymen but soon became sought after by the city's elite to embellish larger public works in Gilded Age New York. The most notable example from this period is the Piccirilli Brothers, whose work became integral to the ever-growing city's quest to vaunt its economic power and prestige. An Italian-born father and six sons who all trained as marble cutters and carvers, the family worked out of their atelier in the Bronx and soon became associated with some of the most important public buildings in the city. The carvings and creations of the Piccirilli Brothers adorn such prominent structures as the Brooklyn Museum, the U.S. Custom House, the New York Public Library, and the New York Stock Exchange, as well as important monuments in Central Park and Riverside Park.

While the Piccirilli Brothers were an example of successful public artists, most Italian Americans in turn-of-the-century New York were still living in impoverished conditions in overcrowded tenement slums, and it is unclear how much the Italian immigrants of the era were heartened by the success of the *prominenti* and the artisans whose works were being commissioned by New York City's ruling class. Italian American workers continued to labor in subway, street, and building construction, while others toiled in the sweatshops that made New York City the center of the American garment industry. The dangerous working conditions of immigrant laborers at times became deadly, as evidenced in the notorious Triangle Shirtwaist Factory fire that took place in 1911 in Greenwich Village, and killed 146 garment workers. Most of the fire's victims were young immigrant girls of Italian or Jewish origin, making the tragedy a narrative that intertwines the histories of two significant ethnic minorities in New York City.

Although the Triangle fire galvanized the growing labor movement and had long-lasting effects on government policy relating to working conditions, more than a century after the tragedy there has not been a large-scale monument at the site of the incident. Finally, after decades of lobbying and fundraising, a permanent memorial to the disaster will be erected in spring 2023. This ambitious work of public art consists of a bronze cast of a collective ribbon that will extend to the top floors of the building where the fire took place, and is etched with the names of the victims. The imprint on the ribbon was made of individual pieces of fabric that were donated and sewn together by volunteers in an event that took place at FIT. This memorial will form a significant site visit for the *Creative Spaces/Contested Spaces* workshops, as it is one of the only works of public art that is dedicated to Italian American victims of labor disasters and that commemorates women in particular.

The Triangle Fire Memorial is an example of how public art can testify to the forgotten protagonists of immigrant experience and make visible those who have been marginalized in public memory due to class, gender, religion, national origin or ethnicity. The completion of the memorial relates to mounting efforts to actively engage public art with issues of social justice. This endeavor underlies the controversies surrounding one of the most prevalent and divisive examples of Italian American monuments: the statues of Christopher Columbus. Since the murder of George Floyd in 2020, nationwide protests have demanded reckoning with symbols of imperialism, colonialism and genocide, and Columbus monuments, in particular, have become sites of conflict between anti-racism activists and Italian American heritage associations. New York City hosts statues of Columbus in four of its five boroughs, including the 76-foot

monument by Gaetano Russo at Columbus Circle. In 2018, the New York City Mayoral Advisory Commission on City Art, Monuments, and Markers selected this Columbus statue as one of five sites to review in the light of fundamental principles the commission established to guide government in making decisions on erecting or removing monuments. After examining the history of Columbus' influence, the commission recognized the complexity of Columbus as representative of the genocide of Indigenous people, as well as an assertion of Italian ethnic pride. The commission's conclusion was to take an "additive approach," wherein the statue would remain, but its presence would be augmented by new monuments, school curricula, and other public engagements with the Columbus legacy that would move toward reckoning and reconciliation.

The issues that surround Columbus monuments have developed into a major focus of study within the fields of art history, ethnic and cultural studies, as well as urban planning and public policy. The task for humanities educators today is to connect such interventions with pedagogical strategies for place-based learning, particularly at the undergraduate level, where students are being introduced to these disciplines and the issues they entail. The scope of *Creative Spaces/Contested Spaces* is to discover the ways in which educators can contribute to that process, both by directly investigating these debates and by focusing attention on the multitude of creative sites acknowledging Italian heritage that extend well beyond Christopher Columbus. We will accomplish this through the combination of site visits, critical readings, film screenings, lectures by experts in diverse disciplines, and pedagogical workshops that will help create new educational tools to address these issues. This approach invites scholars from various disciplines to consider ways to apply the New York Italian American case to other sites, experiences and histories. All these components of the workshops tell a different side of the Italian American story, and the collaborative work that will take place at these workshops can help shape dialogues regarding public art for years to come.

### **Curriculum Relevance and Application**

*Creative Spaces/Contested Spaces* is concerned with generating a nuanced understanding of and access to creative public sites done in the United States by Americans of Italian descent. The interdisciplinary nature of the program is relevant to Participants who work in ethnic studies, U.S. history, art history, cultural studies, urban studies, and archeology. Utilizing a place-based approach, it will help educators develop teaching tools that guide students to analyze connections between their college-level curricula and their physical environment. In the aftermath of the pandemic shutdown, during which students were only able to approach their subjects virtually, the approaches introduced in this project will help students re-connect to a concrete sense of place, discover the complex histories that lie behind their built environment, and think critically about such spaces.

While the benefit of this kind of inquiry has an immediate effect on enhancing the study of Italian American culture and art, this project is designed to speak to educators who are interested in creating place-based pedagogical practices related to other ethnic groups and spaces across the United States. Similarly, these approaches are not constrained by geography: although the workshops focus specifically on New York City landmarks and sites of interest, the methodologies and resources created could be replicated in other locations, making these workshops meaningful to educators from all over the country. Early career scholars and graduate students who are embarking upon new research on these topics will find the project particularly beneficial, as they will be exposed to topics that have not as yet been fully explored in the academy, and they will have the opportunity to learn from senior scholars about the potential for further research in this field. The contributions from participating scholars will result in an open-source web resource entitled Landmarks of Italian America NYC, which will become a repository of locating and learning about sites related to the workshop's area of focus.

## Program of Study

The workshops will take place over five days and will combine collaborative group activities, presentations, roundtable discussions, a film screening, and directed site visits around the city. Readings distributed in advance will give participants background and context for the presentations and visits each day. At the conclusion of each day, participants will be invited to make use of the shared Padlet space to reflect on the day's activities and suggest content for discussions. All activities will begin at the FIT campus, except for the second day, when the workshop will be hosted by the Center for Italian Modern Art in Manhattan.

Monday, the first day of the workshops, will begin with introductions and some icebreaker activities in groups where participants can discuss their goals for the workshop and the particular lines of inquiry that are guiding their pedagogical objectives for place-based learning. The first speaker of the day will be **Dr. Michele H. Bogart**, an art historian who is one of the leading experts on the history of public art in New York City and has served as Vice President of the city's Art Commission. Dr. Bogart will give an overview of the issues that surround the creation, preservation, and removal of public monuments in the city. The next speaker will be **Dr. Mary Anne Trasciatti**, Professor of Rhetoric and Director of the Labor Studies Program at Hofstra University, Long Island, and President of the Remember the Triangle Fire Coalition. Her talk will discuss the intricate issues involved with creating a memorial for the victims of the disaster and how public art can cross-over to speak to different communities. Intersectionality will be highlighted, as one of the readings for the day is a reflection by Richard Joon Yoo, the designer of the memorial, who movingly drew on his own experiences as a Korean American in crafting the design. After lunch, Participants will travel to Greenwich Village by subway to view the newly installed memorial (scheduled to open Spring 2023), as well as other sites related to the Italian American presence in New York. This includes the work of the Piccirilli Brothers on the Washington Square Arch in Greenwich Village and the workshop of sculptor Giuseppe Moretti, located in the East Village. This tour will be led by labor historian **Dr. Daniel Katz**, founder of People's Heritage Tours.

This day will focus on the guiding questions: *What aesthetic, economic, political, and practical questions influence the design and installation of public art and memorials? How do Italian American landmarks address the intersectionality of the Italian American experience with the history of other ethnic groups in the city?*

Tuesday's workshop will take place at the Center for Italian Modern Art (CIMA), a gallery and research space dedicated to Italian art that is located in the historic district of Little Italy. This day, the workshop will begin to focus on the complexity of viewpoints as they relate to Italian American public art. Participants will tour the exhibition galleries before hearing a talk by **Dr. Nicola Lucchi**, Executive Director of CIMA, who has done extensive research on the contested removal of Fascist-era monuments at the Palazzo d'Italia at Rockefeller Center. Following his talk, visual artist **John Avelluto** will give a slideshow presentation of his artwork and discuss how it references stereotypes of Italian American culture. He will discuss his own forays into public art, and the challenges of obtaining commissions for works that contradict more traditional and received ideas of expressions of Italian American identity. In the afternoon, participants will visit the newly renovated Italian American Museum (reopening Spring 2023), where they will see art and ephemera related to the Italian American presence in the city and gain greater insight into how such spaces craft a particular narrative of ethnic history.

This day will be guided by the questions: *How do contemporary artists of Italian descent address their heritage in public art? How has public art catalyzed internal debates within Italian American communities about ethnic belonging and identity politics?*

On Wednesday, Participants will return to FIT for discussions about what kinds of art, and what subjects, have been left out in the telling of Italian American history through public art. **Dr. Marcella Bencivenni**, Professor of History at Hostos Community College, City University of New York, will discuss her research on the artistic activities of radical Italian activists in turn-of-the-century New York. Following the lecture, participants will travel by coach bus to New York City's Staten Island, where they will view Our Lady of Mount Carmel Grotto (1937), which despite being listed on the National and New York State Registers of Historic Places, is a relatively unknown landmark. The grotto is a remarkable example of folk art in line with such art projects as Sabato Rodia's Watts Towers in Los Angeles. The tour will include the Garibaldi-Meucci building, in close proximity to the grotto, and the Staten Island Museum. These sites will also reflect on how the Italian American presence on Staten Island has overlaid the original Lenape inhabitants; raising questions about the relationship of Indigenous peoples to Italian American public art that lays the groundwork for the following day's focus on Columbus monuments.

Upon return to Manhattan by Staten Island Ferry, participants will be in immediate proximity to three different examples of Italian American public art: contemporary sculptor Arturo di Modica's famous Charging Bull statue near Wall Street, from 1989; the recently installed statue of Mother Cabrini, the first American citizen to be canonized by the Catholic Church and the patron saint of immigrants; and the Piccirilli Brothers' carvings on Lower Manhattan's Alexander Hamilton U.S. Custom House, from 1907. The U.S. Custom House houses the New York branch of the Smithsonian National Museum of the American Indian, and inside the building, we will view the rotunda murals that represent Italian explorers, which will enable us to reflect further on the intersection between the early Italian presence in the Americas and the displacement of Lenape peoples. All of these artworks will lend different interpretations of how to conceptualize the meanings of Italian American public art.

The guiding questions of the day are: *What historical and cultural figures and artworks have been excluded or marginalized in the process of memorializing the Italian American experience? How can we think more critically about what kinds of creative works are categorized as public art?*

In Thursday's session, participants will engage more deeply with complexity, exploring the role of Columbus monuments in the city's history, and the debates regarding the future of these public artworks. A keynote address will be given by **Dr. Laura Ruberto**, Professor of Humanities at Berkeley City College, CA, who will discuss her research on Italian Americans' engagement with Columbus monuments. A roundtable discussion will follow with **Dr. Joseph Sciorra**, folklorist and Director for Academic and Cultural Programs at the John D. Calandra Italian American Institute, Queens College (City University of New York); **Dr. Jack Tchen**, Professor of Public History & Humanities and Director of the Price Institute at Rutgers University, and **Dr. Ruberto** about the role of Columbus monuments in public memory. There will then be a screening of *Stonebreakers* (Awen Films, 2022), a documentary about the protests and decommissioning of Confederate monuments and Columbus statues across the United States in 2020. Following the screening will be a discussion with **Valerio Ciriaci**, director of the film, whose work has also followed similar issues related to Fascist-era monuments in Italy and who can lend a transnational perspective to these localized discussions.

In the afternoon, the Participants will travel by subway to the most well-known Columbus monument in New York City, the statue by Gaetano Russo at Columbus Circle, which will be viewed along with the Piccirilli Brothers' sculptures on the U.S.S. Maine monument that faces Columbus Circle. The group will progress by subway to 42<sup>nd</sup> Street, to the New York Public Library. In addition to viewing the Piccirilli sculptures and statues at the building's exterior, participants will have a research orientation with library specialists in NYPL's Irma and Paul Milstein Division of United States History, Local History and Genealogy, as well as the Miriam and Ira D. Wallach Division of Art, Prints and Photographs. This will begin to prepare Participants for the discussions on research methods and accessing a wide variety of archival resources for their own future pedagogical projects.

The guiding questions for this day are: *How can the debates over Columbus monuments create productive dialogues about the role of public art, social justice advocacy movements, and recognition for marginalized peoples?*

Friday will be the last day of the workshops, and it will take place entirely at the FIT campus. Here, Participants will learn more about resources for place-based learning and digital humanities initiatives and will work collaboratively on planning their own lesson plans. There will be presentations from FIT faculty with extensive experience in these areas, including **Dr. Kyunghye Pyun**, Associate Professor of Art History and Museum Professions and two-time NEH grant recipient, and Project Co-Director **Dr. Daniel Levinson Wilk**. **Dr. Mario Valerio**, Associate Professor of Spanish at FIT, will give a presentation on his course “Hispanic Cultures in New York” and discuss how to utilize new technologies, interdisciplinary sources and place-based learning to study ethnic cultures. Project Co-Director **Dr. Amy Werbel** and staff of the FIT Gladys Marcus Library will lead interactive discussions on how to leverage digital resources, including visual archives. Participants will tour The Museum at FIT and the Special Collections of the Library, to learn how fashion and design can be resources for “reading” and contextualizing monuments, as well as telling histories. In the afternoon, participants will work in groups to discuss how they can begin to implement place-based learning strategies in their own instructional practice. They will create lesson plans and share them with each other, before reporting back to the workshop at large on their findings and objectives. The project director and co-directors will then discuss plans for enlisting contributions to the Landmarks of Italian America NYC project before the conclusion of the workshop.

The guiding questions for this day are: *What lesson plans and digital resources can we create to integrate place-based learning about Italian American public art? How will these impart to students a more nuanced understanding of public art that incorporates multiple disciplines and perspectives?*

### **Project Team and Participation**

The combined expertise of the project team will help connect the many strands of inquiry that are relevant to project participants, who come from different disciplines within the humanities. **Project Director** is **Dr. Rebecca Bauman**, Associate Professor of Italian at FIT in the Department of Modern Languages and Cultures. A specialist in Italian American cultural studies, she has extensive practice in teaching Italian American studies at a variety of public institutions, and her pedagogy emphasizes place-based learning for language and cultural studies courses. She is a member of the Executive Committee of the Italian American Studies Association, as well as Film and Digital Media Reviews Editor of *Italian American Review*, a bi-annual, peer-reviewed journal investigating the history and culture of Italian Americans. In addition to utilizing her expertise to help lead the workshops and site visits, Dr. Bauman will be responsible for all internal and external communications regarding the project, as well as overseeing the logistical operations and the administration of the budget.

**Dr. Amy Werbel** is Professor of Art History and Museum Professions at FIT and is a **Co-Director** and **Replacement Director** of the project. A specialist in art of the United States, Dr. Werbel is experienced in leading students and colleagues through discussions of art controversies, past and present; this includes a focus on public monuments. She created a course at FIT entitled “Racism and Anti-Racism in Public Art and Architecture of the United States,” which helps students analyze and reimagine local sites, including Columbus Circle. As Co-Director of this project, Dr. Werbel will guide participants in learning how to frame dialogue about contested images and objects. She will also share administrative responsibilities with Dr. Bauman.

**Dr. Daniel Levinson Wilk** is Professor of American History at FIT and a specialist in American labor history. In 2018, he and Dr. Kyunghye Pyun won a \$100,000 grant from the National Endowment for the

Humanities to develop new curriculum, to teach art and design students the business and labor histories of the careers they plan to enter. Dr. Levinson Wilk is also a member of the board of the Remember the Triangle Fire Coalition, an organization that most recently ran a design competition to build a work of public art on the building where the 1911 industrial disaster took place. As **Co-Director** of the project, Dr. Levinson Wilk will help lead site visits and will act as adviser in all areas of development of the project's content.

The development and implementation of the website, and continuing digital resources, will be spearheaded by **Prof. Joseph Anderson**, Digital Initiatives Librarian of the FIT Gladys Marcus Library. Following the close of the workshops, he will also work with the project team to integrate new materials and expand the reach of the resources created. He will work in collaboration with **Molly Schoen**, Visual Resources Curator at FIT, who will be instrumental in accessing and managing visual resources related to objects of study and will advise on issues of copyright and accessibility. A **student assistant** will assist with the administrative duties and communications throughout the period of the grant, and will coordinate with FIT's Library and curatorial staff to help maintain metadata and imagery related to the artwork and monuments that will be featured on the Landmarks of Italian America NYC digital map.

The keynote speaker for the workshop will be **Dr. Laura Ruberto**, Professor of Humanities at Berkeley City College, CA, who will discuss her research on Italian Americans' engagement with Columbus monuments. Dr. Ruberto is co-editor with Dr. Joseph Sciorra of the two-volume series *New Italian Migrations to the United States* (University of Illinois Press, 2017). A Fulbright recipient and ACLS/Mellon Faculty Fellow, Dr. Ruberto is also member of the Executive Committee of the Italian American Studies Association and is on the board of the journals *California Italian Studies* and *Italian American Review*.

All other **presenters** in the workshops are experts who represent different disciplines within the humanities and have been selected to offer various perspectives on the questions that guide each day:

**Dr. Michele H. Bogart** is Professor Emeritus of Art History and visual culture at Stony Brook University, State University of New York. She is the author of *Public Sculpture and the Civic Ideal in New York City, 1890–1930* and *The Politics of Urban Beauty: New York and Its Art Commission*, both published by University of Chicago Press. She was vice president of the Art Commission of the City of New York from 1999 to 2003 and is a member of an advisory group to the Commission. She will speak about the history of public art in New York City and the political, ethical, and aesthetic considerations that affect the installation, preservation and removal of public monuments.

**Dr. Mary Anne Trasciatti** is Professor of Rhetoric and Director of the Labor Studies Program at Hofstra University, Long Island, and President of the Remember the Triangle Fire Coalition. She is a co-editor of *Where Are the Workers? Labor's Stories at Museums and Historic Sites* (University of Illinois Press, 2022). Her talk will discuss the intricate issues involved with creating a memorial for the victims of the disaster and how public art can cross-over to speak to different communities.

**Dr. Daniel Katz** is Adjunct Professor in the School of Labor and Urban Studies, City University of New York, and author of *All Together Different: Yiddish Socialists, Garment Workers and the Labor Roots of Multiculturalism* (New York University Press, 2011). He is founder of People's Heritage Tours, a New York City-based organization that leads site visits that recount the histories of women, immigrants, youth, people of color, queer people, artists, intellectuals and working people. He will lead a walking tour of sites and monuments in the neighborhoods of Greenwich Village and the East Village that relate to Italian American artistic production, labor history, and the intersection of Italian American communities with other ethnic groups.



**Dr. Nicola Lucchi** is Executive Director of the Center for Italian Modern Art (CIMA), an exhibition and research center in New York City dedicated to advancing the study of modern and contemporary Italian art in the United States. A specialist in twentieth-century Italian art and literature, industrial history, labor history, and the reception of Italian culture in the United States, Dr. Lucchi will give a presentation on the contested history of Fascist-era public art in New York City, focusing on the example of the Palazzo d'Italia murals at Rockefeller Center. He will also host the workshop for a half-day at CIMA.

**John Avelluto** is a visual artist based in Brooklyn, New York. He received his MFA from Brooklyn College, City University of New York. He works in sculpture and painting, and his work incorporates Italian American vernacular culture and examines linguistic and verbal tropes of ethnic identity. In his talk, Mr. Avelluto will discuss his own forays into public art, and the challenges of obtaining commissions for works that contradict more traditional and received ideas of expressions of Italian American identity.

**Dr. Marcella Bencivenni** is Professor of History at Hostos Community College, City University of New York. Her research focuses on the histories of immigration, labor, and social movements in the modern United States, with a particular interest in the Italian diaspora. She is the author of *Italian Immigrant Radical Culture: The Idealism of the Sovversivi in the United States, 1890-1940* (New York University Press, 2011). She will discuss the less-known history of radical Italian artists in New York City in the late-19<sup>th</sup> and early-20<sup>th</sup> centuries.

**Dr. Joseph Sciorra** is a folklorist and Director for Academic and Cultural Programs at the John D. Calandra Italian American Institute, Queens College (City University of New York). He is author of *Built with Faith: Italian American Imagination and Catholic Material Culture in New York City* (University of Tennessee Press, 2015), and numerous articles and edited volumes on Italian American migration. He will speak about his research with Dr. Ruberto on Italian Americans' engagement with Columbus monuments, as well as guiding the workshops in exploring the hidden vernacular culture of Italian American communities in New York City.

**Dr. Jack Tchen** is Professor of Public History & Humanities and Director of the Price Institute at Rutgers University, State University New Jersey. Dr. Tchen is co-founder of the Museum of Chinese in America in New York City and served as an advisor for the New York City Mayoral Advisory Commission on City Art, Monuments, and Markers. Dr. Tchen will speak in the roundtable discussion on Columbus monuments and will discuss his place-based field work and activism with Munsee Lenape communities.

**Valerio Ciriaci** is an Italian-born documentary filmmaker and director of the award-winning film *Stonebreakers* (2022), which chronicles the conflicts around monuments that arose in the United States during the George Floyd protests and the 2020 presidential election. In the discussion following the screening of his film he will address how the shifting discourses on monumentality in the United States have linked history and political action as a means of confronting the past.

**Dr. Kyunghye Pyun** is Associate Professor of Art History and Museum Professions at FIT and is a specialist of Asian art, Asian American studies, and European medieval art. She has served as the Principal Investigator on two NEH grants that focus on utilizing the humanities to teach the history of labor and business to pre-professional students. Dr. Pyun will discuss her experience in collaborating with faculty from various disciplines in creating open-sourced digital teaching resources for educators in higher education.

**Dr. Mario Valero** is Associate Professor of Spanish at FIT who specializes in race and the scientific imagination in Latin American art, photography and literature. An expert on the use of new technologies in the classroom, Dr. Valero will give a presentation on how to augment place-based teaching of ethnic cultures with the use of software such as Padlet, Sketchfab, and Adobe Spark, using as a model his course “Hispanic Cultures in New York.”

### **Project Recruitment**

The recruitment for Participants will take place across a variety of different platforms, utilizing email listservs, social media, as well as communications facilitated by the project presenters. Announcements will also be distributed via the listservs of relevant professional organizations of which the project director and co-directors are members, including the Association of Historians of American Art, the Association for Ethnic Studies, the American Historical Association, the Modern Languages Association, and the American Association for Italian Studies. The wide reach of these national organizations will facilitate the team’s ability to locate both early career and senior scholars. The Italian American Studies Association (IASA) will also be an important source for locating participants. As a member of IASA’s Social Media committee, Dr. Bauman will coordinate communications to the IASA membership and followers on social media platforms such as Facebook and Twitter. We will also contact relevant graduate programs at universities in the region, to distribute the announcement to graduate students and early career scholars. Prospective Participants will be required to submit an updated curriculum and a 300-word statement of interest explaining the relevance of their attendance to their teaching and research. Drs. Bauman, Werbel and Levinson Wilk will review all the applications and select the attendees, ensuring that the appropriate number of spots are reserved for early career scholars, non-tenure track faculty, and graduate students.

