

Giacomo Mercuriali

Academic CV

INFO

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RESEARCH STATEMENT

My main research topic is the relationship between images and power. I have worked on the subject from different vantage points such as visual culture, image theory, critical theory, and political philosophy. My working methods come from a strong education in the humanities which gave me the knowledge and conceptual instruments needed to pursue rigorous historical researches within the tradition of the Western culture. For my Bachelor's Degree dissertation, I investigated the aesthetics and the political commitment of the most vocal artist of the Abstract Expressionist school, Barnett Newman. For my Master's Degree dissertation, I researched the history and use of the iconic versions of the "body politic" metaphor, with a focus on the tradition of an iconography related to the Book of Daniel. For my PhD, I am questioning the manifold problems related to the aesthetics and politics of AI-made images, especially those which are undistinguishable from traditional photographic images but do not retain whatsoever relation to a real event. I wish to defend the thesis that substantial advancements in image-making techniques are opening the epoch of digigraphy, a time in which popular image practices are shifting into a new configuration which substantially overturn the cultural, political, economical, and artistic roles previously played by photography (until the publication of Photoshop in 1990) and then by digital photography (until the appearance of the first deepfake in 2017).

EDUCATION

Degrees

- PhD School in Philosophy and Human Sciences, Università degli Studi di Milano. October 2016 – July 2022. Thesis: *On Digigraphy*. Supervisor: Prof. Andrea Pinotti. (not concluded, health condition).
- Master's Degree in Art History and Criticism, Università degli Studi di Milano. September 2013 – May 2016. Dissertation: *The Dream of Nebuchadnezzar. Problems in Political Iconography*. Supervisor: Prof. Andrea Pinotti; co-supervisor: Prof. Stefano Simonetta. Final grade: 110/110 cum laude.
- Bachelor's Degree in Economics and Management of Arts and Culture, Università Ca' Foscari, Venezia. September 2010 – March 2013. Dissertation: *Total Abstraction Against Totalitarianism. Barnett Newman: Art and Anarchy*. Supervisor: Prof. Nico Stringa. Final grade: 110/110 cum laude.

International Mobility

- École des Hautes Études en Sciences Sociales, Paris. October 2017 – May 2018. Centre d'Histoire et de Théorie des Arts. Advisor: Prof. Giovanni Careri.
- École des Hautes Études en Sciences Sociales, Paris. July 2015 – December 2015. Centre d'Histoire et de Théorie des Arts. Advisor: Prof. Giovanni Careri.
- Université Paris 1 Panthéon-Sorbonne, Paris. September 2012 – January 2013. Master Ésthetique de l'Art. Advisor: Prof. Gilles Tiberghien.

Participation to Seminars and Workshops (selection)

1. "Automated Photography", École Cantonale d'Art de Lausanne, Paris, 9th November 2021.
2. "Photographie et surveillance", Institut Nationale d'Histoire de l'art, Paris, 26-27th October 2021.
3. "Ghost Fictions", Cambridge Digital Humanities, Online, October-November 2020.
4. "Aby Warburg. Bilderatlas Mnemosyne", Haus der Kulturen der Welt, Berlin, 25-26th September 2020.
5. "Really Virtual, Virtually Real", Università degli Studi di Milano, Palazzo Feltrinelli, Gargnano del Garda, 6-8th September 2020.
6. "Robert Klein. Art Historian and Philosopher", Villa I Tatti, The Harvard University Center for Italian Renaissance Studies, 8-9th November, 2018.
7. "Warburg 150. Work. Legacy. Promise", Warburg Institute, London, June 13-15th, 2016.

8. "Expressive Qualities. State of the Art and Research Perspectives on the Expressive Characters of Experience", Palazzo Feltrinelli, Gargnano del Garda, September 25-27th, 2014.

GRANTS AND AWARDS (55.500 €)

- Summer School in Digital Art History; 2020. Venice Centre for Digital and Public Humanities. Participation fees and stay – Canceled because of Covid-19.
- PhD Scholarship Increase for Study Abroad; 2017. Funded by the Department of Philosophy of the University of Milan (3.600 €).
- PhD Scholarship; 2016. Funded by the Department of Philosophy of the University of Milan (45.600 €).
- Dissertation Research Scholarship; 2015. Funded by the University of Milan (4.800 €).
- Young Scholars Grant; 2014. Funded by the Istituto di Studi Rinascimentali di Ferrara. Participation fees and stay at the international annual conference "Settimana di Alti Studi".
- ERASMUS Scholarship; 2012. Funded by the European Union (1.500 €).

