

Adele Edelen Nelson

Department of Art and Art History, College of Fine Arts
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EDUCATION

2012 Ph.D., Art History, Institute of Fine Arts, New York University

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

- Co-Director, Center for Latin American Visual Studies (CLAVIS)
- Faculty Affiliate, Teresa Lozano Long Institute of Latin American Studies
- Fellow to Chair in Latin American Art History and Criticism (2023–26)

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 Affiliate, 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

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. Oakland: University of California Press, February 2022. 392 pp.
Awards: Antônio Cândido Prize, Best Book in the Humanities, Brazil Section, Latin American Studies Association, 2023
CHOICE Outstanding Academic Title, Winner, 2023
Reviews: *Art Bulletin* (105, no. 3, September 2023); *CAA Reviews* (April 14, 2023); CHOICE (60, no. 6, February 2023); *Latin American and Latinx Visual Culture* (5, no. 1, January 2023); *Critique d'art* (December 2022); *Sehepunkte* (22, no. 10, October 2022).

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.
Editions: *Jac Leirner conversa com Adele Nelson*. São Paulo: Cosac Naify, 2013. 192 pp.; London: MAPP Editions, 2013.
Reviews: *ARTnews* (January 2012); *Bomb Magazine* (Fall 2011).

Exhibition Catalogue Edited

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, 2023. 168 pp.

2024 Edition: Portuguese ebook *Tecido social: Arte e ativismo no Brasil contemporâneo*. Trans. Ana Luiza Braga. Austin: Visual Arts Center, distributed by Cultura Acadêmica Editora, Fundação Editora da Unesp, 2024. 166 pp.
<https://www.culturaacademica.com.br/catalogo/tecido-social/>
Review: *Visual Studies* (March 2024).

Journal 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>.

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>.

Articles, Book Chapters, and Exhibition Catalogue Essays

(2026) “Fayga Ostrower’s Print Work: The Labor of Motherhood, Abstraction, and Brazilian Cultural Diplomacy.” *Visualizing the Americas: Essays in Honor of Edward J. Sullivan*. Eds. Ilona Katzew and Rachel Kaplan. Turnhout, Belgium: Brepols, 11,000 words. In press. Peer-reviewed book chapter.

(2025) “The Limits of Social Realism: Fayga Ostrower’s Visualizing of Solidarity as a Refugee in Brazil.” *Latin American Jewish Studies* 3, no. 2 (Spring 2025): 51–68. Special issue: “Migration, Race, and Jewish Art of Latin America and the Caribbean.” Eds. Abigail Lapin Dardashti and Chelsea Haines. In-press. Peer-reviewed article.

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, 2024, 330–64. https://doi.org/10.1163/9789004711280_015. 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 Brasil: 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). 5,700 words. Special issue “Latin American Networks: Synchronicities, Contacts, and Divergences.” Ed. Andrea Giunta and George Flaherty. <https://journals.openedition.org/artelogie/4374>. Peer-reviewed article.

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.

2016 “The Bauhaus in Brazil: Pedagogy and Practice.” *ARTMargins* 5, no. 2 (June 2016): 27–49. Peer-reviewed article.
Reprint: 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.

2015 “Radical and Inclusive: Mário Pedrosa’s Modernism.” *Mário Pedrosa: Primary Documents*. Eds. 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, 2023, 137–140. Exhibition catalogue essay.
Translation: Tecido social: Arte e ativismo no Brasil contemporâneo. Austin: VAC, distributed by Cultura Acadêmica Editora, Fundação Editora da Unesp, 2024, 132–136.

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, 2023, 1–4. Exhibition catalogue essay.
Translation: Tecido social: Arte e ativismo no Brasil contemporâneo. Austin: VAC, distributed by Cultura Acadêmica Editora, Fundação Editora da Unesp, 2024, 1–4.

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: *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.

FELLOWSHIPS

External

2026, Summer Clark Fellowship, Clark Art Institute. “Women’s Print Work: Art and Feminism in and out of Brazil” book project. PI.

2023–28 FAPESP (Fundação de Amparo à Pesquisa do Estado de São Paulo). *Geopolíticas institucionais: Arte em disputa nas mostras internacionais circulantes no Brasil (1948–1978)*. Associate Researcher.