### **Project Dissemination**

With the assistance of Prof. Joseph Anderson and Molly Schoen, a website will be created in advance of the workshop with information regarding the objectives and format of the workshop, links to relevant critical readings and locations, speaker bios, and other logistical information. Shortly before the workshops commence, a shared Padlet page will be distributed, where Participants can address opening questions related to the topic and begin discussion of what they hope to achieve at the workshops. At the termination of the workshops, an online survey will be distributed to participants in order to assess the efficacy of the format and to suggest new directions for inquiry. The Padlet pages created for the workshops will remain open, so that they can become forums for Participants to continue to discuss the material presented; it will also provide an opportunity for Participants from both workshops to see each other’s work, to promote further interdisciplinary outreach.

After the close of the workshops, the website will be expanded to become a repository for sample lesson plans, so that educators from various disciplines can access a range of teaching activities that can be modified to fit their curriculum. The website will also host a digital mapping project entitled, Landmarks of Italian America NYC, consisting of an interactive map of the city and the surrounding area, with locations and sites of Italian American public artwork, memorials, monuments, plaques, and sites of interest. Utilizing pre-existing sites such as monumentlab.com, this resource will cross-reference locations, subject matter, artists, and historical dates across the region. In addition to the cross-referencing data provided, entries will include short informational and critical interventions on the history and significance of each entry. Landmarks of Italian America NYC will enable scholars to cross-reference artifacts across geographical spaces, to enrich the story of Italian American culture in a way that is not only meaningful to the study of Italian American art, but is also relevant to significant discussions taking place in the United States regarding public art and memory. Ultimately, this tool will be useful for students in humanities fields such as U.S. history, art history, ethnic studies, cultural studies, urban

studies and archeology, as well as a host of other areas. It will be a teaching resource that can expand and fortify the knowledge of the Italian American experience, as well as serving as a template for similar practices across other spaces and communities.

### **Institutional Context**

FIT has established itself as an international leader in design education, while also offering exceptional humanities programs, as well as Bachelors and Masters degrees in humanities disciplines. A School of Liberal Arts and Sciences spearheads humanities requirements in all core curricula at FIT. The college also serves as a learning hub for educators from other campuses and across the U.S., through grant-funded and other public programs. The college is located in a dynamic urban center and has a strong legacy of using New York City's history, landmarks, art, organizations, and diverse voices to inform curricula. Programs such as *Creative Spaces/Contested Spaces* realize FIT's longstanding mission and strategic commitment to interdisciplinary, innovative and inclusive approaches to learning.

The campus has fully accessible facilities, easy access to public transportation, and easy access to diverse and moderately priced food options. The accessibility of program sites is of primary concern in schedule planning and transportation arrangements. Participants will be contacted in advance of the workshop start dates, to address any potential mobility or access issues. While FIT cannot house Participants on campus, the college has discounted rates with two convenient area hotels, and the Academic Affairs office will provide guidance on housing.

FIT is also committed to ensuring that web-based learning resources developed through *Creative Spaces/Contested Spaces* are available, maintained and accessible on publicly available platforms beyond the project period. The Gladys Marcus Library is committed to ensuring the availability of open-source educational resources for the FIT campus and others. Additional support is provided through the FIT Office of Communications and External Relations. Both divisions have successfully provided ongoing support, management of materials, and visibility for public, grant-funded humanities education programs. Strategy and implementation for the dissemination of resource materials will be spearheaded by the project Co-directors, in partnership with Prof. Joseph Anderson, Digital Initiatives Librarian, and with the support of Visual Resources Curator Molly Schoen. This will include conference attendance; visibility in relevant journals and social media platforms; promotion through FIT web-based communication vehicles such as *FIT News*; outreach to the academic press; and other efforts in partnership with the FIT Office of Communications and External Relations. The Fashion Institute of Technology welcomes the opportunity to host faculty and exchange diverse expertise and ideas, share and explore the City's rich legacy of monuments and public art, and facilitate a significant contribution to the resources of humanities teaching and learning, nationally.

**Creative Spaces/Contested Spaces:  
Reinterpreting Italian American Public Art in New York City**  
Fashion Institute of Technology, SUNY

Landmarks in American History and Culture  
National Endowment for the Humanities

**Attachment #2: Work Plan**

<b>Dates</b>	<b>Activity Description</b>	<b>Project Team Members</b>
October 2023	<ul style="list-style-type: none"> <li>• Notice of Action issued</li> <li>• Attend Orientation at NEH in Washington D.C.</li> <li>• Contact guest lecturers</li> </ul>	Bauman, Werbel
November 2023	<ul style="list-style-type: none"> <li>• Design project website and populate with preliminary information (project description, schedule, application information)</li> </ul>	Anderson, Bauman
December 2023	<ul style="list-style-type: none"> <li>• Launch project website</li> <li>• Coordinate with area hotels for accommodations</li> <li>• Design project publicity</li> </ul>	Anderson, Bauman, student assistant
January 2024	<ul style="list-style-type: none"> <li>• Coordinate publicity of call for submissions with professional organizations, graduate schools and other educational partners</li> <li>• Tour prospective sites and finalize schedule</li> <li>• Update website with more specific program information</li> </ul>	Anderson, Schoen, Bauman, Werbel, Levinson Wilk, student assistant
February 2024	<ul style="list-style-type: none"> <li>• Participant applications open</li> <li>• Continue publicity outreach for call for papers</li> </ul>	Anderson, Bauman, student assistant
March 2024	<ul style="list-style-type: none"> <li>• Participant applications due</li> <li>• Review applications</li> </ul>	Bauman, Werbel, Levinson Wilk
April 2024	<ul style="list-style-type: none"> <li>• Finalize list of Participants</li> <li>• Notify applicants of acceptance; applicants have two weeks to accept or decline</li> <li>• Book bus transportation for workshop site visits</li> </ul>	Bauman, Werbel, Levinson Wilk, student assistant
May 2024	<ul style="list-style-type: none"> <li>• Submit Participant Selection Report to NEH</li> <li>• Distribute Padlet discussion forums to Participants</li> </ul>	Anderson, Schoen, Bauman, Werbel, Levinson Wilk, student assistant

	<ul style="list-style-type: none"> <li>• Share schedule details with participants and speakers</li> <li>• Update website with finalized information</li> </ul>	
June 2024	<ul style="list-style-type: none"> <li>• Conduct workshops June 3-7 and 17-21</li> <li>• Distribute participant evaluations</li> </ul>	Anderson, Schoen, Bauman, Werbel, Levinson Wilk, student assistant
July-September 2024	<ul style="list-style-type: none"> <li>• Continue updating website with lessons plans and digital map</li> </ul>	Anderson, Schoen, Bauman, student assistant
September 2024	<ul style="list-style-type: none"> <li>• Submit final report to NEH</li> </ul>	Bauman
November 2024	<ul style="list-style-type: none"> <li>• Present on findings at Italian American Studies Association annual conference</li> </ul>	Bauman

**Creative Spaces/Contested Spaces:  
Reinterpreting Italian American Public Art in New York City**

Landmarks of American History and Culture  
National Endowment for the Humanities

**Attachment #3: Program Schedule and Detailed Reading list**

*NB: All activities take place at Fashion Institute of Technology, SUNY campus (227 West 27<sup>th</sup> Street, Manhattan) unless otherwise noted.*

**Monday: Italian American Art and Labor in the Urban Context**

**Guiding Questions:** *What aesthetic, economic, political, and practical questions influence the design and installation of public art and memorials? How do Italian American landmarks address the intersectionality of the Italian American experience with the history of other ethnic groups in the city?*

**Readings:**

Ruberto, Laura E., and Joseph Sciorra. "Disrupted and Unsettled: An Introduction to Monuments, Memorials, and Italian Migrations." *Italian American Review* 12.1 (2022): 1-35; Deschamps, Bénédicte. "'The cornerstone is laid': Italian American Memorial Building in New York City and Immigrants' Right to the City at the Turn of the Twentieth Century." *European Journal of American Studies* 10.10-3 (2015); Richard Joon Yoo, "The Fabric of Memory," in Giunta and Trasciatti, eds., *Talking to the Girls*, 267-278.

**8:30 a.m. Greeting and Introductory Remarks:** Drs. Bauman, Werbel and Levinson-Wilk

**9:00 a.m. Icebreaker Activities:** Breakout groups discuss pedagogical objectives for place-based learning

**10:00 a.m. Presentation by Dr. Michele H. Bogart**, Professor Emeritus of Art History at Stony Brook, State University of New York and former Vice President of the Art Commission of the City of New York, on the history of public art in New York City and the political, ethical, and aesthetic considerations that affect the installation, preservation and removal of public monuments.

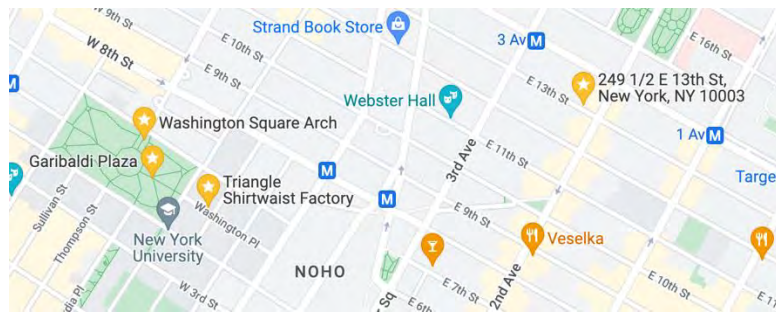
**11:00 a.m. Presentation** on the Triangle Shirtwaist Factory Fire Memorial by **Dr. Mary Anne Trasciatti**, Professor of Rhetoric and Director of the Labor Studies Program at Hofstra University and President of the Remember the Triangle Fire Coalition

**12:00 p.m. Roundtable Discussion** on FIT, the Garment District and Italian Americans in Fashion led by **Dr. Levinson Wilk**

**1:00 p.m.** Lunch

**2:00 p.m.** Travel by subway to Greenwich Village

**2:30 p.m. Site visit:** Walking Tour of Italian American monuments and artists in the Greenwich Village and the East Village (Manhattan) led by **Dr. Daniel Katz**, historian and founder of People's Heritage Tours. Sites visited include the Triangle Shirtwaist Factory Fire Memorial (2023) by Uri Wegman and Richard Jean Yoo (23-29 Washington Place); the Piccirilli Brothers' contributions to the Washington Square Arch (1895) and the Garibaldi Statue (1888) by Giovanni Turini (Washington Square Park); former site of the Italian Labor Center which housed Local 48 of the ILGWU, also known as the Italian Cloakmakers Union (231 E. 14<sup>th</sup> Street); Giuseppe Moretti studio (249 ½ W. 13<sup>th</sup> Street)



**5:00 p.m.** Adjourn

### **Tuesday: Dialogues on Public Art Within the Italian American Community**

*NB: Attendees will not meet at FIT but will convene at the Center for Italian Modern Art (CIMA, 421 Broome Street, Manhattan)*

**Guiding Questions:** *How do contemporary artists of Italian descent address their heritage in public art? How has public art catalyzed internal debates within Italian American communities about ethnic belonging and identity politics?*

**Readings:** Zebracki, Martin, Rob Van Der Vaart, and Irina Van Aalst. “Deconstructing *public artopia*: Situating Public-art Claims Within Practice.” *Geoforum* 41.5 (2010): 786-795; Pierre, Caterina Y. “Attilio Piccirilli’s *The Outcast* (1904–08) and *Eternal Youth* (1935): Immigrant Instability and the Italian American Experience.” *Public Art Dialogue* 11.2 (2022): 153-179.

**9:00 a.m.** Breakfast at **Center for Italian Modern Art (CIMA, 421 Broome St, Manhattan)** and gallery tour

**10:00 a.m. Presentation** by **Dr. Nicola Lucchi**, Executive Director of CIMA, on contested public art and the case of the Fascist-era Palazzo d’Italia at Rockefeller Center

**11:00 a.m. Presentation** by visual artist **John Avelluto** on creating public art in the Italian American context followed by **discussion** on contemporary art and Italian American constituencies

**12:30 p.m.** Lunch in Little Italy

**3:00 p.m. Site visit:** Short walking tour of Little Italy and visit to the newly reopened **Italian American Museum** (151 Mulberry Street)



**5:30 p.m.** Adjourn

### **Wednesday: Ephemeral, Marginal and Un-commemorated Landmarks**

**Guiding Questions:** *What historical and cultural figures and artworks have been excluded or marginalized in the process of memorializing the Italian American experience? How can we think more critically about what kinds of creative works are categorized as public art?*

**Readings:** Bencivenni, Marcella, “The Sovversivi and Their Cultural World,” *Italian American Radical Culture in New York City: The Politics and Arts of the Sovversivi, 1890–1940*. New York: New York University Press, 2003.

**9:00 a.m. Presentation** on Italian American radical art in New York City by **Dr. Marcella Bencivenni**, Professor of History, Hostos Community College, City University of New York

**10:30 a.m.** Working groups and discussion

**11:30 a.m.** Travel by charter bus to Staten Island

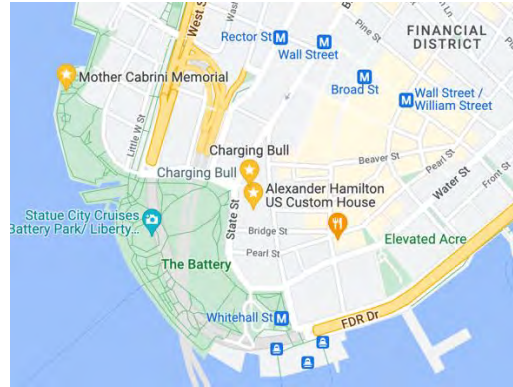
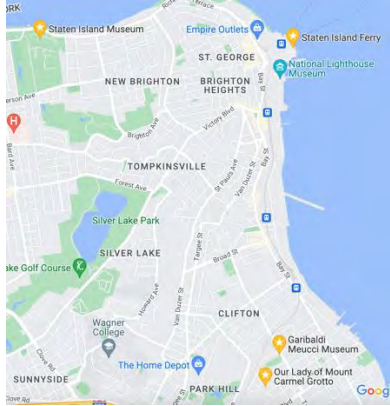
**12:30 p.m.** Lunch

**1:30 p.m. Site visit: New, lesser-known Italian, and unregistered public art sites in Staten Island.** Our Lady of Mount Carmel Grotto (36 Amity Steet, Staten Island); the Garibaldi-Meucci Museum (420 Tompkins Ave., Staten Island); travel by charter bus to Staten Island Museum (1000 Richmond Terrace, Staten Island)

**4:00 p.m.** Return to Manhattan via Staten Island Ferry

**5:00 p.m. Site visit: New, lesser-known Italian, and unregistered public art sites in Lower Manhattan.** Mother Cabrini Statue (2020) by Jill and Giancarlo Biagi (Battery Park City Esplanade); the Charging Bull statue (1989) by Arturo Di Modica; Piccirilli Brothers sculptures (1907) on the Alexander Hamilton U.S. Custom House (1 Bowling Green)





**6:00 p.m. Adjourn**

### **Thursday: Public Art as Contested Spaces**

**Guiding Questions:** *How can the debates over Columbus monuments create productive dialogues about the role of public art, social justice advocacy movements, and recognition for marginalized peoples?*

**Readings:** Ruberto, Laura E., and Joseph Sciorra. “‘Columbus Might Be Dwarfed to Obscurity’: Italian Americans’ Engagement with Columbus Monuments in a Time of Decolonization.” *Public Memory in the Context of Transnational Migration and Displacement*. Cham: Palgrave Macmillan, 2020: 61-93; Mayoral Advisory Commission on City Arts, Monuments and Markers Report to the City of New York, January 2018. <https://www1.nyc.gov/assets/monuments/downloads/pdf/mac-monuments-report.pdf>

**9:00 a.m. Keynote Address** by **Dr. Laura Ruberto** of Berkeley City College, CA on Italian Americans’ engagement with Columbus monuments

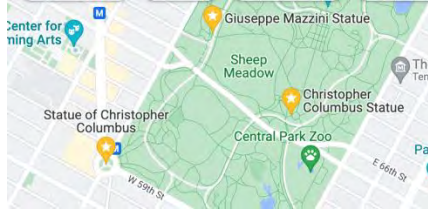
**10:00 a.m. Roundtable discussion** on monuments, memory, and ethnicities with **Dr. Jack Tchen** of Rutgers University, NJ; **Dr. Joseph Sciorra** of the John D. Calandra Italian American Institute, Queens College (City University of New York) and **Dr. Ruberto**

**11:00 a.m. Screening of *Stonebreakers*** (Valerio Ciriaci, Awen Films, 2022) and **post-screening discussion** on the de-commissioning of Confederate and Columbus monuments with filmmaker **Valerio Ciriaci**

**12:30 p.m. Lunch**

**1:30 p.m. Travel** by subway to 59<sup>th</sup> Street and Columbus Circle (Manhattan)

**2:00 p.m. Site visit:** Columbus Statue (1892) by Gaetano Russo and the U.S.S. Maine National Monument (1913) by the Piccirilli Brothers (59<sup>th</sup> Street/Columbus Circle); bust of Giuseppe Manzini (1878) by Giovanni Turini (Central Park); Christopher Columbus statue (1892) by Jeronimo Suñol (Central Park)



**3:00 p.m.** Travel by subway to New York Public Library

**3:30 p.m. Site visit:** New York Public Library (5<sup>th</sup> Avenue and 42<sup>nd</sup> Street). View Piccirilli Brothers' contribution to the lion statues, "Patience" and "Fortitude" (1911) and pediment sculptures and cornice figures (1917). **Research orientation** at Irma and Paul Milstein Division of United States History, Local History and Genealogy and Miriam and Ira D. Wallach Division of Art, Prints and Photographs

**5:45 p.m.** Adjourn

**Friday: Creative Approaches to Place-Based Pedagogy, Leveraging Visual Resources and Digital Mapping**

**Guiding Questions:** *What lesson plans and digital resources can we create to integrate place-based learning about Italian American public art? How will these impart to students a more nuanced understanding of public art that incorporates multiple disciplines and perspectives?*

**Readings:** Zitcer, Andrew, and Salina M. Almanzar. "Public Art, Cultural Representation, and the Just City." *Journal of Urban Affairs* 42.7 (2020): 998-1013; Wagner, Johanna Rossi. "The Digital Archive and the Italian American Classroom." *NEMLA Italian Studies* 39 (2017): 72-83.

**8:30 a.m. Presentation** by **Dr. Levinson Wilk** and **Dr. Kyunghye Pyun** on creating open-source digital resources to teach labor and working-class histories using the humanities

**9:30 a.m. Presentation** on place-based learning in ethnic studies by **Dr. Mario Valero**

**10:30 a.m. Roundtable discussion** on leveraging visual resources: **Dr. Werbel**; Gladys Marcus Library at FIT staff

**11:15 p.m. Site visit:** Museum of FIT and Special Collections and College Archives, Gladys Marcus Library

**12:30 p.m.** Lunch

**1:30 p.m. Breakout Groups and Participant Presentations:** Creating sample lesson plans and discussing contributions to the mapping of Italian American creative spaces

**4:30 p.m. Closing remarks:** **Drs. Bauman, Werbel and Levinson Wilk**

## Suggested Background Reading and Reference Works

Adams, David and Peter Larkham. "Contesting Urban Monuments: Future Directions for the Controversial Monumental Landscapes of Civic Grandeur." *International Journal of Heritage Studies* 28.8 (2022): 891-906.

Bogart, Michele H. *The Politics of Urban Beauty: New York and Its Art Commission*. Chicago: University of Chicago Press, 2006.

Connell, William and Stanislao G. Pugliese, eds. *The Routledge History of Italian Americans*. New York: Routledge, 2018.

D'Acerno, Pellegrino. "From Stella to Stella: Italian American Visual Culture and Its Contribution to Arts in America," in P. D'Acerno, ed., *The Italian American Heritage: A Companion to Literature and Arts*. New York: Routledge, 2021.

Giunta, Edvige, and Mary Anne Trasciatti, eds. *Talking to the Girls: Intimate and Political Essays on the Triangle Shirtwaist Factory Fire*. New York: New Village Press, 2022.

Krase, Jerome. "Italian American Urban Landscapes: Images of Social and Cultural Capital." *Italian Americana* 22.1 (2004): 17-44.

LaGumina, Salvatore J., Frank J. Cavaoli, Salvatore Primeggia, and Joseph A. Varacalli. *The Italian American Experience: An Encyclopedia*. New York: Routledge, 2003.

Levinson, Sanford. *Written in Stone: Public Monuments in Changing Societies*. Durham: Duke University Press, 2018.

Mangione, Jerry and Ben Monreal. *La Storia: Five Centuries of the Italian American Experience*. Ann Arbor: University of Michigan Press, 1992.

Sciorra, Joseph. *Built with Faith: Italian American Imagination and Catholic Material Culture in New York City*. Knoxville: University of Tennessee Press, 2015.

Senie, Harriet. *Critical Issues in Public Art: Content, Context, and Controversy*. Washington and London: Smithsonian Institution Press, 1998.

