

Sophia Maxine Farmer
Curriculum Vitae
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REVISED: December, 2024

EDUCATION

Doctor of Philosophy in Art History, University of Wisconsin-Madison (2014–2019)
Dissertation: *Of Flesh and Metal: The Artificial Yet Living Being in Italian Futurist Art and Literature*
Advisors: Barbara Buenger, Anna Andrzejewski, Ernesto Livorni, Pamela Potter
Minor: Italian Culture Studies

Master of Arts in Art History, University of Wisconsin-Madison (2012–2014)

Bachelor of Arts with Honours in Art History and Visual Studies (dual major), University College, University of Toronto-St. George (2008–2012)

Study Abroad Program in Storia dell'arte (History of Art), Università degli Studi di Siena (University of Siena) (2010–2011)

EMPLOYMENT

Assistant Professor of Art History and Visual Studies, School of Art and Visual Studies, University of Kentucky (2024–Present)

Assistant Professor of Art History, Art and Design Department, College of Arts and Sciences, University of Arkansas-Fort Smith, (2021–2024)

POSTDOCTORAL FELLOWSHIPS

Postdoctoral Virtual Fellowship, The Getty Research Institute, Scholars Program, Los Angeles (2020)

Postdoctoral Residential Fellowship, The Getty Research Institute, Scholars Program, Los Angeles (2019–2020)

EXTERNAL PREDOCTORAL FELLOWSHIPS

Wolfsonian–Florida International University Fellowship, The Wolfsonian–Florida International University (2018)

Visiting Graduate Student Fellowship, Beinecke Rare Book & Manuscript Library, Yale University (2018)

CIMA Spring Semester Fellowship, Center for Italian Modern Art, New York (2017)

INTERNAL PREDOCTORAL FELLOWSHIPS

Graduate School Dissertation Fellowship, Department of Art History and Office of the Vice Chancellor for Research and Graduate Education, University of Wisconsin-Madison (2018–2019)

Margaret Davison Shorger Dissertation Fellowship, Department of Art History, University of Wisconsin-Madison (2017–2018)

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Letters & Sciences Teaching Fellowship, University of Wisconsin-Madison (2015)

Margaret Davison Shorger Pre-Dissertation Fellowship, Department of Art History, University of Wisconsin-Madison (2014)

GRANTS

Guest Researcher, The Getty Research Institute, Scholars Program, Los Angeles (2022)

Honoraria for Art Historians impacted by Covid-19—Round 2, Andrew W. Mellon Foundation and Smarthistory (2021)

CAA Annual Conference Registration Support Grant, College Art Association (2021)

Student Research Travel Grant—International Conference Presentation Funds, University of Wisconsin-Madison (2018)

Student Research Travel Grant—Research Travel Award, University of Wisconsin-Madison (2018)

Student Research Travel Grant—Conference Presentation Funds, University of Wisconsin-Madison (2016)

AWARDS

Douglas Schewe Best Graduate Paper Award, Department of Art History, University of Wisconsin-Madison (2016)

Annual Graduate Student Seminar at the Art Institute of Chicago Award, Art History Department, University of Wisconsin-Madison (2016)

Letters & Sciences Exceptional Service Teaching Award, Department of Art History Nomination, University of Wisconsin-Madison (2014–2015)

TEACHING EXPERIENCE

Undergraduate and Graduate Courses Taught at University of Kentucky		
Course Title	Course Number	Year/Term
Twentieth Century: Global Modernism	A-H 341	2024/Fall
Visual Culture of Politics: Fascism	A-H 360	2025/Spring
History of Design: Graphic Design, 1800–Present	A-H 370	2025/Fall
Practical Issues in Art History: Art and Authenticity: Original, Copy, Forgery, Fake	A-H 504 / A-H 604	2025/Spring
Topical Seminar in Art History and Visual Studies: Art and Artifice: From Automata to AI	A-H 528 / A-H 628	2024/Fall
Topical Seminar in Architectural or Design History: Monuments, Memorials, and Mythmaking	A-H 529 / A-H 629	2025/Fall