2023 Mendes Wood DM, Brussels, New York, São Paulo. *Social Fabric: Art and Activism in Contemporary Brazil* publication. PI.
 Nara Roesler, New York, Rio de Janeiro, São Paulo. *Social Fabric: Art and Activism in Contemporary Brazil* publication. PI.

2022 Instituto Guimarães Rosa of the Ministry of Foreign Affairs of Brazil through the Consulate General of Brazil in Houston. *Social Fabric: Art and Activism in Contemporary*

Brazil publication. PI.

The Diane & Bruce Halle Foundation. *Social Fabric: Art and Activism in Contemporary Brazil* exhibition and publication. PI.

2021–23 Institute for Studies on Latin American Art Grant. *ISLAA Forum: Latin American and Latinx Art and Visual Culture Dissertation Workshop*. Three years of program support for the Center for Latin American Visual Studies. Co-PI.

2021 Franklin Research Grant, American Philosophical Society. “Joan Miró’s Refusal: Transatlantic Artistic Diplomacy During the Cold War” article. PI.

2019 The Andy Warhol Foundation for the Visual Arts Grant. *Social Fabric: Art and Activism in Contemporary Brazil* exhibition and publication. Co-PI.

2015 Fulbright U.S. Scholar Postdoctoral Research Award in Humanities and Social Sciences, Brazil. *Forming Abstraction: Art and Institutions in Postwar Brazil*. PI.

National Endowment for the Humanities, NEH Summer Stipend. *Forming Abstraction: Art and Institutions in Postwar Brazil*. PI.

2012–14 Andrew W. Mellon Contemporary and Modern Art Perspectives in a Global Age Postdoctoral Fellowship, The Museum of Modern Art, New York (declined).

Internal

2026 Research Working Group Grant, Humanities Institute. Co-PI.

2025–26 Research Leaders Academy, Office of the Vice President for Research, Scholarship and Creative Endeavors.

Houston Endowment Grant, Department of Art and Art History, College of Fine Arts, UT Austin. “Paper Diplomacy: Brazilian Printmaking during the Cold War” chapter.

Special Research Grant, Office of the Vice President for Research, Scholarship and Creative Endeavors. “Paper Diplomacy: Brazilian Printmaking during the Cold War” chapter.

2024–25 Faculty Course Release Award, Lozano Long Institute of Latin American Studies, College of Liberal Arts. “Women’s Print Work: Art and Feminism in and out of Brazil” book project.

Creative Research Grant, College of Fine Arts, UT Austin “Women’s Print Work: Art and Feminism in and out of Brazil” book project.

Jeanette and Ferris Nassour Faculty Fellowship in Art History, College of Fine Arts. “The Limits of Social Realism: Fayga Ostrower’s Visualizing of Solidarity as a Refugee in Brazil.” article.

Argentine Studies Public Program Grant, Lozano Long Institute of Latin American Studies, College of Liberal Arts. *Mari Carmen Ramírez Seminar*.

2024 Faculty Development Leave, Office of the Executive Vice President and Provost.
Houston Endowment Grant, Department of Art and Art History, College of Fine Arts, UT Austin. “Fayga Ostrower’s Print Work: The Labor of Motherhood, Abstraction, and Brazilian Cultural Diplomacy” chapter.

Archiving Black América Initiative Public Program Grant, Lozano Long Institute of Latin American Studies, College of Liberal Arts. *María Elena Ortiz Lecture*.

2023–24 APX (Associate Professor Experimental) Award, Office of the Vice-President for Research, Scholarship and Creative Endeavors. “Art for What? Visual Art, Social Identity, and Critical Consciousness” study. Co-PI.

Public Voices Fellowship, The OpEd Project in partnership with the University of Texas at Austin.

2023 Subvention Grant, UT Austin. *Social Fabric: Art and Activism in Contemporary Brazil* (Austin: Tower Books, University of Texas Press, 2023).

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.

2021 Research Reboot, Office of the Executive Vice President and Provost, UT Austin. *Social Fabric: Art and Activism in Contemporary Brazil* exhibition.

Mellon Faculty Research Grant, Teresa Lozano Long Institute of Latin American Studies, College of Liberal Arts, UT Austin. *Social Fabric: Art and Activism in Contemporary Brazil* exhibition.

2020 Summer Research Assignment (SRA), College of Fine Arts, UT Austin. *Forming Abstraction: Art and Institutions in Postwar Brazil*.