## Digital Resources:

- Historical Marker Database: <https://www.hmdb.org/>
- Central Park Conservancy: <https://www.centralparknyc.org/>
- Italianità-Contemporary Art Inspired by the Italian Immigrant Experience:
- <https://www.italianita-art.com/view/75689/1/0/5600727>
- New York City Parks Permanent Arts and Monuments: <https://www.nycgovparks.org/art-and-antiquities/permanent-art-and-monuments>

- New York City Landmarks Preservation Commission:  
<https://www.nyc.gov/site/lpc/index.page>
- National Register of Historic Places database:  
<https://www.nps.gov/subjects/nationalregister/database-research.htm>

**Rebecca H. Bauman, Ph.D.**  
[rebecca\\_bauman@fitnyc.edu](mailto:rebecca_bauman@fitnyc.edu)  
<https://fitnyc.academia.edu/RebeccaBauman>

#### TEACHING POSITIONS

<b>Fashion Institute of Technology, SUNY</b> Associate Professor of Italian (2019-present) Assistant Professor of Italian (2012-2019)	New York, NY
<b>Columbia University</b> Adjunct Lecturer (2010-2012) Summer Teaching Fellow (2008-2009) Teaching Fellow (2004-2006)	New York, NY
<b>Barnard College</b> Associate Instructor (2008-2012) Teaching Assistant (2006)	New York, NY
<b>University of Connecticut</b> Adjunct Assistant Professor (2011-2012)	Stamford, CT
<b>Fordham University</b> Adjunct Instructor (2011)	Bronx, NY
<b>Hofstra University</b> Adjunct Assistant Professor (2010-2011) Adjunct Instructor (2009)	Hempstead, NY

#### EDUCATION

<b>Columbia University, Graduate School of Arts and Sciences</b> Ph.D. in Italian, 2010; M.Phil. in Italian, 2006; M.A. in Italian, 2004 Dissertation title: "Fascism in the Years of Lead: Italian and German Cinema Remember the Past." Faculty Sponsor: Prof. Nelson Moe, Ph.D.	New York, NY
<b>Vassar College</b> B.A. in Film and Italian, May 1996 Magna cum laude, with departmental honors in Film and Italian Minor: Women's Studies	Poughkeepsie, NY
<b>Boston University Centro Studi/Università di Padova</b> Academic Year 1994-1995	Padova, Italy

#### PUBLICATIONS

- "Now You Are One of Us': Mafia Fashion On-Screen." *Film, Fashion and Consumption* 11.2 (2022), pp. 155-168.
- "Beyond *Bambole*: Female Friendship in Italian Transnational Television." *Altrelettere* (2022), pp. 95-115
- "Melancholy and Melodrama as Queer Masculinity in the Films of Valerio Zurlini." *Imagine. Note di storia del cinema. Special Issue: What's Queer in Italian Film History? Looking for Non-normative Representations from the Silent Era to the 1960s* 22 (2021)

- “Soldiers for the Mob: The Military as Metaphor for Organized Crime,” in *Italy and the Military: Cultural Perspectives from Unification to Contemporary Italy*, ed. Mattia Roveri, London: Palgrave Macmillan, 2021 (forthcoming)
- “The Fellini Brand: Marketing Appropriations of the Fellini Name” in *Wiley Blackwell Companion to Federico Fellini*, eds. Frank Burke, Marita Gubarova and Marguerite Waller, Chichester, West Sussex; Malden, MA: John Wiley & Sons, Inc., 2020
- “Masculinity, Melodrama and Quality TV: Re-viewing *La Piovra*” *Journal of Italian Cinema and Media Studies* 6.2 (2018)
- “Visions of Virility: Masculinity and Memory in the Italian War Film,” in *Resistance, Heroism, Loss: World War II in Italian Literature and Film*, ed. Thomas Cragin and Laura A. Salsini, Lanham, MD: Farleigh Dickinson University Press, 2018
- “*Divi ambigui*: Ferzan Ozpetek’s Starstruck Gaze.” *Italian Cultural Studies* 70.3 (2015)
- “‘Tu non existi’: *I Am Love* and the Political Melodrama.” *Studies in European Cinema* 10:2 (2013)
- “The Sexual Politics of Loyalty in John Huston’s *Prizzi’s Honor*” in *Mafia Movies: A Reader*, ed. Dana Renga, Toronto: University of Toronto Press, 2011

#### RECENT AWARDS AND FELLOWSHIPS

Costume Society of America Mid-Atlantic Region Research Grant (2021)  
 Co-PI, NEH Humanities Initiatives grant, “Shop Girls to Show Girls: Teaching Resources for New York Working-Class at Communities Colleges” (2021-2024)  
 Trinity College Research Grant in Modern Italian History (2020)  
 Course Release Research Grant, Fashion Institute of Technology (Spring 2018)

#### OTHER PROFESSIONAL ACTIVITIES

**Project Team Member**, “A Girl’s Eye View,” Funded research project on Italian girlhood in 20<sup>th</sup> and 21<sup>st</sup> Century Culture, University of Exeter/Università di Roma (2021-present)  
**Chair**, Nominating Committee, American Association for Italian Studies (2021-2022)  
**Member**, Executive Council, Italian American Studies Association (2021-present)  
**Chair**, Columbia University Seminar for Modern Italian Studies (2019-2022)  
**Film and Digital Media Reviews Editor**, *Italian American Review* (2019-present)  
**Associate Member**, Columbia University Seminar in Modern Italian Studies (2011-present)  
**Peer reviewer**: *Diasporic Italy* (2023); *Journal of Modern Italian Studies* (2022)  
*Forum Italicum* (2020); *Italian American Review* (2020); Columbia University Press/Wallflower (2019); *California Italian Studies* (2019); *Journal of the History of Sexuality* (2018)

#### RECENT INSTITUTIONAL SERVICE

**Member**, Liberal Arts and Sciences General Education Changes committee (2022-present)  
**Member**, Faculty Senate Assessment Committee (2021-present)  
**Chair**, Dept. of Modern Languages and Cultures Curriculum Committee (2015-present)  
**Chair**, Faculty Senate Committee to Evaluate Administrative Personnel (2021-2022)  
**Co-Chair**, Middle States Self-Study (2019-2022)  
**Member**, UCE of FIT Women’s Committee (2019-2021)  
**Contributor**, Humanities General Education Assessment (2020)  
**Contributor**, The Arts General Education Assessment (2020)  
**Member**, Faculty Senate Executive Committee (2018-2020)  
**Chair**, College-Wide Curriculum Committee (2017-2019)

#### LANGUAGES

Fluent in English and Italian  
 Proficient in Spanish, French, German, Latin

Amy B. Werbel, PhD

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State University of New York -  
Fashion Institute of Technology  
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27th Street at 7th Avenue,  
B634  
New York, New York 10001

- Education                      Yale University  
   Ph.D. in the History of Art, 1996
- Harvard and Radcliffe Colleges  
   B.A. *magna cum laude* in Fine Arts, 1986
- Current Position              State University of New York - Fashion Institute of Technology  
   Professor of the History of Art, 2020-present  
   Associate Professor, 2013-2019  
   2018-2019 State University of New York Chancellor's Award for  
   Excellence in Scholarship
- Publications: Books        *Lust on Trial: Censorship and the Rise of American Obscenity in  
   the Age of Anthony Comstock*, New York: Columbia University  
   Press, 2018. Winner of the Peter C. Rollins Book Prize, Northeast  
   Popular and American Culture Association
- Thomas Eakins: Art, Medicine, and Sexuality in Nineteenth-  
   Century Philadelphia*, New Haven and London: Yale University  
   Press, 2007. Selected by *Choice Magazine* as an Outstanding  
   Academic Title
- Previous Positions            Fulbright Scholar to the United Kingdom  
   University of York, 2019-2020  
   Research Project: "Comparative Study of Art Censorship in the  
   United Kingdom and United States Before World War I"
- Fulbright Scholar to China  
   Teaching Award: Study of the United States  
   Guangdong University of Foreign Studies, 2011-2012
- Public Scholarship        Panelist, Restricted Access: An American History of Book  
   Banning, New York Public Library / PEN America (September 21,  
   2022).

“Proposed federal abortion ban evokes 19<sup>th</sup>-century Comstock Act” *The Conversation* (September 19, 2022).

“The Confederate Flag in the Capitol and the Future of Artistic Expression” *Panorama: Journal of the Association of Historians of American Art* 7.1 (Spring, 2021).

Teacher Guide: Does the First Amendment Allow Government to Censor Art? First Amendment Watch at New York University. A Project of the Arthur L. Carter Journalism Institute (published June 1, 2021).

“Off Limits: Art, Social Media and Censorship,” presentation and panel discussion with Michael White and Kyveli Lignou-Tsamantani, York Festival of Ideas (June 9, 2020).

Publications: Essays,  
Academic



“John Haberle’s *A Bachelor’s Drawer: Censorship, Geologic Time, and Truth,*” *Metropolitan Museum Journal*, vol. 55 (Fall, 2020), 43-59.

“Imagining the Future of Monuments to the Confederacy” *Sculpture Review* 357 (Winter, 2017), 32-37.

Fellowships  
and  
Grants

University of California National Center for Free Speech and Civic Engagement  
Fellow, 2021-2022  
Research Project: Study of Freedom of Artistic Expression in Academic Art Museums and Galleries

Center for the History of Collecting, Frick Art Reference Library  
Leon Levy Senior Fellow, 2018

Professional  
Leadership

Scholarly Advisor, *Flashpoints: Free Speech in American History, Culture & Society*, 2022-2023 event series organized by PEN America and the American Historical Association

Book Review Editor, *Panorama: Journal of the Association of Historians of American Art*, 2020-present.



## Daniel Levinson Wilk

Fashion Institute of Technology, Seventh Avenue and 27<sup>th</sup> Street, Room B642  
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### EDUCATION

**Duke University**, Durham, NC

M.A. and Ph.D., History, 1995–2005

Dissertation: “*Cliff Dwellers: Modern Service in New York City, 1800–1945*”

Edward Balleisen and Alexander Keyssar, co-chairs; William Chafe, Sarah Deutsch, and Janice Radway, committee

**Amherst College**, Amherst, MA

B.A., double major in History, *summa cum laude*, and English, 1991–1995

Undergraduate thesis: “*Reaping the Whirlwind: Race and Violence in 1876*”

David Blight, advisor

### RESEARCH

Nineteenth- and Twentieth-Century History of the United States and New York City;  
Business, Labor, and Culture of the Service Sector; Skyscrapers; Elevators

### EMPLOYMENT

**Fashion Institute of Technology, State University of New York**, New York, NY

Professor of American History, 2018-present

Associate Professor of American History, 2012–2018

Assistant Professor of American History, 2006–2012

*United States History from the Civil War to the Present*

*New York City and the Invention of America*

*Hollywood: A History*

*Big Ideas in History: Smith, Darwin, Marx, Freud*

*American Business from Slavery to the Present*

*Classics in African American History*

*Presidential Scholars Senior Seminar*

*History of Economic Thought*

*Queer Work: A Research Seminar in LGBTQ+ Business and Labor History*

*Sales and Service in World History*

*America at Night*

**New-York Historical Society**, New York, NY

*The Idea of Progress in American History* (course for high school teachers), Spring 2007

Bernard and Irene Schwartz Postdoctoral Fellowship, September 2005–August 2006

**Eugene Lang College, New School University**, New York, NY

Instructor, Spring 2006

*History of New York City*  
*United States Political History*

**North Carolina State University**, Raleigh, NC

Instructor, Fall 2003

*Modern American History*

**Duke University**, Durham, NC

Instructor, Summer 1999, 2001; Spring 2002, 2003, 2004, 2005

*The Cultural Construction of American Values*

*History of New York City*

*America, New Deal to the Present*

Teaching Assistant, Fall 1996; Spring 1998, 1999, 2002; Fall 2004

*American Business History*; Edward Balleisen, professor

*America, 1877 to the Present*; Nancy Hewitt, Wendy Wall, professors

*America to 1877*; Peter Wood, Sydney Nathans, professors

## ACADEMIC PUBLICATIONS

### **“Feeding Amherst”**

*Amherst in the World*, Martha Saxton ed. (Amherst College Press, 2020).

### **“A Brief Episode in the History of Dusting”**

*Technology’s Stories*, 6:3 (August 20<sup>th</sup>, 2018), [technologystories.org](http://technologystories.org) (“apostrophe s” in the name, no “apostrophe” or “s” in the website address).

### **“The Red Cap’s Gift: How Tipping Tempers the Rational Power of Money”**

*Enterprise & Society*, 16 (January 2015), 1-46. Winner, 2015 Philip Scranton Best Article Prize, Business History Conference.

### **“Rough Service at Sloppy Louie’s”**

*New-York Journal of American History*, 67 (2010): 64-72.

### **“Tales from the Elevator and Other Stories of Modern Service in New York City”**

*Enterprise and Society*, 7 (2006): 690-704.

### **“Princes and Maids of the City Hotel”**

With A. K. Sandoval-Strausz. *Journal of Decorative and Propaganda Arts*, 25 (June 2005): 160-185.

### **“Felix Cuervo, Highrise Hero”**

*International Labor and Working-Class History* 62 (Fall 2002): 76–88.

### **“The Phoenix Riot and the Memories of Greenwood County”**

*Southern Cultures* (Winter 2002): 29–55.

Joseph David Anderson

(b) (6)

## PROFESSIONAL EXPERIENCE

**Assistant Professor, Digital Initiatives Librarian, Gladys Marcus Library, Fashion Institute of Technology, New York City, NY, Adjunct, 2015-2018; Full-Time, 2018—**

**Digital Projects Librarian, College of Physicians of Philadelphia Historical Medical Library, Philadelphia, PA, 2012-2015**

**Cataloging Librarian, St. Charles Public Library, St. Charles, IL, 2007-2011**  
**EDUCATION**

Dominican University, River Forest, IL — MLIS, 2007

Columbia College, Chicago, IL — BA Fiction Writing with minor in Poetry, 2005

## PRESENTATIONS

- “Library Walk & Talk: Max Meyer and A. Beller & Co. Digital Exhibition,” co-presented with Karen Trivette, January 5, 2021
- “Library Walk & Talk: FIT Digital Assets,” co-presented with Hiroko Suda and Samantha Levin, August 5, 2020.
- “Withstanding the Test of Time(line): Digital Humanities Collaborations from the FIT Library,” March 9, 2020, FIT Academic Open Mic, New York.
- “Mapping the Dress,” September 27, 2018, FIT Academic Open Mic, New York.
- “Content Management with MDID and Other Integrated Systems,” March 27, 2018, Visual Resources Association Conference, Philadelphia.
- “Library Walk & Talk: SPARC Digital,” September 28, 2017, Gladys Marcus Library, New York.
- “Library Walk & Talk: Archive On Demand (and Other Digital Initiatives),” March 31, 2016, Gladys Marcus Library, New York.

## PUBLICATIONS

“Fashion for All,” co-authored with Miyo Sandlin, *Online Searcher*, v.45, no. 1 (Jan./Feb. 2021) (<https://www.infotoday.com/onlinesearcher/>).

## DIGITAL PUBLICATIONS

- *FIT Institutional Repository* (institutionalrepository.fitnyc.edu), 2022, Fashion Institute of Technology.
- *Max Meyer and A. Beller & Co.: Interpreting a Hidden History of NYC's Garment District* (sparcdigital.fitnyc.edu/exhibits/show/meyer-beller), 2020, Fashion Institute of Technology.
- *The FITting Room* (fittingroom.fitnyc.edu), 2020, Fashion Institute of Technology.
- *FIT 75th Anniversary Timeline* (timeline.fitnyc.edu), 2020, Fashion Institute of Technology.
- *Exhibitions Timeline* (exhibitions.fitnyc.edu/exhibitions-timeline/), 2019, Museum at FIT.  
\*Pending launch

- *FIT Authors* (authors.fitnyc.edu), 2019, Fashion Institute of Technology.
- *Teaching Business and Labor History to Art and Design Students* (businesshistory.fitnyc.edu), 2019, Fashion Institute of Technology.
- *FIT Archaic Bannerstone Project* (bannerstone.fitnyc.edu), 2018, Fashion Institute of Technology.
- *SPARC Digital* (sparcdigital.fitnyc.edu), 2017, Fashion Institute of Technology.
- *SPARC Connect* (atom-sparc.fitnyc.edu), 2017, Fashion Institute of Technology.
- *Archive on Demand* (archiveondemand.fitnyc.edu), 2016, Fashion Institute of Technology.
- *College of Physicians of Philadelphia Digital Library* (cppdigitallibrary.org), 2013, College of Physicians of Philadelphia.
- Code repositories available on Github (github.com/fitnycdigitalinitiatives)

## **WORKSHOPS**

- “Open Source Opportunities with Github,” co-presented with Carli Spina, September 20, 2019, MakerMinds, Gladys Marcus Library.
- “AR for Anybody,” co-presented with Prof. Helen Lane, September, 28, 2018, MakerMinds, Gladys Marcus Library.
- “Getting Started with LilyPad & Arduino,” co-presented with Prof. Helen Lane, March, 23, 2018, MakerMinds, Gladys Marcus Library.
- “LilyPad & Arduino,” Innovation Playground, February 7, 2018, Great Hall, Fashion Institute of Technology.

## **PROFESSIONAL ACTIVITIES**

### **Member**

Code4Lib NYC, 2017-present

Code4Lib, 2015-present

American Library Association, 2007-2011

### **SKILLS**

#### **Web Development**

HTML, CSS, JavaScript, PHP, MySQL, XML, Apache, Python, Ruby. Experience developing on Drupal, Omeka, ArchiveSpace, AtoM, Solr, Leaflet.js, Jekyll and Github Pages; designing with Bootstrap Framework. Extensive experience in digitization projects.

#### **Cataloging and Metadata**

Proficient with OCLC Connexion, SirsiDynix Symphony ILS, Ex Libris Aleph, and MarcEdit software. Firm grasp of RDA, AACR2, LCRI's, MARC, DDC, LCSH, and MeSH. Training in LCC. Knowledge of various metadata schemas: Dublin Core, EAD, MARCXML, MODS and TEI. Experience with Archivists Toolkit and archival processing.

#### **General**

Excellent reading and writing skills. Working knowledge of Spanish. Microsoft Office, Adobe Photoshop.

# MOLLY SCHOEN

(b) (6)

## EDUCATION

Master of Library and Information Science August 2009  
Wayne State University, Detroit, MI  
IMLS grant-awarded student in the Fine and Performing Arts Librarian Program

Bachelor of Arts, English August 2007  
Michigan State University, East Lansing, MI

## EXPERIENCE

Visual Resources Curator November 2015 – Present  
Fashion Institute of Technology, New York, NY

Visiting Assistant Professor August 2018 – Present  
Pratt Institute, School of Information, New York, NY  
INFO 647: Visual Resources Management, (graduate-level course)

Information Resources Specialist October 2012 – October 2015  
University of Michigan, Visual Resources Collections, Ann Arbor, MI

Registrar / Librarian July 2009 – October 2012  
Mott-Warsh Collection, Flint, MI

## SELECTED PUBLICATIONS

Schoen, M. (2020). Remembering Richard Martin. *Art History Insider*, 2(1), 10-11.  
<https://www.fitnyc.edu/documents/fit-art-history-insider-2020.pdf>

Schoen, M. and Blazer, S. (2019). Copyright and Citations for Multimedia Sources. In Sabatino, L. A., Fallon, B. (eds.), *Multimodal Composing: Strategies for Twenty-First-Century Writing Consultations*.

Schoen, M. (2018). You Be the Judge: Teaching Students Fair Use by Making Their Own Rulings. In Watkins, A., Madden, B. (eds.), *Fair Use in the Visual Arts: Lesson Plans for Librarians* (75-88).

Schoen, M. (2017). Visual Resources: from Analog to Digital and Beyond. In P. Glassman and J. Dyki (eds.), *The Handbook of Art and Design Librarianship, 2<sup>nd</sup> edition*, (53-61). London: Facet Publishing.

Baron, C. L., and Schoen, M. (2015). Rethinking Visual Literacy Centers in the Digital Age: Case Studies at the University of Georgia and the University of Michigan. *VRA Bulletin* 41(2), Article 4.

Schoen, M. (2015). Teaching Visual Literacy Skills in a One-Shot Session. *VRA Bulletin* 41(1), Article 6.

Linn, A., et al. (2012). *Belle Isle to 8 Mile: An Insider's Guide to Detroit*. Detroit, MI: City Bird.

## LEADERSHIP / PROFESSIONAL SERVICE

- Copy Editor, *Art Documentation* (official journal of ARLIS/NA) 2022–
- Chair, Visual Resources Association Greater New York Chapter 2020
- Vice Chair, Visual Resources Association Greater New York Chapter 2019
- Advisor, College Democrats of FIT 2017–
- Co-chair, Visual Resources Association Membership Committee 2016–2018

- Coordinator, Visual Resources Emerging Professionals and Students 2014–2016
- Co-chair, University of Michigan Collections Committee 2013–2014

### SELECTED CONFERENCE ACTIVITY

ARLIS/NA 50<sup>th</sup> Annual Conference April 2022

- Session presenter, *Visual Literacy In and Beyond the Classroom*

Visual Resources Association 2022 Annual Conference March 2022

- Session presenter, *Teaching Visual Literacy*
- Panelist, *Stories from the Start*

College Art Association 109<sup>th</sup> Annual Conference February 2021

- Session chair and presenter, *How a Pandemic-Inspired Crash Course in Online Education Worked Out for the Arts*

Visual Resources Association 2019 Annual Conference March 2019

- Workshop instructor, *Lesson Planning for Fair Use and Visual Literacy*

ARLIS/NA 46<sup>th</sup> Annual Conference February 2018

- Session presenter, *Boundless: Digital Publishing and Online Scholarship*
- Workshop moderator, *ArLISNAP Career Development Workshop*

ACRL Northeast Chapter 2017 Annual Conference May 2017

- Poster session, *Expanding Library Services from a Visual Perspective*

Visual Resources Association 2017 Annual Conference March 2017

- Session presenter, *Beyond Silos: Exploring and Collaborating Outside the Norm*

ARLIS/NA + VRA Joint Conference March 2016

- Workshop moderator, *ArLISNAP and VREPS Career Development*

Education Institute of the Ontario Library Institute June 2015

- Webinar, *Teaching Visual Literacy Skills in a One-Shot Session*

SUNY Librarian Association 2015 Conference June 2015

- Session presenter, *Teaching Visual Literacy Skills in a One-Shot Session*

Visual Resources Association 2015 Annual Conference March 2015

- Session presenter, *Engaging New Technologies*
- Workshop instructor, *The New Applicant: 21<sup>st</sup>-Century Career Development*

Visual Resources Association 2014 Annual Conference March 2014

- Session presenter, *The Teaching Turn: From Static Collections to Dynamic Learning Centers*
- Workshop instructor, *Adobe Lightroom*

Best Practices & Technology Conference – University of Michigan November 2013

- Presentation and poster session: *Search Faster, Search Smarter*

### AWARDS

- Visual Resources Association – Travel Award March 2022
- Wayne State University – Shining Star Honorable Mention September 2017
- Visual Resources Association – Travel Award March 2016

**LAURA E. RUBERTO, Ph.D.**  
Two-Page Curriculum Vitae

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Berkeley City College  
Department of Arts and Cultural Studies  
2050 Center Street  
Berkeley CA 94704

Email: LRUBERTO@peralta.edu  
Tel: 510.981.2922 (office)

(b) (6)  
berkeleycitycollege.academia.edu/LauraRuberto

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**Education**

University of California, San Diego      Ph.D., Literature  
San Francisco State University      M.A., World and Comparative Literature  
University of California, Davis      B.A., English, Italian, and Psychology (3 majors)

**Current Academic Position**

Associate Professor (tenured), Humanities, Berkeley City College; 2004 to present

**External Grants (select)**

Mellon/American Council of Learned Society, Community College Faculty Fellow, 2020  
Fulbright Junior Faculty Research Grant, Italy, Università degli Studi di Napoli Federico II, 2006

**PUBLISHING (select)**

**Major Editorial Work**

Series Co-Editor, *Critical Studies in Italian Migrations*, Fordham University Press, 2009 to present

**Authored Book**

*Gramsci, Migration, and the Representation of Women's Work in Italy and the U.S.*,  
Lexington Books/Rowman and Littlefield Publishers, 2007/2010.

**Edited Books and Journals (select)**

*Monuments, Memorials, and Italian Migrations*, with introduction, with Joseph Sciorra, special issue of  
*Italian American Review*, Winter, 12.1 2022.

*Borderless Italy (Italia senza frontiere)*, with introduction and preface, with Claudio Fogu and  
Stephanie Malia Hom, *California Italian Studies*, Volume 9, 2019.

*New Italian Migrations to the United States, Vol. 1: Politics and History Since 1945*, and *New Italian  
Migrations to the United States, Vol. 2: Art and Culture Since 1945*, with introductions, with  
Joseph Sciorra, University of Illinois Press, 2017.

*Italian Neorealism and Global Cinema*, with introduction, with Kristi M. Wilson, Wayne State  
University Press, 2007.

*Immigration to the American West*, with introduction, special issue of *The Journal of the West*, 2004.

*Bakhtin and the Nation*. with introduction, with Barry Brown, Christopher Conway, Rhett Gambol,  
Susan Kalter, Tomás Taraborrelli, and Donald Wesling, Bucknell U P, 1999.

**Articles in Edited Anthologies and Peer-Reviewed Journal (select)**

“Italian American Stuff: A Survey of Material Culture, Migration, and Ethnicity” (coauthored with Joseph Sciorra) *SOAR: The Society of Americanists Review* 3 (2021-2022), 1-84

“Creative Expression and the Material Culture of Italian POWs in the United States During World War II,” *Material Culture Review/Revue de la culture matérielle*. 92-93, Summer, 2022, 3-32.