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Undergraduate Courses Taught at University of Arkansas-Fort Smith		
Course Title	Course Number	Year/Term
Art History Survey I: Ancient to Medieval	AHIS 2863	2023/Fall 2022/Fall 2022/Spring 2021/Fall
Art History Survey II: Renaissance to Contemporary	AHIS 2873	2024/Spring 2023/Spring 2022/Fall 2022/Spring 2021/Fall
Ancient Art	AHIS 3103	2021/Fall
Art Outside the Western Tradition	AHIS 3203	2023/Fall
Special Topic in Art History: Regional Art Museums	AHIS 3903	2024/Summer
Special Topic in Art History: History of Museums	AHIS 3903	2023/Spring
Special Topic in Art History: Women Artists	AHIS 3903	2022/Spring
History of Graphic Design	AHIS 3863	2024/Spring 2023/Spring 2022/Spring
Modern Art	AHIS 4213	2023/Fall 2021/Fall
Art Since 1945	AHIS 4223	2022/Fall

Undergraduate Courses Taught at University of Wisconsin-Madison		
Course Title	Course Number	Year/Term
Topics in Visual Culture: Art and Architecture in the Fascist State	ART HIST 430	2019/Spring

Teaching Assistantships at University of Wisconsin-Madison		
Course Title	Course Number	Year/Term
The Ends of Modernism, 1880–1945 (Senior TA)	ART HIST 227	2015/Spring
History of Western Art: Renaissance to Modernism	ART HIST 202	2014/Fall 2014/Spring 2013/Fall 2013/Spring

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MUSEUM EXPERIENCE

Project Assistant (PA) for the Chazen Museum of Art, University of Wisconsin-Madison (June 2015–December 2016)

Development Assistant, Chazen Museum of Art (June 2013–December 2016)

Financial Assistant, Chazen Museum of Art (June 2015–August 2015)

Project Assistant (PA) for Prof. Barbara C. Buenger, University of Wisconsin-Madison (September 2012–December 2012)

PEER-REVIEWED JOURNAL ARTICLES

1. “Transplanting Italo-Africa: The *Monumento ai caduti d’Africa* at Siracusa from Colonial Conception to Italian Construction,” *Critical Issues in Transnational Italian Studies*, Special Issue of *Forum Italicum: A Journal of Italian Studies*, edited by Loredana Polezzi, Serena Bassi, and Giulia Riccò, vol. 57, no. 2 (August 2023): <https://journals.sagepub.com/doi/10.1177/00145858231173049>
2. “Giorgio de Chirico’s Artful Deception: The Story of Nathan Cumming’s “True-Fakes” Scandal,” *Journal of the History of Collections*, vol. 35, no. 1 (March 2023): pages 125–140: <https://academic.oup.com/jhc/advance-article-abstract/doi/10.1093/jhc/fhac017/6585110>
3. “Capturing the Void: Michael Light’s Aerial Photographs of the American West,” *Getty Research Journal*, no. 16, (August 2022): pages 169–193: <https://www.journals.uchicago.edu/doi/10.1086/721989>

PEER-REVIEWED BOOK CHAPTERS

1. “Let it be Laid to Waste: Ruin Aesthetics and Ecological Approaches to Sustained Neglect,” *Images of Eco-Futures: Global Ecocritical Art History as Environmental Communication*, edited by Jesús Muñoz Morcillo and Oliver Jehle, De Gruyter, forthcoming.
2. “Conserving Fascism’s Legacy: The Politics of Waste, Preservation, and Erasure,” *Waste and Discard Studies in the Humanities: Italy and The Mediterranean*, vol. 44 Italian Modernities, edited by Marta Cariello, Graziella Parati, Matteo Gilebbi, and Damiano Benvegnù, Peter Lang, 2024.
3. “*Aeropittura*: Modern Aviation and the Fascist Idealization of the Italian Landscape,” *Landscapes, Natures, Ecologies: Italy and the Environmental Humanities* edited by Enrico Cesaretti, Serenella Iovino, and Elena Past, University of Virginia Press, 2018.

