

SHARON HECKER

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## EDUCATION AND QUALIFICATIONS

1999 University of California at Berkeley, M.A., Ph.D., History of Art

1988 Yale University, B.A. Renaissance Studies, *Cum Laude*

1986-1987 Università degli Studi di Firenze / Middlebury College

Qualified as Associate Professor in Art History (*Professore Associato*) ASN (*Abilitazione Scientifica Nazionale*, 2022).

## SELECTED WORK AND TEACHING EXPERIENCE

2022- present Harvard University Art Museums, Cambridge, MA. Summer Institute for Technical Studies in Art (SITSA). Peggy Guggenheim Collection, Venice. Curator of exhibition *Lucio Fontana's Ceramics* (2025). Bloomsbury Visual Arts, New York / London. Series Editor, Visual Cultures and Italian Contexts.

2021-present Università degli Studi di Pavia. Master's di I Livello: Gestione Innovativa dell'Arte (2021-present), Cooper Union for the Advancement of Science and Art, New York. Adjunct Professor.

2018-present Università Cattolica del Sacro Cuore, Milan. Master's di I Livello in Arts Management (2018 - present). Università degli Studi di Milano. Corso di Perfezionamento in Diritto dell'arte (2019 - present). Fondazione Remo Bianco, Milan. Scientific Committee.

2015-2017 Pulitzer Arts Foundation. Co-Curator, *Medardo Rosso: Experiments in Light and Form*.

2014 Peter Freeman, Inc., New York. Curator: *Medardo Rosso: Bambino ebreo*.

Organizer: Study Day at Center for Italian Modern Art (CIMA).

2006-2012 IES Abroad/Università Cattolica del Sacro Cuore, Milan. Academic Dean, Adjunct Professor.

1998-2003 Harvard University Art Museums, Sackler Museum, St. Louis Art Museum, Nasher Sculpture Center. Co-Curator with Harry Cooper: *Medardo Rosso: Second Impressions*.

1992-1999 University of California at Berkeley. Department of History of Art, Lecturer.

1991-1992 Archive of Luciano Fabro / SF MoMA. Liaison for artist's first U.S. retrospective, translated artist's theoretical writings.

1990-1991 Galleria Christian Stein, Milan. Liaison with Italian Arte Povera artists.

1989-1990 Venice Biennale, U.S. Pavilion. Project Coordinator, U.S. Pavilion, for artist **Jenny Holzer**.

1989-1990 Peggy Guggenheim Collection, Venice. Office of Deputy Director, Dr. Philip Rylands.

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## PROFESSIONAL MEMBERSHIPS

CAA; ICOM; Columbia University Seminar for Studies in Modern Italy (Associate Member); AAMC; Catalogue Raisonné Scholars Association (CRSA); International Catalogue Raisonné Association (ICRA); Art Historians of Nineteenth Century Art (AHNCA); (ASMI); Associazione di Storia Urbana (ASU); SIS; IAS, Chair, Nominating Committee until 2021; Association of Art Historians (AAH).

## LANGUAGES

Fluent: Italian, English, Hebrew, Spanish, French. Basic: German.

## AWARDS

Millard Meiss Publications Fund (CAA) (2016); Getty Postdoctoral Fellowship in the History of Art and the Humanities (2002-2003); Mellon Fellowship (1995, 1997-8); Gladys Krieble Delmas Foundation Grant (1997); Fulbright Scholarship (1995-1997).

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## PUBLICATIONS

### I. SELECTED RECENT MONOGRAPHS AND EXHIBITION CATALOGUES

*Female Cultural Production in Modern Italy: Literature, Art and Intellectual History*. S. Hecker / C. Ramsey-Portolano, eds. (Palgrave Macmillan, 2023 in press).

*Curating Fascism: Exhibitions and Memory from Mussolini to Today*. S. Hecker / R. Bedarida, eds. (Bloomsbury, 2022).

*Posthumous Art, the Market and Art Law: The Afterlife of Art*. S. Hecker / P. J. Karol, eds. (Routledge, 2022).

*Remo Bianco. La dittatura della fantasia: Collage autobiografico*. Preface (Johan & Levi, 2022).

*Lead in Modern and Contemporary Art*. S. Hecker / S. Bottinelli, eds. (Bloomsbury, 2021).

*Finding Lost Wax. The Disappearance and Recovery of an Ancient Casting Technique and the Experiments of Medardo Rosso*. S. Hecker, ed. (Brill, 2021).

*Un monumento al momento: Medardo Rosso e le origini della scultura contemporanea* (Johan & Levi, 2017).

*Medardo Rosso: Experiments in Light and Form*, exhibition catalogue (Pulitzer Arts Foundation, 2018).  
*A Moment's Monument: Medardo Rosso and the International Origins of Modern Sculpture* (Berkeley: University of California Press, 2017). Awarded the Millard Meiss Publications Fund (College Art Association).  
*Postwar Italian Art History Today: Untying "The Knot"*. S. Hecker / M. R. Sullivan, eds. (Bloomsbury Visual Arts, 2017).  
*Medardo Rosso: Second Impressions*, exhibition catalogue, Harvard University Art Museums (Yale University Press, 2003).