“Teaching Beyond the Triangle Fire, a Memory in Four Parts,” *Talking to the Girls: Intimate and Political essays on the Triangle Shirtwaist Factory Fire*, edited by Edvige Giunta and Mary Anne Trasciatti, 2022.

“‘Columbus might be dwarfed to obscurity’: Italian Americans’ Engagement with Columbus Monuments in a Time of Decolonization” (coauthored with Joseph Sciorra), *Public Memory in the Context of Transnational Migration and Displacement: Migrants and Monuments*, Ed. Sabine Marschall (Palgrave Macmillan, 2020), 61-93

“Toppling Columbus, Recasting Italian Americans” (coauthored with Joseph Sciorra), “Process History,” blog for Organization of American Historians, *The Journal of American History*, and *The American Historian*, July 23, 2020.

“Migrating Objects: Italian American Museums and the Creation of Collective Identity” (coauthored with Joseph Sciorra), *Altreitalie* 56, January-June 2018, 131–156.

“Recontextualizing the Ocean Blue: Italian Americans and the Commemoration of Columbus” (coauthored with Joseph Sciorra), “Process History,” blog for Organization of American Historians, *The Journal of American History*, and *The American*, October 4, 2017.

“A California Detour on the Road to Italy: The Hubcap Ranch, the Napa Valley, and Italian American Identity,” *Sabato Rodia and the Watts Towers in Los Angeles: Art, Migrations, Development*, Ed. Luisa del Giudice, Fordham University Press, 2014, 109-124.

“Always Italian, Still Foreign: Connecting Women’s Lives Through Transnational Migration,” *La Questione Meridionale*, Num. 2, Feb. 2011, 77-97.

**Recent Invited Lectures (select)**

“On Kisses and Italian Identities,” Key Note Speaker, Italian American Studies Association (IASA, formerly AIHA) annual conference (Mining the Diaspora), Pittsburgh, October 2022

“Migrating in High Heels and Other Signs of Transnational Italian Style,” Key Note Speaker, PRIN Project Transatlantic Transfers, Politecnico di Milano, Italy, April 2022

“Activism, Identity, and Decolonization: Italian Americans Move Beyond Columbus” Italian Studies Speaker Series, University of California, Davis, October 2021

“Columbus Monuments of the 1950s, Contesting Knowledge in Decolonial Times,” Columbus: History and Myth Symposium, Istituto di Cultura, NYC and Italian Embassy, Washington DC, October 2021

“Italian Internment During World War II and the Limits of Racism in America,” Harriet and Kenneth Kupferberg Holocaust Center, CUNY Queensborough Community College, March 2021



**MICHELE H. BOGART**

(b) (6)

E-mail: michele.bogart@stonybrook.edu

**EDUCATION**

Ph.D., University of Chicago, 1979

Major Field: Modern art, European and American

Minor Field: Modern Cultural History

Dissertation: "Attitudes Toward Sculpture Reproductions in America, 1850-1880"

M.A., University of Chicago, 1975, Art History

B.A., Smith College, 1974, Art History Major

**ACADEMIC EMPLOYMENT**

The State University of New York at Stony Brook

Professor Emeritus, 2019-present; Professor, 1995-2019.

Associate Professor, 1989-1995.

Assistant Professor, 1982-1989.

University of Georgia, Athens

Assistant Professor, 1979-1982.

**CURATORIAL EXPERIENCE**

The Parrish Art Museum, Southampton, NY.

Guest Curator, "Fauns and Fountains: American Garden Sculpture, 1890-1930," 1982-1985.

Detroit Institute of Arts.

Guest Curator of Sculpture, "The Quest for Unity: American Art Between World's Fairs, 1876-1893," 1980-1982.

National Collection of Fine Arts, Washington, D. C.

Assistant to the Visiting Curator, "Sculpture and the Federal Triangle," 1979.

**AWARDS AND HONORS** (select, since 1990)

- 2020 Leon Levy Senior Fellow, Frick Center for History of American Collecting.
- 2017-2018 Senior Fellow, Rockwell Center for Visual Studies, Norman Rockwell Museum.
- 2015 Terra Foundation for American Art Visiting Professorship, Freie Universität von Berlin, May-July 2015.
- 2015 Fulbright Specialist Roster.
- International Society of Planning History, Award for the best book in English and based upon original research, 2008.
- Charter Fellow, New York Academy of History, 2008-present.
- John Simon Guggenheim Memorial Fellowship, 2001-2002.
- NEH Fellowship for College Teachers and Independent Scholars, 1994-5, for Bogart, 1995.
- Charles C. Eldredge Prize for Best Book in American Art, Smithsonian Institution, National Museum of American Art, 1991.

**PUBLICATIONS**

**Books**

- *Sculpture in Gotham: Art and Urban Renewal in New York* (London: Reaktion Books, 2018).
- *The Politics of Urban Beauty: New York and Its Art Commission*. Chicago: University of Chicago Press, 2006.
- *Artists, Advertising and the Borders of Art*. University of Chicago Press, 1995; paperback ed. 1997.
- *Public Sculpture and the Civic Ideal in New York City, 1890-1930*. Chicago: University of Chicago Press, 1989; paperback ed., Washington, D.C.: Smithsonian Institution Press, 1997.

### Catalogs

- *Fauns and Fountains: American Garden Sculpture 1890-1930*, Southampton, N.Y.: The Parrish Art Museum, 1985.
- Coauthor, Detroit Institute of Arts, *The Quest for Unity: American Art Between World's Fairs 1876-1893*. Detroit: Detroit Institute of Arts, 1983.

### Select Articles

- "Art Work and the Cream of Wheat Campaign," Imprinted: Illustrating Race (Stockbridge: Norman Rockwell Museum, 2022).
- Op-ed, "The 'bad man/great man' statue puzzle," *New York Daily News*, 15 November 2021, <https://www.nydailynews.com/opinion/ny-oped-bad-man-great-man-statue-problem-20211115-g4wove2n7rbirmtaruioudyg3y-story.html> (accessed 15 November 2021).
- "The Problem with Canceling the Arnautoff Murals," *New York Review of Books Daily*, 16 September 2019, <https://www.nybooks.com/daily/2019/09/16/the-problem-with-canceling-the-arnautoff-murals/>.
- "Making Meaning of Illustration," video and blog post, Norman Rockwell Museum (<https://www.rockwell-center.org/essays-illustration/making-meaning-of-illustration/>), posted 18 October 2018.
- "Expertise Matters: A New York Case Study on Protecting and Preserving Public Art," *Public Art Dialogue*, 6:1 (2016): 142-158. <http://dx.doi.org/10.1080/21502552.2016.1149400>.
- "The Patronage Frame: Process and Meanings of Public Art," in *A Companion to Public Art*, ed. Harriet Senie and Cher Krause Knight (London: Blackwell, 2016).
- "Lessons from the Monument Lifecycle: Civic Virtue and the Politics of Display in Manhattan and Queens," *Journal of Urban History* 38 (May 2012): 509-31.
- "Norman Rockwell, Public Artist" in *Art, Democracy, and the State*, ed. Casey Nelson Blake (Philadelphia: University of Pennsylvania Press/Wilson Center Press, 2007; paperback ed., 2008), 31-66.
- "Lowbrow/Highbrow: Charles R. Knight, Urban Art Work, and the Spectacle of Prehistoric Life," in *The Victorians and Virgin Nature*, ed. Jackson Lears. Fenway Court 29 (2002): 39-63.
- "The Ordinary Hero Monument in Greater New York: Samuel Tilden's Memorial and the Politics of Place." *Journal of Urban History* 28 (March 2002): 267-299.
- "Animation as Art Work." *Prospects* 25 (2000): 425-484.
- "Art Scenes and the Urban Scene in New York City," in Jan Ramirez, ed., *Painting the Town* (New Haven: Yale University Press, 2000), 37-57, 63-67.
- "Public Space and Public Memory in New York's City Hall Park." *Journal of Urban History* 25 (January 1999): 226-257.

### PUBLIC SERVICE

- Conservation Advisory Group of the Art Commission of the City of New York, appointed September 2003-present.
- Associates of the Art Commission of the City of New York, 2003-present.
  - President, 2011-2014.
  - Treasurer 2003-2009.
- Board of Directors, New York Preservation Archives Project, 2008-present.
- Board of Advisors, City Club of New York, 2021-present.
- Board of Directors, the Fine Arts Federation, April 2005-2014.
- Vice President, 2007-2009.
- Chair, Landmarks Preservation Commission Nominating Committee, 2007-2009.
- Board of Directors, New York Preservation Archive Project, 2008-present.
- Board of Advisors, New York City Department of Transportation Urban Art Program, 2008 – 2011.

**Recent television/YouTube appearances on NY1, WNYW (Fox 5), NTD news; TEFAF, Skyscraper Museum; Cooper Union; Roosevelt House. Mentions and quotes in *New York Times*, *amNewYork*, *Newsday*, *Hyperallergic*, *Curbed*, *Minneapolis Star-Tribune*.**

January 28, 2023

Mary Anne Trasciatti  
Labor Studies/Writing Studies and Rhetoric  
Hofstra University  
516-463-5427/516-491-5076  
Mary.Ann.Trasciatti@hofstra.edu

## ACADEMIC APPOINTMENTS

### Hofstra University

Director of Labor Studies and Professor of Writing Studies and Rhetoric

## SELECTED PUBLICATIONS

### Books

(b) (4)

Mary Anne Trasciatti and Robert Farrant, eds., *Where are the Workers? Labor's Stories at Museums and Historic Sites*, University of Illinois Press, the Working Class in American History Series, 2022.

Mary Anne Trasciatti and Edvige Giunta, eds., *Talking to the Girls: Intimate and Political Essays on the Triangle Shirtwaist Factory Fire*, New Village Press, 2022.

### Book Chapters/Essays

Mary Anne Trasciatti, "Foreword," in Elizabeth Gurley Flynn, *My Life as a Political Prisoner: The Alderson Story* (New York: International Publishers, 2019).

Mary Anne Trasciatti, "Postcard: At the Corner of Washington Place and Greene," in *See You in the Streets: Art, Action and Remembering the Triangle Shirtwaist Factory Fire*, ed. Ruth Sergel, (Iowa City: University of Iowa Press, 2016), 133-134.

### Refereed Journal Articles

Mary Anne Trasciatti, "Sisters on the Soapbox: Elizabeth Gurley Flynn and Her Female Free Speech Allies' Lessons for Contemporary Women Labor Activists" *Humanities* 2018, 7(3), 69  
<https://doi.org/10.3390/h7030069>.

Mary Anne Trasciatti, "Elizabeth Gurley Flynn, the Sacco-Vanzetti Case, and the Rise and Fall of the Liberal-Radical Alliance, 1920-1940," *American Communist History* (December 2016): 191-216.

Mary Anne Trasciatti, "Kairos, Free Speech, and the Material Conditions of State Power in the United States: The Case of World War I," *Advances in the History of Rhetoric* (Fall 2015): 216-226.

Mary Anne Trasciatti, "Athens or Anarchy? Soapbox Oratory and the Early Twentieth-Century American City," *Buildings & Landscapes: Journal of the Vernacular Architecture Forum* 20 (Spring 2013): 43-68.

### Digital Essays

Mary Anne Trasciatti, "The Odyssey of the Triangle Shirtwaist Factory Fire Memorial," LaborOnline (24 March 2022): <https://www.lawcha.org/2022/03/24/odyssey-triangle-fire-memorial/> .

Mary Anne Trasciatti, "The Killing of Sacco and Vanzetti," *Jacobin* (23 August 2017):  
<https://www.jacobinmag.com/2017/08/sacco-vanzetti-palmer-raids-anarchism-repression/> .

Mary Anne Trasciatti, "The Rebel Girl," *Jacobin* (22 January 2017):  
<https://www.jacobinmag.com/2017/01/elizabeth-gurley-flynn-iww-trump-womens-march/>.

Mary Anne Trasciatti, "The Fighting Tradition: The Verizon Strike Recaptured Some of the Uncompromising Militancy of the Early American Labor Movement," *Jacobin* (9 June 2016):  
<https://www.jacobinmag.com/2016/06/verizon-cwa-strike-iww-wobblies-scabs-pickets-contract-union/>.

## **SELECTED CONFERENCE PRESENTATIONS**

Mary Anne Trasciatti, Featured Author, New Books Spotlight (for *Talking to the Girls: Intimate and Political Essays on the Triangle Shirtwaist Factory Fire*), National Communication Association Conference, New Orleans, LA, November 17, 2022.

Mary Anne Trasciatti, "Tremble, Tremble, the Witches Have Returned! Marx, #MeToo, and Militant Women's Labor Activism," Reading Marx into the 21<sup>st</sup> Century, Symposium Sponsored by the Texas A&M Communication Department, April 1, 2019.

Mary Anne Trasciatti, "Active Memory at the Site of the Triangle Shirtwaist Factory Fire," Labor and Working Class History Conference, Seattle, WA, June 23, 2017.

Mary Anne Trasciatti, Robert Linne, Andi Sosin, Rose Imperato "The Triangle Factory Fire in American Memory," Berkshire Conference on the History of Women, Genders, and Sexualities, Hofstra University, June 2, 2017. **This panel discussion was taped and broadcast on C-Span, available at: <https://www.c-span.org/video/?429335-2/1911-triangle-factory-fire>**

Mary Anne Trasciatti, "Engaged Spectatorship at the Site of the 1911 Triangle Shirtwaist Factory Fire," Symposium of the American Society for the History of Rhetoric, Atlanta, GA, May 26, 2016.

## **SELECTED INVITED LECTURES/PRESENTATIONS**

"Why We Remember the Triangle Shirtwaist Factory Fire," Amerika-Institut, LMU Munich, October 28, 2022.

"The Triangle Fire Memorial: Why Now?" Case Studies in Historic Preservation Graduate Seminar, New York University, February 7, 2019.

Panelist, "Who Decides? The History and Future of Monument Creation in New York City," part of the series Difficult Histories/Public Spaces: The Challenge of Monuments in New York City and the Nation, a collaboration of the American Social History Project/Center for Media and Learning, Gotham Center for New York City History, CUNY Public History Collective, October 9, 2018. **This lecture was made into a podcast, available at: <https://ashp.cuny.edu/podcast/mary-anne-trasciatti-creating-public-art-memorials-new-york-city>**

Panelist, "Monuments, Public Memory, and Group Identity: The Cultural Politics of Italian America in the Twentieth-First Century," John D. Calandra Italian American Institute, Queens College, October 24, 2017.

"Rebel Girls: U.S. Working Women and the Struggle for Social Justice," La Pietra Dialogue, NYU Florence, February 21, 2017.

"Tenement Talk: Who Remembers the Triangle Fire?" with May Chen, Katie Quan, Hasia Diner, and Steven Greenhouse, Lower East Side Tenement Museum, March 8, 2016.

"The Triangle Fire Memorial," The Diane and Adam E. Max Conference in Women's History, "Sweat Equity: Women in the Garment Industry," New York Historical Society, March 6, 2016.

## **SELECTED GRANTS**

**2022** \$25,000 Puffin Foundation grant to Remember the Triangle Fire Coalition, Inc. to support the Triangle Fire Memorial.

**2021** \$120,000 21<sup>st</sup> Century ILGWU Heritage Fund grant to Remember the Triangle Fire Coalition, Inc. to support the Triangle Fire Memorial

**2015** \$1.5 million New York State and Municipal Facilities Grant to Remember the Triangle Fire Coalition, Inc. for capital costs for the Triangle Fire Memorial

## **SELECTED PUBLIC HUMANITIES PROJECTS**

**2011 - Present**

### **Remember the Triangle Fire Coalition President, Board of Directors**

Head of an all-volunteer 501(c) 3 organization that offers educational and arts programming to raise public awareness about the 1911 Triangle Shirtwaist Factory fire and explore its continuing relevance for worker rights and workplace safety. Spearheading the campaign for a permanent memorial to the 146 workers who died at the site of the fire. Dedication date: 2023.

**Daniel Katz**

(b) (6)

**Education**

- Ph.D., Rutgers University, History, 2003.  
Committee: Alice Kessler Harris, Chair; David Levering Lewis; Robin D.G. Kelley; and Dorothy Sue Cobble.
- M.A., University of Wisconsin-Madison, History, 1986.
- B.A., University of Wisconsin-Madison, History and Political Science, 1984.

**Administrative Positions**

- People's Heritage Tours*, 2022 to present.  
Founder
- Alfred State College, State University of New York*, 2018-2021(Retired)  
Dean of the School of Arts and Sciences
- Murphy Institute for Worker Education and Labor Studies, School of Professional Studies, City University of New York*, 2016-2018  
Acting Director of Academic Affairs
- Metropolitan College of New York*, 2014-2015  
Vice President for Academic Affairs  
Chief Academic Officer
- National Labor College*, 2012-2014  
Provost and Dean  
Chief Academic Officer
- Empire State College, SUNY*, 2004-2012  
Chair, M.A. in Policy Studies, 2010-2012
- Hunter College, CUNY*, 2002-2003  
Acting Director of Academic Affairs  
*School of Arts and Sciences*
- Rutgers University-Newark* 2000-2002  
Program Coordinator  
*Honors College*
- George Westinghouse Vocational and Technical High School, Brooklyn NY*, 1994-1995  
Coordinator of Student Affairs
- District 65 UAW/Hofstra University Workers Education Program*, 1987-1989  
College Recruiter

**Teaching and Scholarship Positions**

- Joseph S. Murphy Institute, School of Professional Studies, City University of New York  
Adjunct Professor, 2016-2018, 2021-Present
- Schomburg Center for Research in Black Culture, The New York Public Library,  
Visiting Scholar, 2015-2016
- University of Maryland, College Park  
Visiting Professor of History, 2013-2015
- National Labor College  
Professor of History, with tenure, 2012-2014
- State University of New York, Empire State College  
Associate Professor, with tenure, September 2010-2012  
Assistant Professor, 2004-2010.
- Hunter College, City University of New York

-Substitute Assistant Professor, Joint Appointment in the Department of Curriculum and Teaching and the Department of History, Spring 2004.

-Adjunct Assistant Professor of History, 2002-2003.

#### Lecturer

Rutgers University-Newark, Department of History, 1999-2001.

New York City Board of Education

Teacher of high school social studies and English, 1993-1995.

#### Books

*All Together Different: Yiddish Socialists, Garment Workers and the Labor Roots of Multiculturalism*, New York University Press, November 2011, reissued in paperback, July 2013.

*Labor Rising: The Past and Future of Working People in America*

Co-Edited with Richard Greenwald, New Press, July 2012.

*Woven Together for Justice: A History of the Needle Trades Unions*

Co-Authored with Richard Greenwald, New Press, under contract.

#### Articles and Book Chapters

“The Multicultural Front: Jewish Organizing in the 1930s Garment Industry” in *Chosen Capital: The Jewish Encounter with American Capitalism*, Rebecca Kobrin, ed. Rutgers University Press, 2012.

“Re-imagining a Multicultural Labor Movement Through Education” in *Labor Rising: The Past and Future of Working People in America*, Daniel Katz and Richard Greenwald, eds., New Press, July 2012.

“Introduction” with Richard Greenwald in *Labor Rising: The Past and Future of Working People in America*, Daniel Katz and Richard Greenwald, eds., New Press, July 2012.

“Race, Gender, and Labor Education: ILGWU, Locals 22 and 91, 1933-1937,” *Labor’s Heritage*, Spring 2000

#### Recent Awards

Brooklyn Public Library, PowerUP Business Plan Competition, 2022.

Sidney Hillman Foundation, Subvention Grant, 2011.

New York Public Library, Frederick Lewis Allen Room Scholar, 2010.

Empire State College, Technology Development Fund, 2008-2009.

#### Professional Service

Contributing Editorial Board

*Labor: Studies in Working-Class History of the Americas*, 2012-2016.

Board of Advisors, Center for the History of the New America

University of Maryland, 2012-Present.

Board of Advisors, Center for the Study of Class, Labor, and Social Sustainability

Duke University, 2012-Present.

Labor@Wayne External Board

Wayne State University, 2012-Present

Tachau Teacher of the Year Award Committee

Organization of American Historians, 2011-2013

Nominating Committee

Labor and Working Class History Association, 2008-2010

Visiting Review Committee for the Department of Curriculum and Teaching at Montclair State University, April 2008.

Executive Board

*New York State Labor History Association*, 1998-Present.

# Marcella Bencivenni

Professor of History  
Hostos Community College/CUNY  
500 Grand Concourse, B-325 – Bronx, NY 10451  
[mbencivenni@hostos.cuny.edu](mailto:mbencivenni@hostos.cuny.edu) - 718-5186573

## EDUCATION

- Ph.D. in History with specialization in Italian American Studies, The Graduate Center of the City University of New York, 2003.
- M.A. in U.S. History, New York University, 1997.
- *Laurea* (B.A.), *Summa Cum Laude*, in Foreign Languages and Literatures, University of Calabria, Italy, 1994.

## AREAS OF SPECIALIZATION

Immigration and ethnic studies with a focus on the Italian diaspora; U.S. labor and working-class history; twentieth century U.S. cultural history.

## SCHOLARLY PUBLICATIONS

### Books and Journal Special Issues:

- *Italian Immigrant Radical Culture: The Idealism of the Sovversivi in the United States, 1890-1940*. New York: New York University Press, 2011 (rep. 2014).
- *Radical Perspectives on Immigration*, co-edited with Ron Hayduk. Special issue of *Socialism and Democracy* 48, Vol. 22, 3 (Routledge, November 2008).

### Articles and Book Chapters:

- “American Communism, Anti-communism, and the Cold War: The Case of Carl Marzani.” In *The Bridge in the Parks: The Five Eyes and Cold War Counterintelligence*. 45-71. University of Toronto Press, 2021.
- “The Italian Immigrant Working Class Experience in the United States.” *Oxford Research Encyclopedia of American History*, 2020. Online. <https://doi.org/10.1093/acrefore/9780199329175.013.685>
- “Noi e loro: Sacco e Vanzetti novant’anni dopo. Dialogo a più voci.” With Luigi Botta, Michele Presutto and Salvatore Salerno. 5-52. *Frontiere*, Anno XVIII, n. 34 (2017). Centro Editoriale San Marco, Italy
- “From the Margins to Vanguard and Mainstream: Italians in the United States Labor Movement.” In *The Routledge History of Italian Americans*, edited by William J. Connell and Stanislao Pugliese. 268-285. Routledge, 2017.
- “Fired by the Ideal: Italian Anarchists in New York City.” In *Radical Gotham: Anarchism in New York City from Schwab's Saloon to Occupy Wall Street*, edited by Tom Goyens. 54-76. University of Illinois Press, 2017.
- “Radical Visions and Consumption: Culture and Leisure among the Early Twentieth-Century Italian American Left.” In *Making Italian America: Consumer Culture and the Production of Ethnic Identities*, edited by Simone Cinotto. 117-133. Fordham University Press, 2014.
- “The Lost-and-Found World of Italian American Radicalism.” In *New Directions in Italian and Italian American History*, edited by Ernest Ialongo and Bill Adams. 102-119. New York: John D. Calandra Italian American Institute, 2013.
- “Les formes d’expression des immigrées italiennes d’extrême gauche aux Etats-Unis, 1890-1930.” In *Politique et administration du genre en migration*, edited by Philippe Rygiel. 189-208. Paris: Publibook, 2011.
- “Il dirigente politico e sindacale.” In *Il bardo della libertà. Arturo Giovannitti, 1884-1959*, edited by Norberto Lombardi. 87-101. Isernia, Italy: Cosmo Iannone Editore, 2011.
- “The New World Order and the Possibility of Change: A Critical Analysis of Hardt and Negri’s

*Multitude.*” *Socialism and Democracy* 40, Vol. 20, 1 (March 2006): 23-43.