BOOK PROJECT

Of Flesh and Metal: Artificial Life and the Futurist Cyborg

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BOOK REVIEWS

1. Book Review of Billiani Francesca, *Fascist Modernism in Italy: Arts and Regimes* (London: Bloomsbury Publishing, 2021) for *The Journal of Modern Italian Studies*, forthcoming.

PUBLIC SCHOLARSHIP

1. “Giorgio de Chirico, *The Soothsayer's Recompense*,” published by *Smarthistory* (April, 2021); <https://smarthistory.org/de-chirico-soothsayers-recompense/>.
2. Art guide to Giorgio de Chirico paintings in New York City entitled “De Chirico in New York: a Guide for Museumgoers” published by *La Voce di New York* (June, 2017); <http://www.lavocedinewyork.com/en/arts/2017/06/19/de-chirico-in-new-york-a-guide-for-museumgoers/>
3. Critics Page Article, “The Trouble with De Chirico: *Verifalsi* and the Study of Backdated Paintings,” published by *The Brooklyn Rail* (May, 2017); <http://brooklynrail.org/2017/05/criticspage/The-Trouble-with-De-Chirico->
4. Art Review for the exhibition “A Revolutionary Impulse: The Rise of the Russian Avant-Garde” at MoMA entitled “How Can Art Be Revolutionary?” published by *La Voce di New York* (March, 2017); <http://www.lavocedinewyork.com/en/arts/2017/03/03/how-can-art-be-revolutionary-russian-avant-garde/>
5. Art Event Reviews for the digital student journal *A-centric Student Voices on Art and Design* (2011–2012); <http://acentricreview.wordpress.com/>

INVITED LECTURES and PUBLIC TALKS

1. “Identity, Heritage, and Ecology: Questions of Ethics and Sustainability in the Preservation and (Re)Construction of Fascist Era Monuments,” Corrado Cagli Study Day at The Center for Italian Modern Art (CIMA), New York City (January 25, 2024)
2. “Fascist Signification Negated through Artistic Intervention: The Past and Future of the Colonial Monument to Italians Fallen in Africa at Syracuse,” *Art History Visiting Lecture Series*, School of Art, University of Arkansas, Fayetteville (September 26, 2023)
3. “The Role of Waste Management and Ecocritical Discourse in the Conservation of Italian Fascist Monuments,” “Grasping the Pictures of Eco-Futures: Global Ecocritical Art History as Environmental Communication,” *Global Perspectives on Art and Ecology*, Kunstgeschichte, Karlsruher Institute für Technologie (February 16, 2023)

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4. “Birthed from the Minds of Women: The Mechanized Female Body in Italian Futurism,” Gender and Intersectional Feminism Brown Bag Series, University of Arkansas-Fort Smith (February 15, 2022)
5. “The View from Above: Michael Light’s Aerial Photographs of the American West,” Virtual Scholars Lecture, The Getty Research Institute (November 9, 2020)
6. “*Il naturismo futurista*: Fascism, Ecology, and Nature,” Scholars Lecture, The Getty Research Institute (January 27, 2020)