RANKING IN PUBLIC CALLS

- First; "Bando per la formazione di graduatorie di istituto di teoria della percezione e psicologia della forma", Accademia di Belle Arti LABA di Rimini, September 30th, 2022.
- Second; "Bando per la formazione di graduatorie di istituto di estetica", Accademia di Belle Arti LABA di Rimini, September 30th, 2022.
- Sixth; "Bando per la formazione di graduatorie di istituto di antropologia culturale", Accademia di Belle Arti di Torino, April 4th, 2022.
- Second; "Bando per la formazione di graduatorie di istituto di teoria della percezione e psicologia della forma", Accademia di Belle Arti di Palermo, March 17th, 2022.

PUBLICATIONS (26)

Peer-reviewed articles (5)

1. *Anne Imhof. La piattaforma come forma simbolica*; «IO|01 – Umanesimo Tecnologico», n. 2, 2022, pp. 16-41.

2. *Digital Art History and the Computational Imagination*; «International Journal for Digital Art History», n. 3, 2018, pp. 166-177. DOI: 10.11588/dah.2018.3.47287.
3. *I due corpi di Cristo. Una interpretazione teologico-politica della tavola 79 dall'Atlas Mnemosyne*; «Visual History», n. 3, 2017, pp. 121-142. DOI: 10.19272/201712401007.
4. *Immaginazione computazionale e digital art history*; «In Circolo. Rivista di Filosofie e Culture», n. 3, 2017, pp. 43-55.
5. *Figura dell'inoperosità. La Melencolia I di Albrecht Dürer nel pensiero di Giorgio Agamben*; «Schifanoia», n. 48-49, 2015, pp. 155-162.

Encyclopedia entries (11)

“Agamben, Giorgio”; “Alloway, Lawrence”; “Bell, Clive”; “Coomaraswamy, Ananda”; “Fry, Roger”; “Fuller, Buckminster”; “Ginzburg, Carlo”; “Jameson, Fredric”; “Lippard, Lucy”; “Riviste di estetica”; “Underground”, in *Enciclopedia Treccani dell'Arte Contemporanea*, a c. di Vincenzo Trione, Roma, 2021.

Other publications (7)

1. *Meme meno internet*; in «Not», 26 Luglio 2022, <https://not.neroeditions.com/meme-meno-internet>.
2. *Meme nel campo espanso*; in *Meme*, a c. di Alessandro Calabrese e Luca Andreoni, Accademia di Belle Arti Carrara, Bergamo, 2022, pp. 6-8.
3. *Contro la macchina*; in *Archivio 06*, Fondazione Vincenzo Agnetti, 2021, pp. 88-93.
4. *Visual Heath* (with K. Mavrokordopoulou); in «RESOLUTION», n. 1, Spring 2021, pp. 7-13.
5. *Immagini nel campo espanso. L'an-iconologia secondo Andrea Pinotti*; «Kabul», “Hyper II”, n. 18, 3 July 2020, <http://www.kabulmagazine.com/immagini-campo-espanso-pinotti>.
6. *La verità visuale a venire. Fine della fotografia e nascita della digigrafia*; «Kabul», “Hyper”, n. 17, 24 April 2020, <http://www.kabulmagazine.com/verita-visuale>.
7. *The Visual Truth to Come*; in «RESOLUTION», n. 0, Autumn 2019, pp. 7-15.
8. “Heterotopies in Venice”; in *Space to Imagine, Room for Everyone*; exhibition catalogue, Singapore Pavilion, Venice Biennale of Architecture, 2016.

Translations (1)

1. *Vandalizziamo il soggetto*, di Ulysse Carrière; in «Not», 13 Ottobre 2022, <https://not.neroeditions.com/vandalizziamo-il-soggetto/>

Edited magazine issues (1)

1. *Hot Pictures*, co-edited with K. Mavrokordopoulou; «RESOLUTION» n. 1, Spring 2021.

TALKS (24)

Invited talks (8)

1. *L'era dei deepfake. Alcune considerazioni etiche*, "L'intelligenza nell'epoca della sua riproducibilità", Condiviso, Genova, November 10th, 2022.
2. *Cineflora. A brief history of floreal appearances in cinema*, with Anna Franceschini, Società delle Api / Les Moulins des Ribes, Grasse, July 15th, 2022.
3. *E se l'uomo-uccello fosse un meme? Una proposta iconologica per il pozzo di Lascaux*, "An-Icon Group Seminar", Università degli Studi di Milano, Milano, June 26th, 2020.
4. *La società irresistibile*; "An-Icon Group Seminar", Università degli Studi di Milano, Milano, April 17th, 2020.
5. *L'Art augmentée*; "Jeunes Artistes du Numérique", École des Beaux-Arts de Paris, Paris, April 30th, 2019.
6. *Apothéoses politiques. Autour les dernières planches de l'Atlas Mnemosyne*, "Iconologies", École des Hautes Études en Sciences Sociales, Centre d'Histoire et de Théorie des Arts, Paris, April 9th, 2019.
7. *Ragione e memoria. Dall'Atlas al database*; "Seminario di Engramma", IUAV, Venezia, January 30th, 2019.
8. *«Voi siete corpo di Cristo». Proposta per una lettura teologico-politica della tavola 79 dell'Atlas Mnemosyne di Aby Warburg*; "L'iconografia politica: metodi e prospettive", Università di Cassino, Cassino, May 16th, 2017.