Subvention Grant, UT Austin. *Forming Abstraction: Art and Institutions in Postwar Brazil* (University of California Press, 2022).

Sherry Smith Endowment Grant, Department of Art and Art History, College of Fine Arts, UT Austin. *Forming Abstraction: Art and Institutions in Postwar Brazil*.

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

Fine Arts Diversity Committee Guest Artist Initiative Grant, College of Fine Arts, UT Austin. *Rosana Paulino Artist Talk*.

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*. Co-PI.

Online Course Conversion Award, Center for the Skills & Experience Flags, School of Undergraduate Studies, UT Austin.

2018 Summer Research Assignment, College of Fine Arts, UT Austin, *Forming Abstraction: Art and Institutions in Postwar Brazil*.

Janette Nassour Fund Grant, Department of Art and Art History, UT Austin. *Forming Abstraction: Art and Institutions in Postwar Brazil*.

2017 Faculty Creative Research Stipend, College of Fine Arts, UT Austin. *Forming Abstraction: Art and Institutions in Postwar Brazil*.

2016–17 Temple University, Sabbatical (declined)

2014 Summer Research Award and Grant-in-Aid for Research, Temple University.

Vice Provost for the Arts Grant for Research and Creative Achievement, Temple University.

2013 Summer Research Award and Grant-in-Aid for Research, Temple University.

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

CHOICE Outstanding Academic Title, Winner

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

CURATORIAL EXPERIENCE

(2026) Co-curator with undergraduate students of *ARH 361: Printmaking in the Americas*, Fieldwork Gallery, Visual Arts Center, UT Austin, February 20–March 7, 2026.

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: *Hyperallergic* (January 9, 2023); *New City Brazil* (October 25, 2022).

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 (Award: Outstanding Exhibition Award from the Association of Art Museum Curators, 2008); *What Is Painting? Contemporary Art from the Collection*, July 7–September 17, 2007.

SCHOLARLY PAPERS

Invited Papers

(2026) “Printmaking in Brazil and the Diaspora,” *Mapping Artists from Eastern Europe and Austria in Brazil: Contributions of Immigrant Art, 1918–1989*, Conselho Nacional de Desenvolvimento Científico e Technológico (CNPq)-supported conference, Museu de Arte Contemporânea, Universidade de São Paulo (November 10–12).

2025 “A gravura brasileira nas mostras circulantes da década de 1950,” Pinacoteca de São Paulo (August).
“A gravura brasileira nas mostras circulantes da década de 1950,” Universidade Estadual de Campinas (August).
“Inscribing Place as a Refugee in Brazil: Fayga Ostrower’s Printmaking of the 1940s,” *Migration, Race, and Jewish Visual Art in Latin America and the Caribbean Workshop*, University of California, Irvine (March).

2024 Keynote address: “Medium Matters: Circulating Print Exhibitions and the Cultural Cold War in Brazil,” *II Encontro geopolíticas institucionais: Conexões e redes nas artes visuais* (II Meeting on Institutional Geopolitics: Connections and Networks in the Visual Arts), Conselho Nacional de Desenvolvimento Científico e Technológico (CNPq)-supported conference, Rio de Janeiro (August).

2023 “US Exhibitions of Brazilian Art: Curatorial Citation, Translation, and Representation,” Terra Foundation for American Art-supported *Studies in the Visual Arts of the United States and Its Connections Lectures*, Museu de Arte Contemporânea da Universidade de São Paulo (September).
“Activist Exchanges and Interracial Solidarity: Printmaking in the Americas,” Terra Foundation for American Art-supported *Studies in the Visual Arts of the United States and Its Connections Lectures*, Museu de Arte Contemporânea da Universidade de São Paulo (September).
“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,” *Símposio 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 Biennial,” *The Biennial 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 Biennial,” *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 Biennial,” *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 Biennial,” *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

2025 Workshop for FAPESP-supported *Geopolíticas institucionais: Arte em disputa nas mostras internacionais circulantes no Brasil (1948–1978)*, Universidade de São Paulo, Brazil (August).

2023 *Associate Professor Experimental (APX)*, Office of the Vice President for Research, Scholarship and Creative Endeavors, UT Austin (October).

