

Adele Edelen Nelson

Department of Art and Art History, College of Fine Arts
The University of Texas at Austin
2301 San Jacinto Blvd., D1300, Austin, TX 78712 adele.nelson@austin.utexas.edu

EDUCATION

- 2012 Ph.D., Art History, Institute of Fine Arts, New York University
 Dissertation: “The Monumental and the Ephemeral: The São Paulo Bienal
 and the Emergence of Abstraction in Brazil, 1946–1954” (Advisors:
 Edward J. Sullivan, Robert Storr)
- 2003 M.A., Art History, Institute of Fine Arts, New York University
- 1999 A.B. (Honors, Phi Beta Kappa), Portuguese and Brazilian Studies, Art Semiotics,
 Brown University
- 1997 Brown-in-Brazil Program, Pontifícia Universidade Católica do Rio de Janeiro, Brazil

ACADEMIC POSITIONS

- 2023–present Associate Professor, Department of Art and Art History
 The University of Texas at Austin, College of Fine Arts
- Associate Director, Center for Latin American Visual Studies (CLAVIS)
 - Faculty Associate, Teresa Lozano Long Institute of Latin American Studies
- 2016–2023 Assistant Professor, Department of Art and Art History
 The University of Texas at Austin, College of Fine Arts
- Associate Director, Center for Latin American Visual Studies (CLAVIS)
 - Faculty Associate, Teresa Lozano Long Institute of Latin American Studies
 - Fellow to the Center for Latin American Visual Studies Endowment
- 2012–2016 Assistant Professor, Department of Art History
 Temple University, Tyler School of Art, Philadelphia
- Spring 2015 CAPES/Fulbright Visiting Professor
 Universidade Federal do Rio de Janeiro, Escola de Belas Artes, Programa de Pós-
 Graduação em Artes Visuais (Advisors: Glória Ferreira, Paulo Venancio Filho)
- 2011–2012 Visiting Assistant Professor, Department of Art History
 Southern Methodist University, Meadows School of the Arts, Dallas
- Spring 2010 Adjunct Lecturer, Art Department
 The City College of New York, City University of New York

2004–2005 Instructor, Department of Art History
New York University, College of Arts and Science

PUBLICATIONS

Books

- 2022 *Forming Abstraction: Art and Institutions in Postwar Brazil*. Studies on Latin American Art Series. Berkeley: University of California Press, February 2022. 392 pp.
Award: Antônio Candido Prize, Best Book in the Humanities, Brazil Section, Latin American Studies Association, 2023
Reviews: João Gabriel Rizek (*Sehepunkte* 22, no. 10, October 2022, [Online](#)); Elena Shtromberg (*Latin American and Latinx Visual Culture* 5, no. 1, 2023)
- 2011 *Jac Leirner in Conversation with/en conversación con Adele Nelson*. New York and Caracas: Fundación Cisneros/Colección Patricia Phelps de Cisneros, 2011. 200 pp.
Portuguese edition: *Jac Leirner conversa com Adele Nelson*. São Paulo: Cosac Naify, 2013. 192 pp.
E-book edition: London: MAPP Editions, 2013.
Reviews: Ursula Davila-Villa (*Bomb Magazine*, Fall 2011); Lilly Wei (*ARTnews*, January 2012).

Co-edited Book

- (2023) (with Maria Emilia Fernandez and MacKenzie Stevens) *Social Fabric: Art and Activism in Contemporary Brazil*. Austin: Visual Arts Center, distributed by Tower Books, an imprint of University of Texas Press, forthcoming November 2023 (in press). 168 pp. Invited twelve authors and five artists to contribute, edited submissions, co-authored 4-page curatorial essay, and solo authored 4-page essay. Exhibition catalogue.
Portuguese ebook edition: *Tecido social: Arte e ativismo no Brasil contemporâneo*. Austin: Visual Arts Center, forthcoming November 2023 (in press). 168 pp.

Dossiers Edited

- 2022 (Guest editor, with George Flaherty) “Afterlives and Different Futures for Latin American Art.” *Latin American and Latinx Visual Culture* 4, no. 2 (April 2022): 59–106. <https://doi.org/10.1525/lavc.2022.4.2.64>. Invited to serve as guest editor for a dossier in a peer-reviewed journal. Invited three authors to contribute, edited submissions, and co-authored 5-page introduction and 12-page article.
- 2021 (Guest editor, with Ana Gonçalves Magalhães) “Arte Abstrata no Brasil: novas perspectivas / Abstract Art in Brazil: New Perspectives.” *MODOS: Revista de História de Arte* 5, no. 1 (January–April 2021): 94–334. <https://periodicos.sbu.unicamp.br/ojs/index.php/mod/issue/view/1790>. Invited to serve as guest editor for a dossier in a peer-reviewed journal. Invited seven authors, selected five authors from call for submissions, edited submissions, and co-authored 9-page introduction.

Articles, Book Chapters, and Exhibition Catalogue Essays

- (2024) “Turnabout is Fair Play: Institution Building and the Idea of International Art in São Paulo after World War II.” *Between Point Zero and the Iron Curtain: International*

- Cooperation in Art, 1945–1948*. Ed. Eva Forgacs. Leiden: Brill Press, forthcoming 2024 (in press, 8,000 words). Peer-reviewed book chapter.
- 2023 “Gender and Genre: Lygia Pape’s Self-Fashioning in Print.” *Lygia Pape: Tecelares*. Ed. Mark Pascale. Chicago: Art Institute of Chicago, 2023. 25–42. Peer-reviewed exhibition catalogue essay.
- 2022 (with George Flaherty) “Introduction to the Dialogues on Afterlives and Different Futures for Latin American Art.” *Latin American and Latinx Visual Culture* 4, no. 2 (April 2022): 59–63. <https://doi.org/10.1525/lavc.2022.4.2.64>. Invited submission for a peer-reviewed journal.
- 2022 (with George Flaherty) “Latin American Art by and for Whom? Questioning and Unresolvability at the Austin Symposium (1975).” *Latin American and Latinx Visual Culture* 4, no. 2 (April 2022): 64–75. <https://doi.org/10.1525/lavc.2022.4.2.64>. Invited submission for a peer-reviewed journal.
- 2022 “‘Our Common Citizen’: Alfredo Volpi’s Outsider Status.” *Volpi Popular*. Ed. Adriano Pedrosa and Tomás Toledo. São Paulo: Museu de Arte de São Paulo, 2022. 89–100 (Portuguese edition), 89–100 (English edition). Exhibition catalogue essay.
- 2021 (with Ana Gonçalves Magalhães) “Arte Abstrata no Brazil: novas perspectivas / Abstract Art in Brazil: New Perspectives.” *MODOS: Revista de História de Arte* 5, no. 1 (January–April 2021): 46–103 (Portuguese), 105–13 (English). <https://periodicos.sbu.unicamp.br/ojs/index.php/mod/issue/view/1790>. Invited submission for a peer-reviewed journal.
- 2020 “On Gender and Surface in Lygia Clark’s Early Abstraction.” *Lygia Clark: Painting as an Experimental Field, 1948–1958*. Ed. Geaninne Gutiérrez-Guimarães. Bilbao: Guggenheim Museum Bilbao, 2020. 60–77 (Spanish & English), 188–92 (Basque). Exhibition catalogue essay.
- 2020 “Far from Good Design: Social Responsibility and Waldemar Cordeiro’s Early Theory of Form.” *Artelogie: Recherche sur les arts, le patrimoine et la littérature de l’Amérique latine*, no. 15 (May 2020). Special issue “Latin American Networks: Synchronicities, Contacts, and Divergences.” Ed. Andrea Giunta and George Flaherty. 5,700 words. <https://journals.openedition.org/artelogie/4374>. Peer-reviewed article.
- [2020] “Breaking, Enduring, Slicing: Some Notes on Nature and History in Lygia Pape’s Production.” *Lygia Pape: Gestos do encantação*. Ed. Luiz Camillo Osorio. São Paulo: Itaú Cultural, planned fall 2020. 5,000 words (submitted and translated to Portuguese). Exhibition catalogue essay.
* Publication cancelled because of COVID-19 pandemic. Editor is seeking an alternative venue for publication.
- 2017 “Mário Pedrosa, el museo del arte moderno y sus márgenes.” *Mário Pedrosa: De la naturaleza afectiva de la forma*. Ed. Gabriel Pérez-Barreiro and Michelle Sommer. Madrid: Museo Nacional Centro de Arte Reina Sofía, 2017. 54–63. Exhibition catalogue essay.
- 2016 “There is No Repetition: Hélio Oiticica’s Early Practice.” *Hélio Oiticica: To Organize Delirium*. Ed. Lynn Zelevansky, Elisabeth Sussman, James Rondeau, and Donna De