Conference Talks (6)

1. *Lo stile aumentato*; "VII International Doctoral Study Day of the Rome Art History Network", Accademia di Francia a Roma – Villa Medici, Palazzo Firenze – Società Dante Alighieri, Roma, June 20-21st, 2019.
2. *Il fotosimile*; "L'immagine contemporanea: natura, forme, valori", Università degli Studi di Genova, Genova, May 15-16th, 2019.

3. *Installation Art and the Rhetoric of Immersion*; “Formes, expériences et dispositifs: la production audiovisuelle face aux technologies «immersives»”, Université Paul-Valéry Montpellier 3 – École Nationale Supérieure Louis-Lumière Saint-Denis, Montpellier, April 18-19th, 2019.
4. *Une installation immersive de Marcel Broodthaers*; “Journée d’Études Langarts on Installation Art”, Université Rennes 2, Rennes, April 7th, 2017.
5. *Statua Danielis. La ricezione di uno schema storiografico greco nella tradizione giudaico-cristiana del Libro di Daniele e la sua valorizzazione apocalittica all’epoca della Riforma*; “Convengo Internazionale di Ermeneutica del Simbolo”, Università Cattolica di Milano, Milano, December 19-20th, 2016.
6. *Figura dell’inoperosità. La Melencolia I di Albrecht Dürer nel pensiero di Giorgio Agamben*; “Settimana di Alti Studi”, Istituto di Studi Rinascimentali, Ferrara, December 4-6th, 2014.

Invited Lessons (4)

1. *Meme iconology*. Class: “Visual Arts”, prof. Marcello Maloberti, NABA, Milano, November 24th, 2022.
2. *Il meme: l’ultima immagine*. Class: “Fotografia”, prof. Luca Andreoni, Accademia di Belle Arti Carrara, Bergamo, April 12th, 2022.
3. *The perception of non-urban landscapes from Giorgione to modern artistic avant-gardes*. Class: “Great Cities in their time. Venice”, prof. D. Thomaidis, Simon Fraser University, Vancouver, March 31st, 2022.
4. *Installation Art as an Immersive Genre*. Class: “Teorie dell’immagine”, prof. Andrea Pinotti, March 3rd, 2016.

Poster Presentations (2)

1. *The Theorygram*; “Venice Digital and Public Humanities Summer School”, Università Ca’ Foscari, Venezia – Canceled due to Covid-19, July 2020.
2. *The Anarchy of the Image: Barnett Newman’s Vortex*; “Image-Vortex”, Oxford Research Centre in the Humanities, Ashmolean Museum, Oxford, June 18th, 2016.

Invited Soft Skills Workshops (2)

1. *Collections and Tags in Zotero*, Dipartimento di Filosofia, Università degli Studi di Milano, April 17th, 2020.
2. *Introduction to Zotero*, Dipartimento di Filosofia, Università degli Studi di Milano, April 20th, 2020.

Podcasts (1)

1. *Deepfakes, AI e impatto tecnologico*; “a cARTE scoperte”, https://open.spotify.com/episode/7DAvPsvhpMm8SEjO6Xyb00?si=jWj5jgm9TBydyZHok3RUG&dl_branch=1, Accademia Santa Giulia, Brescia, June 10th, 2021.

Other talks (1)

1. *RESOLUTION 1 - Hot Pictures*; presentation of «RESOLUTION» n. 1 magazine, Sans Seriffe, Amsterdam, June 20th, 2021.

TEACHING (345 hrs.)

2021/2022 (30hrs)

- “Forme di tempo: percepire e operare all’epoca del capitalismo della sorveglianza”; *Theory of Perception and Psychology of Form*; 30hrs; Accademia di Belle Arti Santa Giulia di Brescia, Bachelor’s Degree in “Graphic Design”.

2020/2021 (75 hrs.)