CONFERENCE PAPERS

1. “Conserving and Analyzing Canned Waste: Piero Manzoni’s *Merda d’artista* (1961),” *The Ongoing Life of Refuse in Art*, College Art Association (CAA) 113th Annual Conference, New York (February 12–15, 2025)
2. “Italian Eco-Futurism on Display: The *Mostra del naturismo in Piemonte–Torino* (1935),” *Italy and its Environments*, Annual Conference of the Association for the Study of Modern Italy (ASMI) at the University of London, United Kingdom (November 29–30, 2024)
3. “Full of Shit: An Eco Materialist Analysis of Piero Manzoni’s *Merda d’artista* (1961),” *Materiality in Modern and Contemporary Art*, Southeastern College Art Conference (SECAC) 80th Annual Conference, Atlanta (October 23–26, 2024)
4. “Conserving Fascism’s Legacy: The Politics of Waste, Preservation, and Erasure,” *Eco-Italie: Material Landscapes and Environmental Imaginaries*, John D. Calandra Italian American Institute’s 2022 Conference, Queens College, The City University of New York (April 28–30, 2022)
5. “Birthed from the Minds of Women: The Mechanized Female Body in Italian Futurism,” *Speculative Feminist Futures*, College Art Association (CAA) 107th Annual Conference, New York (February 13–16, 2019)
6. “Fragmented Bodies: World War I Martyrs and the Fascist Myth of Italian Unification,” *The First World War in Italy and Beyond History, Legacy and Memory (1918–2018)*, Annual Conference of the Association for the Study of Modern Italy (ASMI) at the Italian Cultural Institute in London, United Kingdom (November 30–December 1, 2018)
7. “Animating the Inanimate: Fortunato Depero’s Futurist Toys and Marionettes,” *Corporeal Restrictions, Embodied Freedoms: Italian Interventions on the Body*, John D. Calandra Italian American Institute’s 2018 Conference, Queens College, The City University of New York (April 26–28, 2018)
8. “Collecting De Chirico: *Verifalsi* and the American Market,” Giorgio de Chirico – Giulio Paolini Study Days at The Center for Italian Modern Art (CIMA), New York City (May 18–19, 2017)

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9. “Birthed from the Minds of Men: Mussolini and Futurist Visions of Mechanical Masculinity,” 51st Annual Graduate Student Seminar at The Art Institute of Chicago (April 14–15, 2016)
10. “Painted Deception or Kitsch Genius? Giorgio de Chirico’s *Metaphysical Interior with Biscuits* (1950),” *Hazardous Materials*, 29th Annual Graduate Student Symposium, The Graduate Association of French and Italian Students, Department of French and Italian, University of Wisconsin—Madison (April 8–9, 2016)
11. “A Futurist Death: The Exaltation and Demise of the Man Formed with Iron,” *Death By Machine*, American Comparative Literature Association (ACLA) Harvard University (March 17–20, 2016)
12. “Chromatic Obsessions: Michelangelo Antonioni’s *Red Desert* and *Art Informel*,” *Art and Contemplation*, 6th Annual University of St. Thomas Art History Graduate Student Research Symposium (September 25–26, 2015)
13. “The Reign of the Machine: *Il Duce* and Anthropomorphic Masculinity in Futurist Art and Literature,” *Amor Vincit Omnia*, Graduate Conference, Department of Romance Languages, University of Chicago (April 24–25, 2015)
14. “A “Representation of Power and Stupid Authority”: Enrico Baj’s General with Moldy Head (1963),” *Constraints*, 28th Annual Graduate Student Symposium, The Graduate Association of French and Italian Students, Department of French and Italian, University of Wisconsin—Madison (March 21–22, 2015)
15. “*In volo sul paese*: Modern Aviation and the Italian Fascist Conception of the Idealized Landscape in the Imaginings of the *Aeropittura*,” National Imaginaries, 9th Annual Landscape, Space, & Place Conference Indiana University (February 27–28, 2015)
16. “Viral Virility: The Reproducibility of *Il Condottiere* in Fascist Visual Culture,” *The Poetics of Fascism 2, Capitals*, American Comparative Literature Association (ACLA) New York University (March 20–23, 2014)

PANELS DISCUSSANT

1. Panel Discussant for “GIF Panel Discussion: A Focus on Abortion Art Exhibit at UAFS?” Gender and Intersectional Feminism Group (GIF), University of Arkansas-Fort Smith (April 24, 2024)
2. Panel Discussant for the *Giornata di Studio* in the Critical Race, Diasporas, and Migration Caucus as part of the 2024 AAIS Executive Committee Council Series “Critical Conversations in Transnational Italian Studies,” American Association for Italian Studies (March 29, 2024)