- Salvo. Pittsburgh: Carnegie Museum of Art; Chicago: Art Institute of Chicago, New York: Whitney Museum of American Art, Munich: DelMonico/Prestel, 2016. 43–56. Exhibition catalogue essay.
Review: Camila Maroja (*Art Journal* 76, no. 2, 2017)
- 2016 “The Bauhaus in Brazil: Pedagogy and Practice.” *ARTMargins* 5, no. 2 (June 2016): 27–49. Peer-reviewed article.
Reprint: “The Bauhaus in Brazil: Pedagogy and Practice.” *Form and Feeling: The Making of Concretism in Brazil*. Ed. Antonio Sergio Bessa. New York: Fordham University Press, 2021. 59–76. Peer-reviewed book chapter.
Review: Adrian Anagnost, Book Review, *ReVista: Harvard Review of Latin America*, April 21, 2021. [Online](#)
- 2015 “Radical and Inclusive: Mário Pedrosa’s Modernism.” *Mário Pedrosa: Primary Documents*. Ed. Glória Ferreira and Paulo Herkenhoff. New York: The Museum of Modern Art; Durham, NC: Duke University Press, 2015, 35–43. Peer-reviewed book chapter.
- 2012 “Sensitive and Nondiscursive Things: Lygia Pape and the Reconception of Printmaking.” *Art Journal* 71, no. 3 (Fall 2012): 26–45. Peer-reviewed article.
- 2010 “Monumental and Ephemeral: The Early São Paulo Bienais.” *Constructive Spirit: Abstract Art in South and North America, 1920s–50s*. Ed. Mary Kate O’Hare. Newark: Newark Museum, 2010. 127–42. Exhibition catalogue essay.
- 2008 “Constructions and Objects, 1930–1932.” *Joan Miró: Painting and Anti-Painting, 1927–1937*. Ed. Anne Umland. New York: The Museum of Modern Art, 2008. 98–103. Exhibition catalogue essay.
- 2006 “Tres vanguardias: Continuidad y desunión en el concretismo brasileño.” *Cruce de miradas: Visiones de América Latina, Colección Patricia Phelps de Cisneros*. Ed. Ariel Jiménez. Mexico City: Museo del Palacio de Bellas Artes, 2006. 73–82. Exhibition catalogue essay.
- Shorter essays**
- (2023) “Citation, Translation, and Representation: US Exhibitions of Brazilian Art,” *Social Fabric: Art and Activism in Contemporary Brazil*. Eds. Maria Emilia Fernandez, Adele Nelson, and MacKenzie Stevens. Austin: Visual Arts Center, distributed by Tower Books, an imprint of University of Texas Press, forthcoming November 2023, 137–140 (in press).
- (2023) (with MacKenzie Stevens) “Introduction,” *Social Fabric: Art and Activism in Contemporary Brazil*. Eds. Maria Emilia Fernandez, Adele Nelson, and MacKenzie Stevens. Austin: Visual Arts Center, distributed by Tower Books, an imprint of University of Texas Press, forthcoming November 2023, 1–4 (in press).
- 2021 “The Absence and Presence of Photography at the Second São Paulo Bienal.” Post: Notes on Art in a Global Art Context. 2,500 words.
<https://post.moma.org/the-absence-and-presence-of-photography-at-the-second-sao-paulo-bienal/>. Online journal article.

- 2020 “Jac Leirner’s Lung and Untranslatability.” Post: Notes on Art in a Global Art Context. 1,000 words. <https://post.moma.org/jac-leirners-lung-and-untranslatability/>. Online journal article.
- 2019 Entry on work by Lygia Pape. *Art Latin America: Beyond the Survey*. Ed. James Oles. Wellesley, MA: Davis Museum, Wellesley College; Austin: The University of Texas Press, 2019. 228–29. Exhibition catalogue entry.
- 2019 “Ivan Serpa, Lygia Clark, and the Bauhaus in Brazil.” Bauhaus Imaginista Online Journal. 3,000 words. <https://www.bauhaus-imaginista.org/articles/5681/ivan-serpa-lygia-clark-and-the-bauhaus-in-brazil>. Online journal article.
- 2015 Entry on works by Francisco Brennand. *The David and Peggy Rockefeller Collection*. Vol. 5. Ed. Peter J. Johnson. New York: Privately published, 2015. 135–36. Exhibition catalogue entry.
- 2012 “Driving the Narrative.” *Art in America* 100, no. 8 (September 2012): 69–72. Magazine article.
- 2011 “Forms Unknown: On Waldemar Cordeiro’s Early Theory and Practice of Abstraction.” *Waldemar Cordeiro & Franz Mon*. Ed. Tobi Maier. Leipzig: Spector Books, 2011. 16–18. Exhibition catalogue essay.
Reprint: “Formas desconhecidas: Da teoria inicial e da prática da abstração de Waldemar Cordeiro.” *Waldemar Cordeiro: Fantasia exata*. Ed. Fernando Cocchiarale and Arlindo Machado. São Paulo: Itaú Cultural, 2014. 116–21. Exhibition catalogue essay.
- 2007 Entries on works by Hélio Oiticica, Lygia Pape, and Mira Schendel. *The Geometry of Hope: Latin American Abstract Art from the Patricia Phelps de Cisneros Collection*. Ed. Gabriel Pérez-Barreiro. Austin: Blanton Museum of Art, The University of Texas at Austin, 2007. 144–47, 169–72, 210–12. Exhibition catalogue entries.
Entries on works by Ashley Bickerton and Allan McCollum. *MoMA Highlights Since 1980: 350 Works from The Museum of Modern Art, New York*. New York: The Museum of Modern Art, 2007. 56, 84. Exhibition catalogue entries.
- 2000 Entry on work by Lygia Clark. In *Latin American Art*. New York: Sotheby’s, May 31–June 1, 2000. 97. Auction catalogue entry.

