

Adele Edelen Nelson

Department of Art and Art History, College of Fine Arts
The University of Texas at Austin
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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 APPOINTMENTS

- 2016–present 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
- 2011–2012 Visiting Assistant Professor, Department of Art History
Southern Methodist University, Meadows School of the Arts, Dallas

RESEARCH AND TEACHING INTERESTS

Modern and contemporary art, architecture, and visual culture of Latin America, with emphasis on postwar and contemporary art of Brazil; transnational exchange between Latin America, Europe, and the United States; the close study of objects; the history of modern art institutions, exhibitions, and pedagogy; theories of modernism

PUBLICATIONS

Books

- (2022) *Forming Abstraction: Art and Institutions in Postwar Brazil*. Berkeley: University of California Press, forthcoming January 2022. 392 pp. (in press).
- 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).

Edited Peer-Review Journal Issues

- (2022) Dialogues section: “Afterlives and Different Futures for Latin American Art,” co-edited with George Flaherty, *Latin American and Latinx Visual Culture* 4, no. 2 (Spring 2022) (accepted, co-authored introduction; 3 articles).
- 2021 Dossier: “Arte Abstrata no Brazil: novas perspectivas / Abstract Art in Brazil: New Perspectives,” co-edited with Ana Gonçalves Magalhães, *MODOS: Revista de História de Arte* 5, no. 1 (January–April 2021). (co-authored 4,500-word English/Portuguese introduction; 12 articles)

Peer-Reviewed Articles

- (2023) “National Culture and Abstraction at the Early São Paulo Bienal,” *OBOE: Journal on Biennials and Other Exhibitions* (accepted for special issue on the São Paulo Bienal co-edited by Dária Jaremtchuk and Camila Maroja, anticipated Spring 2023).
- 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,” co-edited by Andrea Giunta and George Flaherty (5,700 words).
- 2016 “The Bauhaus in Brazil: Pedagogy and Practice.” *ARTMargins* 5, no. 2 (June 2016): 27–49.
- 2012 “Sensitive and Nondiscursive Things: Lygia Pape and the Reconception of Printmaking.” *Art Journal* 71, no. 3 (Fall 2012): 26–45.

Peer-Reviewed Book Chapters

- (2023) “Poems Hyphen Woodcuts: Lygia Pape’s Print Praxis,” *Lygia Pape: Tecelar*, edited by Mark Pascale. Chicago: Art Institute of Chicago, forthcoming February 2023 (under contract, 6,500 words).
- 2021 “The Bauhaus in Brazil: Pedagogy and Practice.” *Form and Feeling: The Making of Concretism in Brazil*, edited by Antonio Sergio Bessa. New York: Fordham University Press, 2021, 59–76. (Reprint of *ARTMargins* article.)

2015 “Radical and Inclusive: Mário Pedrosa’s Modernism.” In *Mário Pedrosa: Primary Documents*, edited by Glória Ferreira and Paulo Herkenhoff. New York: The Museum of Modern Art; Durham, NC: Duke University Press, 2015, 35–43.

Articles, Book Chapters, and Essays

(2022) “Race, Place, and Gender in Alfredo Volpi’s Self-Fashioning,” *Volpi Popular*, edited by Adriano Pedrosa and Tomás Toledo. São Paulo: Museu de Arte de São Paulo, forthcoming 2022 (under contract, 4,000 words).

[2020] “Breaking, Enduring, Slicing: Some Notes on Nature and History in Lygia Pape’s Production,” *Lygia Pape: Gestos do encantação* (Lygia Pape: Gestures of Enchantment), edited by Luiz Camillo Osorio. São Paulo: Itaú Cultural, forthcoming fall 2020 (5,000 words, under contract, submitted and translated). * Publication cancelled because of COVID-19 pandemic.

2020 “On Gender and Surface in Lygia Clark’s Early Abstraction,” *Lygia Clark: Painting as an Experimental Field, 1948–1958*, edited by Geaninne Gutiérrez-Guimarães. Bilbao: Guggenheim Museum Bilbao, 2020, 60–77.

2017 “Mário Pedrosa, el museo del arte moderno y sus márgenes.” In *Mário Pedrosa: De la naturaleza afectiva de la forma*, edited by Gabriel Pérez-Barreiro and Michelle Sommer. Madrid: Museo Nacional Centro de Arte Reina Sofía, 2017, 54–63.