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

2025 *Curatorial Seminar with Dr. Mari Carmen Ramírez*, Center for Latin American Visual Studies, Department of Art and Art History, The University of Texas at Austin (April 10, 2025).

2024 *Convening for South-Sur-Sul Consortium of Graduate Programs in Latinx and Latin American Art Histories*, with George Flaherty, Center for Latin American Visual Studies, Department of Art and Art History, The University of Texas at Austin (September 13, 2024).

2024 *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 4–6, 2024).

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).

OTHER PRESENTATIONS

2024 Book Presentation of *Social Fabric* and panel discussion, Sicardi, Ayers, Bacino, Houston (April).
Book Launch of *Social Fabric* and panel discussion, Nara Roesler, New York (January).

2023 “The Social Fabric Exhibition at UT Austin,” Marguerite Harrison’s *Brazilian Art* undergraduate lecture, Department of Spanish and Portuguese, Smith College (December).
Book Launch of *Social Fabric* with remarks by Ambassador Maria Izabel Vieira of the Brazilian Consulate in Houston, Visual Arts Center, UT Austin (November).

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 Heloísa 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 Biennial 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 *Artspaces: 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, UT Austin

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

ABD, 2023: “The Spatial Laboratory: New Media Art by Women Artists in Argentina and

Brazil, 1970s–1980s”

DIRICKSON GARRETT, Pilar

ABD, 2024: “An Architecture of Things: The Making of Race, Space, and Region in Exhibitions of Brazilian Popular Art, 1930–1965”

MARTINS, Maysa (co-advisor: Cherise Smith)

ABD, 2024: “Black Atlantic Prophets: The Spiritual and the Material in the Works of Arthur Bispo do Rosário, Lee Scratch Perry, and Paulo Kapela”

QUEZADA YÁÑEZ, Lucy

ABD, 2021: “Shaping the Official Field: Art and Power During the Civilian-Military Dictatorships of Argentina, Brazil, and Chile”

SALES, Jennifer Leite

Ph.D., 2025: “The Experimental: Reimagining Art and Pedagogy in the 1970s in Brazil”

Ph.D. Dissertation and Dissertation Colloquium Committee Member, UT Austin

ALEXANDER, Julia (advisor: Cherise Smith)

“The Spirits Are Traveling: Rotimi Fani-Kayode, Albert Chong, and Khadija Saye's Diasporic Spiritual Photographs”

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

BROWN, Chasitie (advisor: George Flaherty)

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

DETCHON, 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 Associate, Department of Painting and Sculpture, The Museum of Modern Art, New York

KONOW, Drake (advisors: J. Brent Crosson and Jennifer Graber, *Religious Studies*)

ABD, 2024: “Museum Strategies: Navigating Secular Aesthetics in Brazilian Contemporary Art”

LA BRASCA, Jana (advisor: Ann Reynolds)

Ph.D., 2025: “The Machine That Makes the World: Alice Aycock to Scale, 1968–1984”

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: “Afro-Survivance: Unruly bodies, Active Presence, and Refusal in Contemporary Black and Indigenous Art”

SCHULTE, Brit (advisor: Ann Reynolds)

ABD, 2024: "Constellating Zines & Zineness: Undertheorized Affects of Political and Personal Print Objects"

SMYTHE-JOHNSON, Nicole (advisor: Eddie Chambers)

Ph.D., 2024: "John Dunkley's Opacity, Or How to Contend with the History in Art History"
Current placement: Assistant Professor, Art History, Boston University

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"

Ph.D. Supervision & Ph.D. Committee Member, Temple University

BARRAGÁN, Maite (co-advisor: Jerry Silk)

Ph.D., 2017, Temple University: "Mediating Modernity: Visual Culture and Class in Madrid, 1926–1936"
Current placement: Manager of Research, Foundation for Puerto Rico

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

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, Arcadia University and St. Joseph's University

Ph.D. Committee Member and Research Supervised, External

FERREIRA, Thiago (advisor: Andrea Daher)

Ph.D., 2023, Social History, Universidade Federal do Rio de Janeiro, Brazil: "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

PAGNANELLI, Ayelen (advisor: María Amelia García)

Ph.D., 2024, Universidad Nacional de San Martín, Buenos Aires, Argentina:
"Abstracciones disidentes: género e sexualidad en el arte (Buenos Aires, 1937–1963)"