- “Letteratura e arte radicale dei calabresi a New York.” In *Calabresi sovversivi nel mondo: L’esodo, l’impegno politico, le lotte degli emigrati in terra straniera, 1880-1940*, edited by Amelia Papparazzo. 81-105. Soveria Mannelli, Italy: Rubbettino Editore, 2004,
- “A Magazine of Art and Struggle: The Experience of *Il Fuoco*, 1914-1915.” *Italian American Review* 8, 1 (Spring/Summer 2001): 57-84.
- “Tra bohème e rivoluzione: John Reed e la memoria americana.” *Miscellanea di Studi Storici*, Vol. IX. Soveria Mannelli, Italy: Rubbettino Editore, 1996, 331-344.

### **Book Reviews, Film Reviews and Review Essays**

- “Talking to the Girls: Intimate and Personal essays on the Triangle Fire.” *Italian Canadiana*. Forthcoming
- “Puerto Rican Labor History, 1898-1934,” *Socialism and Democracy* 79, 33 (March 2019): 203-208
- “Architettura di una chimera.” *Forum Italicum* 50, 3 (November 2016): 1231–1234.
- “A Great Conspiracy Against Our Race: Italian Immigrant Newspapers and the Construction of Whiteness in the Early 20th Century.” *Journal of American History* 102, 3 (December 2015): 904-5.
- “Through Partisan Eyes: My Friendships, Literary Education, and Encounters in Italy.” *Socialism and Democracy* 68, Vol. 29, 2 (July 2015): 70-75.
- “The Heart Is the Teacher.” *Journal of American Ethnic History* 34, 4 (Summer 2015): 99-101.
- “Making Sense of Anarchism: Errico Malatesta’s Experiments with Revolution, 1889- 1900.” *Altretalia* 48 (January-July 2014), online.
- “The Untold Story of Haymarket.” *Reviews in American History* 42 (June 2014): 309-316.
- “La via fascista alla democrazia Americana”. *Journal of Modern Italian Studies* 18, 4 (2013): 535-537.
- “Eyes on Labor: News Photography and America’s Working Class.” *Socialism and Democracy* 62, Vol. 27, 2 (July 2013): 168-173.
- Film review of *Sacco and Vanzetti*, directed by Peter Miller. *Italian American Review* 1, 1 (Winter 2011): 106-109.
- “Beyond Cannery Row: Sicilian Women, Immigration, and Community in Monterey, California.” *Labour/Le Travail* 60 (Fall 2007): 304-307.
- “WOBBLES! A Graphic History of the Industrial Workers of the World.” *Science & Society* 71, 3 (July 2007): 382-385.
- “Lost and Found: The Italian-American Radical Experience.” *Monthly Review* 57, 8 (January 2006): 56-62.
- “Problemi di storiografia dell’emigrazione italiana.” *Journal of American Ethnic History* 25, 2-3 (Winter/Spring 2006): 329-330.

### **SELECTED AWARDS AND HONORS**

- Tiro a Segno Fellowship. New York University. Fall 2020
- Distinguished CUNY Fellowship, The CUNY Graduate Center, Spring 2016.
- Chancellor Research Fellowship, The City University of New York, 2014-2015.
- Community College Collaborative Research Grant, City University of New York, 2009-2010.
- Davis-Putter Scholarship, Davis Putter Scholarship Fund, Belleville, NJ, 2002-2003; 2001-2002
- E.P. Thompson Fellowship, The Graduate Center, CUNY, 2001-2002
- NIAF Scholarship, National Italian American Foundation, Washington D.C., 1998.

### **PROFESSIONAL ACTIVITIES**

- Editor *Italian American Review*, 2017-2020.
- Italian American Studies Association, Executive Committee
- Commissioner, Black, race and Ethnic Studies Initiative, 2020-present



## NICOLA LUCCHI, PHD

Center for Italian Modern Art | 421 Broome Street, 4<sup>th</sup> Floor

New York, NY 10013

lucchi@italianmodernart.org

(b) (6)

### Education

#### **New York University**

PhD, Italian Studies (with distinction)

New York, 2012-2016

#### **New York University**

MA, Italian Studies

New York, 2009-2012

#### **Università degli Studi di Trieste**

Laurea in Scienze dei Beni Culturali (summa cum laude)

Trieste, Italy, 2000-2004

### Professional Experience

#### **Executive Director**

2020-present

Center for Italian Modern Art, New York

- Oversee the institution's art exhibitions, international fellowship program, cultural events
- Manage a staff of four museum professionals and a vast array of contractors and institutional partners
- In coordination with the Center's Board of Directors, develop and approve yearly budgets and lead the Center's fundraising efforts
- In coordination with the Center's Advisory Committee, discuss and approve exhibition proposals, cultural initiatives and partnerships, international call for applications
- Expand the Center's outreach efforts to establish lasting partnerships with schools and universities in the Tristate area

#### **Managing Editor**

2020-present

*Italian Modern Art*, academic journal online/remote

- Edit, proofread, and format 7–10 articles each issue on modern Italian art
- Develop article template for use by authors to streamline formatting and compiling process

#### **Instructor**

2010-present

New York University, Dickinson College, CUNY Queens College

- Teach over one thousand students in Italian language classes, culture and literature courses, senior seminars, and graduate seminar (Queens College)
- Design assignments and activities involving film, literature, visual arts, social media, museum visits, exhibition curatorship, poetry, live radio broadcasting
- Scripted and recorded over 100 grammar review videos to support departmental language textbooks, remote synchronous and asynchronous instructions
- Co-organized extracurricular activities and Summer study abroad programs

### Curatorial Work

Exhibition curator, "From Depero to Rotella: Italian Commercial Posters between Advertising and Art", Center for Italian Modern Art, February 16 – June 10, 2023 (forthcoming)

Exhibition curator, "Propaganda. The art of political indoctrination", Casa Italiana Zerilli-Marimò, New York University, March 4 – April 17, 2020

Exhibition curator, "Futurismo! The Italian Avant-Garde and its Cultural Impact", Barham Rotunda, Rosenthal Library, Queens College, November 19 2019 – January 24, 2020

## Selected Presentations, Panels, and Workshops

Panelist and Teachers Workshop Facilitator in "Digital storytelling and Agenda 2030: progettare percorsi CLIL in italiano L2/LS." Università Ca' Foscari, Venice, January 2023

"The Etymologies of Identity: Reflections on the Italian American Language in Margherita Sarfatti's *America. Ricerca della felicità*." ARIA Annual Lecture, Rosenthal Library, Queens College, December 4, 2019 [invited]

"Promoting the Bel Paese in Radio City: the History of Rockefeller Center's *Palazzo d'Italia*." Eye-Centricity and the Visual Cultures of Italy and Its Diaspora, Calandra Italian American Institute, New York, April 26, 2019

## Selected Publications

### Articles in Peer-Reviewed Journals

"Painting Against the Grid: Eugenio Montale's Confrontation with the Visual Arts." *The Italianist*, Vol. 36, No.1, 2016

"Versi all'acquaforte. Venti 'poeti illustrati' di Franco Riva," co-authored with Barbara Anceschi, Ida Campeggiani, Alessandro Giammei, Carmelo Princiotta. *Arabeschi* no. 5, January-June 2015

### Book Chapters

"*The great painter / paints the baker's sign*": Bruno Munari and the Art of Advertising," in *Bruno Munari. The Lightness of Art*, edited by Pierpaolo Antonello, Matilde Nardelli, Margherita Zanoletti. Oxford: Peter Lang, 2017

### Encyclopedia and Art Catalog Entries

Eleven articles on American art collectors and gallerists for *Enciclopedia dell'arte contemporanea Treccani*, ed. Vincenzo Trione, Roma: Istituto della Enciclopedia italiana, 2021

"Futurism in the United States," co-authored with Ara H. Merjian, in Günter Berghaus, ed., *International Futurism 1945-2012*, Berlin and New York: De Gruyter, December 2018

## Selected Competitive Fellowships and Grants

Digital Literacy Faculty Fellowship, Queens College, CUNY, 2019; Willoughby Institute Fellowship Program in Teaching with Technology, Dickinson College, 2017; Curriculum Development Grant, Middle East Studies Major, Dickinson College, 2016; Humanities Initiative Honorary Research Fellowship, New York University, 2014-15; Dean's Dissertation Fellowship, NYU Graduate School of Arts and Science, 2014-15

## Additional Information

**Languages:** Italian (native), English (near-native), Spanish (conversational), French (reading knowledge)

**Research Interests:** Italian literature and art between the World Wars; reception of 20th century Italian culture in the United States; visual and material culture; history of ideas; history of labor and industrial history; history of design; theory and pedagogy of second-language acquisition; translation theory and practice; interart criticism;

# John Avelluto

John Avelluto Studio

## Recent Works

FooGayZee

Use-a the Forza,  
Mamaluke

Maloik

Disintegrator

Marksmen and the  
Palimpsests

A Tavola

About

Contact

**Born 1979 Brooklyn, NY.**

John currently lives and works in Bay Ridge, Brooklyn. He received his MFA at CUNY Brooklyn College where he studied with Elizabeth Murray, Vito Acconci, William T Williams and Jennifer McCoy.



## CURRICULUM VITAE

### Education:

MFA, Painting/Printmaking, CUNY Brooklyn College, Brooklyn, NY. 2006.

### Solo and Two-Person Exhibitions:

#### 2021

FooGayZee, Stand4, 414 78th St Brooklyn, NY.

#### 2019

*Goombarooch Resignified*, John D Calandra Italian American Institute, 25 West 43rd Street, 17th Floor, New York, NY

#### 2018

*Use-a the Forza, Mamaluke*, Stand4, 414 78th St, Brooklyn, NY.

#### 2014

*Disintegrator*, Studio 10, 56 Bogart St, Brooklyn, NY

#### 2010

*Marksmen and the Palimpsests* (catalogue), Centotto: Galleria [Simposio] Salotto 250 Moore St. Bushwick, Brooklyn, NY.

#### 2006

*Playstation*, Krampf/Pei Gallery 610 West 26th Street, New York, NY.

### Group Exhibitions:

#### 2021

*The Art of Italianità (online)*, curated by Joanne Mattera.

#### 2020

The Winter Show, Park Avenue Armory, Pavel Zoubok Gallery, NY

#### 2018

*Fake News*, Tabla Rasa Gallery, Brooklyn, NY.

#### 2017

*The Way We Were*, Stand4, Brooklyn, NY.

#### 2016

*Seeking Space: Making the Future*, David & Schweitzer Contemporary, Brooklyn, NY.

#### 2015

*New Ovington Village*, Bay Ridge Art Space, Brooklyn, NY.

*Checkered History: The Grid in Art and Life*, Outpost Artist Resources, Ridgewood, Queens, NY.

*Last Grexit to Brooklyn*, Centotto: Galleria [Simposio] Salotto 250 Moore St. Bushwick, Brooklyn, NY.

*Sheltered Past*, Stand @ The Bay Ridge Carriage House, Brooklyn, NY.

*Pop-Up Paper Show*, Stand @ Reich Paper, 7518 Third Ave, Brooklyn, NY.

#### 2014

*Family Style* curated by Julie Torres, Pocket Utopia, 191 Henry St, New York, NY.

#### 2013

*Cocktails and Dreams Part 2*, AIRPLANE, Bushwick, Brooklyn, NY.

# John Avelluto

John Avelluto Studio

## Recent Works

FooGayZee

Use-a the Forza,

Mamaluke

Maloik

Disintegrator

Marksmen and the

Palimpsests

A Tavola

About

Contact

## 2012

*HEROES* curated by Julie Torres, Small Black Door, Ridgewood, Queens. Text, Studio 10, Bushwick, Brooklyn, NY.

*Fauxstalgia* curated by Jackie Cruz, Seton Hall via City Without Walls, Newark, NJ.

## 2011

*Blind Spot*, AIRPLANE, Bushwick, Brooklyn, NY.

*Copia Cartacea* curated by Paul D'Agostino, Studio 10. Bushwick, Brooklyn, NY.

*Brooklyn Art Now: 2011 Survey Exhibition* Curated by Loren Munk/James Kalm, Verge Art Brooklyn representing Centotto Gallery, DUMBO, Brooklyn, NY.

*New Year, New Work, New Faces*, Storefront Gallery, Bushwick, Brooklyn, NY.

## 2010

*Solitary Pleasures* curated by Kevin Richards and Osvaldo Romberg, Slought Foundation, Philadelphia, PA.

*Collaborative Forgeries, or Forged Collaborations* curated by Paul D'Agostino, Centotto Gallery, Brooklyn, NY.

## 2009

*Impart to the Product/ Part of the Process? Or Quest, Phantom, Vestigium* curated by Paul D'Agostino, Centotto Gallery, Bushwick Beta Spaces, Brooklyn, NY.

*Language* curated by Zane Wilson and Abe Nowitz, Bushwick Beta Spaces, Brooklyn, NY.

*Paint!*, Climate Gallery, LIC. Queens, NY.

*Freestyle* curated by Jeanne Brasile, National Newark Building, 744 Broad St, Newark, NJ.

*Would*, Krampf Gallery, 407 E 75th St., New York, NY.

*Intus Tensio or Appropriated Special*, Centotto Gallery, Bushwick, Brooklyn, NY.

*Lilliput*, Walsh Gallery at Seton Hall, South Orange, NJ.

## 2008

*The Price of Freedom*, City Without Walls, Newark, NJ.

Scope Art Fair: New York, Regis Krampf Gallery Booth, New York, NY.

*Jackson*, UCONN Contemporary Art Galleries, Storrs, CT.

Scope Art Fair: Miami, Regis Krampf Gallery Booth, Miami, FL.

*No Way Out*, The Living Art Museum, Reykjavik, Iceland.

Scope Art Fair:Hamptons, Regis Krampf Gallery Booth, Hamptons, New York.

Scope Art Fair: Basel, Regis Krampf Gallery Booth, Basel, Switzerland. *Artifact-Metafact*, Repetti Gallery, LIC, Queens, NY.

*Lilliput*, Red Saw Gallery, Newark, NJ.

Emergency Room, PS1/MoMA, LIC, Queens, NY.

Scope Art Fair: New York, Krampf Gallery Booth, New York, NY.

## 2006

*Portraits*, Scope Art Fair: Miami, Krampf/Pei booth, Miami, Florida. Group Show, Krampf/Pei Gallery 610 West 26th Street, New York, NY.

*in-ter-ak'tiv*, Walsh Library Gallery (Seton Hall University), South Orange, NJ.

*Plan B Prevails*, 70 Washington St., Brooklyn NY.

## 2005

*Bam, Boom, Bang*, Morsel Gallery, Brooklyn, NY.

*Recent Paintings: John Avelluto, Fernando Canovas, Xaio Fan, Rene Letourner*, 225 East 79th Street, New York, NY.

## Selected Bibliography:

New American Paintings Northeast #152. juror: Liz Munsell Lorraine and Alan Bressler Curator of Contemporary Art at the Museum of Fine Arts, Boston, Mass.

Hrag Vartanian. "Toppling Columbus with a Rainbow Cookie", Hyperallergic, December 3rd, 2021.

Julian Anthony Tamburri for *ITALICS*, **Goombarooch Resignified**

M Cem Mengüç. "Brooklyn-born John Avelluto strikes back on populist nationalism and empire, with a side order of calamari". Medium.com. January 7th, 2019.

Brooklyn Magazine. "The 100 Most Influential People in Brooklyn Culture". Brooklyn Magazine, March 11th, 2014.

Micchelli, Thomas. "Nothing as It Seems: John Avelluto's Unrelenting Emptiness", Hyperallergic, May 31st, 2014.

Micchelli, Thomas. "Single Point Perspective: A New Series", Hyperallergic, July 7th, 2012.



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 › Centers & Institutes (/research/centers-institutes)  
 › Clement A. Price Institute on Ethnicity, Culture, and the Modern Experience (/research/centers-institutes/clement-price-institute-ethnicity-culture-and-modern-experience)

## Meet Our Leadership

**Jack (John Kuo Wei) Tchen** is a historian, curator, writer, and dumpster diver devoted to anti-racist, anti-colonialist democratic participatory storytelling, scholarship, and opening up archives, museums, organizations, and classroom spaces to the stories and realities of those excluded and deemed “unfit” in master narratives. Professor Tchen has been honored to be the Inaugural Clement A. Price



Professor of Public History & Humanities at Rutgers University – Newark and Director of the Clement Price Institute on Ethnicity, Culture & the Modern Experience, since Fall 2018. Decolonizing the histories of Newark, NYC, and our estuarial bioregion is his primary focus.

Engaged with global warming crisis, eco justice, and the deep history of the region, Tchen founded the New York - Newark Public History Project (or The Public History Project), funded by the Ford Foundation. And he has been appointed to the New York City Panel on Climate Change dealing with the 31-county regional estuarial impacts we are all facing. He has been supporting three Munsee Lunaape communities with their Homeland efforts reconstructing their language, maps, place names, and stories. He is working on a special report about the history of the estuarial region and the ecological impacts of settler colonialism and how their extreme extraction practices, driven by global trade and US expansionism—causing havoc to this day.

The PHP is reframing the history of the estuarial region starting with the foundational histories of dispossession and enslavement (work emerging from serving as a Commissioner on the NYC Mayor's Commission on Monuments in 2018) as entangled with British "political arithmetic" quantifying and commodifying Indigenous North American lands and peoples into objects of imperialist "free market" trade. Today, our inability to grapple with the climate crisis is linked to our settler colonial illiteracy about the land and waters upon which we all live.

In 2021, Tchen co-organized the Anti-Eugenics Project to reckon with the centennial of the Second International Eugenics Congress held at the American Museum of Natural History in 1921.

"Dismantling Eugenics" sought to surface, reckon, and transform the unresolved, disabling impacts of such practices and policies on the US political culture. This ongoing work on eugenics in the New York City region surfaces how patrician elites fashioned, tested, measured, sorted tiered hierarchic system of "fit" European-descended "Nordics" on top, and the rankings of the great majority of "unfit" below--resulting in the Immigration Act of 1924 and practices of sterilization and incarceration all still impacting US political culture to this day. Currently, the AEP is entering engaged in Phase Two dialogues and readying for Phase Three modular, social media productions.

Tchen served as the senior historian for a New-York Historical Society exhibition on the impact of Chinese Exclusion Laws on the formation of the US (2014–15) and also as senior advisor for Ric Burns and Lishin Yu's American Experience PBS documentary on the "Chinese Exclusion Act" (2017). His book *Yellow Peril: An Archive of Anti-Asian Fear* (2014) is a critical, archival study of images, excerpts, and essays on the history and contemporary impact of paranoia and xenophobia—often recommended to gain perspective on the virulence and long history anti-Asian violence in the US and elsewhere.

**JOSEPH SCIORRA**  
**Selected Two-Page Curriculum Vitae**

John D. Calandra Italian American Institute  
Queens College  
The City University of New York  
25 West 43rd Street, 17th floor  
New York, New York 10036

joseph.sciorra@qc.cuny.edu  
212.642.2035  
calandrainstitute.org

**EDUCATION**

- 1996            Ph.D., University of Pennsylvania,  
                  Department of Folklore and Folklife
- 1987            M.A., New York University,  
                  Department of Performance Studies
- 1980            B.A., Brooklyn College,  
                  Department of Anthropology

**PROFESSIONAL EXPERIENCE**

- 1999–            The John D. Calandra Italian American Institute, Queens College, The City  
                  University of New York  
                  Director for Academic and Cultural Programs  
                  Conduct original scholarly research and conceptualize and implement public  
                  programs including an annual conference, symposiums, a lecture, author, and  
                  documented Italians film series, and curate exhibitions.

**Authored and Edited Books and Journals**

“Monuments, Memorials, and Italian Migrations” (with introduction) guest editor with Laura E. Ruberto, special issue of *Italian American Review* 12.1 (Winter 2022).

*New Italian Migrations to the United States, Vol. 1: Politics and History Since 1945*, and *New Italian Migrations to the United States, Vol. 2: Art and Culture Since 1945* (with introductions), with Laura E. Ruberto (University of Illinois Press, 2017).

*Neapolitan Postcards: The Canzone Napoletana as Transnational Subject*, with Goffredo Plastino (Rowman & Littlefield, 2016).

*Built with Faith: Italian American Imagination and Catholic Material Culture in New York City*. (University of Tennessee Press, 2015).

*Embroidered Stories: Interpreting Women’s Domestic Needlework from the Italian Diaspora* (with introduction), with Edvige Giunta (University Press of Mississippi, 2014).

*R.I.P.: Memorial Wall Art*. (Henry Holt and Company, 1994; reprinted by Thames and Hudson, 2002), with photographer Martha Cooper.

### Articles in Edited Anthologies and Peer-Reviewed Journals

“‘The Strange Artistic Genius of This People’: Ephemeral Art and Impermanent Architecture of Italian Immigrant Catholic *Feste*,” *Buildings & Landscapes: Journal of the Vernacular Architecture Forum*—in press.

“The Cultural Politics of the *Presepio*: Autoethnography, Artistry, and Protest from the Italian American Imaginarium,” *Voci: Annuale di scienze umane* 19 (2022), 118-141.

“Italian American Stuff: A Survey of Material Culture, Migration, and Ethnicity” (coauthored with Laura E. Ruberto), *SOAR: The Society of Americanists Review* 3 (2021-2022), 1-84.

“‘He made us all look like gavones’: Marking *Cafoneria* and Policing the Boundaries of Propriety, Taste, and Ethnic Identity among Italian Americans,” *This Hope Sustains the Scholar: Essays in Tribute to the Work of Robert Viscusi*, Ed. Siân Gibby Joseph Sciorra, and Anthony Julian Tamburri (Bordighera Press, 2021), 193-231.

“‘Columbus might be dwarfed to obscurity’: Italian Americans’ Engagement with Columbus Monuments in a Time of Decolonization” (coauthored with Laura E. Ruberto), *Public Memory in the Context of Transnational Migration and Displacement: Migrants and Monuments*, Ed. Sabine Marschall (Palgrave Macmillan, 2020), 61-93.

“Toppling Columbus, Recasting Italian Americans” (coauthored with Laura E. Ruberto), “Process History,” the blog of the Organization of American Historians, *The Journal of American History*, and *The American Historian*, July 23, 2020.

“Migrating Objects: Italian American Museums and the Creation of Collective Identity” (coauthored with Laura E. Ruberto), *Altreitalia* 56 (January-June 2018), 131–156.

“Recontextualizing the Ocean Blue: Italian Americans and the Commemoration of Columbus” (coauthored with Laura E. Ruberto), “Process History,” the blog of the Organization of American Historians, *The Journal of American History*, and *The American*, October 4, 2017.

“‘Why a Man Makes the Shoes?’: Italian American Art and Philosophy in Sabato Rodia’s Watts Towers,” *Sabato Rodia’s Towers in Watts*, Ed. Luisa Del Giudice (Fordham University Press, 2014), 183–203.

“The Mediascape of Hip Wop: Alterity and Authenticity in Italian American Rap,” *Global Media, Culture, and Identity*, Ed. Rohit Chopra and Radhika Gajjala (Routledge, 2011), 33–51.

“‘Italians Against Racism’: The Murder of Yusef Hawkins (R. I. P.) and My March on Bensonhurst,” *Are Italians White?: How Race is Made in America*, Ed. Jennifer Guglielmo and Salvatore Salerno. (Routledge, 2003), 192-209.