2016 “There is No Repetition: Hélio Oiticica’s Early Practice.” In *Hélio Oiticica: To Organize Delirium*, edited by Lynn Zelevansky, Elisabeth Sussman, James Rondeau, and Donna De Salvo. Pittsburgh: Carnegie Museum of Art; Munich: DelMonico/Prestel, 2016, 43–56.

Review: Camila Maroja, “How to Organize Delirium?” *Art Journal* 76, no. 2 (2017): 155–58 (discussion of Nelson essay, p. 156).

2014 “Formas desconhecidas: Da teoria inicial e da prática da abstração de Waldemar Cordeiro.” In *Waldemar Cordeiro: Fantasia exata*, edited by Fernando Cocchiarale and Arlindo Machado. São Paulo: Itaú Cultural, 2014, 116–21. (Portuguese translation of “Forms Unknown.”)

2012 “Driving the Narrative.” *Art in America* 100, no. 8 (September 2012): 69–72.

2011 “Forms Unknown: On Waldemar Cordeiro’s Early Theory and Practice of Abstraction.” In *Waldemar Cordeiro & Franz Mon*, edited by Tobi Maier. Leipzig: Spector Books, 2011, 16–18.

2010 “Monumental and Ephemeral: The Early São Paulo Bienais.” In *Constructive Spirit: Abstract Art in South and North America, 1920s–50s*, edited by Mary Kate O’Hare. Newark: Newark Museum, 2010, 127–42.

2008 “Constructions and Objects, 1930–1932.” In *Joan Miró: Painting and Anti-Painting, 1927–1937*, edited by Anne Umland. New York: The Museum of Modern Art, 2008, 98–103.

2006 “Tres vanguardias: Continuidad y desunión en el concretismo brasileño.” In *Cruce de miradas: Visiones de América Latina, Colección Patricia Phelps de Cisneros*, edited by Ariel Jiménez. Mexico City: Museo del Palacio de Bellas Artes, 2006, 73–82.

Entries

- 2019 Entry on work by Lygia Pape. In *Art Latin America: Beyond the Survey*, edited by James Oles. Wellesley, MA: Davis Museum, Wellesley College; Austin: The University of Texas Press, 2019, 228–29.
- 2015 Entry on works by Francisco Brennand. In *The David and Peggy Rockefeller Collection*, Vol. 5, edited by Peter J. Johnson. New York: Privately published, 2015, 135–36.
- 2007 Entries on works by Hélio Oiticica, Lygia Pape, and Mira Schendel. In *The Geometry of Hope: Latin American Abstract Art from the Patricia Phelps de Cisneros Collection*, edited by Gabriel Pérez-Barreiro. Austin: The Blanton Museum of Art, University of Texas, 2007, 144–47, 169–72, 210–12.
- Entries on works by Ashley Bickerton and Allan McCollum. In *MoMA Highlights Since 1980: 350 Works from The Museum of Modern Art, New York*. New York: The Museum of Modern Art, 2007, 56, 84.
- 2000 Entry on work by Lygia Clark. In *Latin American Art*. New York: Sotheby's, May 31–June 1, 2000, 97.

Online publications

- 2021 “The Absence and Presence of Photography at the Second São Paulo Bienal,” [MoMA post](#) (2,500 words).
- 2020 “Jac Leirner’s Lung and Untranslatability,” [MoMA post](#) (1,000 words).
- 2019 “Ivan Serpa, Lygia Clark, and the Bauhaus in Brazil,” [Bauhaus imaginista online journal](#) (3,000 words).

SCHOLARLY PAPERS

Invited Papers

- (2021) “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*, The University of Texas at Austin (October).
- 2018 “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).
- 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,” *30th Bienal Symposium: The Imminence of Poetics*, 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

- [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,” *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, Department of Art & Art History, The University of Texas, Austin (November).
- “Monumental and Ephemeral: The Early São Paulo Bienais,” *Beyond Self-Marginalization in Twentieth-Century Latin American and Latino/a Art*, Latin American 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).

Scholars’ Days

- (2021) *Matters of Fact: The Concrete and the Conceptual in 1970s Latin America Seminar*, Cisneros Institute, 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, funded by The Andrew W. Mellon Foundation (March).

SYMPOSIUM ORGANIZED

- 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).