Role: external reader, dissertation committee

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

Ph.D., 2022, Universidade de São Paulo, Brazil: "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)

Pb.D., 2016, Universidade Federal do Rio de Janeiro
Role: advisor for research in the U.S. in Spring 2014

Ph.D. Qualifying Exams

ALEXANDER, Julia, in-progress
ALGEE, Hannah, Temple University, passed November 2014
BROWN, Chasitie, passed April 2022
CHERÑAVVKSÝ SEQUEIRA, Catalina, passed October 2023 (co-chair)
COUDRELLE, Maeve, Temple University, passed December 2016 (chair)
DETCHON, Julia, passed November 2018
DIRICKSON GARRETT, Pilar, passed December 2024 (chair)
HAHN, Monica, Temple University, passed November 2013
LA BRASCA, Jana, passed April 2021
MARTINS, Maysa, passed November 2024 (co-chair)
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)
SMITH, Anna, passed November 2025
SMYTHE-JOHNSON, Nicole, passed October 2020
SPARAPANI, Grace, passed December 2022
TAYLOR, Lachlan, passed October 2025

M.A. Supervision, UT Austin

ANLEU GIL, Inés

CASTON, Eva

M.A. 2023: “Waste/Land/Scape: Regina Vater, Cecilia Vicuña, and the Aesthetics of Garbage”
Current placement: Curatorial Assistant, Department of Drawings and Prints, The Museum of Modern Art, New York

D'AGOSTINO, Sofia

DULITZKY GILMAN, Leo

“Picturing the Invisible: Helen Zout, Paula Luttringer and Post-Dictatorship Argentine Photography”

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: Independent writer and Curator & Archive Coordinator, Kurimanzutto, Mexico City

McCAUSLAND, Victoria (co-chair: George Flaherty)

M.A. 2023: “The Species of Subversion: Three Paintings by Cecilia Vicuña”
Current placement: Graduate Program Assistant, Department of Spanish and Portuguese, Northwestern University

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

STAUB, Chelsea

“Migrating Objects: Surrealist Legacies in Gabrielle L’Hirondelle Hill and Felipe Baeza”

M.A. Thesis Reader, UT Austin

CARRILLO, Sara (advisor: George Flaherty)

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

Current placement: JD student, Stanford 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: Training and Reports Specialist, Gallery Systems

SALCIDO, Karina (advisor: George Flaherty)

M.A., 2021: “Embracing the (un)Desired: Disability, Environment, and the Citizenship in Laura Aguilar’s Photographs”

Current placement: Independent curator, Houston

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 *No Nose Knows*”

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: Artist liaison, Tina Kim Gallery

M.A. Committee Member, UT Austin

ALHARBI, Dorrah (advisor: Stephennie Mulder)

“Home Away From Home: Diasporic Developments in Madiha Umar’s Artistic Trajectory”

BUTTS, Emily (advisor: George Flaherty)

M.A., 2019: “Tracing Cultural Memory in the Work of Adriana Corral”

Current placement: Director, Pitzer College Art Galleries

FANDOS, Melissa (advisor: Ann Reynolds)

M.A., 2024: “Picturing History, Learning Landscape: Locating the Past in the Contemporary Landscape”

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

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.*”

GROSSBARD, Brookly (advisor: George Flaherty)
“Organizing For Institutional Liberation: Decolonize This Place’s *Nine Weeks of Art and Action* as Action-Exhibition”

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: Programs and Editorial Associate, Skowegan School of Painting and Sculpture

VILLAREAL, Mia Guien (advisor: George Flaherty)
M.A., 2025: “Online & Offline Solidarities: Dignidad Rebelde’s Multi-Platform Art-Activism on Palestinian Liberation”

M.A. Supervision and Thesis Reader, External

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

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

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”

GOLDMAN, Sasha (advisor: Jerry Silk)
M.A., 2014, Temple University: “This is Not A Joke: Maurizio Cattelan’s Site Specific Practice”

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?”