In Progress Publications

- invited “Além da Bauhaus, Beyond Fordism: Art and Technology in and out of Brazil.” *Waldemar Cordeiro: Bits of the Planet*. Ed. Natalia Brizuela and Rachel Price. (abstract submitted; proposal in preparation by editors for publishers; submission of manuscript due January 2023; 8,000 words). Book chapter.
- in progress “The Gender and Color of Genre: Printmaking in and out of Brazil,” book manuscript in research stage. Approx. 100,000 words.
- in progress “Joan Miró’s Refusal: Transatlantic Artistic Diplomacy During the Cold War,” peer-reviewed article in research stage. Approx. 18,000 words.

FELLOWSHIPS

External

- 2021 Franklin Research Grant, American Philosophical Society. “Joan Miró’s Refusal: Transatlantic Artistic Diplomacy During the Cold War” article. PI. **Juried proposal*
- Institute for Studies on Latin American Art Grant. *ISLAA Forum: Latin American and Latinx Art and Visual Culture Dissertation Workshop*. Co-PI with George Flaherty. Three years of program support: 2021–23. **Invited proposal*
- 2019 The Andy Warhol Foundation for the Visual Arts Grant. *Social Fabric: Art and Activism in Contemporary Brazil* exhibition. Co-PI with MacKenzie Stevens. **Invited proposal*
- 2015 Fulbright U.S. Scholar Postdoctoral Research Award in Humanities and Social Sciences, Brazil. Advisors: Glória Ferreira, Paulo Venancio Filho. 4-month research travel to Brazil for *Forming Abstraction: Art and Institutions in Postwar Brazil*. PI. **Juried proposal*
- National Endowment for the Humanities, NEH Summer Stipend. 2-month research travel to Brazil for *Forming Abstraction: Art and Institutions in Postwar Brazil*. PI. **Juried proposal*
- 2012–14 Andrew W. Mellon Contemporary and Modern Art Perspectives in a Global Age Postdoctoral Fellowship, The Museum of Modern Art, New York (declined) **Juried proposal*

Internal

- 2023–24 Public Voices Fellowship, The OpEd Project in partnership with the University of Texas at Austin. **Juried proposal*
- 2022 Houston Endowment Grant, Department of Art and Art History, College of Fine Arts, UT Austin. “Joan Miró’s Refusal: Transatlantic Artistic Diplomacy During the Cold War” article. **Juried proposal*
- 2021 Research Reboot, Office of the Executive Vice President and Provost, UT Austin. Fall 2021 release from teaching obligations for research of *Social Fabric: Art and Activism in Contemporary Brazil* exhibition and placement of “The Absence and Presence of Photography at the Second São Paulo Bienal.” **Juried proposal*
- Mellon Faculty Research Grant, Teresa Lozano Long Institute of Latin American Studies, College of Liberal Arts, UT Austin. Research travel to Brazil and research assistance for *Social Fabric: Art and Activism in Contemporary Brazil* exhibition. **Juried proposal*
- 2020 Summer Research Assignment (SRA), College of Fine Arts, UT Austin, *Forming Abstraction: Art and Institutions in Postwar Brazil*. **Juried proposal*
- Subvention Grant, UT Austin. *Forming Abstraction: Art and Institutions in Postwar Brazil* (University of California Press, 2022). **Juried proposal*
- Sherry Smith Endowment Grant, Department of Art and Art History, College of Fine Arts, UT Austin. Image permissions for *Forming Abstraction: Art and Institutions*

*in Postwar Brazil. *Juried proposal*

Jeanette and Ferris Nassour Faculty Fellowship in Art History, College of Fine Arts, UT Austin. Image permissions for *Forming Abstraction: Art and Institutions in Postwar Brazil. *Juried proposal*

Fine Arts Diversity Committee Guest Artist Initiative Grant, College of Fine Arts, UT Austin. Support for Rosana Paulino's keynote speech at the 2020 Lozano Long Conference, *Black Women's Intellectual Contributions to the Americas* (February 20–21, 2020) and artist talk in the Department of Art and Art History (February 19, 2020). **Juried proposal*

Seed Grant for Actions that promote Community Transformation, Office of the Executive Vice President and Provost, UT Austin. *Afro-Caribbean & Afro-Brazilian Art and Visual Culture Seminar* (August 17–19, 2021). Co-PI with Eddie Chambers and George Flaherty, PI. **Juried proposal*

Online Course Conversion Award, Center for the Skills & Experience Flags, School of Undergraduate Studies, UT Austin. Support for creation of multi-media databank for 2 Global Cultures flag courses, Contemporary Latin American Art (ARH 341P/LAS 327) and Other Modernities: Latin American Art (ARH 341N/LAS 327). **Juried proposal*

- 2018 Summer Research Assignment (SRA), College of Fine Arts, UT Austin, *Forming Abstraction: Art and Institutions in Postwar Brazil. *Juried proposal*
- Janette Nassour Fund Grant, Department of Art and Art History, UT Austin. Research travel to Switzerland for *Forming Abstraction: Art and Institutions in Postwar Brazil. *Juried proposal*
- 2017 Faculty Creative Research Stipend, College of Fine Arts, UT Austin. *Forming Abstraction: Art and Institutions in Postwar Brazil. *Juried proposal*
- 2016–17 Temple University, Sabbatical (declined)
- 2014 Summer Research Award and Grant-in-Aid for Research, Temple University. **Juried proposal*
- Vice Provost for the Arts Grant for Research and Creative Achievement, Temple University. **Juried proposal*
- 2013 Summer Research Award and Grant-in-Aid for Research, Temple University. **Juried proposal*
- 2012 Center for the Arts Travel Grant, Temple University

HONORS AND AWARDS

- 2023 Antônio Candido Prize, Best Book in the Humanities, Brazil Section, Latin American Studies Association
- 2018 Department of Art and Art History Distinguished Teaching Award, UT Austin

- 2017 Nominee, Friar Centennial Teaching Fellowship, UT Austin
- 2006 Dean's Outstanding Graduate Student Teaching Award in the Humanities, New York University
- 1999 Rhode Island Alpha of Phi Beta Kappa
- Karina P. Lago Prize, Department of Portuguese and Brazilian Studies, Brown University
- 1995 AmeriCorps Education Award

SCHOLARLY PAPERS

Invited Papers

- 2023 "National Culture and Abstraction at the São Paulo Bienal," *TrAIN Online Research Seminar Series*, University of the Arts London (May).
- "Abstraction and Erasure: Social Identity in Brazilian-Style Modernism," *Bispo do Rosario Symposium*, Americas Society, New York (April).
- "Gender and Genre: Lygia Pape's Self-Fashioning in Print," The Art Institute of Chicago (March).
- 2022 "The Place and Problem of Brazil in Contemporary Art Theory," *Critical Colloquium*, Columbia University (December).
- "Modernist Gambits in Midcentury Brazil," *Modernisms in Portuguese Seminar*, University College, Cork (November).
- "Our Common Citizen?: Alfredo Volpi's Outsider Status," *Popular Painters & Other Visionaries* symposium, El Museo del Barrio, New York (February).
- "Abstract Artist as Model Citizen: Envisioning Social Identities in Postwar Brazil," Department of Art History, University of California, Irvine (February).
- "Forming Abstraction: Art and Institutions in Postwar Brazil," Faculty Book Presentation, Teresa Lozano Long Institute of Latin American Studies, The University of Texas at Austin (February).
- 2021 "Forming Abstraction: Art and Institutions in Postwar Brazil," Association of Graduate Students Lecture Series, University of Georgia (November).
- "Max Bill or Bust: Complicating Brazilian Concretism," *Latin American Forum*, Institute of Fine Arts, New York University (October).
- 2020 "On Gender and Surface in Lygia Clark's Early Abstraction," Guggenheim Bilbao (March).
- 2019 "On Gender and Surface in Lygia Clark's Early Abstraction," *Critical Visual Studies in Latin(x) American Culture Symposium*, Department of Spanish and Portuguese, Northwestern University (November).