“Return to the Future: Puerto Rican Vernacular Architecture in New York City,” *Re-Presenting the City: Ethnicity, Capital and Culture in the 21<sup>st</sup> Century Metropolis*, Ed. Anthony King (Macmillan Press Ltd./ New York University Press, 1996), 60–92.



# VALERIO CIRIACI

Documentary Filmmaker

Awen Films LLC - 236 W 27th Street, Unit 1004, New York NY  
347 530 0536 / [valerio@awenfilms.net](mailto:valerio@awenfilms.net)

## PROFESSIONAL HIGHLIGHTS

**Awen Films** (New York, NY) (August 2012 – Present)  
*Co-Founder, Director, Producer*

**Mediakite** (New York, NY) (September 2014 – Present)  
*Videographer*

**I-Italy** (New York, NY) (January 2013 – June 2014)  
*Videographer*

## EDUCATION

**New York Film Academy** (New York, NY) (January 2012 - January 2013)  
*One year conservatory documentary filmmaking program*

**"La Sapienza" University** (Rome, Italy) (September 2007- July 2011)  
*Bachelor's in Communication Sciences*

## FILMOGRAPHY

2023	<b>STONEBREAKERS</b>	70'	Director, Producer
2019	<b>MISTER WONDERLAND</b>	53'	Director, Producer
2017	<b>IOM ROMÌ</b>	30'	Director, Producer
2015	<b>IF ONLY I WERE THAT WARRIOR</b>	70'	Director, Producer
2013	<b>TREASURE - THE STORY OF MARCUS HOOK</b>	20'	Director, Producer, Editor
2012	<b>MELODICO</b>	14'	Director, Producer, Cinematographer

**FESTIVAL HIGHLIGHTS**

<p><b>STONEBREAKERS</b></p>	<p><i><b>Festival dei Popoli</b> Winner, Imperdibili Award</i></p> <p><i>Winner, Audience Award</i></p> <p><i>Winner, Special Mention</i></p>
<p><b>MISTER WONDERLAND</b></p>	<p><i><b>Festival dei Popoli</b> Winner, Cinemino Award</i></p> <p><i><b>New Haven Documentary Film Festival</b> Opening night feature</i></p>
<p><b>IOM ROMÌ</b></p>	<p><i><b>New York Jewish Film Festival</b> Official Selection</i></p> <p><i><b>Pitigliani Kolno'a Festival</b> Official Selection</i></p> <p><i><b>Atlanta Jewish Film Festival</b> Official Selection</i></p> <p><i><b>JCC Chicago Film Festival</b> Official Selection</i></p> <p><i><b>Boston Jewish Film Festival</b> / Official Selection</i></p>
<p><b>IF ONLY I WERE THAT WARRIOR</b></p>	<p><i><b>Italian Golden Globe</b> Winner, Best Documentary</i></p> <p><i><b>Festival dei Popoli</b> Winner, Imperdibili Award</i></p> <p><i><b>Big Sky Documentary Film Festival</b> Official Selection</i></p> <p><i><b>Addis International Film Festival</b> Official Selection</i></p>
<p><b>TREASURE - THE STORY OF MARCUS HOOK</b></p>	<p><i><b>Big Sky Documentary Film Festival</b> Official Selection</i></p> <p><i><b>Hot Springs Documentary Film Festival</b> Official Selection</i></p> <p><i><b>Taos Shortz Film Fest</b> Official Selection</i></p>
<p><b>MELODICO</b></p>	<p><i><b>Short Sweet Film Fest</b> Winner, Best Student Film</i></p> <p><i><b>Big Sky Documentary Film Festival</b> Official Selection</i></p> <p><i><b>BIF&amp;ST - Bari International Film Festival</b> Official Selection</i></p> <p><i><b>Queens World Film Festival</b> Official Selection</i></p>

**KYUNGHEE PYUN (née CHOI)**

History of Art  
 Fashion Institute of Technology, SUNY  
 Seventh Avenue at 27th Street  
 New York, NY 10001  
[Kyunghee\\_pyun@fitnyc.edu](mailto:Kyunghee_pyun@fitnyc.edu)

(b) (6)

**EDUCATION**

New York University, Institute of Fine Arts

*Pb.D. in the History of Art and Archaeology* 2004; *M.A. in the History of Art and Archaeology* 1999

Seoul National University, Seoul, South Korea

*B.A. Summa cum laude in Archaeology and Art History* 1995; Completion of the Graduate Program 1995–1996

**ACADEMIC POSITIONS**

Fashion Institute of Technology, State University of New York, Dept. of History of Art

*Associate Professor*, 2019–present; *Assistant Professor*, 2013–May 2019; *Adjunct Instructor*, 2004; 2011–2013

PI, National Endowment for the Humanities, Humanities Initiatives Grant, 2021–2024 [AE-277675-21]: \$150,000 for a project entitled *Shop Girls to Show Girls: Teaching Resources on New York's Working Class for Community College Students*

Co-PI, National Endowments for the Humanities, Humanities Connections Implementation Grant, 2018–2021 [AKB-260507-18]: \$100,000 for a project entitled *Teaching Business and Labor History to Art and Design Students*

The Cooper Union for the Advancement of Science and Art

*Adjunct Instructor*, 2015–2017

The New School, Parsons School of Design, Art and Design History and Theory

*Adjunct Instructor*, 2012–2015

Pratt Institute, Dept. of History of Art and Design

*Visiting Assistant Professor*, 2007–2013; *Visiting Instructor*, 2004–2005

**PUBLICATIONS AND SCHOLARLY ACTIVITIES****SINGLE-AUTHOR VOLUMES**

*School Uniforms in East Asia: Fashioning State and Selfhood* (Palgrave Macmillan, 2023; manuscript in production)

**CO-EDITED VOLUME**

*Home and Homeland in Asian Diaspora: Sub-title: Transnational Reflections in Art, Literature, and Film* edited by Kyunghee Pyun and Jean Amato (London: Palgrave Macmillan, forthcoming in 2024) [contract signed] ---“Interdisciplinary Expressions of Home and the Ancestral Homeland in Asian Diaspora” (chapter 1: introduction), co-written by Kyunghee Pyun and Jean Amato; “American Landscape as Homeland for Asian American Artists” (chapter 2)

*Multidisciplinary Representations of Home and Ancestral Homeland: Homemaking in the Diaspora* edited by Jean Amato and Kyunghee Pyun (New York: Routledge, forthcoming in 2024). Routledge Interdisciplinary Perspectives on Literature Series “Mapping the Multidisciplinary Study of Home and Homeland” (chapter 1: introduction)

*Teaching Labor History in Art and Design: Capitalism and the Creative Industries* edited by Kyunghee Pyun and Vincent Quan (New York: Routledge, forthcoming in 2024). Routledge Studies in Education, Neoliberalism, and Marxism [contract signed] “Addressing History of Capitalism for Artists and Designers” (chapter 1: introduction)

(b) (4)

*Teaching South and Southeast Asian Art* edited by Bokyung Kim and Kyunghee Pyun (New York: Palgrave Macmillan, 2023)

“Gandhara Revisited: From Pamir to Uighur” (chapter 9)

*Expanding the Parameters of Feminist Artivism* edited by Gillian Hannum and Kyunghee Pyun (New York: Palgrave Macmillan, 2022) ---“The Dinner Party in the Twenty-First Century: Setting a Larger Table for Women and Non-Binary/Third Gender Artists” (chapter 1), 1–18.

*Dress History in Korea: Critical Perspectives on the Primary Sources*, edited by Kyunghee Pyun and Minjee Kim (London: Bloomsbury Academic, 2023)

*American Art in Asia: Artistic Praxis and Theoretical Divergence* edited by Michelle Lim and Kyunghee Pyun (New York: Routledge, 2022) ---“American Art as Cultural Hegemony: 1945–1989” (chapter 1), 1–16.

*Interpreting Modernism in Korean Art: Fluidity and Fragmentation* edited by Kyunghee Pyun and Jungah Woo (New York: Routledge, 2021) ---“Modernism in East Asia: Historiography” (introduction)

*Fashion, Identity, Power in Modern Asia*, edited by Kyunghee Pyun and Aida Yuen Wong (New York: Palgrave

Macmillan, 2018) ---“Dress Reform and Modernization in East Asia” (introduction), 1–19; “Hybrid Dandyism: European Woolen Fabric in East Asia” (essay), 285–306

Review by Barbara Molony in *Asia Pacific Perspectives* vol. 16 no. 1 (2019): 93–96

Edited with Anna Russakoff, *Jean Pucelle: Innovation and Collaboration in Manuscript Painting* (Turnhout: Brepols, 2013)

Review by Gerald B. Guest in *Manuscripta: A Journal for Manuscript Research* vol. 58 no. 2 (2014): 291–296

Review by Julian Luxford in *AMARC (Association for Manuscripts and Archives in Research Collections) Newsletter* no. 64 (May 2015): 26–27

#### PEER-REVIEWED JOURNAL ARTICLES

“Girls in Sailor Suits: Constructing Soft Power in Japanese Cultural Diplomacy.” *Global Perspectives on Japan* 5 (June 2022): 21–45.

“Envisioning the Future of Art Management: Equity and Inclusion in North American Cultural Organizations.” *The Journal of the Korean Art Management Association* 1 (2022): 1–17.

“Political Engagement of Korean Women Artists on Body Politics.” *Journal of Korean and Asian Arts* 2 (2021): 57–84.

“Debbie Han’s Graces: Hybridity and Universality.” *Journal of the Korea Association for History of Modern Art* 48 (2019): 25–57.

“Visualizing Cardinals in Illuminated Books during the Renaissance.” *Art History and Visual Culture* 22 (2018): 224–253.

“Temporality in Late Medieval Art: A Study on Sartorial Dimensions in Illuminated Manuscripts.” *Journal for the Korean Society of Art and Design* [Johyung Design Yeongu] 20 no. 4 (Dec. 2017): 57–82.

“Portraying Monks in Illuminated Service Books in the Fourteenth Century.” *Journal of the Association of Western Art History*, Vol. 45 no. 1 (2016): 149–184.

“Collectors of Asian Crafts in North America: Passion for Porcelain.” *Journal for the Korean Society of Art and Design* [Johyung Design Yeongu] 18 no. 4 (Dec. 2015): 139–176.

“Asian Art in the Eyes of American Collectors, 1880–1920: Antimodernism and Exotic Desire.” *Journal of Contemporary Art Studies* [Hyudae Misul Yeongu] 15 no. 2 (2011): 245–278.

“End of Iconography? Introducing New Trends of Iconology in Medieval Studies.” *Art History and Visual Culture* 9 (2010): 222–271.

#### PEER REVIEWED BOOK CHAPTERS

“Women for Cotton and Men for Wool: Consuming Gendered Textiles in Colonized Korea.” *Threads of Globalization: Fashion, Textiles, and Gender in 20th-Century Asia*, edited by Melia Belli Bose (Manchester: Manchester University Press, 2023), 46–67.

“Asian Physiques of Mannequins in American Art Museums.” *Nearly Human: Mannequins and Museums*, edited by Bridget R. Cooks and Jennifer Wagelie (London: Routledge, 2021), 79–91.

“The Master of the *Remède de Fortune* and Parisian Manuscript Production circa 1350.” In *An Illuminated Manuscript of the ‘Collected Works’ of Guillaume de Machaut (BnF, ms. fr. 1586): A Vocabulary for Exegesis*, edited by Domenic Leo (Turnhout: Brepols, 2019), forthcoming.

“Introduction: Dress Reform and Modernization in East Asia.” *Fashion, Identity, Power in Modern Asia*, edited by Kyunghye Pyun and Aida Yuen Wong (New York: Palgrave Macmillan, 2018), 1–19.

“Hybrid Dandyism: European Woolen Fabric in East Asia.” *Fashion, Identity, Power in Modern Asia*, edited by Kyunghye Pyun and Aida Yuen Wong (New York: Palgrave Macmillan, 2018), 285–306.

“A Journey through the Silk Road in a Cosmopolitan Classroom.” A chapter in *Teaching Medieval and Early-Modern Cross-Cultural Encounters Across Disciplines and Eras* edited by Lynn Shutters and Karina Attar (New York: Palgrave Macmillan, 2014), 67–87.

“Pucellian Influence in Illuminated Liturgical Manuscripts around 1350.” In *Jean Pucelle, A Medieval Artist: Innovation and Collaboration in Manuscript Painting*, ed. Kyunghye Pyun and Anna Russakoff (Turnhout: Brepols, 2013), 171–196.

#### ENCYCLOPEDIA ENTRIES, CATALOGUE ENTRIES AND OTHER PUBLICATIONS

“Sense of Belonging during the Time of the Pandemic: Materiality of Contemporary Art.” *Catalogue for the 2020 and 2021 Call for Artists*, Korean Cultural Center New York: Interpreting the Natural: Contemporary Visions of Scholars’ Rocks (21 October–30 November 2020) and I Belong Here (18 May–16 July 2021), 4–8.

“Rise of Unisex in Korean Fashion.” *Berg Encyclopedia of World Dress and Fashion: East Asia*, Berg Fashion Library edited by Joanna Eicher (digital database), Oxford: Berg Publishers | Bloomsbury, 2021. DOI: 10.5040/9781847888556.EDch062020

“Body Autonomy and Miniskirt Controversy in South Korea.” *Berg Encyclopedia of World Dress and Fashion*, Berg Fashion Library edited by Joanna Eicher (digital database), Oxford: Berg Publishers | Bloomsbury, 2021. DOI: 10.5040/9781847888556.EDch062019

**Mario Valero, Ph.D**

(b) (6)

mario\_valero@fitnyc.edu

**Education**

- Ph. D. in Latin American and Iberian Cultures, Columbia University

**Dissertation:** “Race in the Scientific Imagination at the Turn of the Twentieth Century in Brazil and Cuba”

- M.A. Hispanic Studies. Columbia University

- M. A. Art Market: Principles and Practices, Fashion Institute of Technology, New York

- B. A. Economics, Universidad de Carabobo, Venezuela, 1984

**Appointments**

**Fashion Institute of Technology**

Department of Modern Languages and Cultures

Associate Professor

**Kean University**, Union, New Jersey

College of Education / School of Global Education and Innovation

**Columbia University**, New York, NY

Department of Latin American and Iberian Cultures

**Instituto Cervantes**, New York

**Rutgers University**, New Brunswick, NJ

Department of Spanish and Portuguese

**Pace University**, New York

Language Institute

**Educational Activities**

**Fashion Institute of Technology**

**Language Teaching**

- Spanish grammar and conversation courses at all levels

**Course created and Taught**

- MC205 Mexican Cinema: Between The National and The Global, cross-listed with FI206 from the Film and Media Program

- MC252 Latin American Fiction: 1960 – Present

- MC261 Latin American Cinema and Resistance, cross-listed with FI225 from the Film and Media Program

- MC262 Revolution as Spectacle: Mexico
- OL1 Revolution as Spectacle, online version
- MC301 Imaginary Encounters: representations of the Caribbean (Honors)
- MC351 From Modern to Contemporary Latin American Women Writers
- MC315 Italian Cinema
- MC211 Brazilian Cinema: Inventing Places and Spatial Myths
- MC209 Hispanic Cultures in New York

### **Committee Assignments, Faculty and Administrative Services**

- Founder and advisor of the Latinex Culture and Career Association
- Serving at the School of Liberal Arts Diversity, Equity and Inclusion Committee
- Serving at the Faculty Senate Committee on Academic Standards
- Serving at the Faculty Senate Instructional Technology Committee
- Served of the Faculty Senate Curriculum Committee
- Served as member of the Faculty Senate Academic Assessment Committee
- Served as a member of the Tenure and Promotion Committee at the Film, Media and Performing Arts Department, fall 19 to present
- Chair of the Search Committee at the Department of Modern Languages and Cultures for a Full-Time Faculty in Spanish
- Director Annual Student Foreign Language Poetry Recitation Competition
- Served as member of the African American and Africana Studies committee
- Served as member of the committee that created the Minor in Caribbean Studies for the Departments of Modern Languages and Cultures and Social Science
- Coordinator in a series of talks focusing on the relation between Asia and the Americas
- Coordinator and participant in the production and recording of the introductory interview and three short plays in French, Italian and Spanish to promote cultural diversity in the theater for the Department of Modern Languages and Cultures
- Advisor to the International Fashion and Culture Association Student Club

### **Publications**

- Guest author in the Spanish textbook *On the Move! Spanish Grammar for Everyday Situations*, New York Hackett, 2019
- Created and updated entries on “Venezuela” and “Venezuela’s Indigenous Art” for the *Oxford Art Online (The Grove Dictionary of Art)*, 2017

### **Creative Works and / or Exhibitions**

- Designer of video presentation on the influence of Chinese calligraphy in Contemporary Western Art along with the Office of Online Learning for the Exhibition for the exhibit *Images of the Mind: Introduction to Chinese Calligraphic Art* at the Gladys Marcus Library, 20

### **Professional Memberships**

- Latin American Studies Association, LASA
- Modern Language Association, MLA
- Northeastern Modern Language Association, NMLA
- Caribbean Studies Association
- Columbia Alumni Association



## Letter of Commitment

31 January 2023

To Whom It May Concern:

This letter is to affirm my commitment to act as Project Director for the proposed National Endowment for the Humanities Landmarks of American History and Culture grant entitled “Creative Spaces/Contested Spaces: Reinterpreting Italian American Public Art in New York City.” As Project Director, I assume all duties related to overseeing the preparation, management, and successful execution implementation of the workshops as proposed in the enclosed materials. I am aware of the time commitment required for this project and I commit to serving in this capacity for the period October 2023-December 2024.

This project is an exciting and creative opportunity to gain insight into the role of Italian American public art through the lens of multiple disciplines in the humanities. As the enclosed narrative demonstrates, Italian American monuments and creative works in New York City provide an opportunity to reflect on issues related to migration, assimilation, interethnic relations, and labor and social justice movements, both historically and in our present moment. This project incorporates perspectives from a range of esteemed experts in such fields as art history, ethnic studies, memory studies, and US history, who can help educators reflect on the complex issues presented in these proposed workshops and implement innovative place-based learning tools in their own pedagogy. I am deeply committed to the success of this endeavor and would be honored to have the opportunity to direct it.

Sincerely,

A handwritten signature in black ink that reads 'Rebecca Bauman'.

Rebecca Bauman, Ph.D.  
Associate Professor of Italian  
Department of Modern Languages and Cultures  
Fashion Institute of Technology, SUNY



**Fashion Institute  
of Technology**

Seventh Avenue at 27 Street  
New York City 10001-5992  
www.fitnyc.edu

January 25, 2023

Re: NEH Grant Application. *Creative Spaces/Contested Spaces: Reinterpreting Italian American Public Art in New York City*

Dear Professor Bauman,

I am writing to express my strong support for this NEH grant application and to commit to participating as a co-Director in organizing and facilitating the programs described during the 2023-2024 academic year.

My experience as an educator and public scholar has led me to see place-based conversations as uniquely valuable in higher education and democratic society more broadly. Discussion of historical monuments in particular bridges the divide between past and present, and opens conversations about legacies of the past which can otherwise be difficult to define.

I am enthusiastic about this project's emphasis on utilizing the archival, architectural, and artistic resources of the city as a means of interpreting the culture and history of Italian American immigrants and citizens. This is not only an enormous opportunity to share this particular narrative with participants, but also to model place-based ethnic studies curriculum which may apply to multitudes of Americans in our pluralistic society. I commit to sharing my own experience crafting curriculum based on public art and architecture, sharing administrative duties, and taking on Professor Bauman's duties if she is unable to do so for any reason.

Sincerely yours,

A handwritten signature in cursive script that reads 'Amy Werbel'.

Amy Werbel  
Professor and Acting Chair  
History of Art Department  
[amy\\_werbel@fitnyc.edu](mailto:amy_werbel@fitnyc.edu)  
212-217-4673





January 26, 2023

Dear NEH Committee,

I am excited to participate as co-director of "Creative Spaces/Contested Spaces: Reinterpreting Italian American Public Art in New York City". Your grant and our proposed project build on public fascination in recent years with the politics of monuments and public art, and how these objects and places reflect and become an arena for debate about our values and heritage. The bulk of controversy in recent years has been about monuments that relate to the African-American experience. Our focus on monuments to Italian-Americans will show that all American peoples and experiences can be examined through the same lens.

By training other educators to incorporate the use of local public art and monuments in their curricula, I will build on my long interest in bringing public history into the classroom. Since my postdoctoral fellowship at the New-York Historical society in 2005-2006, where I contributed to the second half of the blockbuster Slavery in New York exhibit, I have worked at the intersection of classroom and public history—bringing students on fieldtrips, training them to develop their own walking tours, incorporating my work as Associate Director of the now-defunct Elevator Museum (Long Island City, New York) into the classroom, and especially in my work this past decade on the board of the Remember the Triangle Fire Coalition.

In that last role, I have worked to build a permanent memorial to the Italian and Jewish women who died in the 1911 Triangle Shirtwaist Factory Fire, and have frequently brought these efforts into classrooms and extracurricular events at FIT. It has been especially important to me to highlight the Italian-American identities of many of the victims, and the significance of their heritage.

This fall, on sabbatical in Florence, Italy, I studied how restaurants (another kind of monument, perhaps) coped with the COVID pandemic. During that time, I journeyed to the small town of Serre near the Amalfi coast to the hometown of Joseph (Giuseppe) Zito, the elevator operator hero of the Triangle fire. Zito was unknown in his hometown until recent decades, when his American descendants reached out to his Italian family with news of his long-ago heroism; now there is a plaque to him on the house where he grew up, where his Italian relatives still live, and the schoolchildren of Serre all learn his name. I was lucky enough to see the

plaque and interview a distant cousin who still lives there. This experience, and others during my sabbatical in Italy, taught me the importance of monument-making in the global Italian diaspora, and how currents of memory flow in both directions across the Atlantic.

For this grant, I would encourage the same global understanding of the Italian diaspora, and explore how local monuments provide places of memory that allow us to contemplate all the complicated ways we remember, misremember, use and mythologize the Italian immigrant and ethnic experiences in America.

Sincerely,

A handwritten signature in black ink, appearing to read 'Daniel Wilk', written in a cursive style.

Daniel Levinson Wilk  
Professor, American History  
Social Sciences Department  
Fashion Institute of Technology, SUNY  
227 West 27 Street  
New York, NY 10001

January 27, 2023

Division of Education Programs  
National Endowment for the Humanities  
400 Seventh Street, S.W.  
Washington, D.C. 20506

Re: Institutional Letter of Support, “Landmarks of American History and Culture” Proposal

Dear NEH Education Programs:

It is with great pleasure that I write to express the Fashion Institute of Technology’s support for *Creative Spaces/Contested Spaces: Reinterpreting Italian American Public Art in New York City*. Led by Dr. Rebecca Bauman, Modern Languages and Cultures, with Co-PI’s Dr. Amy Werbel, History of Art, and Dr. Daniel Levinson Wilk, Social Sciences, the proposed residential workshop will use the culturally rich landscape of New York City to build place-based humanities teaching resources for educators. The project epitomizes FIT’s commitment to the humanities, interdisciplinary learning, and utilization of our city to inform and enrich the learning experience. We are grateful to the NEH for making this opportunity available to higher education faculty.