ZEIN SAMMOUR, Amanda (advisor: Ana Gonçalves Magalhães)
Universidade de São Paulo, “Do Figurativismo ao abstracionismo: Reavaliação histórica da exposição inaugural do MAM-SP”
Role: MA Colloquium Committee (Bança de Qualificação), Summer 2025; Reader, 2025–2026

Undergraduate Thesis Supervision, UT Austin

AHSAN, Elena (second reader, advisor: Stephennie Mulder, *Art and Art History*)
B.A. 2025. College of Liberal Arts, Humanities Honors

BARAJAS, Sebastian Salvador
B.A. 2025

ELLIS, Aidan (second reader, advisor: Suzanne Sheriff, *Anthropology*)
B.A. 2024. College of Liberal Arts, Humanities Honors

GRAHAM, Amalya
in-progress

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

GREEN, Maris
B.A. 2024. Honors

KADER HERRERA, Alexandra
B.A. 2022. Honors

MYERS, Priscilla
B.A. 2018

NISSEN, MacKenzie
B.A. 2018. Honors

SRNKA, Sydney
B.A. 2023. Honors

ZHANG, Grace
B.A. 2018. Honors

Undergraduate Advising, UT Austin

GAARD, Katherine (Plan II sophomore advisor)
B.A. 2019

ROSALES SALGADO, Angelique (Bridging Disciplines Programs faculty mentor)
B.A. 2019

SALCIDO, RACHEL (Bridging Disciplines Programs faculty mentor)

MFA Thesis Committee Member, UT Austin and Temple University

ELLIS, Dominique, Printmaking Program, Temple University, 2013

HINES, Sasha-Kay, 2023–2025, MFA 2025

LEQUIZAMO, María, Sculpture Program, Temple University, 2015

COURSES TAUGHT

The University of Texas at Austin

Graduate Courses

Art & Activism in Contemporary Brazil (ARH 381/LAS 381, Fall 2020)

Art & Activism in Contemporary Brazil & Beyond (ARH 381/LAS 381, Fall 2023)

Art & Activism in the Americas (ARH 381/LAS 381, Fall 2022)

Contemporary Brazilian Art (ARH 381/LAS 381, Fall 2019, Spring 2022)

Printmaking in the Americas (ARH 381 / LAS 381, Fall 2025)

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, Fall 2025)

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, Spring 2024, Spring 2026)

Printmaking in the Americas (ARH 361, Spring 2023, Spring 2026)

Problems in Art Historical Research (ARH 321, Writing and Independent Inquiry flags, Spring 2021, Spring 2024)

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

UNIVERSITY & PROFESSIONAL SERVICE

Division Service, The University of Texas at Austin

Co-Chair, Graduate Admissions Committee, Art History Division, 2025

Portuguese Language Exams Reviewer, 1st reader, Art History Division, 2017–present

Student Grievances Chair, Art History Division, Fall 2024–present

Modern Area Chair, Graduate Admissions Committee, Art History Division, 2023–24, 2024–25

Artist Relationship Workshop Leader, Graduate Student Art History Association, Spring 2022

2nd Year Art History Graduate Students Welcome Back Lunch and Tour Organizer, Art History Division, Fall 2021

MA Job Search Workshop Leader, Graduate Student Art History Association, Spring 2021

Spanish Language Exams Reviewer, 2nd reader, Art History Division, 2019–21

Job Search Workshop Leader, Graduate Student Art History Association, Spring 2018, Spring 2019, Spring 2024

Ad hoc Futures Planning Committee, Art History Division, Spring 2018
Faculty Search Committee, Art History Division, 2017–18

Departmental Service, The University of Texas at Austin

Co-Director, Center for Latin American Visual Studies (CLAVIS), Department of Art and Art History, Fall 2023–present
Associate Director, Center for Latin American Visual Studies (CLAVIS), Department of Art and Art History, Spring 2017–Summer 2023
Executive Committee, Department of Art and Art History, 2017–18, 2019–20, 2020–21, 2021–22, 2022–23, Spring 2025
Visual Arts Center Faculty Committee, Department of Art and Art History, 2019–3
Anti-Racism Task Force, Department of Art and Art History, 2020–21
Blanton Museum of Art Liaison Committee, Department of Art and Art History, 2019–21