- “The Chick Stopped: Gender Politics in Lygia Clark’s Early Abstraction,” *Research in Brazilian Studies at UT Austin: An Interdisciplinary Panel*, Teresa Lozano Long Institute of Latin American Studies, The University of Texas at Austin (October).
- 2018 “Pop Brasil,” McNay Art Museum (December).
- “Bauhaus Afterlives in Brazil,” *Simpósio Bauhaus imaginista: Aprendizados recíprocos*, Goethe-Institut, São Paulo (October).
- “Picasso, Nation, World: The View from the Second São Paulo Bienal,” *IV Picasso International Congress: Picasso and History*, Museo Picasso Málaga (October).
- “Formas, Fotoformas, Forma objetos: Intermediality in Postwar Brazilian Abstraction,” *Critical Interventions in Latin/x American Art and Visual Culture Symposium*, Center for Latin American Visual Studies, Department of Art and Art History, The University of Texas at Austin (April).
- 2017 “Art as Real, Direct Construction: Waldemar Cordeiro and Grupo Ruptura,” *Encounters, Utopias, and Experimentation: From Pre-Columbian Tenochtitlan to Contemporary Buenos Aires*, Pacific Standard Time: LA/LA Symposium, The Getty Research Institute (November).
- “Ruptures in Brazilian Postwar Abstract Art,” New Faculty Series, Teresa Lozano Long Institute of Latin American Studies, The University of Texas at Austin (October).
- “Lygia Pape, Fields, and Language,” *To Live is to Invent: Perspectives on the Art and Life of Lygia Pape*, The Metropolitan Museum of Art (May).
- 2016 “Mário Pedrosa’s Modernism and the Question of the Global,” *Global Latin America Conference*, Columbia University (April).
- “Pedagogy of Experimentation: Bauhaus Ideas and the Brazilian Postwar Avant-Garde,” *Form and Feeling: The Making of Concretism Conference*, The Graduate Center, The City University of New York (February).
- “The Bauhaus in Brazil: Pedagogy and Practice,” Architecture Talks Series, Department of Architecture, University of Pennsylvania (February).
- “Radical and Inclusive: Mário Pedrosa’s Modernism,” Book presentation of *Mário Pedrosa: Primary Documents*, The Museum of Modern Art, New York (January).
- 2015 “There is No Repetition: Hélio Oiticica’s Early Practice,” *Critical Interventions on Latin/o American Art Conference*, Department of Spanish and Portuguese, University of California, Berkeley (September).
- 2014 “Abstraction and the Representation of Difference in Postwar Brazilian Art,” *Center for the Humanities at Temple Distinguished Faculty Lecture Series*, Temple University (March).
- “A Genealogy of Modernism for Brazil: Mário Pedrosa and the Second São Paulo Bienal,” *Colloquium on Art in Spain and Latin America*, Institute of Fine Arts, New York University (February).

- 2013 “Before Neo-Concretism: Grupo Frente and the São Paulo Bienal in the 1950s,” *Directions in Latin American Art: The Mid-Twentieth Century Symposium*, Columbia University (March).
- 2012 “Biennial as Catalyst: The Formation of a Postwar Avant-Garde and the São Paulo Bienal,” *Center for Visual Culture Weekly Colloquia*, Bryn Mawr College (November).
- “Historical Gambits: The Arquivo Histórico Wanda Svevo and the São Paulo Bienal,” *Símpoio 30ª Bienal: A iminência das poéticas*, Fundação Bienal de São Paulo (November).
- “Creating History: The Definition of Modernism at the Second São Paulo Bienal,” *Comini Lecture Series*, Department of Art History, Southern Methodist University (January).
- 2011 “The Transformation of Artistic Education in Brazil after World War II,” *International Museum Education Institute: Focus Brazil Symposium*, The Museum of Modern Art, New York (July).
- 2010 “Sensitive and Non-Discursive Things: Lygia Pape’s *Tecelares* Series, 1955–59,” *Dialogues in South and North American Abstraction Symposium*, Newark Museum (April).
- 2007 “Turnabout is Fair Play: An Alternative History of the São Paulo Biennial’s Founding,” *The Geometry of Hope: Latin American Abstract Art from the Patricia Phelps de Cisneros Collection International Symposium*, Blanton Museum of Art, The University of Texas, Austin (February).

Refereed Conference Papers

- 2022 “National Culture and Abstraction at the Early São Paulo Bienal,” *The Bienal de São Paulo as Case Study*, Brazilian Studies Association International Congress, Washington, DC (March).
- [2020] “Tactics of Citation and Adaptation: Bauhaus Ideas and Brazil,” *Bauhaus Legacies in Modern Art, Architecture, and Design in Mexico and Brazil*, Latin American Studies International Congress, Guadalajara, Mexico (May, * accepted, declined due to COVID-19 pandemic).
- [2020] “National Culture and the First São Paulo Bienal,” *Art and Its Institutions: Revising Histories of Mid-Century and Postwar Brazilian Art*, Brazilian Studies Association International Congress, Austin (March, * accepted, congress cancelled due to COVID-19 pandemic).
- 2019 “The Chick Stopped: Gender Politics in Lygia Clark’s Early Abstraction,” *Seamstresses, Film Stars, Artists, and Secretaries: Women Make Modernity in Brazil and Spain*, Language, Image, Power: Luso-Hispano Cultural Studies Theory and Practice, Texas Tech University (October).
- 2016 “Hemispheric Ambitions and Ambivalences at the São Paulo Bienal,” *Without Borders: The Promises and Pitfalls of Inter-American Art History*, College Art Association Annual Conference, Washington, D.C. (February).
- 2013 “Institutional Strategies in the Periphery: The Art School, Biennial, and Museum in Postwar Brazil,” *Visual Culture and Regimes of Visibility in Latin/o America*, American Comparative Literature Association Annual Meeting, Toronto (April).
- 2012 “Beyond Neo-Concretism: Lygia Pape and Participatory Art under Dictatorship,” *Artful Interventions: Ritual, Performance, and the Shaping of Social Space in Brazil*, Brazilian Studies Association International Congress, Urbana-Champaign (September).

- 2009 “Creating History: The Definition of the Avant-Garde at the Second São Paulo Bienal,” *Transnational Latin American Art from 1950 to the Present Day*, 1st Annual International Research Forum for Graduate Students and Emerging Scholars, Center for Latin American Visual Studies, Department of Art and Art History, The University of Texas at Austin (November).
- “Monumental and Ephemeral: The Early São Paulo Bienais,” *Beyond Self-Marginalization in Twentieth-Century Latin American and Latino/a Art*, Brazilian Studies Association International Congress, Rio de Janeiro, Brazil (June).
- 2006 “International Abstraction and National Figuration at the Early São Paulo Biennials,” *Modern Art and National Identity, 1920–1960*, Latin American Studies Association International Congress, San Juan, Puerto Rico (March).
- 2005 “Before the Biennial: Artistic Organizations in São Paulo in the Late 1940s,” *Alternative Spaces: Modern Artists in Latin America and the Creation of Intellectual Forums*, panel sponsored by the Association for Latin American Art, College Art Association Annual Conference, Atlanta (February).