REFEREED CONFERENCE PANELS ORGANIZED

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

INVITED PRESENTATIONS

- 2021 “Formando Abstração: Métodos de Pesquisa,” Ana Gonçalves Magalhães and Heloisa Espada’s *Abstrações* graduate seminar, 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* undergraduate seminar, Department of Art and Art History, 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).
- “Pop Brasil,” McNay Art Museum (December).

- 2017 “On *Mexico Modern*,” panel discussion, Harry Ransom Center, The University of Texas at Austin (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).
- 2016 “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).
- 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, Escola de Comunicação e Artes, 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).

FELLOWSHIPS, GRANTS, AND HONORS

External

- 2021 Franklin Research Grant, American Philosophical Society
- 2019 The Andy Warhol Foundation for the Visual Arts Grant, with MacKenzie Stevens, Director of the Visual Arts Center, The University of Texas at Austin for the exhibition *Social Fabric: Art and Activism in Contemporary Brazil*
- 2015 Fulbright U.S. Scholar Postdoctoral Research Award in Humanities and Social Sciences, Brazil
- NEH Summer Stipend, National Endowment for the Humanities
- 2012–14 Andrew W. Mellon Contemporary and Modern Art Perspectives in a Global Age Postdoctoral Fellowship, The Museum of Modern Art, New York (declined)
- 2006 Grant-in-Aid, Rockefeller Archive Center
- 2001–4 Leo and Karen Gutmann Foundation Award
- 1995 AmeriCorps Education Award

Internal

- 2021 Research Reboot, The University of Texas at Austin
- Mellon Faculty Research Grant, Lozano Long Institute of Latin American Studies, The University of Texas at Austin
- 2020 Subvention Grant, The University of Texas at Austin
- Summer Research Assignment, College of Fine Arts, The University of Texas at Austin
- Sherry Smith Endowment Grant, Department of Art and Art History, The University of Texas at Austin
- Jeanette and Ferris Nassour Faculty Fellowship in Art History, College of Fine Arts, The University of Texas at Austin
- Seed Grant for Actions that promote Community Transformation, with Eddie Chambers and George Flaherty, Office of the Executive Vice President and Provost, The University of Texas at Austin
- 2018 Summer Research Assignment, College of Fine Arts, The University of Texas at Austin
- Janette Nassour Fund Grant, Department of Art and Art History, The University of Texas at Austin
- 2017 Faculty Creative Research Stipend, College of Fine Arts, The University of Texas at Austin
- 2016–17 Sabbatical, Temple University (declined)
- 2014 Summer Research Award, Temple University
- Vice Provost for the Arts Grant for Research and Creative Achievement, Temple University
- Grant-in-Aid for Research, Temple University
- 2013 Summer Research Award, Temple University
- Grant-in-Aid for Research, Temple University
- 2012 Center for the Arts Travel Grant, Temple University
- 2009 Pinta Fund Award, New York University
- 2004–6 Andrew W. Mellon Fellowship in Spanish and Latin American Art History, Institute of Fine Arts

- 2006 Graduate School of Arts and Science Student Travel Grant, New York University
Isabel and Alfred Bader Student Travel Fund Grant, Institute of Fine Arts
- 2005 Donald S. Gray Fund Travel Grant, Institute of Fine Arts
- 2003–4 Director’s Fellowship, Institute of Fine Arts
- 2002–3 Lila Acheson Wallace Fellowship, Institute of Fine Arts
- 2001–2 Erwin Panofsky Fellowship, Institute of Fine Arts
- 2002 Shelby and Leon Levy Fellowship, Institute of Fine Arts
- 1999 Rhode Island Alpha of Phi Beta Kappa
Karina P. Lago Prize, Department of Portuguese and Brazilian Studies, Brown University

TEACHING AWARDS AND GRANT

- 2020 Online Course Conversion Award, Center for the Skills & Experience Flags, School of Undergraduate Studies, The University of Texas at Austin
- 2018 Department of Art and Art History Distinguished Teaching Award, The University of Texas at Austin
- 2017 Nominee, Friar Centennial Teaching Fellowship, The University of Texas at Austin
- 2006 Dean’s Outstanding Graduate Student Teaching Award in the Humanities, New York University

ADDITIONAL TEACHING EXPERIENCE

- 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
- 2003–2004 Morse Academic Plan Preceptor, Department of Art History
New York University, College of Arts and Science