College and University Service, The University of Texas at Austin

Member, Fellowship Selection Committee for Photography and Art, Harry Ransom Center, Spring 2024, Spring 2025
Member, Faculty Committee, Brazil Center, Teresa Lozano Long Institute of Latin American Studies, College of Liberal Arts, 2021–24
Member, Student Photo Competition Selection Committee, Benson Latin American Collection, Spring 2024
Member, Expanding Approaches to American Arts Faculty Search Committee (4 associate and full professor positions across college), College of Fine Arts, 2021–22, Fall 2022
Coordinator of special displays at the Blanton Museum of Art and Harry Ransom Center in conjunction with BRASA 2020 Congress, Teresa Lozano Long Institute of Latin American Studies, College of Liberal Arts, 2019–20 (* HRC display cancelled due to COVID-19 pandemic)
Organizing Committee for BRASA 2020 Congress, Brazil Center, Teresa Lozano Long Institute of Latin American Studies, College of Liberal Arts, Spring 2018 (* congress cancelled due to COVID-19 pandemic)

Service, Tyler School of Art, Temple University

Faculty Search Committee for an Americanist, Department of Art History, 2015–16
Strategic Planning & Budget Advisory Committee, Tyler School of Art, 2012–16
Facilities Working Group, Strategic Planning Initiative, Tyler School of Art, 2014–15
Vice Provost for the Arts Grant Committee, Tyler School of Art, 2013–15
Speaker, Job Market Workshop, Art History Graduate Organization, 2014
Faculty Search Committee for an Americanist, Department of Art History, 2013–14
Juror, 2013 MFA Candidates Group Exhibition, 2013
Editorial consultant, 2013 MFA Candidates Group Exhibition Catalogue, 2013
Speaker, Job Market Workshop, Art History Graduate Organization, 2013
Faculty Search Committee, Printmaking Program, Tyler School of Art, 2012–13
Speaker, Dissertation Writing Workshop, Art History Graduate Organization, 2012

Service to Discipline and Field

Member, Editorial Board, Avant-Garde Critical Studies, peer-reviewed book series, Brill, Spring 2025 –present
Member, Selection Committee, ALAA-Arvey Foundation Book Award, Association for Latin American Art, 2024–present
Member, Nomination Committee, Prêmio PIPA (PIPA Prize), Instituto PIPA, Rio de Janeiro,

Brazil, 2022, 2023
Member, Editorial Board, *arte e ensaios*, peer-reviewed art history journal, Programa de Pós-Graduação em Artes Visuais, Universidade Federal do Rio de Janeiro, Brazil, Spring 2020–present
Member, Selection Committee, Latin American Collection Fellow, Patricia Phelps de Cisneros Research Institute for the Study of Art from Latin America, The Museum of Modern Art, New York, 2022
Faculty Mentor, Faculty Academic Center of Excellence at Towson Scholars Program, Marcio Siwi, Assistant Professor of Latin American History and Metropolitan Studies, Towson University, 2021–22
Member, Selection Committee, Peter C. Marzio Award, International Center for the Arts of the Americas at the Museum of Fine Arts, Houston, 2019
Member, Advisory Committee, The New York Botanical Garden (Exhibition: *Brazilian Modern: The Living Art of Roberto Burle Marx*), 2017–19
Guest Scholar, Museum Research Consortium, The Museum of Modern Art, New York, Spring 2018
Member, Review Committee, International Dissertation Research Fellowship Program, Social Science Research Council, 2015
Member, Scientific Committee, Joan Miró International Research Group, Fundació Joan Miró and Universitat Oberta de Catalunya, 2014–15
Consultant, Newark Museum (Proposed exhibition: *New Wave: Brazilian Art and Culture in the Age of Bossa Nova*), 2012–13

PEER REVIEWER

ARTMargins

Art Journal

Art History

The Museum of Modern Art, New York

The University of Texas Press

PROFESSIONAL AFFILIATIONS

Association of Print Scholars

Association for Latin American Art

Association for the Study of the Arts of the Present

Brazilian Studies Association

College Art Association

Feministas Unidas

Latin American Studies Association

MEDIA AND FILM INTERVIEWS

“College of Fine Arts Spotlights Brazilian Art and Culture,” *The University of Texas at Austin Global Engagement 2020–2022*, 2023, pp. 28–29. <https://global.utexas.edu/about/reports-statistics/global-engagement-report-2022>

Alicia Dietrich, “Social Fabric: Art and Activism in Contemporary Brazil,” *Arts Next Magazine*, October 19, 2022. <https://finearts.utexas.edu/news/social-fabric-art-activism-contemporary-brazil>

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LANGUAGES

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