Invited Scholars’ Days & Seminars

- (2023) “US Exhibitions of Brazilian Art: Black Artists and Curatorial Citation, Translation, and Representation,” *African Diasporas and the Visual Arts* in the Terra Foundation for American Art-supported *Studies in the Visual Arts of the United States and Its Connections*, Museu de Arte Contemporânea da Universidade de São Paulo (September).
- (2023) “Activist Exchanges and Interracial Solidarity: Printmaking in the Americas,” *African Diasporas and the Visual Arts* in the Terra Foundation for American Art-supported *Studies in the Visual Arts of the United States and Its Connections*, Museu de Arte Contemporânea da Universidade de São Paulo (September).
- 2021 *Matters of Fact: The Concrete and the Conceptual in 1970s Latin America Seminar*, Patricia Phelps de Cisneros Research Institute for Study of Art from Latin America, The Museum of Modern Art, New York (September).
- 2019 “Concrete Realities: Waldemar Cordeiro’s Aesthetic Theory,” *Cordeiro Scholars’ Day*, Princeton University Art Museum (March).
- 2018 “Debating De Kooning and Abstract Expressionism in Postwar Brazil,” *De Kooning Seminars*, The Stedelijk Museum (October).
- “Geraldo de Barros’ Intermediality,” *2018 MRC Study Sessions*, Museum Research Consortium, The Museum of Modern Art, New York (March).

SYMPOSIA AND SCHOLARLY EVENTS ORGANIZED

- 2023 *ISLAA Forum: Latin American and Latinx Art and Visual Culture Dissertation Workshop*, with George Flaherty, Center for Latin American Visual Studies, Department of Art and Art History, The University of Texas at Austin (April 20–22, 2023).

- 2022 *ISLAA Forum: Latin American and Latinx Art and Visual Culture Dissertation Workshop*, with George Flaherty, Center for Latin American Visual Studies, Department of Art and Art History, The University of Texas at Austin (April 22–23, 2022).
- 2021 *Afro-Caribbean & Afro-Brazilian Art and Visual Culture Seminar*, with Eddie Chambers and George Flaherty, Center for Latin American Visual Studies, Department of Art and Art History, The University of Texas at Austin (August 17–19, 2021).
- 2018 *Critical Interventions in Latin/x American Art and Visual Culture Symposium*, Center for Latin American Visual Studies, Department of Art and Art History, The University of Texas at Austin (April 13–14, 2018).
- 2017 *Roundtable: Ethical Considerations in Curating Participatory Art*, Department of Art and Art History, The University of Texas at Austin (October 4, 2017).

REFEREED CONFERENCE PANELS ORGANIZED

- [2020] *Art and Its Institutions: Revising Histories of Mid-Century and Postwar Brazilian Art*, Brazilian Studies Association International Congress, Austin. Chair, double session (March, * accepted, congress cancelled due to COVID-19 pandemic).
- 2020 *Afterlives and Different Futures for Latin American Art*, College Art Association, Chicago. Co-chair with George Flaherty (February).
- 2016 *Reconstructing Complexity: Art in Brazil at Mid-Century and after World War II*, Brazilian Studies Association International Congress, Providence. Chair (March).
- 2012 *From Picture to City: Practices, Discourses and Institutions of Brazilian Art in the 1950s*, Latin American Studies Association International Congress, San Francisco. Co-chair with Mónica Amor and María Amalia García, double session (May).

CURATORIAL EXPERIENCE

- 2019–2023 Co-curator
 Visual Arts Center, The University of Texas at Austin
 Exhibition: *Social Fabric: Art and Activism in Contemporary Brazil*, Visual Arts Center, UT Austin, September 23, 2022–March 10, 2023
 Co-curator: MacKenzie Stevens; assistant curator: María Emilia Fernández
 Reviews: Lauren Moya Ford (*Hyperallergic*, January 2023) [Online](#); Sarah Estrela Beck (*New City Brasil*, October 2022) [Online](#).
- 2023 Co-curator with undergraduate students of *ARH 361: Printmaking in the Americas*, Fieldwork Gallery, Visual Arts Center, UT Austin, February 10–18, 2023
- 2019 Co-curator with graduate students of *ARH 381: Contemporary Brazilian Art*, Fieldwork Gallery, Visual Arts Center, UT Austin, November 26–December 6, 2019
- 2006–2009 Curatorial Assistant, Department of Painting and Sculpture
 The Museum of Modern Art, New York

Exhibitions, organized by Anne Umland: *Joan Miró: Painting and Anti-Painting, 1927–1937*, November 2, 2008–January 12, 2009 (Recipient: Outstanding Exhibition Award from the Association of Art Museum Curators, 2008); *What Is Painting? Contemporary Art from the Collection*, July 7–September 17, 2007

OTHER PRESENTATIONS

- 2022 “*Slip Zone: A New Look at Postwar Abstraction in the Americas and East Asia* Scholars Panel,” panel discussion, Dallas Museum of Art (April).
- “Reflections on Brazil’s Semana de Arte Moderna on its Centennial: A Multidisciplinary Perspective,” moderator of panel discussion, Teresa Lozano Long Institute of Latin American Studies, The University of Texas at Austin (March).
- 2021 “Formando abstração: Métodos de pesquisa,” Ana Gonçalves Magalhães and Heloisa Espada’s *Abstrações*, Programa de Pós-Graduação Interunidades em Estética e História da Arte, Universidade de São Paulo (August).
- 2019 “Exhibiting Latin American Art,” Janice Leoshko’s *Theories and Methods in the History of Art*, Department of Art and Art History, The University of Texas at Austin (April).
- 2018 “The São Paulo Bienal Today and in the Past,” Marguerite Harrison’s *Brazilian Art* undergraduate lecture, Department of Spanish and Portuguese, Smith College (November).
- Gallery lecture, “Perspectives: Adele Nelson,” Blanton Museum of Art (March).
- 2017 “On *Mexico Modern*,” panel discussion, Harry Ransom Center (September).
- “The History of the São Paulo Bienal,” Marguerite Harrison’s *Brazilian Art Inside and Out* undergraduate lecture, Department of Spanish and Portuguese, Smith College (April).
- 2014 “Valeska Soares in conversation with Adele Nelson,” panel discussion, Temple Contemporary, Temple University (December).
- 2012 “A Conversation with the Artist: Jac Leirner in dialogue with Robert Storr and Adele Nelson,” panel discussion, School of Art, Yale University (September).
- “The History of the São Paulo Bienal and the Emergence of Abstraction in Brazil,” *Latin American Art Research Group, Contemporary and Modern Art Perspectives in a Global Age Initiative*, The Museum of Modern Art, New York (July).
- 2011 “Lygia Clark and Hélio Oiticica,” Janis Bergman-Carton’s *Artspace: Participatory Art and Mapping Sites of Social Change* undergraduate seminar, Department of Art History, Southern Methodist University (October).
- 2010 “The Early History of the São Paulo Bienal,” Carla Herrera-Prats’s *Contemporary Latin American Art* undergraduate seminar, School of Art, The Cooper Union for the Advancement of Science and Art (April).