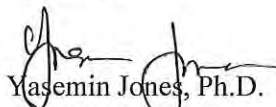
FIT has established itself as an international leader in design education, while also offering exceptional programs and degrees in humanities disciplines. Irrespective of students’ professional pursuits, the humanities are central to FIT’s core curriculum and strategic plan. They provide knowledge about the human experience and diverse perspectives that are essential for success in the 21<sup>st</sup> century. Partnerships across disciplines and across campuses support our commitment to academic excellence and an environment that promotes robust scholarship, creativity, experimentation, and curricular flexibility.

FIT is located in a highly diverse and culturally rich urban center. The evolving landscape of New York City, its history, landmarks, art, languages, diverse voices, and people have all strengthened learning at FIT. The legacy of Italian Americans in the creation and subject matter of New York’s public monuments is an especially rich lens through which to explore humanities topics of broad curricular applicability. We welcome the opportunity to host faculty and exchange expertise and ideas, share our city, and develop place-based learning resources.

The Division of Academic Affairs, in partnership with the Office of Grants and Sponsored Programs, commits to providing the administrative support required to ensure this project’s success. This includes logistical and on-site support during the June workshops, participant outreach, and communication resources, inclusive of the web hosting of academic resources at [www.fitnyc.edu](http://www.fitnyc.edu).

We are excited at the prospect of partnering with the NEH, and we appreciate your consideration.

Sincerely,



Yasemin Jones, Ph.D.

Interim Vice President, Academic Affairs



**Fashion Institute  
of Technology**

Seventh Avenue at 27 Street  
New York City 10001-5992  
www.fitnyc.edu

January 23, 2023

Attn: Dr. Bauman, Dr. Werbel and Dr. Levinson Wilk; NEH Reviewers

This letter is to state my commitment for your application to the Landmarks of American History and Culture grant from the National Endowment of the Humanities, entitled “Creative Spaces/Contested Spaces: Italian American Public Art in New York City.” I am enthusiastic about this proposal to investigate the role of public art as it relates to ethnic studies and will support the team’s goals in my capacity as Digital Initiatives Librarian at the Gladys Marcus Library of the Fashion Institute of Technology, SUNY.

I have served in this capacity in other NEH initiatives at FIT in the past and I am very aware of the responsibilities associated with such an undertaking. I commit myself to contributing to this grant, should it be received, through website creation and maintenance, and facilitating the digital archive that will emerge from this project for the period of October 2023-December 2024. I will work collaboratively with the project directors to ensure our goals are aligned with the goals of the grant proposal, including efforts to track and report on outcomes. I look forward to working with you on this exciting endeavor and wish you luck on the application.

Sincerely,

A handwritten signature in black ink, appearing to read 'Joe Anderson'.

Professor Joseph Anderson  
Asst. Professor  
Digital Initiatives Librarian / Acquisitions and Metadata Services



State University  
of New York

January 27, 2023

Division of Education Programs  
National Endowment for the Humanities  
400 Seventh Street, S.W.  
Washington, D.C. 20506

RE: Letter of Support, "Landmarks of American History and Culture" Proposal

Dear NEH Division of Education Programs:

I am pleased to express the support of the FIT Gladys Marcus Library for the project *Creative Spaces/Contested Spaces: Reinterpreting Italian American Public Art in New York City*. Through its examination of place-based NYC public monuments and art by and about Italian Americans, I believe it will provide innovative new resources for place-based teaching in the humanities.

The FIT Library supports the academic and research needs of the FIT community, as well as providing unique resources for researchers and educators internationally. A collection of more than 197,000 volumes of print materials (and over 300,000 combined print, non-print, and electronic) supports the instructional programs in art and design, business and technology, liberal arts and the Graduate School. Collections also include specialized electronic and digital resources and materials not often found in conventional academic libraries. Databases, provided by FIT, SUNYConnect, and the New York State Library provide access to thousands of full-text journal articles, books, images, research reports and other resources. Special areas include Special Collections, with archives, illustrations, and other primary research material in their original formats, and the FIT Digital Image Library, a database of approximately 99,000 digital images.

The Library can support *Creative Spaces/Contested Spaces* in a number of ways. This includes providing research instruction, supplying electronic and print resources, collaborating on incorporating research methodologies into workshop instruction, serving as a site visit for the workshop, and assisting with outreach to the educational community.

I am also pleased to support the participation of Joseph Anderson, Assistant Professor, Digital Initiatives Librarian, Acquisitions and Metadata Services. Mr. Anderson has extensive experience creating digital resources for academic and other divisions of FIT. I know that his expertise in these areas will greatly strengthen the ongoing curricular resources for workshop Participants and other educators, who will be able to access materials through the FIT website.

Sincerely,

A handwritten signature in blue ink, appearing to read "Greta Earnest".

Greta Earnest  
Associate Professor-Librarian, Director  
Gladys Marcus Library at FIT



January 24, 2023

Re: National Endowment for the Humanities, Landmarks of American History and Culture grant

Dear Professors Bauman, Werbel, and Levinson Wilk,

This letter is to state my commitment for your application to the Landmarks of American History and Culture grant from the National Endowment of the Humanities, entitled “Creative Spaces/Contested Spaces: Reinterpreting Italian American Public Art in New York City.” I am enthusiastic about this proposal to investigate the role of public art as it relates to ethnic studies and will support the team’s goals in my capacity as Visual Resources Curator of the History of Art Department at the Fashion Institute of Technology, State University of New York. Specifically, I will be prepared to assist in compiling visual resources, answering copyright questions, and providing other image- and technology-based support for the time period of 2023-2024.

I am enthusiastic about this project’s emphasis on utilizing the artistic resources of the city as a means of interpreting the culture and history of Italian Americans. As Visual Resources Curator, I am experienced in researching and sourcing images of art, which will no doubt be needed for this project. I am also well-versed in the ethical use of images, including copyright / fair use concerns as well as properly citing visual materials. In previous grant-funded projects at FIT, I have served similar roles.

I look forward to working with you on this endeavor and wish you luck on your application.

Best regards,

A handwritten signature in black ink, appearing to read "Molly Schoen".

Molly Schoen, MLIS  
Visual Resources Curator  
Fashion Institute of Technology  
State University of New York  
227 West 27th Street  
New York NY 10001



**Fashion Institute  
of Technology**

Seventh Avenue at 27 Street  
New York City 10001-5992  
[www.fitnyc.edu](http://www.fitnyc.edu)

January 27, 2023

Re: NEH Grant Application. *Creative Spaces/Contested Spaces: Reinterpreting Italian American Public Art in New York City*

Dear Professor Bauman,

I am writing as the supervisor of Molly Schoen to approve that she may use her regular work hours to contribute to *Creative Spaces/Contested Spaces*. In her capacity as Visual Resources Curator of the History of Art Department at FIT, Molly Schoen may assist in compiling visual resources, answering copyright questions, ensuring compliance for fair use of images, and providing other technological support for the time period of the grant (Oct. 2023- Dec. 2024).

Sincerely yours,

A handwritten signature in cursive script that reads "Amy Werbel".

Amy Werbel  
Professor and Acting Chair  
History of Art Department  
[amy\\_werbel@fitnyc.edu](mailto:amy_werbel@fitnyc.edu)  
212-217-4673



26 January 2023

Re: National Endowment for the Humanities, Landmarks of American History and Culture grant

Dear Professor Bauman:

I am writing to express my support for your National Endowment for the Humanities grant application and, should the grant be funded, I commit to participating as a Keynote Speaker at the workshops, Creative Spaces/Contested Spaces: Italian American Public Art in New York City. I will be prepared to present on my work around public monuments and Italian mobilities in Summer 2024.

I am enthusiastic about this project and its impact on the humanities in the public sphere. The project is positioned to successfully balance the specificity of place and community (Italian Americans in New York City) with larger socio-cultural concerns around ethics, aesthetics, and power. The workshop's scope will permit participants to consider how cultural objects and public spaces come to define ethnicity and collective identities through place-making and memory work, often under ideologically-contested arenas. At the same time, its investment in pedagogy will also help bridge important gaps within higher education around equity and inclusion by demonstrating ways learning can be expanded beyond the classroom, engaging students in meaningful ways with the contemporary, everyday world around them.

My work on Italian migration and Italian American cultural history vis-à-vis material culture and place-making is well-suited to this project, especially, as you are aware, my research on Italian American involvement with Columbus and related concerns. I am prepared to deliver a talk on the relationship between the ongoing and complicated history of Italian Americans' memorializing/celebrating of Columbus and contemporary decolonizing and anti-racist efforts. I hope my involvement will also help the pedagogical dialogue in the workshops around how field work and place-specific approaches to this material can be applied in different learning environments.

I look forward to being a part of this important project.

Most sincerely,

Laura E. Ruberto, Ph.D.  
Professor of Humanities  
Arts & Cultural Studies Department  
Berkeley City College  
[lruberto@peralta.edu](mailto:lruberto@peralta.edu)





REBECCA BAUMAN &lt;rebecca\_bauman@fitnyc.edu&gt;

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## Letter of support for NEH project

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**Michele Bogart** <michele.bogart@stonybrook.edu>  
To: REBECCA BAUMAN <rebecca\_bauman@fitnyc.edu>

Sun, Jan 29, 2023 at 3:59 PM

Dear Professor Bauman:

I am honored to receive your invitation to participate in the proposed workshop "Creative Spaces/Contested Spaces: Italian American Public Art in NYC," and am pleased to accept the invitation.

I have a good deal of expertise on this subject. I have published on issues of patronage and site with respect to several historically-significant Italian and Italian-American artists' monuments in New York City. These works include those devoted to Christopher Columbus, Dante, and Verrazzano. I have taught this material extensively both in graduate and undergraduate classes in the Stony Brook and Berlin, as well as in an annual summer lecture to undergraduate sociology students participating in the UCLA in New York program. As former Vice President of the Public Design Commission of the City of New York, and as a member of its Conservation Advisory Group, I've been involved in approval and oversight of the conservation of the Columbus Monument in Columbus Circle and the Verrazzano in Battery Park. I am presently also a scholar advisor for a documentary film on the Piccirilli family of sculptors and carvers and the importance of Italian-American artists in the United States between the two World Wars, a project directed and produced by Eduardo Montes-Bradley. And I have sought to illuminate, in a *Daily News* op-ed and elsewhere, here and in Chile, why contentious Columbus monuments are of cultural significance and benefit as urban historical artifacts.

In short, I bring to the table a unique track record and perspective on the subject of Italian American public art in New York City, from which workshop participants will surely benefit.

Sincerely,

Michele Bogart

Michele H. Bogart  
Professor Emeritus  
Stony Brook University  
[michele.bogart@stonybrook.edu](mailto:michele.bogart@stonybrook.edu)

Twitter: @urbaninsideout  
[http://www.reaktionbooks.co.uk/display.asp?ISBN=9781780239224&sf1=series\\_exact%2E%2E%2EEDIBLE&ds=Edible%2E%2E%2E&m=40&dc=1036](http://www.reaktionbooks.co.uk/display.asp?ISBN=9781780239224&sf1=series_exact%2E%2E%2EEDIBLE&ds=Edible%2E%2E%2E&m=40&dc=1036)

<https://news.stonybrook.edu/homespotlight/elevating-passion-to-an-art-form-2/>



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Hofstra University | Hempstead, New York 11549 | [www.hofstra.edu](http://www.hofstra.edu)

January 23, 2023

Rebecca Bauman  
Associate Professor of Italian  
Dept. of Modern Languages and Cultures  
Fashion Institute of Technology, SUNY  
227 W 27th Street  
New York, NY 10001

Dear Dr. Bauman,

I am delighted to support and collaborate on the project Creative Spaces/Contested Spaces: Reinterpreting Italian American Public Art in New York City. The project, which is being proposed to the NEH Landmarks of American History and Culture program, will be co-directed by yourself, Amy Werbel, and Daniel Levinson Wilk.

Should NEH fund the proposal, I commit to giving a talk on my work as project leader for the Triangle Fire Memorial and to participating in any related discussions on two days (one for each of the proposed weeklong workshops) in summer 2024.

This project takes a fresh and original approach to the study of Italian Americans in New York. In so doing, it invites participants to consider timely and critical questions about the creation, contestation, and interpretation of monuments and memorials *in situ*. I look forward to being a part of it.

Sincerely,

Mary Anne Trasciatti  
Professor, Writing Studies and Rhetoric  
Director, Labor Studies  
516-463-5427  
[Mary.Anne.Trasciatti@Hofstra.edu](mailto:Mary.Anne.Trasciatti@Hofstra.edu)

President, Remember the Triangle Fire Coalition  
[www.rememberthetrianglefire.org](http://www.rememberthetrianglefire.org)

January 30, 2023

Dear Professors Bauman, Werbel, and Levinson Wilk,

Thank you very much for inviting me to be considered as a presenter for the proposed project “Creative Spaces/Contested Spaces: Italian American Public Art in NYC” for the National Endowment for the Humanities, Landmarks of American History program that would take place during the summer of 2024.

I believe that this project will be transformative for participants and those who learn about it. As a scholar and a professional tour guide in New York City, I know that there is a great need to shed light and understanding on critical monuments that are often overlooked, even those standing in plain sight. This is as true for Italian Americans as for any other ethnic-racial group.

My research, teaching, and public history projects over the last 25 years align with this proposal. I directed two oral history projects that included Italian American garment workers active in their union, the International Ladies’ Garment Workers’ Union, since the 1920s. Their stories and my inquiry focused on the ways in which they built power through artistic expression, working-class ethnic culture, and education. My book, *All Together Different*, draws from those interviews and archival research to explore how Italian, Jewish, Black, and LatinX workers forged a cohesive multicultural union.

I have drawn on my research to develop walking history tours that give a deep historical context to buildings and monuments such as the site of the Triangle Shirtwaist Factory Fire. Several of my tours include the Lower East Side of Manhattan, where Italians lived in close-knit communities overlapping with their coworkers of many other ethnic-racial groups. I would be delighted to develop and conduct a tour of the Lower East Side focused on sites important to Italian American labor history, with an emphasis on how various monuments, markers, and memorials intersect with the history of other ethnic groups.

Please do not hesitate to let me know if there is anything else I can do for you in support of this exciting proposal.

Sincerely,



Daniel Katz, Ph.D.

Adjunct Professor

CUNY School of Labor and Urban Studies

Chief Historian, People’s Heritage Tours

[Daniel.Katz@SLU.CUNY.edu](mailto:Daniel.Katz@SLU.CUNY.edu)

(b) (6)



Marcella Bencivenni  
Professor of History  
Hostos Community College/CUNY  
500 Grand Concourse, B325  
Bronx, NY 10451

January 31, 2023

Re: National Endowment for the Humanities, Landmarks of American History and Culture grant

Dear Professors Bauman, Werbel, and Levinson Wilk,

I am writing to express my enthusiastic support for your NEH grant project titled *Creative Spaces/Contested Spaces: Reinterpreting Italian American Public Art in New York City*. As an immigration scholar with expertise in Italian American studies, I would be delighted to give a presentation during the two weeks workshops you plan to hold in the Summer 2024, if the grant is funded.

Italian Americans have a rich art history, and I would be able to draw on my research to talk specifically about their working-class and radical artistic expressions – from the rich tradition of anticlerical and antifascist cartoons to Ralph Fasanella's iconic paintings of urban, labor and folk life. Other possible topics I am prepared to address include the Leonardo Da Vinci art school (1923–1942), founded in New York by the sculptor Onorio Ruotolo, or Italian immigrant theatre.

I think this is an important and timely project and I sincerely hope it will be funded.  
Sincerely,

A handwritten signature in black ink that reads "Marcella Bencivenni". The signature is written in a cursive style with a long horizontal line extending from the end of the name.



Nicola Lucchi, PhD  
Executive Director  
Center for Italian Modern Art  
421 Broome Street, 4<sup>th</sup> Floor  
New York, NY 10013

January 30, 2023

Rebecca Bauman, PhD  
Associate Professor of Italian  
Department of Modern Languages and Cultures  
Fashion Institute of Technology, SUNY  
227 West 27th Street  
New York, NY 10001

Subject: Commitment to take part in and lend support to scholarly workshops in the context of “Creative Space/Contested Spaced: Reinterpreting Italian American Public Art”.

Dear Professor Bauman,

This letter is to confirm the Center for Italian Modern Art’s commitment to take an active part in supporting the scholarly workshops connected to the grant proposal "Creative Spaces/Contested Spaces: Reinterpreting Italian American Public Art" that you are submitting to the NEH Landmarks of American History and Culture grant.

Founded in 2013, the Center for Italian Modern Art (CIMA) is a public non-profit dedicated to presenting modern and contemporary Italian art to international audiences. Through critically acclaimed exhibitions—many of them bringing work to U.S. audiences for the first time—along with a wide variety of public programs and substantial support for new scholarship awarded through its international fellowship program, CIMA situates Italian modern art in an expansive historic and cultural context, illuminating its continuing relevance to contemporary culture and serving as an incubator of curatorial ideas for larger cultural institutions.

The work of Italian American artists and the subject of Italian American public art have often been at the center of our scholarly symposia; the visibility, representations, and self-representations of the Italian American community are a matter of great interest to us as an

institution and to me as an Italian Studies scholar. On a personal level, I have frequently engaged with these topics through events and scholarly talks delivered at NYU's Casa Italiana Zerilli-Marimò and at the John D. Calandra Italian American Institute at Queens College, CUNY.

The Center for Italian Modern Art believes that your proposal deserves the full attention of the public of graduate students, teachers, and academics that visit our spaces. We therefore commit to support your effort by offering our conference space and equipment, to organize some of the lectures and workshops your proposal will entail. Furthermore, I also commit to share my expertise on the subject of "reinterpreting Italian American public art". I have previously conducted studies on this topic, with particular reference to the contested history of Rockefeller Center's *Palazzo d'Italia* in New York City, and I would be happy to lead one of your place-based learning workshops on the site.

Please do not hesitate to contact me for any additional questions or details regarding this confirmation of both CIMA's and my personal commitment to the success of your scholarly workshop.

Sincerely,

A handwritten signature in cursive script, appearing to read "Nicola Lucchi".

Nicola Lucchi, PhD  
Executive Director  
Center for Italian Modern Art  
lucchi@italianmodernart.org

Jan 29<sup>th</sup>, 2023

Re: National Endowment for the Humanities, Landmarks of American History and Culture grant

Dear Professors Bauman, Werbel, and Levinson Wilk,

I am writing to express my support for your NEH grant application and I commit to participating, as visual artist of Italian heritage born, raised, and currently living and working in NYC, in the workshops entitled *Creative Spaces/Contested Spaces: Reinterpreting Italian American Public Art in New York City* if it receives the grant from the National Endowment of Humanities for the time period of 2023-2024. I will be prepared to lead a presentation and discussion of my work and its relationship to Italian-American culture in New York City, highlighting experiences with proposing public work.

I am very excited about the workshop as I feel there has been a lack of opportunities within the Italian-American community to discuss, create and propose new ideas within the visual arts as representation outside of the traditional, staid organizations has not developed resources to materialize. Having worked as founder and President of an arts 501c3 and local arts advocate in Southern Brooklyn, home to a sizeable population of Italian-Americans, I know that there are no spaces for contemporary visual arts let alone organizations advocating for the creation of new works by the Italian-American community. I am confident that this series of workshops will inspire, articulate and activate more possibilities for the future.

Sincerely,

A handwritten signature in black ink, appearing to read 'John Avelluto', written in a cursive style.

John Avelluto  
Artist  
Brooklyn, NY



JOHN D. CALANDRA ITALIAN AMERICAN INSTITUTE

Director  
Academic and Cultural Programs  
Direct line: 212.642.2035  
Email: [joseph.sciorra@qc.cuny.edu](mailto:joseph.sciorra@qc.cuny.edu)

January 27, 2023

Professor Rebecca Bauman  
Department of Modern Languages and Cultures  
Fashion Institute of Technology, SUNY

Dear Professor Bauman,

It is with great enthusiasm that I write in support of the proposed "Creative Spaces/Contested Spaces: Reinterpreting Italian American Public Art" project. As someone one who has researched and published on the aesthetics and politics of Italian American expressive culture and public art in New York City and elsewhere, including but not limited to monuments and memorials, I find the planned workshops dedicated to the topic timely and warranted. The multifaceted histories and contemporary scenarios concerning Italian diasporic identities and placemaking in the United States in the current moment of decolonizing interpretations and actions are subjects that merit continued investigation and understanding.

Sincerely,

Joseph Sciorra



25 West 43rd Street 17th Floor • New York, N.Y. 10036  
Tel:(212) 642-2094 • Fax:(212) 642-2008  
[www.qc.edu/calandra](http://www.qc.edu/calandra)





January 26, 2023

Re: National Endowment for the Humanities  
Landmarks of American History and Culture Grant

Dear Professors Bauman, Levinson Wilk and Werbel,

I'm writing to convey my support for the NEH grant application you are in the process of submitting, and to reiterate my commitment to participate in future programs related to the proposed Creative Spaces/Contested Spaces: Italian American Public Art initiative, should it receive funding from the National Endowment of Humanities.

My contribution to the program would consist of one or more screenings of the feature documentary film "Stonebreakers," which focuses on the role of monuments and historical representation in public space in the U.S., to be followed by a presentation and Q&A sessions relating to the film's themes. As an Italian citizen currently living in the United States, my work has often focused on Italian American history and culture. With several scenes dedicated to that community's relationship to the Christopher Columbus symbol, "Stonebreakers" is no exception to that trend, and I'm confident your proposed project will be the ideal venue to enrich and expand an ongoing conversation around public monuments, identity, and representation that is as urgent here in New York City as it is in communities across the country and the world. Creative Spaces/Contested Spaces: Italian American Public Art will surely be an opportunity to foster conversations and encounters within the wider network of researchers, artists, and activists that has formed over the years around my previous films.

I look forward to collaborating on this promising new project and remain at your disposal for any further materials or information.

Sincerely,



Valerio Ciriaci

Director, "Stonebreakers"

Awen Films

236 West 27th Street, Rm 1004

New York NY 10001



January 21, 2023

Re: National Endowment for the Humanities, Landmarks of American History and Culture grant

Dear Professors Bauman, Werbel, and Levinson Wilk,

I am writing to express my support for your NEH grant application and I commit to participating, as a faculty collaborator at the Fashion Institute of Technology, in the workshops entitled *Creative Spaces/Contested Spaces: Reinterpreting Italian American Public Art in New York City* if it receives the grant from the National Endowment of Humanities for the time period of 2023-2024. I will be prepared to give a presentation on creating and disseminating pedagogical resources at both workshops to be held in Summer 2024.

I am enthusiastic about this project's emphasis on utilizing the artistic resources of the city as a means of interpreting the culture and history of Italian Americans. As Principal Investigator of two prior NEH awards, I am prepared to advise and support you in your work on this project. My own experience working on projects that have integrated place-based learning initiatives and creating open-access digital resources will be a valuable resource, and my presentation at the workshops will share my knowledge and help provide ideas that will be applicable to all participants. This project may engage a larger community of artists, scholars, and policy makers including politicians and art organizations. I also envision this project to become a model of other ethnic community-based public art initiatives.

I look forward to working with you on this exciting endeavor and wish you luck on your application.