## II. SELECTED RECENT ESSAYS IN EDITED VOLUMES

"An Italian Sculptor-Emigré in Paris: The Case of Medardo Rosso," *Sculpting Abroad Nationality and Mobility of Sculptors in the Nineteenth Century* in M. Sterckx / T. Verschaffel, eds. (Brepols, 2020), 115-122.  
"The Modern Italian Sculptor as International Entrepreneur: The Case of Medardo Rosso (1858–1928)," *The Internationalisation of the Art Market in the Age of Nation States, 1750-1914: Art Crossing Borders*, Studies in the History of Collecting & Art Markets, J. Baetens / D. Lyna, eds. (Brill, 2019), 256-299.  
"Navigating International Networks for Modern Sculpture: The Case of Medardo Rosso," in *Imagined Cosmopolis: Internationalism and Cultural Exchange 1870–1920*, G. Brockington / S. Turner, eds. (Peter Lang, 2019), 59-86.  
"Luciano Fabro: Bitter Sweets for Nadezhda Mandelstam," in *The Taste of Art: Cooking, Food, and Counterculture in Contemporary Practices*, S. Bottinelli / M. Valva, eds. (University of Arkansas press, 2017), 121-142.  
"Everywhere and Nowhere: Medardo Rosso and the Cultural Cosmopolitan in Fin-de-siècle Paris," in *Foreign Artists and Communities in Modern Paris, 1870-1914. Strangers in Paradise*, K. L. Carter / S. Waller, eds. (Routledge, 2015), 143–154.  
"Markets, Bacchanals and Gallows': Luciano Fabro's *Italia all'asta* in Piazza Plebiscito in Naples (2004)," in *Platzanlagen und ihre Monumente: Wechselwirkungen zwischen Skulptur und Stadtraum*, A. Nova / S. Hanke, eds. Kunsthistorisches Institute, Florence (Deutscher Kunstverlag, 2014), 359-380.  
"The Art is Glimpsed'. Luciano Fabro's *Penelope*," in *Contemporary Art/Classical Myth*, J. Hirsh / I. Loring Wallace, eds. (Ashgate, 2011), 57-86.  
"Il centro non può reggere: la monumentalità impossibile di Medardo Rosso," in *Patrioti si diventa: Linguaggi di pedagogia patriottica nell'Italia postunitaria*, A. Rota / M. Morandi, eds. (Franco Angeli, 2010), 185-196.  
"Fleeting Revelations: The Demise of Duration in Medardo Rosso's Wax Sculpture," in *Ephemeral Bodies: Wax Sculpture and the Human Figure*, R. Panzanelli, ed. (Getty Research Institute, 2008), 131-153.

## III. SELECTED ESSAYS IN ACADEMIC JOURNALS

"Friendly Competition': A Network of Collecting Postwar Italian Art in the American Midwest," in *Methodologies of Exchange: MoMA's 'Twentieth Century Italian Art' 1949*, *Italian Modern Art*, (online).  
"Born on a train: the impact of Medardo Rosso's internationalism on his legacy," *Sculpture Journal*, 27, 2018: 105-116.  
"The afterlife of sculptures: posthumous casts and the case of Medardo Rosso (1858–1928)," *Journal of Art Historiography*, 16, 2017: 1-18 (online).  
"Sealed Between Us'. The Role of Wax in Luciano Fabro's *Tu*," *Oxford Art Journal*, 36:1 (March 2013): 13-38.  
"If the Boot Fits...Luciano Fabro's *Italie*," *Italy from Without. Forum Italicum*, 47: 2 (Aug. 2013): 431-462.  
"Servant of Two Masters: Lucio Fontana's 1948 Sculptures in Milan's Cinema Arlecchino," *Oxford Art Journal*, 35:3 (Dec. 2012): 337-361.  
"An *Enfant Malade* by Medardo Rosso from the Collection of Louis Vauxcelles," *Burlington Magazine*, 152:1292 (Dec. 2010): 727-735.

## IV. SELECTED RECENT LECTURES AND SEMINARS

American Academy in Rome, "Curating Fascism: Exhibitions and Memory from the Fall of Mussolini to Today." Moderator Marla Stone. Organized by Università degli Studi La Sapienza, Roma 3: "The Cultural Heritage and Memory of Totalitarianism." 27 June 2022.  
"Female Cultural Production in Modern Italy." "Building Gender Studies Networks in Rome," British School at Rome, 24 March 2022.  
Conference Co-Organizer with C. Subrizi: "Gianfranco Baruchello: *Psicoenciclopedia possibile*" Center for Italian Modern Art, New York (CIMA), Italian Council, 8 Dec. 2021.  
"Arte Povera: Art of Collaboration." *Magazzino Italian Art*, Cold Springs, New York, 3 Apr. 2021.  
"The Production of the Self: Conversations about Marisa Merz." Philadelphia Museum of Art, 14 Oct. 2020.  
With A. Arisi Rota, Università di Pavia. "#Milanononsiferma: Disguising Disease in Politics and Visual Arts in Post-Unification Italy." Columbia University Seminars in Modern Italian Studies, 11 Sept. 2020.