- “Immagini dell’ambiente e immagini ambientali”; *Theory of Perception and Psychology of Form*; 30hrs; Accademia di Belle Arti Santa Giulia di Brescia, Bachelor’s Degree in “Art Education”, and Bachelor’s Degree in “New Technologies for the Arts”.
- “Fenomenologia delle forme nell’arte del XX secolo”; *Theory of Perception and Psychology of Form*; 45hrs; Accademia di Belle Arti Santa Giulia di Brescia, Master’s Degree in “Visual Arts”.

2019/2020 (150 hrs.)

- “Passaggi: desiderio e metamorfosi”; *Theory of Perception and Psychology of Form*; 45hrs; Accademia di Belle Arti Santa Giulia di Brescia, Master’s Degree in “Public Sculpture”.
- “Forme di vita, forma di vita. Dal virus alla VR”; *Theory of Perception and Psychology of Form*; 30hrs; Accademia di Belle Arti Santa Giulia di Brescia, Bachelor’s Degree in Art Education, Bachelor’s Degree in “New Technologies for the Arts”.
- “Forme di vita, forma di vita. Dal virus alla VR”; *Theory of Perception and Psychology of Form*; 30hrs; Accademia di Belle Arti Santa Giulia di Brescia, Bachelor’s Degree in “Interior Design”.

- “Fra il segno e il significato: introduzione alla semiotica dell’immagine”; *Semiotics of Art*; 45hrs; Accademia di Belle Arti Santa Giulia di Brescia, Bachelor’s Degree in “Art Education”.

2018/2019 (90 hrs.)

- “Empatia: forma e passione”; *Theory of Perception and Psychology of Form*; 45hrs; Accademia di Belle Arti Santa Giulia di Brescia, Master’s Degree in “Visual Arts”.
- “Fra il segno e il significato: introduzione alla semiotica dell’immagine”. *Semiotics of Art*; 45hrs; Accademia di Belle Arti Santa Giulia di Brescia, Bachelor’s Degree in “Art Education”.

ACADEMIC ACTIVITIES

Project Management

- Member of the AN-ICON research team under the supervision of prof. Andrea Pinotti, full professor of Aesthetics, Università degli Studi di Milano. Research activity within the preparation of the winning Advanced ERC Grant (2018, winning project; 2017, B grade).

Conferences Organisation (2)

1. Co-organiser of the International Workshop “Really Virtual, Virtually Real”, Università degli Studi di Milano, Palazzo Feltrinelli, Gargnano del Garda, September 6-8th, 2020.
2. Co-organiser of the Postgraduate Conference “Sleep and Wakefulness. A Dyadic Life”, Università degli Studi di Milano, March 4-5th, 2019.

Seminars Organisation

Seminars

Co-organiser of the “Seminar of Philosophy of Image” chaired by prof. Andrea Pinotti, Università degli Studi di Milano, 2015-2020.

Reading Groups

- Organiser of the reading group *Walter Benjamin’s Charles Baudelaire*, Università degli Studi di Milano, 2017/18.

- Organiser of the reading group *Philosophical Archaeology*, Università degli Studi di Milano, 2016/17.

Trainership

Organiser of the PCTO “Potevo farlo anch’io”, 10hrs class for secondary art schools, Accademia di Belle Arti Santa Giulia, Brescia, 2022

Jury

Member of the jury for the photographic contest “Periferiche Visioni”, Accademia di Belle Arti Santa Giulia, Brescia, 2020.

Design

Editor of the AN-ICON website; <https://an-icon.unimi.it> (2015-2020).

ROLES IN JOURNAL BOARDS (2)

Scientific (1)

1. Member of the editorial board of «Piano b. Arti e culture visive», Università di Bologna (since 2016).
2. Member of the editorial board of «Visual History», Fabrizio Serra Editore (2016-2019).

Other (1)

1. Member of the editorial board of «RESOLUTION», (since 2018).

AFFILIATIONS TO SCIENTIFIC ORGANISATIONS (3)

1. Member of the Meme Studies Research Network (since 2021).
2. Member of the Associazione per l'Informatica Umanistica e la Cultura Digitale (since 2020).
3. Member of the European Association for Digital Humanities (since 2020).
4. Member of the International Association for Visual Culture (since 2019).

SELECTED DISCOGRAPHY

1. Riviera, *Contrasto*, LP, CD, To Lose La Track/Legno, 2018.
2. Riviera, *Riviera*, LP, CD, To Lose La Track et al., 2014.
3. Up There: The Clouds, *2011*, EP, Self-released, 2011
4. Up There: The Clouds, *ST*, EP, CD, Frohike, 2009.

LANGUAGES

Italian: mother tongue.

English: expert.

French: expert.

German: beginner.

Milano, October 2022