Sincerely yours,

Kyunghee Pyun, Ph.D.  
Associate Professor  
Art History and Museum Professions  
Fashion Institute of Technology, State University of New York  
227 West 27th Street  
New York NY 10001

29 January 2023

Re: National Endowment for the Humanities, Landmarks of American History and Culture grant

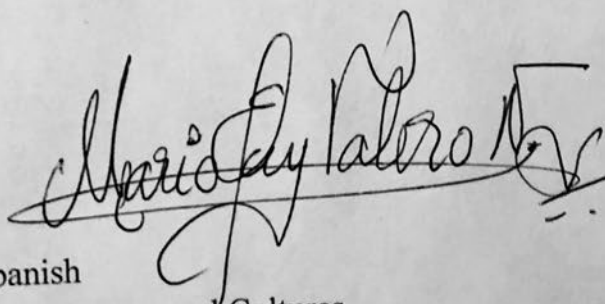
Dear Professors Bauman, Werbel, and Levinson Wilk,

I would like to express my support for your NEH grant application and reiterate my commitment to participating, as a faculty collaborator at the Fashion Institute of Technology, in the workshops entitled *Creative Spaces/Contested Spaces: Italian American Public Art in New York City* if it receives the grant from the National Endowment of Humanities for the time period of 2023-2024. I will give a presentation on creating and disseminating pedagogical resources at the workshop utilizing public art and cultural spaces to teach ethnic studies to be held in Summer 2024.

New York City represents a unique space to study Italian American cultural production amidst other immigrant cultures that have developed in the city. From my teaching experience on cultural history from the diverse Hispanic communities in the city I can contribute to this project by incorporating the Hispanic experience as it relates to the Italian American. New York has represented for generations of Hispanics a physical and symbolic place of material progress and modernity. A contradictory conception that has prompted a significant production by Hispanic and Latinx artists in the visual arts, literature and film. For a cultural historian focusing on Latin American culture from the turn of the 20 Century to the present, New York represents a key center to understand the dynamics of transcultural artistic production. A perspective that included individual or collective projects and public or private institutional initiatives.

I look forward to working with you on this innovative project and wish you luck on your application.

Sincerely yours,

A handwritten signature in black ink, appearing to read "Mario Valero". The signature is fluid and cursive, with a large, stylized initial "M" and a long, sweeping underline that extends across the width of the signature.

Mario Valero.  
Associate Professor, Spanish  
Department of Modern Languages and Cultures  
Fashion Institute of Technology, State University of New York  
227 West 27th Street  
New York NY 10001

**COLLEGES AND UNIVERSITIES RATE AGREEMENT**

EIN:	DATE:12/28/2017
ORGANIZATION:	FILING REF.: The preceding
Fashion Institute of Technology	agreement was dated
227 W. 27th Street	03/09/2016
New York, NY 10001	

The rates approved in this agreement are for use on grants, contracts and other agreements with the Federal Government, subject to the conditions in Section III.

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**SECTION I: Facilities And Administrative Cost Rates**

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RATE TYPES:      FIXED                  FINAL                  PROV. (PROVISIONAL)      PRED. (PREDETERMINED)

EFFECTIVE PERIOD

<u>TYPE</u>	<u>FROM</u>	<u>TO</u>	<u>RATE(%)</u>	<u>LOCATION</u>	<u>APPLICABLE TO</u>
PRED.	07/01/2018	06/30/2022	60.00	On-Campus	All Programs
PRED.	07/01/2018	06/30/2022	30.00	Off-Campus	All Programs
PROV.	07/01/2022	Until Amended	60.00	On-Campus	All Programs
PROV.	07/01/2022	Until Amended	30.00	Off-Campus	All Programs

\*BASE

Modified total direct costs, consisting of all direct salaries and wages, applicable fringe benefits, materials and supplies, services, travel and up to the first \$25,000 of each subaward (regardless of the period of performance of the subawards under the award). Modified total direct costs shall exclude equipment, capital expenditures, charges for patient care, rental costs, tuition remission, scholarships and fellowships, participant support costs and the portion of each subaward in excess of \$25,000. Other items may only be excluded when necessary to avoid a serious inequity in the distribution of indirect costs, and with the approval of the cognizant agency for indirect costs.

ORGANIZATION: Fashion Institute of Technology

AGREEMENT DATE: 12/28/2017

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**SECTION II: SPECIAL REMARKS**

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TREATMENT OF FRINGE BENEFITS:

Fringe benefits applicable to direct salaries and wages are treated as direct costs.

TREATMENT OF PAID ABSENCES

Vacation, holiday, sick leave pay and other paid absences are included in salaries and wages and are claimed on grants, contracts and other agreements as part of the normal cost for salaries and wages. Separate claims are not made for the cost of these paid absences.

OFF-CAMPUS DEFINITION: For all activities performed in facilities not owned by the institution and to which rent is directly allocated to the project(s) the off-campus rate will apply. Grants or contracts will not be subject to more than one F&A cost rate. If more than 50% of a project is performed off-campus, the off-campus rate will apply to the entire project.

Equipment means tangible personal property (including information technology systems) having a useful life of more than one year and a per-unit acquisition cost which equals or exceeds the lesser of the capitalization level established by the non-Federal entity for financial statement purposes, or \$5,000.

Your next proposal based on actual costs for the fiscal year ending 06/30/21 is due in our office by 12/31/21.

ORGANIZATION: Fashion Institute of Technology

AGREEMENT DATE: 12/28/2017

**SECTION III: GENERAL**

**A. LIMITATIONS:**

The rates in this Agreement are subject to any statutory or administrative limitations and apply to a given grant, contract or other agreement only to the extent that funds are available. Acceptance of the rates is subject to the following conditions: (1) Only costs incurred by the organization were included in its facilities and administrative cost pools as finally accepted; such costs are legal obligations of the organization and are allowable under the governing cost principles; (2) The same costs that have been treated as facilities and administrative costs are not claimed as direct costs; (3) Similar types of costs have been accorded consistent accounting treatment; and (4) The information provided by the organization which was used to establish the rates is not later found to be materially incomplete or inaccurate by the Federal Government. In such situations the rate(s) would be subject to renegotiation at the discretion of the Federal Government.

**B. ACCOUNTING CHANGES:**

This Agreement is based on the accounting system purported by the organization to be in effect during the Agreement period. Changes to the method of accounting for costs which affect the amount of reimbursement resulting from the use of this Agreement require prior approval of the authorized representative of the cognizant agency. Such changes include, but are not limited to, changes in the charging of a particular type of cost from facilities and administrative to direct. Failure to obtain approval may result in cost disallowances.

**C. FIXED RATES:**

If a fixed rate is in this Agreement, it is based on an estimate of the costs for the period covered by the rate. When the actual costs for this period are determined, an adjustment will be made to a rate of a future year(s) to compensate for the difference between the costs used to establish the fixed rate and actual costs.

**D. USE BY OTHER FEDERAL AGENCIES:**

The rates in this Agreement were approved in accordance with the authority in Title 2 of the Code of Federal Regulations, Part 200 (2 CFR 200), and should be applied to grants, contracts and other agreements covered by 2 CFR 200, subject to any limitations in A above. The organization may provide copies of the Agreement to other Federal Agencies to give them early notification of the Agreement.

**E. OTHER:**

If any Federal contract, grant or other agreement is reimbursing facilities and administrative costs by a means other than the approved rate(s) in this Agreement, the organization should (1) credit such costs to the affected programs, and (2) apply the approved rate(s) to the appropriate base to identify the proper amount of facilities and administrative costs allocable to these programs.

BY THE INSTITUTION:

Fashion Institute of Technology

(INSTITUTION)

(SIGNATURE)

Sherry F. Brabham

(NAME)

Treasurer & Vice President  
Finance & Administration

(TITLE)

(DATE)

March 5, 2018

ON BEHALF OF THE FEDERAL GOVERNMENT:

DEPARTMENT OF HEALTH AND HUMAN SERVICES

(AGENCY)

Darryl W. Mayes -S

Digitally signed by Darryl W. Mayes-S  
DN: c=US, o=U.S. Government, ou=HHS, ou=FSC,  
ou=People, ou=234219200300100117200031662,  
cn=Darryl W. Mayes-S  
Date: 2018.01.03 08:32:11 -0500

(SIGNATURE)

Darryl W. Mayes

(NAME)

Deputy Director, Cost Allocation Services

(TITLE)

12/28/2017

(DATE) 2982

HHS REPRESENTATIVE:

Michael Leonard

Telephone:

(212) 264-2069

RESEARCH & RELATED BUDGET - Budget Period 1

OMB Number: 4040-0001  
Expiration Date: 12/31/2022

UEI: (b) (4)

Enter name of Organization: Fashion Institute of Technology

Budget Type:  Project  Subaward/Consortium

Budget Period: 1 Start Date: 10/01/2023 End Date: 12/31/2024

A. Senior/Key Person

Prefix	First	Middle	Last	Suffix	Base Salary (\$)	Months			Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)
						Cal.	Acad.	Sum.			
Dr.	Rebecca		Bauman		(b) (6)	0.90	0.80		(b) (6)	(b) (6)	(b) (6)
Project Role: Project Director											
Dr.	Amy		Werbel		(b) (6)	0.50	0.40		(b) (6)	(b) (6)	(b) (6)
Project Role: Co-director and Replacement Director											
Dr.	Daniel	Levinson	Wilk		(b) (6)	0.20	0.20		(b) (6)	(b) (6)	(b) (6)
Project Role: Co-director											

Additional Senior Key Persons:     Total Funds requested for all Senior Key Persons in the attached file   
Total Senior/Key Person

B. Other Personnel

Number of Personnel	Project Role	Months			Requested Salary (\$)	Fringe Benefits (\$)	Funds Requested (\$)
		Cal.	Acad.	Sum.			
<input type="text"/>	Post Doctoral Associates	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
<input type="text"/>	Graduate Students	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
1	Undergraduate Students	0.93			2,300.00	276.00	2,576.00
<input type="text"/>	Secretarial/Clerical	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
1	Website Development and Admin	0.81			(b) (6)	(b) (6)	(b) (6)
1	On-site Program Tech Support	0.32			(b) (6)	0.00	(b) (6)
1	On-site Program June Security Personnel	0.38			(b) (6)	0.00	(b) (6)
1	Classroom Maintenance Personnel	0.13			(b) (6)	0.00	(b) (6)
5	<b>Total Number Other Personnel</b>					<b>Total Other Personnel</b>	<b>15,216.00</b>
<b>Total Salary, Wages and Fringe Benefits (A+B)</b>							<b>56,656.00</b>

### C. Equipment Description

List items and dollar amount for each item exceeding \$5,000

Equipment item	Funds Requested (\$)
<input type="text"/>	<input type="text"/>
Additional Equipment: <input type="text"/>	<input type="text"/>
<input type="button" value="Add Attachment"/>	<input type="button" value="Delete Attachment"/>
<input type="button" value="View Attachment"/>	
<b>Total funds requested for all equipment listed in the attached file</b>	<input type="text"/>
<b>Total Equipment</b>	<input type="text"/>

### D. Travel

	Funds Requested (\$)
1. Domestic Travel Costs ( Incl. Canada, Mexico and U.S. Possessions)	2,309.00
2. Foreign Travel Costs	0.00
<b>Total Travel Cost</b>	<b>2,309.00</b>

### E. Participant/Trainee Support Costs

	Funds Requested (\$)
1. Tuition/Fees/Health Insurance	0.00
2. Stipends	52,000.00
3. Travel	0.00
4. Subsistence	0.00
5. Other <input type="text" value="Bus Rental, NYC Metro Transport, Bottled Water, Museum Admissions"/>	4,260.00
<input type="text" value="40"/> Number of Participants/Trainees	
<b>Total Participant/Trainee Support Costs</b>	<b>56,260.00</b>



**F. Other Direct Costs**

**Funds Requested (\$)**

1. Materials and Supplies	1,070.00
2. Publication Costs	0.00
3. Consultant Services	13,400.00
4. ADP/Computer Services	0.00
5. Subawards/Consortium/Contractual Costs	0.00
6. Equipment or Facility Rental/User Fees	5,200.00
7. Alterations and Renovations	0.00
8. Museum Admissions for Presenters and Personnel	230.00
9.	
10.	
11.	
12.	
13.	
14.	
15.	
16.	
17.	
<b>Total Other Direct Costs</b>	<b>19,900.00</b>

**G. Direct Costs**

**Funds Requested (\$)**

**Total Direct Costs (A thru F)** 135,125.00

**H. Indirect Costs**

Indirect Cost Type	Indirect Cost Rate (%)	Indirect Cost Base (\$)	Funds Requested (\$)
Fixed	60.00	83,125.00	49,875.00
<b>Total Indirect Costs</b>			<b>49,875.00</b>

Cognizant Federal Agency  
(Agency Name, POC Name, and  
POC Phone Number)

Department of Health and Human Services

**I. Total Direct and Indirect Costs**

**Funds Requested (\$)**

**Total Direct and Indirect Institutional Costs (G + H)** 185,000.00

**J. Fee**

**Funds Requested (\$)**

**K. Total Costs and Fee**

**Funds Requested (\$)**

**Total Costs and Fee (I + J)** 185,000.00

**L. Budget Justification**

(Only attach one file.)

1240-Budget Justification.pdf

Add Attachment

Delete Attachment

View Attachment

## RESEARCH & RELATED BUDGET - Cumulative Budget

		Totals (\$)
<b>Section A, Senior/Key Person</b>		41,440.00
<b>Section B, Other Personnel</b>		15,216.00
Total Number Other Personnel	5	
<b>Total Salary, Wages and Fringe Benefits (A+B)</b>		56,656.00
<b>Section C, Equipment</b>		
<b>Section D, Travel</b>		2,309.00
1. Domestic	2,309.00	
2. Foreign	0.00	
<b>Section E, Participant/Trainee Support Costs</b>		56,260.00
1. Tuition/Fees/Health Insurance	0.00	
2. Stipends	52,000.00	
3. Travel	0.00	
4. Subsistence	0.00	
5. Other	4,260.00	
6. Number of Participants/Trainees	40	
<b>Section F, Other Direct Costs</b>		19,900.00
1. Materials and Supplies	1,070.00	
2. Publication Costs	0.00	
3. Consultant Services	13,400.00	
4. ADP/Computer Services	0.00	
5. Subawards/Consortium/Contractual Costs	0.00	
6. Equipment or Facility Rental/User Fees	5,200.00	
7. Alterations and Renovations	0.00	
8. Other 1	230.00	
9. Other 2		
10. Other 3		
11. Other 4		
12. Other 5		
13. Other 6		
14. Other 7		
15. Other 8		
16. Other 9		
17. Other 10		

<b>Section G, Direct Costs (A thru F)</b>	135,125.00
<b>Section H, Indirect Costs</b>	49,875.00
<b>Section I, Total Direct and Indirect Costs (G + H)</b>	185,000.00
<b>Section J, Fee</b>	
<b>Section K, Total Costs and Fee (I + J)</b>	185,000.00

## Budget Justification

NEH Landmarks of American History and Culture  
Fashion Institute of Technology, SUNY

### A. Senior/Key Personnel

Project Director: Dr. Rebecca Bauman, earns a base salary of (b) (6) and will spend .9 Academic months and .8 Summer months on this project. We request (b) (6) in wages. Fringe @ 12% (b) (6), academic break and summer hours. **Total request:** (b) (6)

Project Co-Director / Replacement: Dr. Amy Werbel, earns (b) (6) and will spend .5 Academic months and .4 Summer months on this project. We request (b) (6) in wages. Fringe @ 12% (b) (6), academic break and summer hours. **Total request:** (b) (6)

Project Co-Director: Dr. Daniel Levinson Wilk, earns (b) (6) and will spend .2 Academic months and .2 Summer months on this project. We request (b) (6) in wages. Fringe @ 12% (b) (6), academic break and summer hours. **Total request:** (b) (6)

### B. Other Personnel

Undergraduate Student: 115 hours of work to assist with building the program website, provide tech support, assist with Participant outreach and coordination with the Office of Communications and External Relations, and assist with project logistics. 115 hrs. X \$20/hr = \$2,300. Fringe @ 12% (\$276) FIT student fringe rate. **Total request: \$2,576.**

Website Developer: Joseph Anderson, FIT Gladys Marcus Library, Assistant Professor; Digital Initiatives Librarian, Acquisitions and Metadata Services. 90 hours of work to develop and manage Program Website, including post-program integration of educational materials and ensuring access. Letter of Support from the Director of the Gladys Marcus Library is attached. 100 hrs. X (b) (6)/hr = (b) (6) Fringe @ 12% (b) (6). **Total request:** (b) (6)

On-site Tech Support Technician: FIT Office of Internet Technology. 4 Days per workshop (time on-site at FIT) @ 5 hrs-per-day standard FIT posted fee for in-classroom technology support, including equipment access as required for program presentation, computer and other tech set-up and break-down, IT support during program, and other supports to ensure smooth presentations and consistent IT access for on-site presentations. (4 days) X (b) (6)/day X (2 workshops) = **Total request** (b) (6)

Security Officer (Personnel): FIT Department of Public Safety requirement. 4 Days per workshop (time on-site at FIT) for one Program-dedicated officer during June 2024 @ FIT standard, posted flat rate (b) (6) per day. (4 days) X (b) (6)/day X (2 workshops) = **Total request** (b) (6).

Maintenance Worker (Personnel): FIT Operations Division requirement. 4 Days per workshop (time on-site at FIT) for one Program-dedicated maintenance worker facility set-up and clean-up during June 2024 @ FIT standard, posted flat rate (b) (6) per day. (4 days) X (b) (6)/day X (2 workshops) = **Total request** (b) (6)

*PLEASE NOTE:* Visual-archives management for both the Program sessions and the development of the Website will be supported during FIT-paid time by Molly Schoen, Visual Resources Curator, FIT School of Liberal Arts. Letters of Support from supervisor Amy Werbel, as well as from Molly Schoen, are attached.

**C. Equipment**

N/A

**D. Travel**

*1. Domestic Travel*

Travel for R. Bauman and A. Werbel to attend two-day Project Directors’ meeting in October, 2023, at NEH Offices, Washington, D.C., as per GSA rates. Two people @ \$986.50 ea. **Total \$1,973**

Travel Day	Meeting Day 1	Meeting Day 2 & Return
<i>R/T Coach Train</i> (Amtrak): NYC-D.C. (\$225) X (2 PIs) = \$450 <i>Ground Transportation:</i> (\$25) X (2 PIs) = \$50 <i>Hotel:</i> (\$257/night) X (2 PIs) = \$514 <i>Meals &amp; Incidentals:</i> (\$59.25) X (2 PIs) = \$118.50	<i>Hotel:</i> (\$257/night) X (2 PIs) = \$514 <i>Meals &amp; Incidentals:</i> (\$79) X (2 PIs) = \$158	<i>Ground Transportation:</i> \$25 X 2 = \$50 <i>Meals &amp; Incidentals:</i> (\$59.25) X (2 PIs) = \$118.50
<b>TOTAL: \$1,132.50</b>	<b>TOTAL: \$672</b>	<b>TOTAL: \$168.50</b>

NYC-area Local Metro/car Personnel travel for Site Visit program planning. (4 R/T = 8 trips) X (\$10/trip) X (2 PIs) = **\$160.**

NYC-area Local Metro Personnel travel (Bauman, Werbel, Wilk, Student) and Presenter travel for Program Site Visits with Participants. (\$2.75/ride) X (2 R/T = 4 Rides) X (4 Personnel/4 Presenters) X (2 Workshops) = **\$176**

*2. International Travel* N/A

**E. Participant Support Costs**

1. Tuition/Fees/Health Insurance: N/A
2. Stipends: 40 Participants @ \$1,300 ea., **Total request \$52,000**
3. Travel: N/A
4. Subsistance: N/A
5. Other:

Transportation:

Chartered mini-bus, for (1 Site Visit O/W) X (2 Workshops): **Total request \$2,000**

NYC Local Metro for Site Visits: **Total request \$440**

- Center for Italian Modern Art (20 Participants) X (\$2.75/trip) X (2 Trips) X (2 Workshops) = \$220
- Staten Island Museum (20 Participants) X (\$2.75/trip) X (2 Trips) X (2 Workshops) = \$220 – *Note: Because of the structure of the day, this trip requires both O/W mini-bus rental and R/T subway fares.*

Admission Fees: **Total request \$920**

- Center for Italian Modern Art (20 Participants) X (\$15/pp) X (2 Workshops), Total \$600
- Staten Island Museum (20 Participants) X (\$8/pp) X (2 Workshops), Total \$320

Bottled Water: (\$1.50/bottle) X (20 Participants) X (5 Days, including 2 Site Visits in June) X (3 Bottles/Day) X (2 Workshops), **Total request \$900**

## **F. Other Direct Costs**

### 1. Materials and Supplies”

- Program Supplies - Pens, paper, markers, presentation materials, etc. (\$165/Workshop) X (2 Workshops), **Total request \$330**
- Purchase of educational film: Stonebreakers (Awen Films 2022), for Program screening examining the role of monuments in the United States, **Total request \$380**
- Bottled Water for Presenters: (\$1.50/bottle) X (12 Presenters) X (5 Days, including 2 Site Visits in June) X (2 Bottles/Day) X (2 Workshops), **Total request \$360**

### 2. Publication Costs: N/A

### 3. Consultant Services:

Time and Expenses for Keynote Speaker Dr. Laura Ruberto, Professor of Humanities, Berkeley City College, California (2 days per Workshop, 2 Workshops), **Total request \$2,400**

Time and Expenses for Faculty Presenters: **Total request \$11,000**

Visiting faculty will lecture, facilitate discussions, and lead site tours during both weeks of the Workshop (\$500 pp) X (11 Presenters) X (2 Programs)

- John Avelluto: Visual Artist
- Dr. Marcella Bencivenni, Professor of History, Hostos Community College
- Dr. Michele Bogart: Leading authority on NYC 19<sup>th</sup>-century and early-20<sup>th</sup>-century public art; past Vice President, New York City Arts Commission
- Valerio Ciriaci, Film Director, Stonebreakers (Awen Films, 2022)
- Dr. Daniel Katz: Founder and Historian, People’s Heritage Tours
- Dr. Nicole Lucchi: Executive Director, Center for Italian Modern Art
- Dr. Kyunghye Pyun, Associate Professor of Art History, FIT; publications include “Decoding Landscape in Portraiture Painting: A Cross-cultural Perspective”; two-time NEH grant recipient
- Dr. Joseph Sciorra, Director for Academic and Cultural Programs, John D. Calandra Italian American Institute, Queens College, City University of New York
- Dr. Jack Tchen, Professor of Public History and Humanities/Director of Price Institute, Rutgers University; Lenape cultural specialist
- Dr. Mary Anne Trasciatti: Director of Labor Studies, Hofstra University
- Dr. Mario Valero, Associate Professor, Modern Languages, FIT

### 4. ADP/Computer Services: N/A

### 5. Subawards: N/A

### 6. Equipment or Facility Rental Use: Facility Rental Fee for FIT classroom. Published Rate (\$650/day nonprofit reduced) X (4 days on site) X (2 Workshops), **Total request \$5,200**

### 7. Alterations and Renovation: N/A

### 8. Other Costs

Admission Fees (non-Participants): **Total request \$230**

- Center for Italian Modern Art (3 Personnel + 2 Presenters = 5) X (\$15/pp) X (2 Workshops), Total \$150
- Staten Island Museum (3 Personnel + 2 Presenters = 5) X (\$8/pp) X (2 Workshops), Total \$80

**G. Total Direct Costs: \$135,125**

Applicable base for FIT Federally negotiated indirect-cost rate \$83,125 (Participant compensation of \$52,000 is not included in this adjusted amount)

**H. Indirect Cost: \$49,875**

FIT Federally Negotiated Indirect Cost rate is 60%; this is calculated against applicable direct-cost base of \$83,125.

**I. Total Projected Costs: \$185,000**