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PANEL and LECTURE ORGANIZATION

1. “The Modernist Myth of the Original Object,” Panel at the College Art Association’s 108th Annual Conference, Chicago (February 12–15, 2020)
2. “Art and Identity: Rethinking the Construction and Reception of Giorgio de Chirico and Giulio Paolini,” The Center for Italian Modern Art (CIMA) Study Days (May 18–19, 2017)
3. “Fantômas: Juan Gris's Cubist Capers,” Professor Emily Braun, Art History GradForum Annual Guest Speaker Event, University of Wisconsin-Madison (April 30–May 1, 2015)

STUDENT TRAVEL ORGANIZATION

1. Kansas City Student Trip, Honors Program (Maymester), University of Arkansas-Fort Smith (May 20–24, 2024)
2. New York City Student Trip, Museum Studies Program, Art and Design Department, University of Arkansas-Fort Smith (March 19–25, 2023)

PEER REVIEWS

1. *Journal of Modern Italian Studies*
2. *The Italianist*

INTERNAL COMMITTEE PARTICIPATION

1. Equal Dignity and Belong Committee, School of Art and Visual Studies, University of Kentucky (Fall 2024–Present)
2. M.F.A. Curatorial Studies Assessment Committee, School of Art and Visual Studies, University of Kentucky (Fall 2024–Present)
3. Assistant Professor in Art Studio, Drawing/Foundations Search Committee, School of Art and Visual Studies, University of Kentucky (Fall 2024–Spring 2025)
4. Carey Ellis Best Undergraduate Student Paper in Art History Jury Member, School of Art and Visual Studies, University of Kentucky (Fall 2024)
5. Vice-Chair of the UAFS Gender and Intersectional Feminism Group (GIF), University of Arkansas-Fort Smith (August 2023–May 2024)
6. Art and Design Department, Assistant Professor of Graphic Design Search Committee, University of Arkansas-Fort Smith (April 2023–May 2024)
7. Art and Design Department Faculty Advisor, University of Arkansas-Fort Smith (January 2023–May 2024)

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8. UAFS Diversity, Equity, and Inclusion (DEI) Search Committee for Executive Director of DEI, University of Arkansas-Fort Smith (January–April 2023)
9. Art and Design Department Representative, College of Arts and Sciences Curriculum Committee, University of Arkansas-Fort Smith (October 2022–May 2024)
10. UAFS Gender and Intersectional Feminism Group (GIF), University of Arkansas-Fort Smith (August 2022–May 2024)
11. UAFS Women’s History Month Programming Sub-Committee, Diversity, Equity, and Inclusion Committee, University of Arkansas-Fort Smith (August 2022–May 2024)
12. UAFS Art & Design Artist in Residence (AIR) Program Committee, University of Arkansas-Fort Smith (January 2022–May 2024)
13. Subject Matter Expert (Art History), Common Course Numbering Project, University of Arkansas-Fort Smith (January 2022–May 2024)
14. Art and Design Department, Art, Design, and Art History Library Acquisitions Project, University of Arkansas-Fort Smith (January 2022–May 2024)
15. Art History Minor Program Head, Art and Design Department, University of Arkansas-Fort Smith (August 2021–May 2024)
16. President, Art History GradForum, Graduate Student Organization, University of Wisconsin-Madison (September 2014–June 2016)

PROFESSIONAL SOCIETIES

1. American Association for Italian Studies (AAIS)
2. American Comparative Literature Association (ACLA)
3. Association for the Study of Modern Italy (ASMI)
4. College Art Association (CAA)
5. Italian Art Society (AIS)
6. Southeastern College Art Conference (SECAC)

LANGUAGES

1. Italian (advanced)
2. French (reading knowledge)
3. German (reading knowledge)