- “The Avant-Garde in Latin America,” Jordana Mendelson’s *Trans-Atlantic Avant-Gardes: Sites of Modernity* undergraduate seminar, Department of Spanish and Portuguese, New York University (February).
- 2009 “The Origins of the São Paulo Biennial,” Miriam Basilio’s *Exhibitions: Curating and Displaying Global Art* undergraduate seminar, Department of Art History, New York University (October).
- “Monumentais e efêmeras: As primeiras Bienais de São Paulo,” Tadeu Chiarelli’s *Grupo de Estudos do Centro de Pesquisa Arte & Fotografia* graduate seminar, Departamento de Artes Plásticas, Universidade de São Paulo (May).
- 2008 “Joan Miró: Painting and Anti-Painting, 1927–1937,” *Brown Bag Lunch Lecture Series*, The Museum of Modern Art, New York (December).
- “Joan Miró: Painting and Anti-Painting, 1927–1937,” exhibition tour and discussion, Jordana Mendelson’s *Art Criticism and Artists’ Writings in 20th-Century Spain* graduate seminar and *Trans-Atlantic Avant-Gardes* undergraduate seminar, Department of Spanish and Portuguese, New York University (December).
- “The Early History of the São Paulo Biennial,” Joachim Pissarro’s *Global Proliferation of Art Fairs and Biennials Since 1984* graduate lecture, Department of Art, Hunter College, City University of New York (February).

STUDENT SUPERVISION

Ph.D. Supervision

BARRAGÁN, Maite (co-advisor: Jerry Silk)

Ph.D., 2017, Temple University: “Mediating Modernity: Visual Culture and Class in Madrid, 1926–1936.”

Current placement: independent art historian, San Juan, Puerto Rico

Predoctoral and Postdoctoral Fellow, Lawrence University, 2016–18

University Fellowship, Temple University, 2015–16

Hispanex Grant, Spanish Ministry of Culture, 2014

CHERÑAVVKSÝ SEQUEIRA, Catalina (co-advisor: George Flaherty)

Andrew W. Mellon Fellowship in Prints, Drawings, and European Paintings, Blanton Museum of Art, 2022–23

John F. Newman Endowed Presidential Fellowship in Art History, UT Austin, 2022

Foreign Language and Area Studies Summer Fellowship, LLILAS Benson Latin American Studies and Collections and U.S. Department of Education, 2022 (declined)

Tinker Field Research Grant, Teresa Lozano Long Institute of Latin American Studies, College of Liberal Arts, UT Austin, 2022

International Education Fee Scholarship, UT Austin, 2022

DIRICKSON GARRETT, Pilar

Foreign Language and Area Studies Summer Fellowship, LLILAS Benson Latin

American Studies and Collections and U.S. Department of Education, 2023

Graham Williford University Engagement Fellowship, Blanton Museum of Art, 2023–24

(declined)

MARTINS, Maysa

Andrew W. Mellon Fellowship in Modern and Contemporary Art, Blanton Museum of Art, 2023–24

Tinker Field Research Grant, Teresa Lozano Long Institute of Latin American Studies, College of Liberal Arts, UT Austin, 2023

Curatorial and Collection Internship, Art Galleries at Black Studies, UT Austin, 2023

Art Galleries at Black Studies Grant, UT Austin, 2022–25

Center for Women's and Gender Studies Grant, UT Austin, 2022–25

John L. Warfield Center for African and African American Studies Grant, UT Austin, 2022–25

Graduate School Recruitment Fellowship, College of Fine Arts, UT Austin, 2022–23

QUEZADA YÁÑEZ, Lucy

ABD, 2021: “The Official Field: Visual Arts and Cultural Policy During the Military Dictatorships of Argentina, Brazil, and Chile.”

Fulbright Commission and Comisión Nacional de Ciencia y Tecnología (CONICYT) Equal Opportunity Scholarship for Doctoral Studies, Chile, 2019–23

David. C. and Thelma G. Driskell Award for Creative Excellence, The David C. Driskell Center, University of Maryland, 2022–23

Brazil Initiation Scholarship, Brazilian Studies Association, 2020

Andrew W. Mellon Fellowship in Latin American Art, Blanton Museum of Art, 2021–22

Tinker Field Research Grant, Teresa Lozano Long Institute of Latin American Studies, College of Liberal Arts, UT Austin, 2022

Graduate Dean's Prestigious Fellowship Supplement, UT Austin, 2021

Brazil Center Research Grant, Teresa Lozano Long Institute of Latin American Studies, College of Liberal Arts, UT Austin, 2021

SALES, Jennifer

ABD, 2021: “The Experimental: Reimagining Art and Pedagogy in the 1970s in Brazil.”

Provost's Fellowship, UT Austin, 2019–24

Foreign Language & Area Studies Academic Year Fellowship, LLILAS Benson Latin American Studies and Collections and U.S. Department of Education, 2022–23

Andrew W. Mellon Fellowship in Latin American Art, Blanton Museum of Art, 2020–21

Honorable Mention, Peter C. Marzio Award for Outstanding Research in Latin American and Latino Art, International Center for Arts of the Americas, Museum of Fine Arts, Houston, 2020

Ph.D. Committee Member

BICZEL, Dorota (advisors: George Flaherty and Andrea Giunta)

Ph.D., 2019: “Ready-Made Subjects: Non-Object Art, Migration, and Democratic Transition in Peru, 1979–1981.”

Current placement: Visiting Assistant Professor of Art History, Barnard College

BRAZ, Denise (advisor: Christen A. Smith)

ABD, 2023, Lozano Long Institute of Latin American Studies: “A memória encarnada em becos-transatlânticos: um estudo sobre as práticas de memória negra, ancestral e feminine.”

BROWN, Chasitie (advisor: George Flaherty)

ABD, 2022: “Exhibiting Race in Cuba: The *Queloides* Exhibition Series (1997–2012).”

Twelve-Month Ittleson Fellowship, Center for Advanced Study in the Visual Arts, National

Gallery of Art, Washington, 2022–23
Goizueta Graduate Research Fellowship, Cuban Heritage Collection, University of Miami,
2022–23
Graduate School Recruitment Fellowship, UT Austin, 2020–21

COUDRELLE, Maeve (advisor: Mariola Alvarez)
ABD, 2018, Temple University: “Geographies of Print: Regional Graphic Biennials in Latin
America, 1963–1986.”
Current placement: Program Specialist, Institute of Museum and Library Services
Graduate Internship, Getty Foundation, 2018–19
Smithsonian Latino Museum Studies Program Fellow, Summer 2017
University Fellowship, Temple University, 2014–18

DEATCHON, Julia (advisor: George Flaherty)
Ph.D. 2023: “Working Around: Lea Lublin, Marie Orensanz, Mirtha Dermisache, Margarita
Paksa, and the Active Spectator, 1968–1983.”
Current placement: Curatorial Assistant, Department of Drawings and Prints, The Museum of
Modern Art, New York
Dissertation Writing Fellowship, Graduate School, UT Austin, 2022–23
American Dissertation Fellowship, American Association of University Women, 2021–22
Social Science Research Council International Dissertation Fellowship, 2020–21
Fulbright U.S. Student Grant to Argentina, 2020
Argentine Studies Program Summer Field Research Grant, Teresa Lozano Long Institute of
Latin American Studies, College of Liberal Arts, UT Austin, 2020

LA BRASCA, Jana (advisor: Ann Reynolds)
ABD, 2021: “Undermining and Underpinning: Alice Aycock in the 1970s.”
Andrew W. Mellon Fellowship in Prints, Drawings, and European Paintings, Blanton
Museum of Art, 2020–21

MITTS, Maggie (advisor: Ann Reynolds)
ABD, 2023: “‘I will go now feeling a little bit more human for having expressed a few things
to you’: Recording and Sharing Time in the Work of Rosemary and Bernadette Mayer”