COURSES TAUGHT

The University of Texas at Austin

Graduate Courses

- Art & Activism in Contemporary Brazil (ARH 381/LAS 381, Fall 2020)
Contemporary Brazilian Art (ARH 381/LAS 381, Fall 2019)
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, WR flag, Spring 2020)
Contemporary Latin American Art (ARH 341P/LAS 327, GC flag, Spring 2017, Spring 2018)
Issues in Visual Culture: Participation (ARH 304, Ethics flag, Fall 2017, Fall 2019)

Other Modernities: Latin American Art (ARH 341N/LAS 327, GC flag, Fall 2017, Spring 2020, Spring 2021)

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

STUDENT SUPERVISION

Ph.D. Students

Catalina Cheriñavsky Sequeira, Art History, 2021–present (chair)

Lucy Quezada Yañez, Art History, 2019–present (chair)

Jennifer Sales, Art History, 2019–present (chair)

Maeve Coudrelle, Art History, Temple University, 2018–present (co-chair)
William Schwaller, Art History, Temple University, 2016–present (co-chair)
Chasitie Brown, Art History, 2021–present (member)
Julia Detchon, Art History, 2017–present (member)
Jana La Brasca, Art History, 2020–present (member)
Nicole Smythe-Johnson, Art History, 2019–present (member)
Grace Sparapani, Art History, 2021–present (member)

Current M.A. Students

María Emilia Fernández, 2020–present (chair)
Sara Carrillo, 2020–present (member)
Alexann Susholtz, 2020–present (member)
Eva Caston, 2021–present (co-chair)
Tori McCausland, 2021–present (co-chair)

Former Graduate Students

Dorota Biczal, Ph.D. in Art History Art History, 2017–19 (member)
Alexandra Mendez, M.A. in Art History, 2021 (2nd reader)
Karina Salcido, M.A. in Art History, 2021 (2nd reader)
Emily Butts, M.A. in Art History, 2020 (member)
Rachel Remick, M.A. in Art History, 2020 (2nd reader)
Sofía Retta, M.A. in Art History, 2020 (2nd reader)
Lilia Taboada, M.A. in Art History, 2020 (member)
Grace Sparagani, M.A. in Art History, 2018 (2nd reader)
Maite Barragán, Ph.D. in Art History, Temple University, 2017 (chair)
Alicia Bonilla-Puig, M.A. in Art History, Temple University, 2015 (chair)
Sasha Goldman, M.A. in Art History, Temple University, 2014 (2nd reader)
Rachel McCay, M.A. in Art History, Temple University, 2013 (chair)
Sarah Foltz, M.A. in Art History, Southern Methodist University, 2013 (3rd reader)
Luisa Valle, M.A. in Art History, The City College of New York, 2012 (3rd reader)

Undergraduate Advising

Alexandra Kader, Art History, 2021–present (honors thesis advisor)
Macaella Gray, B.A. in Art History, 2021 (honors thesis co-advisor)
Katherine Gaard, B.A. in Art History, 2019 (Plan II sophomore advisor)
Angelique Rosales Salgado, B.A. in Art History, 2019 (BDP faculty mentor)
MacKenzie Nissen, B.A. in Art History, 2018 (honors thesis advisor)
Grace Zhang, B.A. in Art History, 2018 (honors thesis advisor)
Priscilla Myers, B.A. in Art History, 2018 (thesis advisor)

Qualifying Exams

Lucy Quezada Yañez, Art History, in progress (chair)
Jennifer Sales, Art History, in progress (chair)
Jana La Brasca, Art History, passed April 2021 (member)
Nicole Smythe-Johnson, Art History, passed October 2020 (member)
Julia Detchon, Art History, passed November 2018 (member)
Maeve Coudrelle, Art History, Temple University, passed December 2016 (chair)
William Schwaller, Art History, Temple University, passed November 2015 (chair)
Hannah Algee, Art History, Temple University, passed November 2014 (member)
Monica Hahn, Art History, Temple University, passed November 2013 (member)

MFA Thesis Committees

María Leguizamo, Sculpture Program, Temple University, 2015 (member)
Dominique Ellis, Printmaking Program, Temple University, 2013 (member)

External Ph.D. Committees and Research Supervised

Thiago Ferreira, Universidade Federal do Rio de Janeiro, Fall 2021 (advisor for external fellowship in U.S.)

Gillian Sneed, The Graduate Center, The City University of New York, 2018–19 (4th reader)

Elizabeth Catoia Varela, Universidade Federal do Rio de Janeiro, Spring 2014 (supervisor while conducting research in U.S.)

UNIVERSITY & PROFESSIONAL SERVICE

Division and Departmental Service, The University of Texas at Austin

Associate Director, Center for Latin American Visual Studies (CLAVIS), Department of Art & Art History, Spring 2017–present

Executive Committee, Department of Art & Art History, 2017–18, 2019–20, 2020–21, 2021–22

Anti-Racism Task Force, Department of Art & Art History, Summer 2020–present

VAC Faculty Committee, Department of Art & Art History, Fall 2019–present

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

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

Faculty Search Committee, Art History Division, 2017–18

Ad hoc Futures Planning Committee, Art History Division, Spring 2018

Co-curator with graduate students of *ARH 381: Contemporary Brazilian Art*, Fieldwork Gallery, Visual Arts Center, November 26–December 6, 2019

Job Search Workshop Leader, Graduate Student Art History Association, Spring 2018, Spring 2019, Spring 2021

Convener and Moderator, “Roundtable: Ethical Considerations in Curating Participatory Art,” Department of Art & Art History, Fall 2017

College and University Service, The University of Texas at Austin

Member, Expanding Approaches to American Art Search Committee, College of Fine Arts, 2021–present

Co-convener with Eddie Chambers and George Flaherty, “Afro-Caribbean & Afro-Brazilian Art and Visual Culture,” CLAVIS, August 17-19, 2021 (supported by an inaugural Seed Grant for Actions that promote Community Transformation)

Coordinator of special displays at the Blanton Museum of Art and Harry Ransom Center in conjunction with BRASA 2020, 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 Conference, Brazil Center, Teresa Lozano Long Institute of Latin American Studies, College of Liberal Arts, Spring 2018 (* congress cancelled due to COVID-19 pandemic)

Departmental & University Service, Temple University

Strategic Planning & Budget Advisory Committee, Tyler School of Art, 2012–16

Faculty Search Committee for an Americanist, 2015–16

Facilities Working Group, Strategic Planning Initiative, Tyler School of Art, 2014–15

Vice Provost for the Arts Grant Committee, 2013–15

Speaker, Job Market workshop, Art History Graduate Organization, 2014

Faculty Search Committee for an Americanist, 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, 2012–13
Speaker, Dissertation Writing workshop, Art History Graduate Organization, 2012

Service to Discipline and Field

Member of Editorial Board, *arte e ensaios* (Art and Essays, peer-reviewed art history journal, Graduate Program in Visual Arts, Federal University of Rio de Janeiro), Spring 2020–present
Member of Selection Committee, Peter C. Marzio Award, International Center for the Arts of the Americas at the Museum of Fine Arts, Houston, 2019
Member of 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 of Scientific Committee, Grup Internacional de Recerca Joan Miró (Joan Miró International Research Group), Fundació Joan Miró and Universitat Oberta de Catalunya, 2014–present
Consultant, Newark Museum (Proposed exhibition: *New Wave: Brazilian Art and Culture in the Age of Bossa Nova*), 2012–13

Ad-Hoc Peer-Review: Publications and Fellowships

ARTMargins, 2018, 2021
Art History, 2018
International Dissertation Research Fellowship Program, Social Science Research Council, 2015
The University of Texas Press, 2012
Art Journal, 2011

CURATORIAL EXPERIENCE

2019–2023 Co-curator
Visual Arts Center, The University of Texas at Austin
Exhibition: *Social Fabric: Art and Activism in Contemporary Brazil*, 2022–23
(Recipient: The Andy Warhol Foundation for the Visual Arts Grant)

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*, 2008 (Recipient: Outstanding Exhibition Award from the Association of Art Museum Curators, 2008); *What Is Painting? Contemporary Art from the Collection*, 2007

PROFESSIONAL AFFILIATIONS

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

MEDIA INTERVIEWS

“Undergraduate Art History Research Project Uncovers Histories of Mystery Objects in the Blanton Collection,” [UT Research Showcase, June 3, 2021](#).

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, Ilustíssima \(Special Issue on Bauhaus Centenary\), March 31, 2019](#).

Sara Robberson Lentz, “How Much Is Our History Worth? Lessons from Brazil’s National Museum Fire,” with Stephennie Mulder, [UT News, September 26, 2018](#).

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)