MUJINGA, Aja (advisor: Cherise Smith)
ABD, 2023

SCHULTE, Brit (advisor: Ann Reynolds)

SCHWALLER, William (advisor: Mariola Alvarez)
Ph.D. 2023, Temple University: “Translating *Arte de Sistemas*: The Centro de Arte y
Comunicación in Buenos Aires and Abroad, 1969–1977.”
Current placement: Adjunct instructor, St. Joseph’s University, Philadelphia, PA
Fulbright U.S. Student Grant to Argentina, 2019
Getty Research Institute Library Grant, 2018
Terra Foundation for American Art International Research Travel Grant for US-based
Scholars, 2017

SMYTHE-JOHNSON, Nicole (advisor: Eddie Chambers)
ABD, 2020: “John Dunkley’s Opacity, Or How to Contend with the History in Art History.”
Dissertation Writing Fellowship, Graduate School, UT Austin, 2023–24
Curatorial Fellowship, Visual Arts Center, UT Austin, 2022–23

Curatorial Fellowship, Art Galleries at Black Studies, UT Austin, 2021–22
Graduate School Diversity Recruitment Fellowship, UT Austin, 2018–19

SPARAPANI, Grace (advisor: Ann Reynolds)

ABD, 2022: “Today I will be killed”: P/reenactment, Trauma, and Divination in the Work of Ana Mendieta, Theresa Hak Kyung Cha, and Christa Wolf’

External Ph.D. Committee Member and Research Supervised

FERREIRA, Thiago (advisor: Andrea Daher)

Ph.D. candidate, Social History, Universidade Federal do Rio de Janeiro: “A síntese das artes’ de Mário Pedrosa (1935–1981)”

Role: advisor for external fellowship in the U.S. from September 2021–March 2022
CAPES Foundation Fellowship, Brazilian Ministry of Education, 2021–22

ROSSETTI DE TOLEDO, Carolina (advisor: Ana Gonçalves Magalhães)

Ph.D. 2022, Universidade de São Paulo: “Arte moderna dos Estados Unidos: Obras e origens do acervo do Museu de Arte Contemporânea da USP.”

Role: substitute member of dissertation defense committee

SNEED, Gillian (advisor: Anna Indyk-López)

Ph.D., 2019, The Graduate Center, City University of New York: “Gendered Subjectivity and Resistance: Brazilian Women’s Performance-for-Camera, 1974–1982.”

Role: 4th reader

VARELA Elizabeth Catoia (advisor: Maria Luisa Luz Távora)

Ph.D. 2016, Universidade Federal do Rio de Janeiro

Role: advisor for research in the U.S. in Spring 2014

Ph.D. Qualifying Exams

ALGEE, Hannah, Temple University, passed November 2014

BROWN, Chasitie, passed April 2022

CHERÑAVVKSYSY SEQUEIRA, Catalina, in progress (co-chair)

COUDRELLE, Maeve, Temple University, passed December 2016 (chair)

DEATCHON, Julia, passed November 2018

HAHN, Monica, Temple University, passed November 2013

LA BRASCA, Jana, passed April 2021

MUJINGA, Aja, passed January 2023

QUEZADA YÁÑEZ, Lucy, passed December 2021 (chair)

SALES, Jennifer, passed December 2021 (chair)

SCHWALLER, William, Temple University, passed November 2015 (chair)

SMYTHE-JOHNSON, Nicole, passed October 2020

SPARAPANI, Grace, passed December 2022

M.A. Supervision

BONILLA-PUIG, Alicia

M.A., 2015, Temple University: “Printmaking, Politics, and the Art of Protest in Modern Mexico.”

Current placement: Curator and co-founder, PxP Contemporary

CASTON, Eva

M.A. 2023: “Waste/Land/Scape: Regina Vater, Cecilia Vicuña, and the Aesthetics of

Garbage”

FERNÁNDEZ, MARÍA EMILIA

M.A., 2022: “Reimagined Family Ties: Redressing Memory through Photography in the Work of Castiel Vitorino Brasileiro, Aline Motta and Juliana dos Santos.”

Current placement: Assistant Curator, Visual Arts Center, UT Austin

Fundación Jumex Arte Contemporáneo Scholarship, 2021–22

E.D. Farmer International Fellowship, UT Austin, 2021–22

McCAY, Rachel

M.A., 2013, Temple University: “Reframing Conceptual Art: The Case of Vija Celmins and Anna Maria Maiolino”

Current placement: Assistant Curator, Woodmere Art Museum

McCAUSLAND, Victoria (co-chair: George Flaherty)

M.A. 2023: “The Species of Subversion: Three Paintings by Cecilia Vicuña”

MENDEZ, Alexandra (co-chair: George Flaherty)

M.A. 2021: ““Sketches of Resistance and Liberation”: Juan Carlos Alom’s *Periodo Especial*, *Havana Solo*, and the Imaginary of the Special Period.”

Current placement: Independent curator, San Juan, Puerto Rico

VILLAREAL, Mia Guien (co-chair: George Flaherty)

Graham Williford University Engagement Fellowship, Blanton Museum of Art, 2023–24

M.A. Thesis Reader

CARRILLO, Sara (advisor: George Flaherty)

M.A., 2022: “Cosmeticized Spaces: On the Altar-Installations of Patssi Valdez, 1990–1996.”

FOLTZ, Sarah (advisor: Randall Griffin)

M.A., 2013, Southern Methodist University: “Aligning Regional and Pan-American Visions in the 1960s: Exhibitions of Latin American Art at the Museum of Fine Arts, Houston and Dallas Museum of Art.”

Current placement: Founder and director, Foltz Fine Art, Houston

GOLDMAN, Sasha (advisor: Jerry Silk)

M.A., 2014, Temple University: “This is Not A Joke: Maurizio Cattelan’s Site Specific Practice.”

Current placement: Assistant Director for PhD Professional Development, Boston University

REMICK, Rachel (advisor: George Flaherty)

M.A., 2019: “Archival Practice and the Art of Roser Bru: Processes of History and Memory in 1970s Chile.”

Current placement: Curatorial Assistant, Department of Painting and Sculpture, The Museum of Modern Art, New York

RETTA, Sofía (advisor: George Flaherty)

M.A., 2019: “The Public Poetics of Celia Alvarez Muñoz.”

Current placement: Curatorial Assistant, David Winton Bell Gallery/Brown Arts Institute, Brown University

SALCIDO, Karina (advisor: George Flaherty)

M.A., 2021: “Embracing the (un)Desired: Disability, Environment, and the Citizenship in Laura Aguilar’s Photographs.”
Current placement: Assistant Curator/Communication Coordinator, Chinati Foundation

SPARAGANI, Grace (advisor: Ann Reynolds)
M.A., 2018: “Bulimic Bodies and ‘Bearers of Production’: Representing Bulimia in Todd Haynes’s *Superstar: The Karen Carpenter Story* and Mika Rottenberg’s *NoNoseKnows*.”
Current placement: Ph.D. Student, UT Austin

SUSHOLTZ, Alexann (advisor: George Flaherty)
M.A., 2022: “The Brown Project: Disruption as a Form of Agency in rafa esparza’s Adobe Works.”
Current placement: Curatorial Assistant, Ballroom Marfa

VALLE, Luisa (advisor: Anna Indych-López)
M.A., 2012, The City College of New York: “The Ministry of Education and Public Health Building, Rio de Janeiro, 1937–1945: Utopia or Agenda?”
Current placement: Visiting Assistant Professor, Vassar College

M.A. Committee Member

ALHARBI, Dorrah (advisor: Stephennie Mulder)

BUTTS, Emily (advisor: George Flaherty)
M.A., 2019: “Tracing Cultural Memory in the Work of Adriana Corral.”
Current placement: Executive Assistant to Chief Curator and Deputy Director, Lucas Museum of Narrative Art, Los Angeles

GERSTENHABER, Devon (advisor: Ann Reynolds)
M.A., 2022: “don’t take out the trash: Investigating Accessibility and the Abstraction of Trauma in Mitchell Block’s *no lies*.”

MITCHELL, Morgan (advisor: Eddie Chambers)
M.A., 2022: “The Wood and Water Sing: Allison Janae Hamilton and Freeman Vines’ Sonic Geographies.”

TABOADA, Lilia (advisor: Cherise Smith)
M.A., 2019: “With Interpretation: Coalition and Collaboration in 1983 Los Angeles.”
Current placement: Curatorial Assistant, Department of Media and Performance, The Museum of Modern Art, New York
Joint 2-year Curatorial Fellowship, The Museum of Modern Art, New York and Studio Museum in Harlem, 2020–22

Undergraduate Thesis Supervision

GRAY, Macaella (co-advisor: Ann Reynolds)
B.A. 2022. Honors.

GREEN, Maris

KADER HERRERA, Alexandra

B.A. 2022. Honors.

Current placement: dual M.A. student, Arts Administration & Policy and Modern and Contemporary Art History, School of the Art Institute of Chicago

MYERS, Priscilla

B.A. 2018

NISSEN, MacKenzie
B.A. 2018. Honors

SRNKA, Sydney
B.A. 2023. Honors

ZHANG, Grace
B.A. 2018. Honors.

Current placement: Cataloguing Graduate Assistant, Special Collections, Pratt Institute
M.S./M.A. Library and Information Science and Art History, Pratt Institute, 2021–23
Fellow, Thomas J. Watson Library, Metropolitan Museum of Art, 2021–22

Undergraduate Advising

GAARD, Katherine (Plan II sophomore advisor)
B.A. 2019
Fulbright Teaching Assistantship, Brazil, 2020

MICHEL, Lillian
B.A. 2017, History
Current placement: M.A. Student, University of Houston; ICAA Digital Experience Specialist,
Museum of Fine Arts, Houston

ROSALES SALGADO, Angelique (Bridging Disciplines Programs faculty mentor)
B.A. 2019
Current placement: Curatorial Assistant, The Kitchen, New York
Joint 2-year Curatorial Fellowship, The Museum of Modern Art, New York and Studio
Museum in Harlem, 2019–21

SALCIDO, RACHEL (Bridging Disciplines Programs faculty mentor)

MFA Thesis Committee Member

ELLIS, Dominique, Printmaking Program, Temple University, 2013
LEQUIZAMO, María, Sculpture Program, Temple University, 2015
Fulbright MinCultura Scholarship for Artists, Colombia, 2015–17

COURSES TAUGHT

The University of Texas at Austin

Graduate Courses

Art & Activism in Contemporary Brazil (ARH 381/LAS 381, Fall 2020, Fall 2023)
Art & Activism in the Americas (ARH 381/LAS 381, Fall 2022)
Contemporary Brazilian Art (ARH 381/LAS 381, Fall 2019, Spring 2022)
The Avant-Garde and Its Forms in Latin America (ARH 381/LAS 381, Spring 2018)

Undergraduate Courses

Carnival and Beyond: Contemporary Brazilian Art (ARH 361, Writing flag, Spring 2020)
Contemporary Latin American Art (ARH 341P/LAS 327, Global Cultures flag, Spring 2017, Spring 2018, Spring 2022, Spring 2023)
Issues in Visual Culture: Participation (ARH 304, Ethics, Independent Inquiry, and Writing flags, Fall 2017, Fall 2019, Fall 2022, Fall 2023)
Other Modernities: Latin American Art (ARH 341N/LAS 327, Global Cultures flag, Fall 2017, Spring 2020, Spring 2021)
Printmaking in the Americas (ARH 361, Spring 2023)
Problems in Art Historical Research (ARH 321, Spring 2021)

Temple University

Undergraduate Courses

Arts of the Western World (team-taught)

Art Heritage of the Western World, Part II

Modern Art, 1940–1970

Modern Art in Latin America, 1900–1945

Postwar & Contemporary Art in Latin America, 1945–Present

Revolution and Beyond: Modern and Contemporary Art in Latin America

Graduate Courses

Art as Idea: Conceptual Art in the Americas and Europe

Postwar Abstraction in Latin America

Graduate Directed Research

Caribbean and Colombian Conceptual Art

Modern Printmaking

Southern Methodist University

Undergraduate Courses

Art as Idea: Conceptual Art Practices in the Americas and Europe

Carnival and Beyond: Brazilian Art and Architecture

Contemporary Art in Latin America, 1945–Present

Rhetorics of Art, Space, and Culture (team-taught)

Graduate Course

Postwar Abstraction in Latin America

Graduate Directed Research

Latin American Modernism

The City College of New York

Graduate Course

Contemporary Art in Latin America

New York University

Undergraduate Courses

Contemporary Art

Cubism to Surrealism

Twentieth Century Art of Latin America

PEER REVIEWER

ARTMargins

Art Journal

Art History

The University of Texas Press

PROFESSIONAL AFFILIATIONS

Association of Print Scholars
Association for Latin American Art
Brazilian Studies Association
College Art Association
Latin American Studies Association

MEDIA AND FILM INTERVIEWS

Fantasia exata: Waldemar Cordeiro, film by Gregoire Cordeiro Belhassen and Analívia Cordeiro, 1h 7min. May 2022. <https://www.youtube.com/watch?v=X9pzhFS-sl0>

“Art History Students Train in Original Research and Examine ‘Mystery Objects’ from Leo Steinberg Print Collection,” *Arts Next Magazine*, Fall 2021.
<https://finearts.utexas.edu/news/art-history-students-train-original-research-examine-mystery-objects-leo-steinberg-print>

“Undergraduate Art History Research Project Uncovers Histories of Mystery Objects in the Blanton Collection,” UT Research Showcase, June 3, 2021.
<https://research.utexas.edu/showcase/articles/view/undergraduate-art-history-research-project-uncovers-histories-of-mystery-objects-in-the-blanton-collection>

Mara Gomes, “Ideias socialistas da Bauhaus serviam ao capitalismo no Brasil: professora de história da arte retrança percurso das ideias da escola alemão,” (Socialist Ideals of the Bauhaus Served Capitalism in Brazil: Professor of Art History Retraces the Path of the German School’s Ideals) *Folha de São Paulo*, Ilustríssima (Special Issue on Bauhaus Centenary), Brazil, March 31, 2019.
<https://www1.folha.uol.com.br/ilustrissima/2019/03/ideias-socialistas-da-bauhaus-serviram-ao-capitalismo-no-brasil.shtml>

Sara Robberson Lentz, “How Much Is Our History Worth? Lessons from Brazil’s National Museum Fire,” with Stephennie Mulder, *UT News*, September 26, 2018.
<https://news.utexas.edu/2018/09/26/how-much-is-our-history-worth-lessons-from-museum-nacional/>

Urvi Nopany, “Brazilian Artist Finds Beauty in the Mundane,” *Yale Daily News*, August 29, 2012.

LANGUAGES

Portuguese (fluency), Spanish (proficiency), Catalan, French, and German (reading)